



CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 42



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

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CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

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The names of Japanese persons are written surname first in accordance with the Japanese practice. Kanji for names, titles of works, and italicized terms, where appropriate, are given in the Glossary.

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CONTRIBUTORS

Sen Soshitsu XV Fifteenth generation Urasenke Grand Tea Master; President and Chairman of the Board of Directors, Urasenke Foundation; Abbot, Kyoshin'an temple; Professor, Department of History, University of Hawaii. Books by Dr. Sen available in English are: *Tea Life, Tea Mind* (Weatherhill, 1979) and *Chado: The Japanese Way of Tea* (Weatherhill/Tankosha, 1979).

D. T. Suzuki (1870-1966). Religious thinker, renowned worldwide for his work in transmitting an understanding of Zen Buddhism, and of Japanese culture in general, to the West.

Kumakura Isao Assistant Professor, Department of History and Anthropology, Tsukuba University. Among his published works are: *Sen Rikyu* (Heibonsha, 1978), *Kindai Chado-shi no Kenkyu* (Research on the Modern History of the Way of Tea; Nippon Hoso Shuppan Kyokai, 1980), and *Gomizunoo-in* (Retired Emperor Gomizunoo; Asahi Shimbun Publishing Co., 1982).

Murai Yasuhiko Professor, Department of Literature, Kyoto Women's University. Among his published works are: *Sen Rikyu* (Nippon Hoso Shuppan Kyokai, 1978), *Nippon Bunka Sho-shi* (Brief History of Japanese Culture; Kadokawa Shoten, 1979), and *Cha no Bunka-shi* (Cultural History of Tea; Iwanami Shoten, 1979).

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.

One-sided Tea People

Sen Soshitsu XV

In recent years, I have noticed an increase in “one-sided” tea people: “professional guests” who never host tea gatherings themselves and who, therefore, are always the recipients of others’ efforts. The reason they usually give for this condition is that utensils are expensive and hard to come by, and so they are unable to assemble all the items needed to properly host a *chaji* (full-course tea gathering) or even a *chakai* (informal tea).

Such rationalizations derive from what I believe to be an irrational fear of criticism; a fear that people will criticize one’s lack of so-called proper, appropriate, or worthy utensils. Add to this the natural fear that derives from inexperience, and one’s reluctance to put oneself in the position of host takes the upper hand.

If, however, one would simply do one’s best with what one has, perhaps inviting just a few close friends at first, one will not only gain the confidence that comes with experience, but will also be able to discover the real joy of chanoyu. Though one may only have a cracked but lovingly repaired teabowl and the bare necessities for preparing tea in it, one can surely offer one’s guest a sincere moment of warm hospitality. What is important is not the utensils, but one’s sincerity of heart.

It is by experiencing both the guest’s role and that of the host that we can come to know the full joy of the Way of Tea. A host’s concern for utensils should spring from his desire to provide items which will promote the spiritual communion between host and guest that is the essence, the true joy, of chanoyu; the spiritual harmony borne of that unique moment and setting, of that particular *chaji* or *chakai*. The host, who prepares the setting, gives of his whole self—his physical, mental, and spiritual self. A guest who can fully appreciate the careful, heartfelt attention that the host has given is not apt to criticize the utensils.

As hosts or as guests, if we are aware of our own insufficiencies and are understanding of others’, there will be no cause to fear criticism. Devoting our attention, rather, to the productive activity of self-improvement, we learn that spiritual harmony is not dependent upon material possessions—on whether one has or does not have “proper” utensils—but upon one’s willingness to give of oneself, to the fullest of one’s ability.

The ancients were wise in saying that to escape from the eternal round of passions, desires, and the suffering to which these lead—to realize inner peace—one must know one’s limitations. Those who do not will always envy the possessions and accomplishments of others, and no matter how much they, themselves, may possess, will always be discontent and poor at heart.

The famous wandering sage, Ippen Shonin (1239-1289), put it in blunter terms, saying that those who desire beautiful clothes are on a level with beasts, those who crave gastronomic delights shall be eternally hungry, and those who long to live in luxury shall be condemned to hell.

Proud, self-conscious people, in their conspicuous displays, reveal not a rich but a pitiable spirit, while the self-effacing, modest person shows apparent poverty but is truly rich. Tea utensils, too, are nothing more than cold objects if they are simply viewed as items for display. Only when they fulfill their role in promoting spiritual harmony between host and guest do the silent utensils come to life and speak their true worth.

When we examine the kanji characters for *ningen*, human being, 人間, we see that they consist of the characters for "person" and "space." The important concept is thus the space or relationship that exists between one individual and another; one becomes human only through interaction with another. This interaction—this spiritual harmony—between host and guest at a chaji or chakai creates the human-ness of the meeting. There is neither an audience nor a performer; just a true, simple human interrelation, devoid of vanity or fear.

Through the act of preparing a bowl of tea and offering it to another, in the true spirit of the Way of Tea, we come to understand what it means to be human. 

To do good is
my religion
The world is my home
—Daisetsu

Some Thoughts About Chanoyu

D. T. Suzuki

The Philosophy of Chanoyu

The depths of chanoyu cannot be fathomed unless we know what poverty is. But it is useless merely to assume a state of poverty or to be in repose in it. One must plumb its deepest meaning, and possess a philosophy of poverty. The philosophy of poverty is itself the philosophy of chanoyu.

What is poverty?

Its essence lies in perceiving the meaning of singleness—absolute singleness.

A verse by Xue Dou (Jap., Setcho or Setto; 980-1052) states:

Between solitary heaven and earth,
What limit is there to standing alone?

One must plumb this solitariness, this "standing alone." What is it to dwell amidst all the various things in heaven and earth, and yet be solitary? To be right

Translated from two separate essays, "*Cha no Tetsugaku*" and "*Chaki no Bi*," both dated 1953, appearing in the second edition of *Suzuki Daisetsu Zenshu* (Tokyo: Iwanami Shoten, 1970), volume 30, pp. 229-234, by permission of Matsugaoka Bunko, Kamakura.

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in the middle of existence as it unfolds endlessly, and yet to “stand alone”? The secret of poverty must be caught hold of here. In this, the philosophy of chanoyu lies concealed.

Try taking up a teabowl. That bowl must embody the words, spoken by Sakyamuni Buddha at birth, “Above the heavens, below the heavens, I alone am the honored one.” Apart from this teabowl, there must be no other. If there are two identical teabowls, chanoyu is impossible. This is why in chanoyu famous utensils with long histories are particularly esteemed.

A wealthy person may own two or more of the same thing, and he can host a large banquet. A poor person will have only one broken teabowl that must serve every purpose. This single teabowl is heaven and earth for him, the whole story of his day-to-day existence. In that teabowl, he sees the totality of his life.

He has no substitute; his daily life is absolute. When he takes up the teabowl and sips from it, it is “solitary heaven and earth” itself that he drinks.

The wealthy person has any number of possible substitutes. In other words, he possesses things. Things are not persons; they can be substituted for each other. This is not true of persons, for each of whom the pronouncement holds: “I alone am honored.” The poor person understands this; the rich person does not, for though he has eyes which can see things, he lacks the heart which can see persons. Unless one is poor, one does not understand this. But just being poor is not enough; one must attain the inner secret of poverty.

This inner secret is simple: having not a single thing (*mu ichi motsu*).

It is when one has plumbed absolute singleness that one is able to savor for the first time the true taste of chanoyu. The wealthy person cannot grasp what lies within this.

But more than by the poor, chanoyu seems to be favored by the wealthy. There is a reason for this. The wealthy person seeks through chanoyu to break out of the world of things and to reach people. In human beings, there is always a longing to touch what lies at the depths of one's existence. This longing is in most cases unconscious, especially in the case of the wealthy. Thus, they naturally turn to chanoyu. They feel that they are, through it, able to discover people. This is, of course, unconscious, however.

For this reason, the true practitioner of chanoyu does not flatter the wealthy. Those who flatter are the most worldly of the worldly. Their tea utensils should be taken and smashed with a single blow.

The poor man's cracked teabowl harbors a living person. In it, maker and user converse with each other. The broken teabowl is not a thing, not a utensil to be used for drinking tea, but a person that offers us tea. Here, the world of the living opens forth.

In the hearts of those who are anxious that America is turning into a world of machines, there lies the basic fear that America's wealth will all be made into things.

In poverty, there is much that is wretched in actual life. But behind the poverty, there is always a person moving. This person must not be forgotten.

The Beauty of Tea Utensils

Tea utensils, being often asymmetrical, present a problem. Namely, wherein lies the fundamental nature of asymmetrical beauty?

Usually, objects that are considered beautiful are characterized by regularity and balance. This suggests, at its extreme, that a mechanical or geometric beauty is the most thoroughgoing. Such a perception is not necessarily accepted, however, as the highest standard of beauty. In the eyes of the Japanese especially, it does not appear so. But no one finds it beautiful that a person has only one eye, or one leg or hand. And however symmetrical a person's features may be, if there is no nose or some teeth are missing, the person is not said to be beautiful. Symmetry and balance are, after all, a common condition of beauty. It is impossible, however, to judge tea utensils by this dictum. Why?

It might be said that everything connected with tea is involved in an aesthetic of asymmetry, not only the utensils. The structure of the tearoom—from whatever point it is seen—cannot be perceived as exhibiting a uniform, geometrically balanced beauty. But the tea practitioner does not simply break down symmetrical forms heedlessly. What is broken is broken, but in the manner of its brokenness, we must be able to sense beauty. Here lies the problem.

It is said that beauty is found in imperfectly formed utensils because, from the imperfection, one projects the perfected form in the imagination.

It is also said that precisely where the uniformity of shape is eclipsed, we can detect the secret of beauty.

The first view, however, if it asserts that the beauty of the asymmetrical lies in calling up images of formal beauty, cannot explain why it is necessary to purposely break the symmetry in the first place.

In the second view, if it is said that the essence of symmetrical beauty lies in where it is transcended, then after all, asymmetrical beauty depends on a sense of the symmetrical. In either case, asymmetrical beauty is not seen as independent.

In my view, there is beauty in asymmetry or imperfection itself, independently, without any thought of symmetry.

Being asymmetrical is, of course, not enough by itself. Where the utensil is not perfectly formed, a different kind of beauty must be sensed. Whatever the shape may be, without the issue of formal perfection or imperfection arising, there must be something that gives rise to a special aesthetic sense. Aiming for this beauty is the central concern of the person of tea.

One does not conceive this sense by opposing what is broken to what is not. Rather, one sees both just as they are, and whatever is capable of calling up aesthetic feelings is seen as beautiful. This may be called a kind of spiritual beauty, the "beauty of no-mind."

Asymmetry is in one sense synonymous with freedom, and in freedom, there is subjectivity. When we speak of symmetry versus asymmetry, we are clinging to the formal qualities of objects. In the daily life of the spirit, there is beauty in movement itself; but in social, ethical, and intellectual life, beauty appears only outwardly, and is taken note of only in association with others. To



"Myō." Calligraphy by D. T. Suzuki. The term *myō* (excellent, wondrous) signifies "something defying the challenge of man's thinking powers," "something beyond an analytical understanding" (*Zen and Japanese Culture*, New York, 1959, p. 140).

this extent, subjectivity is lacking, and freedom is lost. To desire formal symmetry beyond the motion of the spirit is the ordinary impulse of a person in society. Restraint dominates, and the beautiful free movement comes to be fettered. At the root of the asymmetrical aesthetic lies freedom of spirit.

Thus, in discussing the beauty of tea utensils, the question of formal symmetry or asymmetry must be put aside. Should not the beauty of a piece be perceived from its very center?

In Japan, instead of beauty, the words excellent or wondrous (*myo*), profound (*gen*), spiritual (*rei*), transcendent (*zetsu*), and divine (*shin*) are used. Such terms teach us to avoid judging beauty as though it were merely a matter of discriminative consciousness.

Spiritual impulse is not attached to forms, but seeks to express itself directly.

Not all people involved in chanoyu are able to perceive and appreciate spiritual beauty. Some among them—perhaps the greater part—are attached to the image of the “person of tea.” Human beings have the habit of becoming attached to things. Although this cannot be avoided, surely one should, at least once, have the experience of directly touching spiritual beauty. ➤

Translated by Dennis Hirota

Kan'ei Culture

Kumakura Isao

The Kan'ei, as a historical era, spans a period of time only twenty-one years in duration: the years 1624-1644. As a cultural period, however, it stretches across the eighty years or so following the tumultuous Momoyama period—the mention of which instantly brings to mind the figures Toyotomi Hideyoshi (1536-1598) and Sen Rikyu (1522-1591)—becoming eclipsed, finally, under the shadow of the brilliant Genroku era (1688-1704), famous for the erotic novels of Ihara Saikaku (1642-1693) and the puppet plays (*yoruri*) of Chikamatsu Monzaemon (1653-1724). The Kan'ei period, or more precisely, the culture which developed mainly in Kyoto during that time, was extremely important in Japanese history, for it was during this period that many of the artistic forms which we today consider typically Japanese were forged.

General Overview

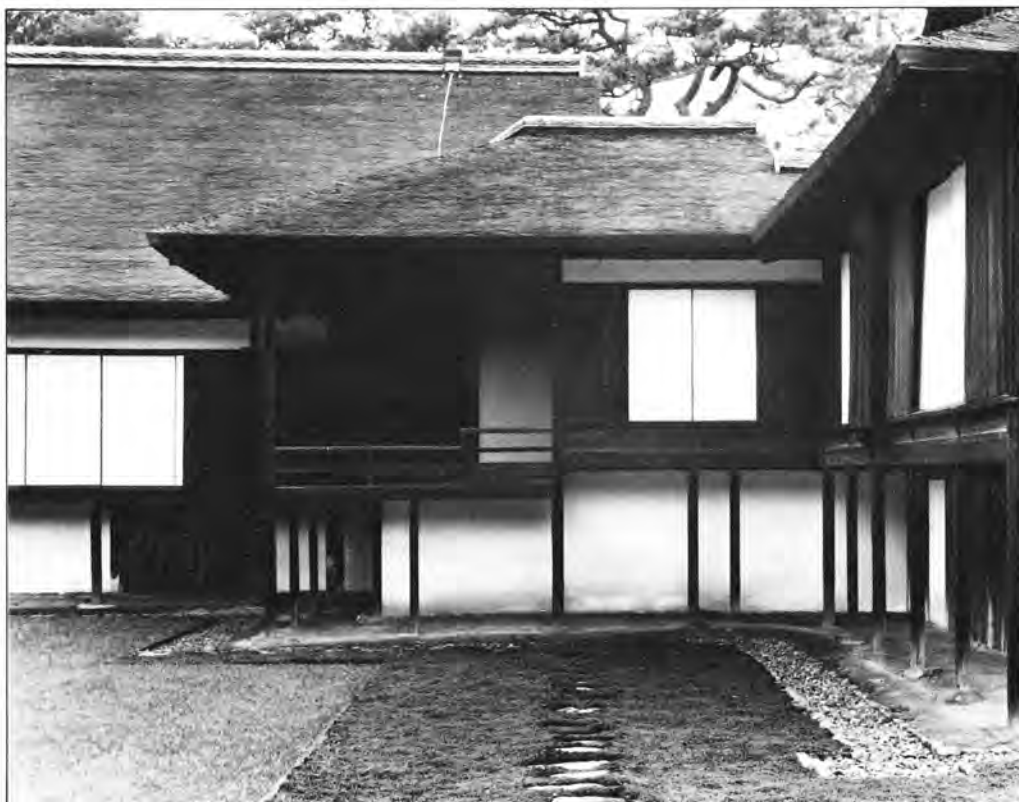
Cultural periods, unlike those based on political events, are difficult to define in terms of exact dates. However, if the period spanning Toyotomi Hideyoshi's years of political activity can be characterized as Momoyama, then the year of his death, 1598, may be said to signal its end. It might be more correct, however, to designate the year of Sen Rikyu's enforced suicide, 1591, as the end of Momoyama culture.

Within the realm of Momoyama period politics, there ran a constant undercurrent of strife and struggle between the ruling class and their subordinates, with vassals striving to overthrow their lords at every opportunity (*gekokujo*; lit., "those below overcoming those above"). Hideyoshi's great achievement was the unification of the country, which he completed in 1591, and to maintain his hegemony, he established a centralized feudal system and enacted various measures which, in effect, forced people throughout the country to become absolutists. Culturally, even, it was not permissible for anyone to have greater authority than Hideyoshi; and it was here that Rikyu posed a threat, leading Hideyoshi to order him to end his life.

Hideyoshi's desperate efforts to uproot the pervasive remnants of the *gekokujo* spirit proved futile in the end, for after his death, the Osaka-based Toyotomi clan was overthrown by the Tokugawa. The establishment of the Tokugawa Shogunate in Edo (present-day Tokyo), in 1603, saw the creation of a political force the strength of which had not yet been known in Japan. Nevertheless, the *gekokujo* spirit continued to burn, leading to the continual unfolding of intense friction between the centralized government and the milieu in which it

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One of the main structures at Katsura Imperial Villa. [Villa open to visitors only by special appointment.]
Photo by Nishikawa Takeshi.

existed. This state of affairs characterized the early part of the Kan'ei cultural period—the years which closely correspond to the Keicho era in Japanese history (1596-1615).

Two outstanding events signal the turning point between the early and middle Kan'ei cultural period: the enforced suicide of Furuta Oribe (1544-1615), the warrior and foremost tea master after Rikyu's death; and, in 1620, the marriage of Tokugawa Hidetada's (1579-1632) daughter, Masako (1607-1678), to the reigning emperor, Gomizunoo (1596-1680), which put, for a time at least, an end to the confrontation between the court and the shogunate.

The years 1620 through 1648 comprise the golden age of Kan'ei culture. Among its remaining architectural masterpieces are the Katsura Imperial Villa in Kyoto and the contrasting Yomeimon gate at the Toshogu shrine in Nikko. Tawarayama Sotatsu (d. 1643?) and Kano Tan'yu (1602-1674), two of Japan's most celebrated painters, and the second generation head of the Ikenobo school of flower arrangement, Senko (1575-1658), master of the *rikka* ("standing flowers") style of flower arrangement, were of this period. In the performing arts, kabuki and noh flourished, especially along the banks of the Kamogawa river in Kyoto. Chanoyu had as its foremost proponents such men as Hon'ami Koetsu (1558-1637), Kobori



The ornate Yomeimon gate of Toshogu shrine. Designated a National Treasure. Photo courtesy of Sekai Bunka Sha.

Enshu (1579-1647), Sen Sotan (1578-1658), Kanamori Sowa (1584-1656), and Shokado Shoji (1584-1639). Other famous individuals who were active about this time were the neo-Confucian scholar Hayashi Razan (1583-1657); Matsunaga Teitoku (1571-1653), founder of the Teimon school of haikai poetry; and the waka poet, Kinoshita Choshoshi (1569-1649).

By 1648, however, several of the brightest figures—namely Koetsu, Shoji, and Enshu—had died, and during the next decade or so, the social structure, and with it, social customs, underwent major changes. These last, transitional years of the Kan'ei cultural period saw the greater part of Edo destroyed in the Furisode Fire (also known as the Meireki Fire) of 1657, and in Kyoto, the decline of the higher-ranking townspeople, previously the recipients of shogunal privileges, and in their place, the rise of a new kind of townspeople—the so-called *chonin*. The greatest monument of these twilight years of Kan'ei culture is the Shugakuin Imperial Villa, built for the retired emperor, Gomizunoo. In chanoyu, Katagiri Sekishu (1605-1673) had risen to the fore, but at the same time, a new culture was developing in parallel to the old: the culture headed by Sen Rikyu's grandson, Sotan, and his disciples. This new culture was to bloom in the Genroku era.



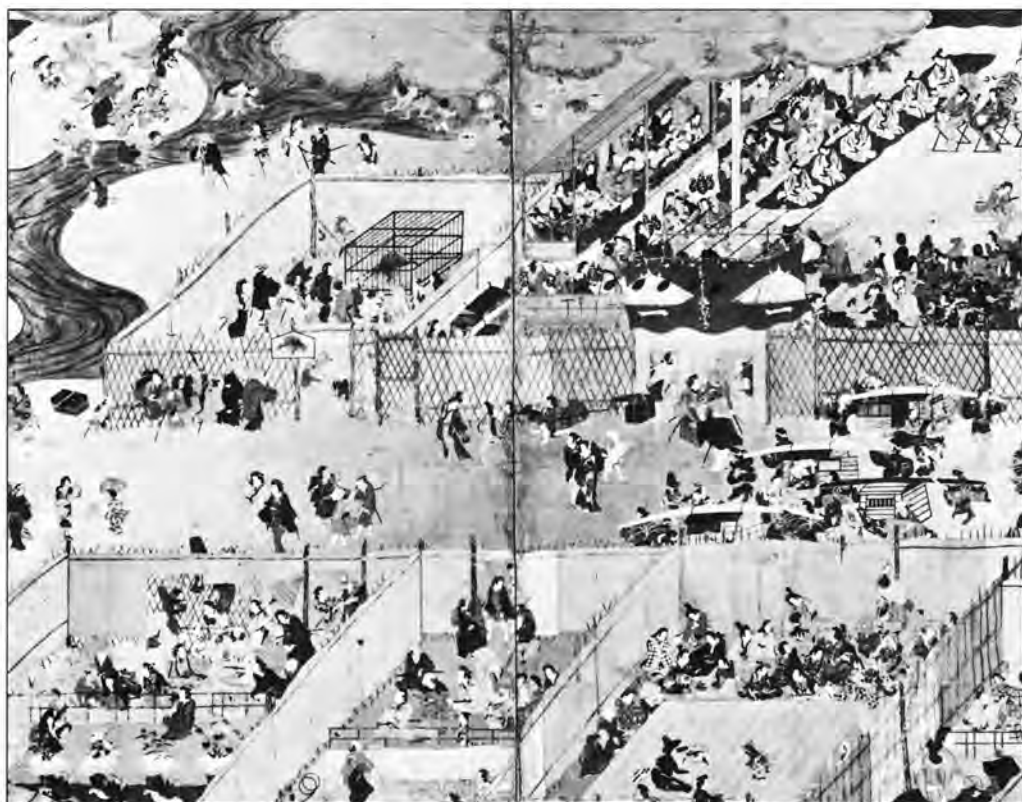
Rampaging kabukimono. From a pair of sixfold screens depicting the Hokoku Shrine festival, attributed to Iwasa Matabei, 17th c. Important Cultural Property. Property of The Tokugawa Reimeikai Foundation.

The Early Years

As has been noted, great change and upheaval characterized the early Kan'ei cultural period, when the reins of power switched from the Toyotomi to the Tokugawa. After the Battle of Sekigahara in 1600, which resulted in victory for the Eastern (Tokugawa) army, Tokugawa Ieyasu (1543-1616), relegating the Toyotomi to the position of daimyo, steadily solidified his position. Three years later, in 1603, he received the title of Seii Taishogun ("Barbarian-subduing Generalissimo") and established his shogunate in Edo.

Tokugawa policy made it imperative to deny the masterless, out-of-work warriors (*ronin*) entry into the newly established hierarchy, and those who wanted to find a new lord and serve again as warriors were regarded by the shogunate as especially dangerous characters. Nonetheless, these proud, displaced men could not bring themselves to give up their warrior souls. The age of merit had given way to an age where lineage was all-important.

This harsh situation encouraged certain young people to express their spiritual despondency and dissatisfaction in outlandish ways. They were called *kabukimono*, from the verb *kabuku*, to lean or incline, for they rejected the "up-



Scene of Kamogawa riverside. From picture screen entitled *Merrymaking at Shijo Riverbed*. Artist anonymous. 17th c. Important Cultural Property. Property of Seikado Library.

right,” scorning what was considered moral and proper. Their numbers included not only masterless warriors, but also younger sons of the lowest-ranking vassals of the shogunate, and the more rumbustious of the newly-risen chonin. Banding together into groups, they proclaimed their identity as kabukimono by carrying swords which were so long that it was difficult to imagine how they could even unsheathe them, wearing flamboyant clothing, and dressing their hair and beards in outlandish styles. Sasaki Kojiro (Ganryu; d. 1612), the famous opponent of the celebrated swordsman Miyamoto Musashi (1584-1645), was a masterless warrior of the kabukimono type. With the pride that their training and experience engendered, they would go from one martial arts school to another, testing their martial skills against anyone who would dare take them on, and looking for ways to regain employment.

In 1615, the Tokugawa army launched their so-called Summer Campaign against the Toyotomi, resulting in the fall of the Toyotomi fortress, Osaka Castle, and the final eradication of the Toyotomi clan. The era name was subsequently changed from Keicho to Genna, deriving from the expression *genna embu*, 元和偃武, which refers to the end of war and the establishment of peace. Other than the Shimabara Uprising of 1637, which was essentially localized in southern Kyu-

shu, peace prevailed throughout the nation from this time until the end of the Tokugawa period.

The Middle Years

Between 1615 and 1617, certain symbolic occurrences took place; symbolic in the sense that they serve to magnify two characteristic types of lifestyles, besides that of the kabukimono, which colored the Kan'ei period. One of these occurrences was the enforced suicide of Furuta Oribe, who had fought on the side of the Tokugawa during the Battle of Sekigahara, but who was convicted, during the negotiations at the end of the 1615 Summer Campaign, of conspiring with the Toyotomi. Oribe had a slight tinge of the kabukimono in him, and at the height of the siege of Osaka Castle, he is said to have been walking around the palisade searching for bamboo from which to make a tea scoop (*chashaku*). To my mind, there is a certain similarity between the suicides of Rikyu and his disciple, Oribe, for neither Rikyu nor Oribe was ready to kowtow to authority. Though Oribe was a warrior, he lived in the freedom of the arts.

The other occurrence, which took place in the same year that Oribe was forced to commit suicide, has to do with Hon'ami Koetsu. In this year, Koetsu received, through the auspices of Tokugawa Ieyasu, a sizeable grant of land in the hilly, northwestern area of Kyoto known as Takagamine, where he established a village for artisans. Since he had not made any particular contributions to the Tokugawa's war efforts, the grant was probably made because of his popularity among the townspeople of Kyoto, and therefore, his considerable power of influence over them. Unlike Oribe and the kabukimono, Koetsu, and others like him, channeled the power of the shogunate into a creative force which resulted in the development of a rich, new culture.

Ieyasu died in 1616, the year after Oribe's suicide and Koetsu's land grant, and four years before the fulfillment of one of his greatest desires: having a Tokugawa daughter become the imperial consort so that, eventually, a Tokugawa could succeed to the throne. Emperor Gomizunoo, who had ascended the throne in 1611, had not as yet decided upon his consort. Ieyasu's third son, Hidetada, heir to the shogunate and anxious to realize his father's dream, managed to reach an agreement with the imperial court whereby his daughter, Masako, would be named to the position. Once the agreement had been made, Hidetada, seeing this as a good opportunity to display harmony between the court and the shogunate, forwarded the preparations for Masako's bridal entry to the court with all speed.

Unbeknown to the shogunate, however, the emperor was in love with a court woman called Oyotsu Goryonin, and a prince and princess had already been born to them. The shogunate, learning of this, regarded the situation with surprise, not to say anger, leading Gomizunoo to offer to abdicate. However, abdication would have meant the failure of the shogunate's plans, so this had to be avoided. The outcome was that Oyotsu Goryonin was forced to retire from the court, and the fourteen-year-old Masako, who was to be known later as Tofukumon'in, entered Kyoto as the imperial bride in the sixth month of 1620.

In 1623, Hidetada appointed his son, Iemitsu (1604-1651), to succeed him as shogun, and in 1624, the era name was changed to Kan'ei. In days gone by, it had not been unknown for the emperor to make visits to a shogunal residence. For example, in 1588, Hideyoshi invited the reigning emperor, Goyozai (1571-1617), to his new Kyoto mansion, Jurakudai; his calculated way of showing to the world the friendly relations he enjoyed with the emperor, and ultimately, of using the emperor's influence to control the daimyo. Iemitsu was not to be outshone, and soon after his assumption of the title of shogun, he began planning a magnificent entertainment for the emperor, to take place at the shogunal residence in Kyoto, Nijo Castle, which Ieyasu had built not far from the imperial palace. At last, accompanied by great fanfare, the procession of Emperor Gomizunoo and his consort, Masako, entered the gates of Nijo Castle in the ninth month of 1626.

The short honeymoon between the court and the shogunate was upset in 1629 by the so-called Purple Robe Incident. The emperor had traditionally had the power to confer the great symbol of honor, the purple robe, on the highest ranking ecclesiastics. However, the Tokugawa shogunate, in a move to draw the ecclesiastical organization more closely under its control, suddenly decided to rebuff Gomizunoo's appointments, which resulted in some sixty or seventy priests being deprived of the honor, and the eventual banishment of three very influential priests who had protested the shogunal action. The shogunate had not only invalidated the emperor's right of nomination concerning the bestowal of the purple robe, but had proved, in the eyes of the world, that the authority of the emperor was baseless.

Perhaps as a personal rebellion, on the eighth day of the eleventh month of 1629, Emperor Gomizunoo unexpectedly announced his abdication. It is said that the court nobles, suddenly ordered to take part in the abdication ceremony, hurried to the palace without knowledge of what had occurred. According to the shogunate's wishes, Gomizunoo's daughter by Masako became the new incumbent, and as Empress Meisho (1623-1696), she was the first female to ascend the throne in eight hundred years. As it turned out, however, she was the first and last ruler of Tokugawa descent.

I have thusfar focused most of my overview of the early and middle Kan'ei period on the fundamental conflict which existed between the court and the shogunate. It should be remembered, however, that in the background, there were inextricably entwined with this the policies which the Tokugawa enacted toward the daimyo and the city dwellers. Once the shogunate had been established, rules and regulations were increased more than threefold, and strong new policies of control were brandished like a whip. However, realizing that a whip cannot win people's hearts, the shogunate calculatingly gave monopoly rights, such as that over imported raw silk, to rich merchants in Kyoto and other large towns, and whenever the shogun visited Kyoto, he distributed gold and silver among the townspeople. As a whole, therefore, both the court and the townspeople prospered as a result of the shogunate's support.

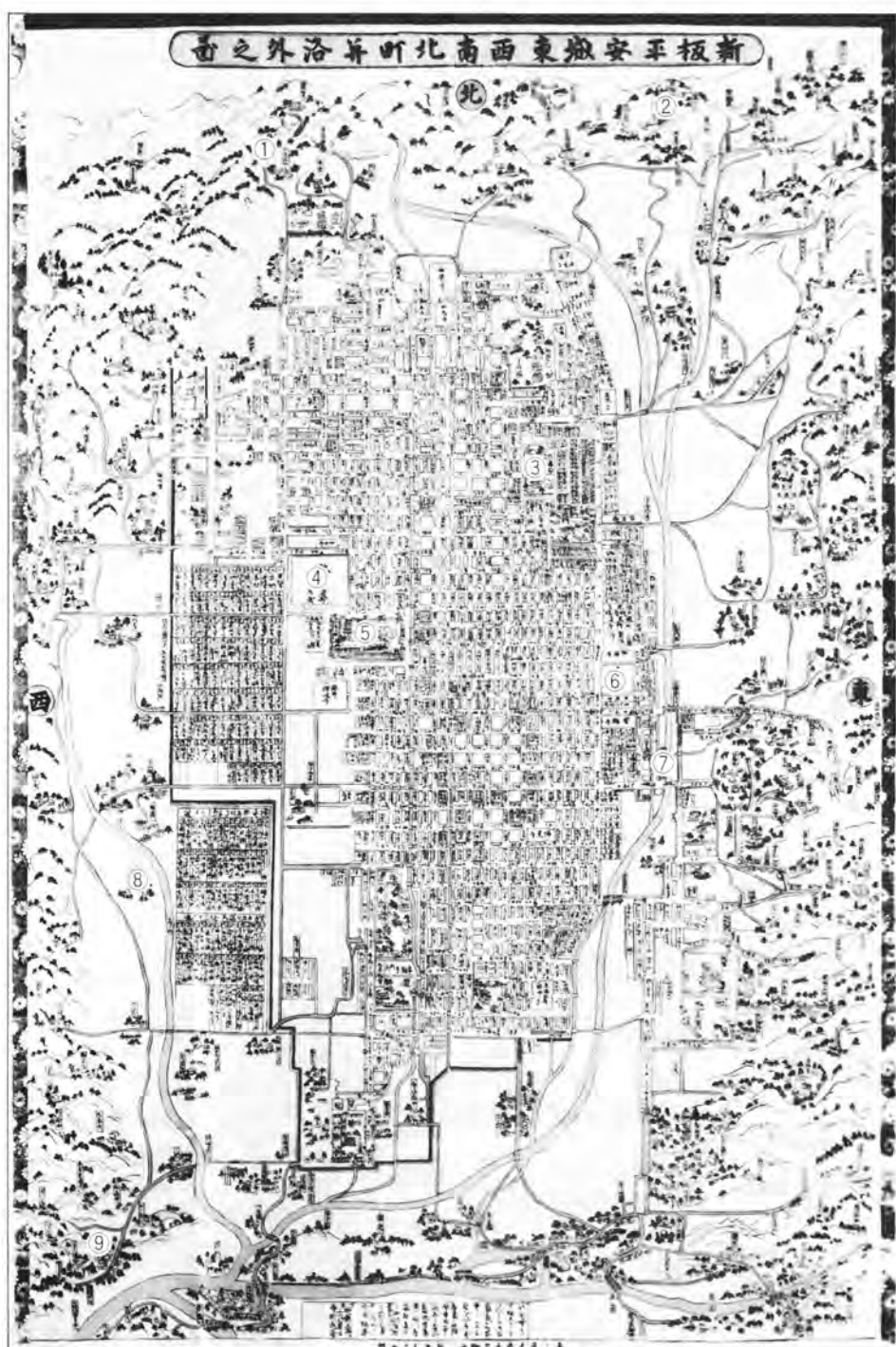
The Latter Years

With the gradual stratification of the social hierarchy and the resultant closing of avenues for advancement through the path of *gekokujo*, the energy of the young people and literati was directed to the creation of new paths of advancement through the arts. Some pursued poetry; others, the *rikka* style of flower arrangement; still others, incense; and there were many whose interest lay in *chanoyu*. The most notable characteristic of the culture which emerged, however, was the fact that these individuals came from many social classes: aristocrats, warriors of all sorts, townspeople, merchants, priests. Gathering at several central "salons," they shared their artistic interests in an atmosphere marked by free social intercourse and cultural exchange independent of social status.

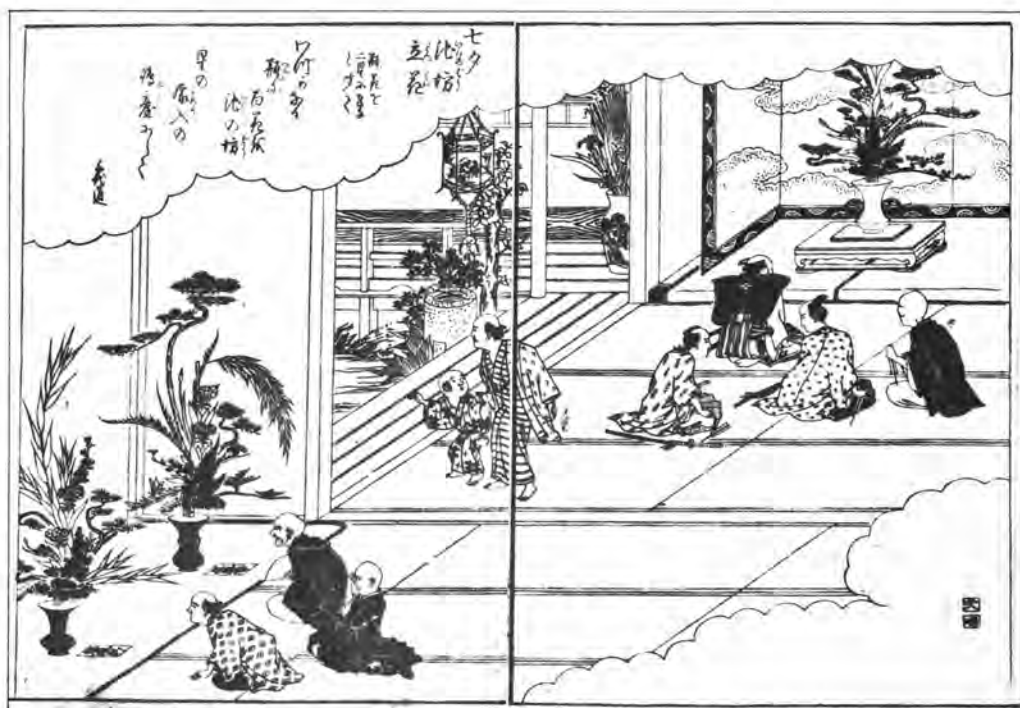
One of these centers of social and cultural exchange was the residence of the Itakura family, the shogunal deputies (*shoshidai*) who had jurisdiction over the citizens of Kyoto. For more than fifty years, Itakura Katsushige (1545-1624) and his son Shigemune (1587-1656) fulfilled their administrative duties to great acclaim. Despite the fact that their years of jurisdiction were marked by problems between the court and the shogunate, and that they had to govern the region where the influence of the Toyotomi clan was still very strong, they were able to successfully forward the policies of the shogunate.

In 1649, Itakura Shigemune invited the prominent lacquer merchant and tea enthusiast, Matsuya Hisashige (1566-1652), to his residence for tea. When Hisashige entered the tearoom, he saw in the alcove not a scroll, as would have been customary, but a white double azalea and a branch of flowering wisteria, each in a green bamboo vase. In addition, to one side of the alcove, there were some blooms of a variety of sunflower (*atago utsugi*) and of peony. Why these flowers? After they had had their tea, Shigemune explained that the azalea and wisteria were gifts from the retired emperor, Gomizunoo, and that the sunflowers and peonies were from the local lord, Nagai Hisamasa (1587-1668). Concerning the tea that he had prepared, he told his guest that it was a portion from shogun Iemitsu's favorite tea leaves. Thus, the Kyoto deputy had incorporated flowers from the emperor and the local daimyo, and tea from the shogun: indeed, a splendid array of items from the most influential quarters of society. Here in one place were gathered the emperor, the shogun, a local lord, one of the mainstays of the shogunal cabinet, and a commoner. This truly symbolized the atmosphere of the Kan'ei salon culture; an atmosphere which was to die out in the succeeding Genroku era, when social status and rank became fixed and mutually exclusive.

The Itakura residence provided fertile soil for the growth of modern literature. Among the regular visitors to the mansion, there were the scholar and poet Matsunaga Teitoku, who, as I mentioned earlier, was the founder of the Teimon school of *haikai* poetry, and the priest-tea-connoisseur Anrakuan Sakuden (1554-1642), who was the founder of modern *rakugo* (telling of witty anecdotes). Many of the anecdotes included in Sakuden's famous, 1628 collection, the *Seisuisho* (Laughs to Wake You Up), were stories which he had "performed" for Itakura Shigemune and Shigemune's son, Shigesato.



Modern reproduction of map of Kyoto city dated 1657. 1. Takagamine 2. Shugakuin Imperial Villa 3. Imperial Palace 4. Itakura mansion 5. Nijo Castle 6. Honnoji temple 7. Kamogawa river at Shijo street 8. Katsura Imperial Villa 9. Yamazaki. Courtesy of Kyo o Kataru Kai.



Typical rikka exhibition of the late eighteenth century. Woodblock print in *Miyako Rinsen Meisho Zukai*, by Akisato Rito (dates unknown). Dated 1799. Photo courtesy of the Kyoto University Library.

The Itakura family also played an important role in the growth of modern Confucianist studies. The neo-Confucian school headed by the scholar Matsunaga Sekigo (1592-1657), which later became the main current of Kyoto's Confucianist studies, was in large part organized by Shigemune.

Perhaps the greatest of the salons was the imperial palace, which lay not far northeast of the Itakura mansion. Despite the difficult negotiations regarding emperor Gomizunoo's abdication, his salon was very popular. The emperor, himself, was particularly interested in the new, rikka style of flower arrangement which the second generation Ikenobo master, Senko, was devoting his energies to, and he greatly supported Senko's activities.

Before Senko's time, flowers had functioned mainly as room decorations. They would be set in the alcove or other such area designated for the display of decorative objects, where their function would be to complement the hanging scroll; or on special, auspicious occasions, they would be a part of the ceremonial decorations. By contrast, Senko's new rikka style was pure sculpture with flowers. Flower arrangement had become elevated to an independent art.

Emperor Gomizunoo's support of Senko's new rikka style prompted the court nobility to pursue the art with great enthusiasm, and by the year 1629, the rikka style had become quite the vogue. Within a six-month period during that year, more than thirty rikka exhibitions, one in which as many as forty-nine different arrangements were on display, were held under Gomizunoo's auspices with-



View of lake at Shugakuin Imperial Villa, as seen from window of the Kyusuiken belvedere. [Villa open to visitors only by special appointment.] Photo by Iwamiya Takeji.

in the imperial palace compound. In a truly modern fashion, points were given to the arrangements, and criticisms were voiced before all the members. Sometimes, the arrangements were afterwards recorded by a painter. It is interesting to note that in the creation of this new, *rikka* style of flower arrangement, commoners such as Senko were not only allowed to freely mix with the emperor and court nobles, but also to freely express their opinions; something which hitherto had been forbidden.

Another person who was very close to Gomizunoo was the chief priest of Rokuonji temple, Horin Shosho (1592-1668), who headed a salon at his temple. Horin was a prolific writer, and from his enormous diary we know what kind of people visited him and what kind of activities were undertaken at his salon. For example, the third generation master of the Urasenke school of chanoyu, Sen Sotan, was a frequent guest. Other familiar faces were the tea master Fujibayashi Sogen (1606-1695), who was a senior governmental official, and Katagiri Sekishu, the founder of the Sekishu school of chanoyu. Though Horin's diary gives no mention of Kobori Enshu having visited Rokuonji, there is a record of a tea whisk (*chasen*) signed by Enshu having been sent to Horin.

Horin was a frequent guest at retired emperor Gomizunoo's detached palace, Shugakuin, and his diary provides a wealth of information about this mountain retreat. By the time Gomizunoo had reached his mid-forties, it seems that he had become more at ease with himself, and consequently, bored with his long, virtual immurement in the Sento Gosho (the palace of the retired emperor). Feeling that he would like to build a mountain retreat to the north of the city, where he could enjoy the spring and autumn, he asked Horin whether there was a suitable site in the vicinity of Kinugasayama near Rokuonji. Horin immediately sent the retired emperor sketches of the nearby mountains and scenery, but the plan did not bear fruit.

Some time later, the retired emperor's thoughts were again turned toward the idea of a mountain retreat, by his visit to the area north of Kyoto following the death of his beloved son, the emperor Gokomyo (1633-1654), in whom so many of his hopes had rested. He constructed retreats at Iwakura, deep in the mountains to the northeast of Kyoto, and at Hataeda (his retreat here was later to become Entsuiji temple), and visited them on occasion with Horin and others. However, neither of these sites met his ideals, and so he continued his search.

According to Horin's diary, the Shugakuin Imperial Villa was completed in 1660. It is highly probable that a part of it had been built several years previously, but it was in the period 1661-1673 that the retired emperor came to invite guests to this retreat in earnest.

An entry in Horin's diary mentions that, in 1662, he accompanied a group of more than eighty people, including priests from Shokokuji and Rokuonji temples, members of the priestly family of Kitano Shrine, painters, and others, on a visit to Shugakuin. Arriving there, they boarded three boats that were waiting on the lake, and after rowing around awhile, they ate the food that they had brought with them. The description has a distinctly modern ring to it. As may be gathered from this description, boating was an essential form of enjoyment at Shugakuin. It may have been that when the retired emperor settled upon Shugakuin as the site for his villa, the main deciding factor was that it was ideal for the construction of a lake.

In his latter years, Gomizunoo ordered that in the future, Shugakuin become a Tendai sect temple for the imperial prince-abbot, Sonkei (1634-1680). Unfortunately, the prince predeceased the retired emperor, and consequently, the order was never fulfilled. Gomizunoo, himself, died only two months after Sonkei, at the age of eighty-five.

It may be said that the rich culture that bloomed during the decades following the Momoyama period, up through the middle of the seventeenth century, is represented in the person of Gomizunoo. His lifetime virtually corresponded to the Kan'ei cultural period, and his death may be considered to mark the turning point between Kan'ei and Genroku culture. ㊦

Translated by Gaynor Sekimori

Furuta Oribe

Murai Yasuhiko

In the early spring of 1599, the daimyo and master of chanoyu, Furuta Oribe (1544-1615), accompanied by about thirty others, went cherry-blossom-viewing in Yoshino, a mountainous area in present-day Nara Prefecture. Among the party there were many other warrior chanoyu-enthusiasts like Oribe, including Kanamori Arishige (1558-1615), the lord of Hida Takayama Castle located in present-day Gifu Prefecture; Ishikawa Sadakiyo (d. 1626), the lord of Ogaki Castle in present-day Okayama Prefecture; and Kobori Enshu (Sakusuke; 1579-1647), who later rose to fame as one of history's most outstanding chanoyu masters. In addition, there were a number of renowned aesthetes (*sukisha*) from Kyoto and the culturally affluent city of Sakai, such as Tsuda Sobon (dates uncertain), of the influential Tennojiya merchant house. Along the way, the group made a stop at Kofukuji temple in Nara, where some prominent chanoyu enthusiasts of the vicinity, such as the lacquer merchant, Matsuya Hisayoshi (d. 1633), treated them to various delicacies and a dancing show. Their next stop was at Todaiji temple, located very near Kofukuji, where they spent a whole day at the monks' quarters known as the Shishobo—an important center of chanoyu activities in that period—where they spent a whole day enjoying a feast offered by a monk by the name of Nakanobo Gengo (dates uncertain). Further along the way, they made another stop, at Hatsuse, where Enshu danced and Oribe played the drum at a gala event hosted by a warrior named Ozaki Kisuke (dates unknown), who was the local administrator of that district.

When they finally arrived at Yoshino, they were welcomed at Chikurinbo temple (also called Chikurin'in),¹ and there, beneath the cherry trees in the garden, they set up the portable tea equipment which they had brought with them, hanging up a signboard on which was written "Rikyu Mokon," 利休妄魂. The "Rikyu," of course, was in reference to Sen Rikyu (1522-1591). As for the word "Mokon," literally "a soul without reason," this was meant to express the mortification which Rikyu, who was commanded to commit ritual suicide by the politically powerful Toyotomi Hideyoshi (1536-1598), must have suffered. It is probably safe to say that the tea gathering under the cherry blossoms at Yoshino was held as a sort of requiescat for Rikyu's soul, rather than in mourning of his death which had occurred eight years earlier.

What prompted such a requiescat for Rikyu eight years following his death? Probably one of the reasons was that Hideyoshi had died in the eighth month of the previous year, 1598, and therefore, this was the first memorial service for Rikyu which could be held by his followers without concern about

Translated and adapted from the chapter "Furuta Oribe Ron" of *Chado Jukin* volume 4 (Tokyo: Shogakkan, 1983), by permission of the author.

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Furuta Oribe. Artist unknown. Kansei era (1789-1801). Property of Koshoji temple—popularly known as “Oribe’s temple.” Photo courtesy of Tankosha Publishing Co., Ltd.

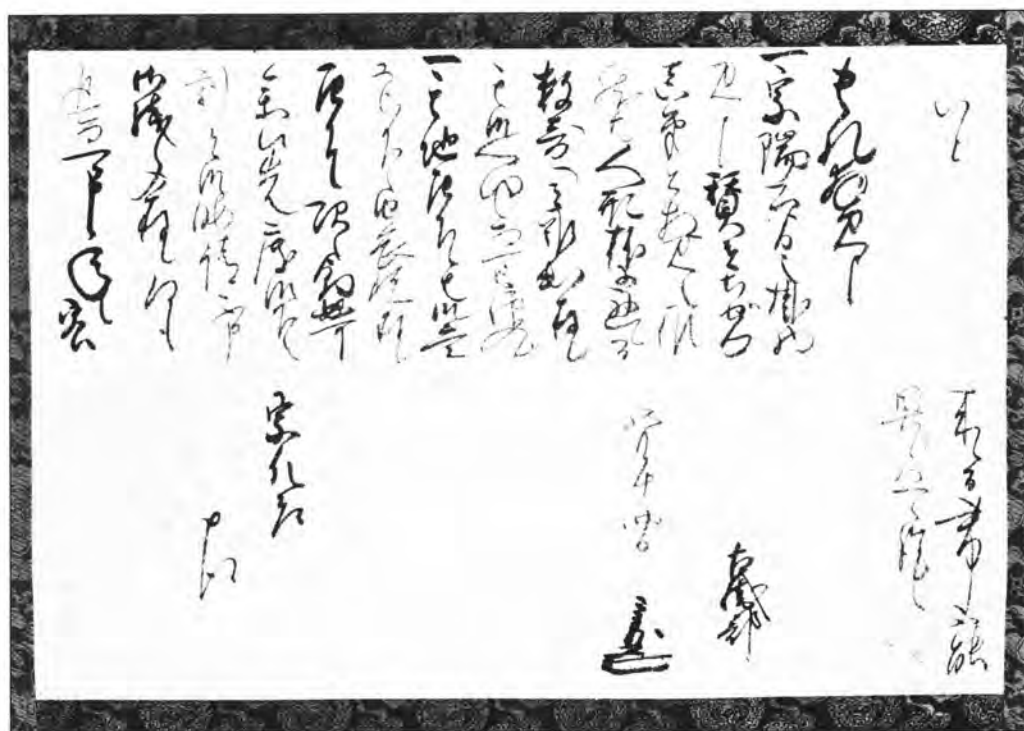
Hideyoshi's reaction. The *Matsuya Kai Ki*—a compilation of the records kept by three generations of the Matsuya family of Nara, including the aforementioned Hisayoshi, of tea gatherings which they had hosted or attended—notes that the flower-viewing at Yoshino took place on the sixth day of the third month; and we find that the entertainments in Nara and Hatsuse are also dated that same day. However, according to the *Tamon'in Nikki*, the voluminous records of Kofukuji temple, the feasting that took place at that temple commenced on the twenty-third day of the third month and lasted for several days. I would venture, therefore, that the tea under the cherry blossoms was actually held on the twenty-eighth day of the month; the day which marked Rikyu's demise.

We cannot know for certain who hung the "Rikyu Mokon" signboard up at the site of the flower-viewing. However, Oribe would seem to have been the only member of the group who would have done so. After all, it was Oribe, accompanied by another of Rikyu's close friends in chanoyu, Hosokawa Sansai (1563-1645), who had gone down to the boat landing along the Yodo River to see Rikyu off when the latter, just a few short days before receiving Hideyoshi's order to commit suicide, was departing for his mandated confinement at his home in Sakai. Therefore, among the flower-viewing participants, Oribe probably would have felt the deepest personal sympathy toward Rikyu. It seems that Rikyu, too, felt a close kinship with Oribe and thought very highly of his chanoyu, for he reportedly told Sansai, when the latter brought up the question of Rikyu's successor, that Oribe should be the one to carry on his Way of Tea.

On the other hand, however, Oribe is frequently said to have held some deep reservations about Rikyu's Way. By the time of the flower-viewing tea in 1599, Oribe had gained recognition as a great master, or *meijin*, of chanoyu and had come to take a leading role in the world of chanoyu. Supposing there had, indeed, been some differences of opinion between Rikyu and Oribe, I propose that those differences were not merely or mainly personal, but were the result of certain conflicting schools of thought which existed in that period of chanoyu history.

Oribe's Early Career

Although the general belief, based on data found in extant genealogical tables of the time, is that Oribe's father, Furuta Shigesada (d. 1598), was at one time a member of Hideyoshi's corp of special cultural retainers known as *dobo*, assuming the name Kan'ami for that position,² I reserve some serious doubts about this. My skepticism arises from several reasons. First, those genealogical tables indicate that Kan'ami was later designated *ju goi ge shuzen no kami*, a court-bestowed rank, meaning that he was officially made a warrior. Although it was not uncommon for a warrior of special standing to come into the ranks of *dobo* (as a group, *dobo-shu*) for his lord, the data concerning Kan'ami is the only known example of the reverse: a *dobo* who returned to secular life and became a warrior. Second, there is the questionable time element, for Hideyoshi, most reasonably, would not have had *dobo-shu* of his own until he, himself, had achieved substantial recogni-



Letter by Furuta Oribe. Dated 14th day of 5th month (year unspecified), and addressed to Tsuda Sobon of the Tennojiya merchant house in Sakai, Oribe gives his evaluation of a certain scroll, thanks Sobon for offering to give him some tea, and expresses regret at not being in when Sobon came to visit. Height, 33.6 cm.; width, 50.5 cm. Property of the Goto Museum.

tion by his lord, the military hegemon Oda Nobunaga (1534-1582), [for he would have had to have Nobunaga's permission to have dobo], and I think it is safe to say that this did not occur until at least the early 1570's,³ when he would have been only in his late twenties and Shigesada, probably over fifty. In fact, I think it is more likely that Hideyoshi did not acquire his own dobo-shu until after Nobunaga's death, when he took up the reins of authority left by his late lord. Finally, when we consider that Oribe, allegedly the son of this dobo named Kan'ami, was originally a retainer of the Toki clan, and later came to serve Nobunaga; and that Nobunaga had had a hand in arranging Oribe's marriage, in 1569, to a sister of Nakagawa Kiyohide (1542-1583), the lord of Ibaraki Castle in Settsu (province crossing present-day Osaka and Hyogo prefectures), it seems reasonable that his father might have been a dobo for the Toki clan or for Nobunaga, but the likelihood of his having served as Hideyoshi's dobo seems slim.

Early under the employ of Nobunaga, Oribe had to face a very difficult task. Nobunaga, in his frequently ruthless attempts to achieve national hegemony, had conquered one opposing faction after another, and now, about the year 1578, the lord of Arioka Castle in Settsu, Araki Murashige (1534?-1586), was showing resistance. Nobunaga ordered Oribe to persuade Nakagawa Kiyohide—Murashige's retainer, but also Oribe's brother-in-law—to switch alliances and join Nobunaga's camp. Persuading Kiyohide to betray his loyalty to Murashige was not easy, but finally, Oribe succeeded. There is documented evidence that Oribe was given control over a sizeable domain in Settsu sometime after this, and we might conclude that this was in reward for his success in swaying Kiyohide.

Oribe's position with Nobunaga brought him in close contact with Hideyoshi, who, through the years, had proved himself to be one of Nobunaga's most competent and loyal generals. Then came the summer of 1582 and the Honnoji Incident. Nobunaga, while staying at Honnoji temple in Kyoto, was caught in a surprise attack led by his own captain, Akechi Mitsuhide (d. 1582), and seeing that there was no escape, took his sword to himself rather than die at the hands of the enemy. Hearing of his lord's death, Hideyoshi immediately avowed revenge, and on the thirteenth day of the sixth month, 1582—only eleven days after the Honnoji Incident—there occurred the Battle of Yamazaki (also called the Battle of Tennozan), at which Oribe joined Kiyohide's troops and fought at the forefront, to help Hideyoshi win a quick victory over Mitsuhide.

Oribe's distinguished contribution at the Battle of Yamazaki gained him Hideyoshi's confidence, and it is of note that the earliest evidence of any relationship between Oribe and Rikyu dates from after this battle. This earliest bit of evidence is in the form of a few words, "a letter from Kosa (Oribe)," in a letter of Rikyu's, dated the twenty-seventh day of the eighth month, [1582], addressed to the priest Koshuku (d. 1594) of Myokian temple at Yamazaki.⁴ It seems that Oribe had stayed on at Yamazaki after the battle, and that he had sent a letter to Rikyu, through Koshuku, asking if Rikyu would come to Yamazaki. Rikyu, addressing his reply to Koshuku, stated that he would visit Yamazaki if Hideyoshi went there.

On the seventh day of the eleventh month of that year, Hideyoshi did, indeed, host a tea gathering at Yamazaki, at which he brought together most of the important chanoyu masters who had served as Nobunaga's chanoyu advisors, or *sado*: Rikyu, Tsuda Sogyu (d. 1591), Imai Sokyū (1520-1593), and Yamanoue Soji (1544-1590). And about two months later, on the fifth day of the first month, 1583, he hosted another tea gathering at Yamazaki, inviting the same members plus two others: Ju Soho (dates uncertain), a chanoyu master from Sakai; and Sen Rikyu's son-in-law, Mozuya Soan (d. 1594), who was also very adept in chanoyu. Oribe's name does not appear in any of the extant records of these two gatherings, but it is generally surmised that he was present on both occasions.

Between the first and the second of Hideyoshi's above-mentioned gatherings at Yamazaki, on the fourteenth day of the twelfth month, 1582, Rikyu wrote to Yabunouchi Kenchu (Sochusai; 1536-1627), the first generation master of the Yabunouchi school of chanoyu, acknowledging receipt of Kenchu's gift to him of a half a bag of very fine quality tea leaves, and stating that he was going to enjoy this tea together with Koshuku and Oribe. This constitutes the first written evidence of Oribe's involvement in chanoyu, and is interesting, also, in that Kenchu was later to become one of Oribe's closest friends, and through Rikyu's good offices, even married Oribe's younger sister.

Finally, in entries both dated the fifteenth day of the tenth month, 1583, we find the first mention of Oribe's name in the *Tennojiya Kai Ki* (Tennojiya Merchant's Record of Tea Gatherings) and *Imai Sokyū Chanoyu Nikki Kakinuki* (Excerpts from Imai Sokyū's Tea Diary), two of the most comprehensive sources of information extant today regarding the tea gatherings of those days. Both entries describe a tea gathering hosted by Hideyoshi at his military headquarters, Osaka Castle. The latter diary reports that all of Hideyoshi's *sado* and four warriors, including Oribe, attended this gathering.

Although the earliest extant evidence of any relationship between Oribe and Rikyu dates from after the Battle of Yamazaki, I would venture that there was some contact between the two from about the time that Rikyu became Nobunaga's *sado* (sometime prior to 1574). In 1590, at the time of Hideyoshi's Odawara Campaign against the Hojo clan, there was an exchange of letters between the two which reveals the deep friendship that had grown between them over the years. Rikyu was encamped with Hideyoshi at Odawara, and Oribe was participating in the attacks against the Hojo's sub-castles in various parts of the Kanto area (area centered around present-day Tokyo). His letters to Rikyu were written during intervals between battles at Musashi. One of those letters, he began with the following poem:⁵

*Musashi abumi
sasuga ni michi no
tokere ba
towanu mo yukashi
tou mo ureshishi*

Since the road's
So long to Musashi,
Where stirrups are made,
If you do not write, I think of you,
If you do, I'm overjoyed.

Rikyu's letter in answer to this, known as the "Musashi Abumi-no-Fumi," is dated the twentieth day of the sixth month, and includes the following poem:

<i>go onshin</i>	I'm happy
<i>todae todaezu</i>	To receive your letter
<i>Musashi abumi</i>	That I had waited for.
<i>sasuga ni toki</i>	Musashi is
<i>micchi zo to omeba</i>	Really a distant place.

In the letter, Rikyu expresses his concern about Oribe, who was deeply involved in the Kanto-area battles, and states that he, himself, had moved to a house in the mountains and had nothing to do but gaze at Mount Fuji everyday, mentioning also that the flies, there, were quite annoying. From Rikyu's letter, we also know that he sent Oribe a bamboo flower vase that he had made, and he states that he had cut a particularly wonderful bamboo vase; better than he could hope to ever make again. It is believed that he was speaking of the renowned *Onjoji* vase, which today has the "Musashi Abumi-no-Fumi" letter attached to it.⁶

Further evidence of Rikyu's close feelings for Oribe is found in a letter, written about three months after the "Musashi Abumi-no-Fumi," to a daimyo named Takigawa Katsutoshi (1543-1610). In this letter Rikyu says that the main reason he had gone to a hot spring in Atami was that Oribe, who had just come back to Odawara, was to be going with him.

Oribe's Early Chanoyu Innovations

According to all available sources, Rikyu is the one who taught Oribe the fundamentals of chanoyu. Though Oribe did not become seriously involved in chanoyu until later on in his life—one reason he often is not listed as one of Rikyu's disciples—it seems that he exhibited an uncommon sensibility toward the art from early on. In his later years, he wrote a number of books on the secrets of chanoyu etiquette (*densho*), such as that known as the *Oribe Densho* and the *Oribe Hyakka-jo* (Oribe's One-hundred Precepts), several of which have postscripts stating that the secrets had been transmitted to him from Rikyu. In many cases, however, it is quite impossible to distinguish Rikyu's innovations from Oribe's, and many of the teachings found in Oribe's "books of secrets" date back to pre-Rikyu times. Nonetheless, there is no doubt that part of the reason Oribe came to be considered a great master of chanoyu was that he set many precedents which contributed to the refinement of the art.

For example, in those days it was established practice to fill a *chaire* (small-mouthed, ceramic container for powdered tea) or *natsume* (wooden, jujube-shaped container for powdered tea) quite full with powdered tea when readying it for the preparation of *koicha*, thick tea, rather than filling it only with the exact amount required, as is current practice. Especially in the case of a large sized *natsume* (*o-natsume*), however, the powdered tea remaining in the container after



Oribe conceived of spreading pine needles in the garden in the winter months, to give an impression of warmth. Today, this is a common practice in Japanese gardening. Photo courtesy of Tankosha Publishing Co., Ltd.

the beverage had been prepared would give a disorderly impression. Oribe, it seems, was the first to think of the perfect way to solve this problem: to fill the container with only the necessary amount of powdered tea. Furthermore, he devised a very ingenious manner of manipulating the *chashaku* (tea scoop) to empty the powdered tea from the *natsume*. The occasion on which Oribe introduced this new method of his is described in the *Kaiki*, a collection of chanoyu episodes which the cultural leader, Konoe Iehiro (Yorakuin; 1667-1736), had related to the author, Yamashina Doan (1677-1746). According to the story, Rikyu lent Oribe an o-*natsume* to use at a tea gathering which the latter was going to host, but wondered how he would handle the "problem." When he saw Oribe's solution, he was highly impressed.

Another episode recorded in the *Kaiki* pertains to Oribe's handling of an ivory lid for a *chaire*, which had a natural flaw in it. The story is that Rikyu, when he invited Oribe to tea and used this lid, made sure that the flaw faced away from his guest, and placed the *chashaku* on the guest's side of the knob. Rikyu later gave this same lid to Oribe, and when Oribe one day invited Rikyu to tea and used it, he purposely faced the side with the flaw toward his guest, placing the *chashaku* on the other side of the knob. Rikyu praised him, saying that no other person would have thought of regarding the flaw as a positive characteristic; even he had tried to hide it from his guests, thinking it a defect. Oribe's aesthetic sense, here, set precedent for the use of ivory lids for *chaire* which, by design, have a "flaw" in them.

It was also Oribe who conceived of spreading pine needles in the garden (*sbiki matsu*) during the winter months, to give an impression of warmth. The *Kaiki* says that Rikyu also adopted this practice of Oribe's.

In the *Furuta Oribe Densho*—another of Oribe's "books of secrets"—dated 1612, there is one short passage which reveals Oribe's fundamental attitude, as follows:

There is no standard. In selecting utensils to be used together, the deciding factor is whether they are felt to balance each other.

In other words, there should be no universal standards, for the standards of one individual will necessarily differ from those of another.

Oribe's Career After Rikyu's Death

As far as we can be sure, Oribe's association with Rikyu lasted only about ten years. Nonetheless, a strong bond had formed between the teacher, Rikyu, and his disciple, Oribe. When Oribe, together with Hosokawa Sansai, accompanied Rikyu down to the boat landing on that fateful day in the second month of 1591, after Rikyu had been ordered into confinement by the enraged Hideyoshi, he was committing a very bold act, for if he had been caught seeing Rikyu off, he would surely have been severely punished. This farewell on the bank of the Yodo River

Chashaku named *Sobansama*, together with its bamboo case. Because of its distinctive "worm-eaten" imperfection near the nodule of the handle, this chashaku is also commonly referred to by the general name *Mushikui*. The relatively long tip and its acute angle, and also the high arch under the nodule of the handle, are characteristic of Oribe's chashaku. The name *Sobansama* is seen on the upper portion of the case, and Oribe's signature on the lower portion. Chashaku: length, 18.1 cm.; width, 0.5-1.1 cm. Case: length, 20.9 cm.; diameter, 2.8 cm. Photo courtesy of Tankosha Publishing Co., Ltd.





Boat landing on the bank of the Yodo River, where Furuta Oribe, together with Hosokawa Sansai, went to bid Rikyu farewell as he departed for Sakai just prior to committing ritual suicide. Photo courtesy of Tankosha Publishing Co., Ltd.

turned out to be their final farewell. The episode, famous in the history of chanoyu, reveals the streak of boldness that was characteristic of Oribe.

The year preceding Rikyu's death, Yamanoue Soji passed away; Imai Sokyu died in the same year as Rikyu; and Tsuda Sogyu passed away two years later. This meant that the major chanoyu advisors, *sado*, of Nobunaga's era were all gone. Rikyu's sons, Doan (1546-1607) and Shoan (1546-1614), were placed under detention after Rikyu's imposed suicide, but in time, received Hideyoshi's pardon and regained employment under him. In addition, Hideyoshi had as his chanoyu advisors Ju Soho, Mozuya Soan, and Sumiyoshiya Somu (1534-1603) to succeed the deceased Rikyu, Sokyu, Sogyu, and Soji. However, this new generation of chanoyu advisors was not to have the special standing with Hideyoshi that their predecessors had had. The circumstances leading to Rikyu's death sentence had put an end to the heyday of the conventional *sado*.

In 1592, Hideyoshi, whose military goal now was to conquer Korea, completed the construction of Nagoya Castle in present-day Saga Prefecture, Kyushu, which was to serve as his base camp for transporting soldiers to the Korean peninsula. Whenever he went to the castle, he would take with him a retinue of cultural and military experts, and the place would come alive with *noh* plays and tea gatherings. Naturally, Hideyoshi's chanoyu advisors played an important role in these functions, but what is of note is that they were not classified as *sado*. Ra-



Shogunal palanquin and entourage "going flower-viewing." The person second from the right is identified as a sado. From picture handscroll by Kamaoku Koichiro. Late Edo period. Property of the Matsuura Historical Museum.

ther, they, together with a number of Hideyoshi's warrior intimates, were called *otogi-shu* or *obanashi-shu* (lit., story-teller or talker).

All those who were in this corp of advisors were rich in experience and knowledge. It was their main duty to converse with Hideyoshi and impart to him their expertise. The fact that Hideyoshi's experts on chanoyu were assimilated into this broader group, the majority of whom were warriors, reflects the relative and rapid decline of the conventional sado.

By this time, Oribe had attained a position of importance among Hideyoshi's warriors, and had been assigned to guard the main camp at Nagoya Castle. However, his name is not found in the list of nineteen *otogi-shu* whom, according to Ose Hoan (1564-1640) in his *Hoan Taiko Ki* (Hoan's Record about Hideyoshi), Hideyoshi took with him to spend a year-end holiday at his tearooms at Osaka Castle, or whom he took with him to a spa in the spring of 1594. Only in the eighth month of 1598, after Hideyoshi's death, do we find Oribe's name listed as an *otogi-shu*: he is given as one of the twenty-two *otogi-shu* who received part of Hideyoshi's estate. There seems to have been a constant change of membership among Hideyoshi's *otogi-shu*, as evidenced by the fact that, of the earlier nineteen members and the later twenty-two, only nine names overlap.⁷ Of note, when examining the final list of twenty-two *otogi-shu*, is that there is only one conventional sado among them: Sumiyoshiya Somu.

Though the heyday of the conventional sado had reached an end, his new role as a member of Hideyoshi's otogi-shu helped to bring chanoyu into a new age: the age of the warrior chanoyu-master. For Oribe, his inclusion in this elite group was a very important step toward success, and was made possible because he was not only proficient in chanoyu, but, more than this, because of his warrior status. During this time of constant turmoil preceding Hideyoshi's death and the beginning of the Tokugawa period, Oribe's strongest asset—that which allowed him to replace the conventional sado—was that he was first and foremost a warrior, and secondarily, that he was intimate with the world of chanoyu.

At about the same time that Hideyoshi had completed the construction of Nagoya Castle, he was already thinking ahead as to how he would spend his future retirement. He started construction of a castle in a wooded area known as Shizuki no Mori, south of Kyoto, in the eighth month of 1592, where he planned to reside after retirement, and before it was even completed, made it his part-time home. This was the original Fushimi Castle, into which he moved in the intercalary ninth month of 1593. However, on the thirteenth day of the intercalary seventh month of 1596, there occurred the Great Kyoki Earthquake, which destroyed the yet unfinished castle and surrounding castle town. Hideyoshi immediately started building a new castle on a hilltop just east of the old site, and this was completed in the fifth month of 1597, whereupon he moved in with his infant son, Hideyori (1593-1615). The town which sprung up to the west of the new castle grew and prospered, and it is estimated that the streets were soon lined with over 580 residences of greater and lesser lords from all corners of the country.

Just over one year after Hideyoshi moved to his new Fushimi Castle, however, he fell ill and passed away, and about seven months later, Tokugawa Ieyasu, one of the five elders to whom Hideyoshi had entrusted the future of his son, Hideyori, moved in to the keep of the castle. This was not without incident, for Ishida Mitsunari (1560-1600), another of the five elders, was opposed to Ieyasu's ambitions. In the end, Ieyasu proved to be the more powerful. The *Tamon'in Nikki* reports that Ieyasu moved to the keep of Fushimi Castle at the "hour of the horse" (*uma no koku*; around noon) on the thirteenth day [1599] to take the helm of the nation.

It is just about this time, in early 1599, that we find clear evidence that Oribe had achieved recognition as a great master of chanoyu. In light of the political circumstances surrounding Ieyasu's takeover of Fushimi Castle, and the fact that Oribe was then residing in the neighboring castle town, his newfound fame at this time was surely more than a matter of coincidence.

Just following this sudden prominence of Oribe in the world of chanoyu, we find, in the *Tamon'in Nikki*, the record of his visit to Kofukuji temple in Nara, described at the beginning of this essay in conjunction with the flower-viewing in Yoshino. What is interesting is that his surname, Furuta, is written with the wrong kanji characters, suggesting that although he had gained some measure of fame, he was still not well known to the author, Tamon'in Eishun. On the other hand, Nakanobo Gengo and Ozaki Kisuke, who treated the flower-viewing group in grand



Old Ashiya kettle of shape said to have been favored by Furuta Oribe. Muromachi period. Lower portion repaired in Momoyama period, consequently achieving the full curve characteristic of Oribe's taste in kettles. Height, 19.6 cm.; diameter at mouth, 16.3 cm.; diameter of body, 27.5 cm.; weight, 5060 g. Property of the Tokyo National Museum. Photo courtesy of Tankosha Publishing Co., Ltd.

style when they stopped at Tofukuji temple and Hatsuse, were close acquaintances of Oribe. They had paid him an impromptu visit in the ninth month of the previous year, at which time Oribe had treated them to tea and food which he himself had prepared. The generous hospitality received by Oribe's group, on their way to Yoshino, was in large part to repay Oribe for the warmth he had shown them. He was their guest of honor.

Oribe's increasing influence with the Tokugawa family, now that he had been generally recognized as a great master of chanoyu, is attested to by the fact that in the eighth month of 1600, he initiated Ieyasu's third son, Tokugawa Hidetada (1579-1632), in the highest procedures of the etiquette (*chaji no un'o*).

According to the *Matsuya Kai Ki*, Oribe hosted an afternoon tea gathering on the twentieth day of the intercalary eleventh month, 1601, in order to show a newly acquired chair to some friends. For the occasion, he hung a letter he had received from Rikyu, which he had had mounted as a scroll, in the alcove of his three and three-quarter mat tearoom (*sanjo daime*). The *Matsuya Kai Ki* account of the gathering states, in part:

We visited Oribe and found a letter by Rikyu hanging
in the alcove. The letter said that Rikyu was crying. . . .
Oribe often uses it for tea gatherings.

The letter in question, thought to be the first letter of Rikyu's to have ever been mounted and used as a scroll for chanoyu, was probably none other than the "Tatebume no Rikyu Bumei" which, forty-five years later, on the twenty-eighth day [the day of the month on which Rikyu had committed ritual suicide] of the fifth month, 1646, Kobori Enshu used at a morning tea gathering, as recorded in the *Matsuya Kai Ki*. Unfortunately, we do not know the exact contents of the letter, nor when it was written. However, we may imagine from the above-quoted line, "The letter said that Rikyu was crying," that in this letter he confessed his despair to Oribe. This brings to mind the chashaku named *Namida* (Teardrop), which Rikyu had given to Oribe.

Over the next several years, Oribe's reputation grew to the extent that he became widely considered as the foremost chanoyu master in the land. In Edo (present-day Tokyo), where the Tokugawa had established their shogunate, he was received, in 1610, as the country's greatest chanoyu aesthete, and was assigned to give Hidetada regular instruction in the procedures of tea-making. Rikyu's alleged statement that Oribe should succeed him as the leader of the Way of Tea had indeed come true.

Albeit Oribe may have received Rikyu's blessing, it is still difficult to understand how he gained such a great reputation so quickly after Hideyoshi's death. People in those days also seemed to have similar feelings. For one, there was rumor that Oribe was ignorant of the proper chanoyu etiquette. The following rather humorous episode related in the 1626 publication entitled the *Sojimboku* ("Tea") serves to illustrate this point.

The story is that in 1607, Oribe was invited by Oda Uraku (1546-1621), Nobunaga's younger brother who had been one of Hideyoshi's otogi-shu, to tea at Osaka Castle. Uraku used a very special fresh-water jar that day, placing it on a formal, lacquered utensil stand (*daisu*). According to proper etiquette, Oribe should have taken the fresh-water jar in his hands to examine and appreciate it. However, he did not do so. Uraku, looking at him from the next room, is said to have sneered at this display of ignorance. Furthermore, after Uraku had added charcoal to the brazier and put the kettle back on, Oribe requested that he be allowed to examine the freshly-laid charcoal. Though Uraku thought it was an irregular request, he permitted Oribe to do so. Secretly watching from the back room, Uraku saw Oribe put his head under the upper shelf of the utensil stand in an effort to look into the brazier, and hit his head on the shelf because it was so hot, upsetting the utensils which were on the shelf. Uraku was so surprised to see this that he ordered a servant to clear the utensil stand and utensils from the room. Not wanting to complicate matters for a person with poor knowledge, he prepared two pillows and offered one to Oribe, saying that lying down on the floor and tasting tea on such a fine day would surely relax Oribe, who was always having to make tea in a formal way in Kyoto. Both of them drank tea prepared by a servant, lying down on the floor.

It was also rumored that Oribe was a poor connoisseur and a poor hand at chanoyu. Hosokawa Sansai, in the *Hosokawa Sansai Chanoyu no Sho*, published in 1668, concedes that tea people (*chajin*) who had been considered inadequate in the olden days were, nevertheless, more adept than those of his own generation who were rated highly. He goes on to bluntly say that Oribe, who was actually inadequate and a poor connoisseur, was able to become an instructor of the art only because the former generation of talented people had all passed away. The next generation after Oribe, he laments, would not even reach Oribe's level.

The *Koshin Ge-gaki* (Koshin's Summer Writings), a record, compiled during the years 1662 and 1663, of Sen Sotan's (1578-1658) talks to his son, Koshin Sosa (1619-1672), underscores this opinion. It states that among Rikyu's seven closest disciples, Oribe was ranked the lowest, though later, he nevertheless became recognized as a great master.

On the other hand, however, we also know that Oribe's chanoyu, at times, was very highly evaluated. For instance, Matsuya Hisayoshi, in his diary account of a tea gathering of Oribe's which he attended on the eighth day of the third month, 1595, praised Oribe's chanoyu as being composed and natural.

As for whether Oribe was a poor connoisseur or not, there is a revealing episode in the *Matsuya Kai Ki*, said to have been related by Sansai himself. According to the account, one of Sansai's ministers, Matsui Yasuyuki (1550-1612),⁸ told Sansai about a nice chair he had acquired from a certain musket-shooter named Inazu, who had bought the piece from a couple who resided in the country. Though Yasuyuki said that the piece was not really worth showing him, Sansai was eager to see it, and when he did, his evaluation of it was very high. However, Yasuyuki did not believe him. Then Sansai, thinking that anyone would have



Bottom view of unnamed black Oribe-ware kutsugata teabowl shown on opposite page. Documentation has not yet been found to prove whether Oribe was actually personally involved in the design/production of "Oribe ware." Because his personal cipher is inscribed on this teabowl, however, this piece is valued as an important clue to the answer to this question.



Unnamed black Oribe-ware kutsugata teabowl, representative of Oribe's taste in ceramics. Height, 7.7 cm.; diameter at mouth, 11.4-13.9 cm.; diameter of footrim, 6.2 cm. Private owner. Photos on this and opposite page courtesy of the Chado Research Center, Kyoto.

confidence in Oribe's opinion, showed the chaire to Oribe, who evaluated it as truly one-of-a-kind. Hearing this, Yasuyuki was finally convinced. The story goes on to say that the chaire was later named *Jinsei* (Life), deriving from Inazu's suicide following the death of Yasuyuki.

It is also known that the famous Hon'ami Koetsu (1558-1637) once asked Oribe his opinion about a certain Seto-ware chaire, and Oribe advised him to buy it. There are a number of other, similar stories which show that Oribe was regarded, by many, as a trustworthy connoisseur.

Oribe's Chanoyu Aesthetics

Oribe is generally ascribed as the originator of the so-called *kutsugata* ("shoe-shaped") teabowl, since this type of teabowl is said to have its origins in a Seto-ware teabowl of a very irregular shape (*bizumi*; lit., "disfigured") which Oribe first used at a morning tea gathering which he hosted at his Fushimi residence on the twenty-eighth day of the second month, 1599. The occasion is documented in the *Sotan Nikki*, the diary of one of Oribe's guests that day, Kamiya Sotan (1551-1635), who reported that he felt that the bowl's irregular shape was distracting. Actually, irregularly shaped teabowls (known as *yugami*, or "warped" teabowls as opposed to Oribe's *bizumi*) had been popular during the previous era, and no doubt influenced Oribe's creation. However, there was an important difference between those bowls and Oribe's: in the case of the former, the irregular shape was accidental, whereas with Oribe's, it was by design. Thus it may be said that, although strictly speaking, Oribe did not originate the *kutsugata* type of teabowl, this type of teabowl indeed represents Oribe's artistic sense.

As a whole, connoisseurs express widely differing opinions regarding *kutsugata* teabowls. Those who rate them low usually do so because they feel such teabowls represent artificial beauty. This is a very important point in assessing the nature of Oribe's chanoyu.

Any assessment of Oribe's artistic sense must also take into consideration the style of his tearooms. The *Matsuya Kai Ki* gives mention of two rooms at Oribe's residence in Fushimi: a grass-thatched three and three-quarter mat sanjo daime named Bokakuan (Hut of Aspiring for Awakening) and a formal "study" with built-in desk, or *shoin*. According to the *Sotan Nikki*, there was a sanjo daime having a name plaque on which was written "Gyohekitei" (Cottage of Absorbing Azure) and a tearoom (*sukiya*) on which hung a name plaque saying "Kyukotei" (Cottage of Engulfing Fragrance). There is a lapse of three years between the two accounts mentioning sanjo daime, and it is not certain whether they refer to two different rooms or whether Oribe had simply changed the name of the room.

The *Matsuya Kai Ki* account mentioning Bokakuan describes this room in some detail. It was a so-called *basso seki* (lit., "eight-window" room)—one of the classifications of multi-window type rooms—having, in addition to a 120 cm.-wide tokonoma and tiny, crawling-in entrance (*kuguri*), as many as six windows. There was an upper and a lower window on the west side; one behind the area for the



En'an tea hut, attributed to Furuta Oribe. A two-tiered sword rack is seen under the eave covering the *nijiriguchi* ("crawling-in" entrance). Characteristic, also, are its many windows. Located on the grounds of the Yabunouchi School of Chanoyu. Photo reprinted, by permission, from *Chashitsu Taikan III* (Osaka: Sogensha, 1972).

portable brazier; one above the crawling-in entrance on the east side, plus another on this side; and a sort of skylight (*tsukiage mado*). This abundance of various types of windows not only created a bright atmosphere, but also made it possible to adjust the natural lighting at will; features which characterize Oribe's tearoom design.

Oribe's most remarkable innovation, in regards tearoom design, was his creation of a separate seating area for his guests' attendants (*shoban seki*), as seen in his tea hut named En'an.⁹ This special area, separated from the area for the main guests by sliding wall panels (*fusuma*), could be shut off from the main area at will. Whereas Rikyu, in the intimate atmosphere of his small tearooms, had wanted to negate the social barriers that separated people in those days, Oribe's creation of a special area for attendants represented a revival, in chanoyu, of the social separation of the classes. Rikyu may have been a romantic; Oribe was clearly a realist.

One more feature of Oribe's tearoom design was his two-tiered sword rack. Sword racks were not new to chanoyu, but before Oribe's time, had only been one-tiered. Oribe is attributed as the inventor of the rack which had a place for both a full-length sword and a short, side sword. Furthermore, Oribe liked to utilize a semi-formal, intermediate or "linking" room, known as a *kusari no ma* (lit., "chain" room). Such rooms were located [both physically- and aesthetically-speaking] between the relatively wabi sukiya and the more elegant shoin, and would be used for the exhibition of tea utensils and, also, oftentimes, for tea-drinking. All these characteristics—the special area for attendants, the two-tiered sword rack, and the "linking" room—suggest that Oribe's chanoyu was specifically oriented toward the warrior class.

Rikyu always said that a true aesthete will inevitably do something original. In this sense, Oribe was truly an aesthete, and was reputed for his originality. The *Furuori Den* (Episodes about Furuta Oribe) volume of the *Matsuya Nikki* (also known as the *Chado Shiso Densho*), edited by one of the Matsuya family members who contributed to the *Matsuya Kai Ki*, Hisashige (1566-1652), makes a comparison of Oribe and Hosokawa Sansai, saying that Oribe became famous because he was highly innovative while Sansai, who simply imitated Rikyu, never gained much of a reputation. Oribe's sense for the new is also revealed by his incorporation of Namban—Southern European—motifs in his chanoyu.

According to the *Genryu Chawa* (Stories About the Original Tradition of Tea), when Sansai was criticized for simply imitating Rikyu, he answered that only a novice would make such a superficial analysis of his chanoyu, insisting that if one is to achieve a true chanoyu style of one's own, one must first lay the proper foundations by mastering the chanoyu style of one's teacher, and that it would be a simple matter to merely make a display of originality. Thus we can see that Sansai was of quite a different school of thought than Oribe in regards to their attitudes toward what constituted achievement and mastery.

In the *Zuiryusai Nobegami no Sho*, a document written by Koshin Sosa's adopted son, Zuiryusai Sosa (1660-1701), we find a passage that lists Kobori En-



Oribe-ware Namban ceramic *mukozuke*. Shape thought to be adapted from Western-style stemware; patterns, especially of the left-hand example, clearly of southern European influence. Unsigned. Late 16th c. Left: height, 10.0 cm.; width at mouth, 6.5 x 6.0 cm. Right: height, 9.0 cm.; width at mouth, 7.0 x 6.5 cm. Property of Namban Bunka Kan.



Furuta Oribe's tombstone. Located at Koshoji temple ("Oribe's temple"), Kyoto. Photo courtesy of Tankosha Publishing Co., Ltd.

shu as Oribe's most representative disciple. Enshu was thirty-six years Oribe's junior, and it is interesting to note that at the time of the flower-viewing in Yoshino, when he danced with Oribe at the party given by Ozaki Kisuke at Hatsuse, he was only twenty-one years old, while Oribe was fifty-seven.

It was four years after that event that Oribe started giving Enshu instructions in chanoyu, and over the next nine years, he taught the eager Enshu with great devotion and enthusiasm. The *Keicho Otazune-gaki* (Keicho-era Memoranda of Questions) is a record of some twenty specific questions which Enshu put to Oribe during those years, and Oribe's answers to them. The last dialogue recorded in this document is dated the twenty-ninth day of the seventh month, 1612; three years before Oribe's suicide.

Oribe's Suicide

The Tokugawa's official reason for ordering Oribe to commit ritual suicide was simple: he had been partner to the Toyotomi's planned attempt to eradicate Ieyasu, Hidetada, and other top members of the Tokugawa military. Kimura Soki (dates unknown), one of Oribe's retainers, had masterminded a plan to set fire to

Nijo Castle and the whole of Kyoto city as the Tokugawa leaders were there, in council within the walls of the castle, to discuss their strategy for their siege of Osaka. However, the plan came to light before it could be carried out, and investigation revealed that Soki had secretly been working under orders from the Osaka side. Oribe's son, Kuhachiro (dates unknown), had been a faithful employee of the Toyotomi during Hideyoshi's rule, and by this connection, it seems that Oribe, together with Kuhachiro, was implicated in the attempted coup d'état. They were quickly arrested and sentenced to death. Oribe, as commanded, committed ritual suicide on the eleventh day of the sixth month of the same year.

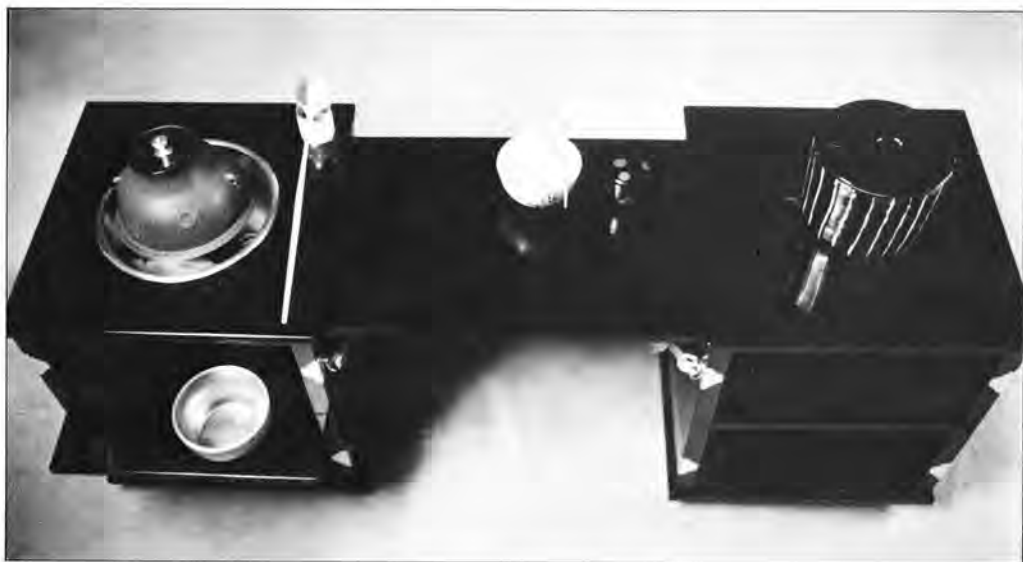
It is difficult to believe that Oribe really did take part in the plot. Rather, evidence suggests that there were deeper issues at stake between Oribe and the Tokugawa leaders, and that Oribe's mandated suicide was the result of much intrigue. Many of the circumstances prior to his death are reminiscent of those which preceded Rikyu's death, and no doubt, just like Rikyu, these brought him to be regarded as a politically dangerous character. Nonetheless, since his retainer had masterminded the planned mass assassination attempt, Oribe had to accept responsibility. Reportedly, he did not try to make excuses for either Soki or himself so that he might escape his inevitable doom. To make a final comparison between Oribe and Rikyu: like Rikyu, he was an individualist with firm, personal convictions, and to uphold those convictions, he was not afraid to stand up to authority, even if it meant his death. 

Notes

1. The garden at Chikurinbo temple is said to have been designed by Sen Rikyu when he once accompanied Hideyoshi on a flower-viewing excursion there.
2. All those people who were privately employed by the shogun as dobo were assigned a religious name, called an *ami-go*. *Ami-go* were formed by attaching the suffix *-ami*, a shortened form for Amida Buddha—the central figure of Pure Land Buddhism—to one kanji character. Many dobo were commoners or from the lower social classes. *Ami-go* represented their symbolic entry into the Buddhist order, enabling them to associate relatively freely with the shogun and act as his respected consultants and advisors.
3. Hideyoshi entered Nobunaga's service around 1558, when the latter was master of the Kiyosu region in Owari (present-day Aichi Prefecture). An able warrior and leader, he played an important role in helping Nobunaga conquer Mino in 1566; the event which gained Nobunaga the status of a major daimyo. About mid-1573, Nobunaga achieved control over central Honshu, and Hideyoshi was given lands in Omi (present-day Shiga Prefecture), where he established his headquarters. However, Nobunaga, who was keenly aware of the political possibilities of chanoyu, strictly forbade his vassals to perform chanoyu without his specific authorization. This authorization was given to only those whom Nobunaga deeply trusted. The *Tennojiya Kai Ki* entry for the fifteenth day of the tenth month, 1576, is the earliest record

of a tea gathering hosted by Hideyoshi, indicating that Hideyoshi had obtained Nobunaga's confidence, and permission to perform chanoyu, by this time. Thus, we might conclude that he had also been authorized to have private art connoisseurs and cultural advisors, or dobo, by this time.

4. Myokian temple is renowned for its two-mat tearoom named Taian, attributed to Rikyu. There are two major theories regarding the history of this tearoom: one, that it was originally located on the premises of Rikyu's villa at Yamazaki, where he built it, upon orders from Hideyoshi, in 1582; the other, that the priest Koshuku, who was a chanoyu disciple of Rikyu's, himself built Taian following a set of drawings by Rikyu. Taian is regarded as being representative of Rikyu's taste in tearoom design; the only remaining example of his architectural work. As such, it is designated as a National Treasure.
5. This is a take-off on a poem in the *Ise Monogatari*, section 13. A man in Musashi province sends a lady a note on which he writes the words "Musashi stirrups" (*Musashi abumi*). Musashi was famous for its stirrups, and the phrase is used to call up the word *kakaru*, which means "to hang from," as stirrups from a saddle, but which is also an expression for love ("to hang one's thoughts on someone"). The lady responds with a poem beginning with the phrase "Musashi stirrups," and she enriches the wordplay by using the phrase "*sasuga ni*," meaning "nevertheless," but with *sasuga* also the word for the metal piece by which stirrups are attached to saddles. In her answer, the lady suggests that though she loves the man, when he does not write, she finds his neglect bitter, and when he does, she is equally distressed—since he is obviously involved with another woman.
6. For more on the *Onjoji* vase, see Tsutsui Hiroichi, "Like the Flowers in the Field," pp. 13-16, in *Chanoyu Quarterly* no. 41, 1985.
7. Ota Gyuichi (1527- ?), in the *Hanpon Tensho Ki* (also known as the *Tensho Gun-ki*)—a record documenting Toyotomi Hideyoshi's distinguished achievements—states that there were altogether as many as eight hundred otogi-shu.
8. Rikyu, during his confinement in Sakai just prior to his mandated suicide, received a letter of sympathy from this Matsui Yasuyuki. The letter which Rikyu wrote in response is believed to have been Rikyu's last piece of correspondence.
9. For more on En'an, see Nakamura Shosei, "Furuta Oribe and Ennan [En'an]," in *Chanoyu Quarterly* no. 17, 1977, pp. 9-19.



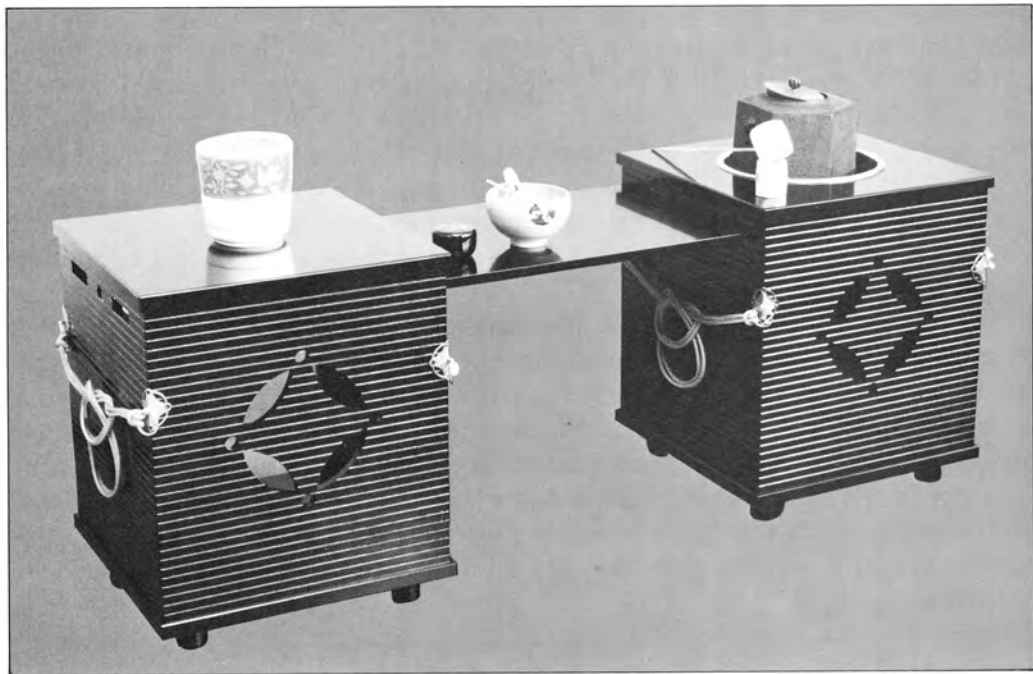
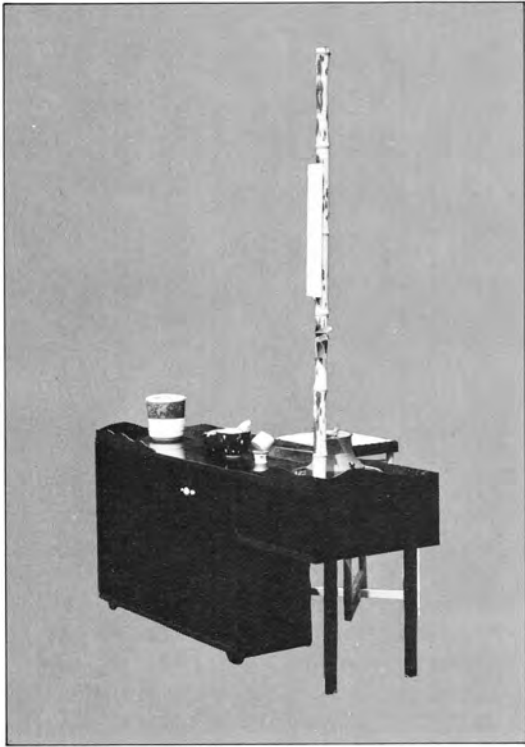
Temae—Tea Procedure : *Shunju-dana (Misono-dana, Chishin-dana)*

In this issue we will be speaking specifically of the temae done with the ryurei-style table called Shunju-dana, which is the *konomi*, or favored style, of the present Urasenke grand master, Sen Soshitsu XV. This table is very similar to the Misono-dana, the *konomi* of the fourteenth generation grand master, Tantansai, the major distinction being its different openwork design. The temae for these two tables, and also for the one known as Chishin-dana, is the same.

These tables were not designed to be used for a *chaji*, or full-course tea gathering, but rather, simply for serving an informal bowl of tea. Their beauty and practicality lie in that they can be used almost anywhere that a tatami setting is impossible or impractical.

The Misono-dana, which is the earliest of these three styles of tables, was first used at the Sento Gosho, the Imperial Palace for Retired Emperors, in Kyoto, when the present Crown Prince was officially designated as heir to the throne. It is said that the portable tea equipment utilized in the medieval period provided the inspiration for this table. The medieval equipment consisted of two main components—a brazier and kettle section, and a large, covered container for the rest of the utensils—which would be hung by ropes from the ends of a pole. By balancing the pole over the shoulder, the equipment could be carried about with relative ease.

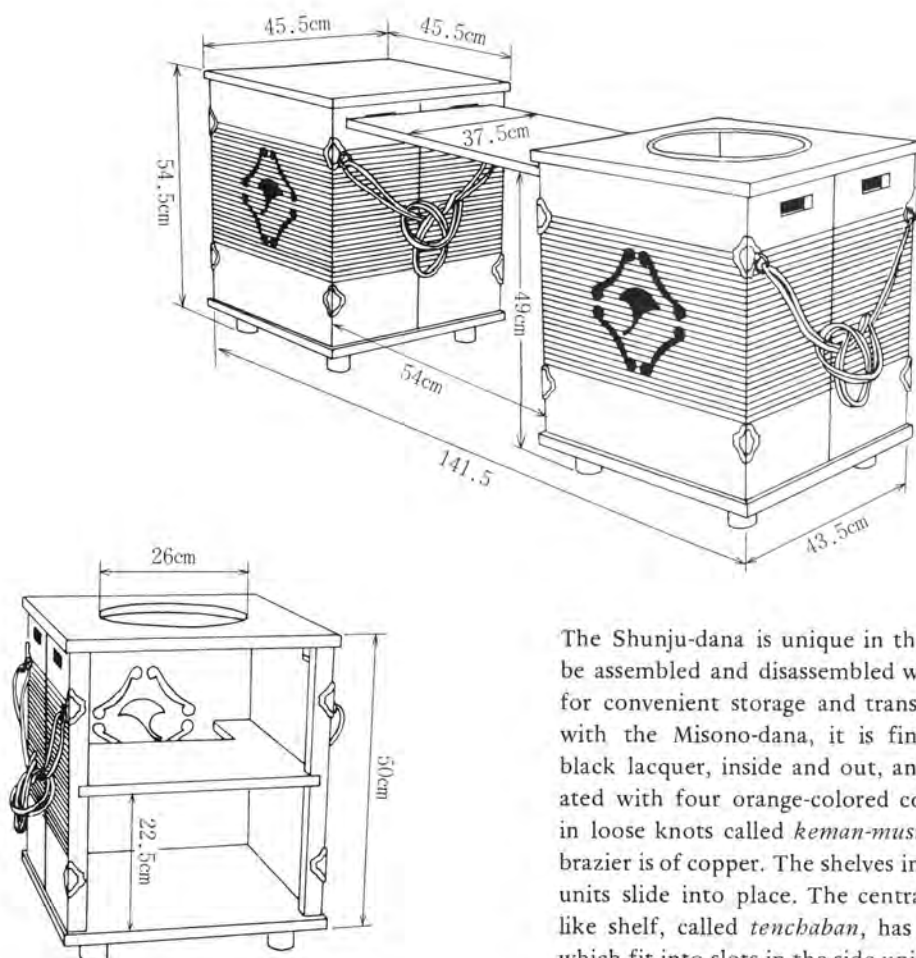
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Top: Chishin-dana Bottom: Misono-dana



Disassembled Shunju-dana and stools for host and host's assistant.



The Shunju-dana is unique in that it can be assembled and disassembled with ease, for convenient storage and transport. As with the Misono-dana, it is finished in black lacquer, inside and out, and decorated with four orange-colored cords tied in loose knots called *keman-musubi*. The brazier is of copper. The shelves in the side units slide into place. The central, table-like shelf, called *tenchaban*, has tongues which fit into slots in the side units.

While the motif of the openwork design and matching, metal hinges on the Misono-dana represents a coin—one of the “seven treasures”—that of the Shunju-dana is a ginko leaf framed by a thread reel.

The ginko and thread reel are very close to our hearts at Urasenke. When Sen Rikyu's grandson, Sotan (1578-1658), retired at the age of seventy-one, he settled on the property which is now the site of the present Urasenke complex. In the garden stands a magnificent ginko tree—the “Sotan Ichō”—said to have been planted by Sotan, and because of this, the ginko leaf has long been a symbol of Urasenke. Sotan was a good friend and teacher of Empress Tofukumon'in (1607-1678), and once received a stamp (*in*) from her in the shape of a thread reel. The thread reel is traditionally regarded as a symbol of femininity, which brings to mind Girls Day, in March, and the softness of spring, *shun*; and we think of the glory of the “Sotan Ichō” in connection with autumn, *shu* or *-ju*.

The photograph on p. 49, showing the Shunju-dana from the host's perspective, illustrates the initial arrangement of the utensils and, in addition, the position of the *kensui*, or waste-water receptacle, on the sliding shelf beneath the brazier (*ganro*) (see step 2). If there are to be several guests, the initial arrangement may include an “extra” teabowl, or *kaejawan*, placed on the shelf beneath the *mizusashi*, the jar for fresh water.



(1)

The host steps into the tearoom, bows (1), and then returns to the *mizuya*. (When the host enters, all the guests rise. They return his bow and then sit down when he leaves.)



(2)

The host holds the *kensui* in his left hand (L), proceeds to his seat (2), sits, and places the *kensui* on the shelf under the brazier.



(3)

The host straightens his clothing, rests his hands on his lap, and pauses for a moment (3). (At about this time, the hanto enters the room, bows, and takes his seat.)



(4)

The host picks up the chawan with his right hand (R), transfers it to L (4), regrips it with R, and places it in front of himself on the tenchaban, leaving enough room in front to place the natsume.



(5)

R picks up the natsume and places it in front of the chawan (5).



(6)

L takes the fukusa from the belt. The fukusa is folded to wipe the natsume lid (6).



(7)

L picks up the natsume. The natsume lid is wiped in the standard manner (7).



(8)

L places the natsume at the spot where the chawan had been (8).



(9)

The fukusa is refolded to wipe the chashaku (9).



(10)

R picks up the chashaku. The chashaku is wiped in the standard manner (10).



(11)

R rests the chashaku on top of the natsume (11).



(12)

R draws the chasen from the chawan and stands it to the right of the natsume (12).



(13)

R picks up the chawan and places it closer to the front edge of the tenchaban (13).



(14)

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 places it in the near, left-hand corner of the tenchaban (14). Otherwise, the host returns the fukusa to his belt.



(15)

L picks up the hishaku (15).



(16)

The hishaku is held in the "mirror" position (*kagamibishaku*) (16).



(17)

R picks up the futaoki and places it in the near, right-hand corner of the brazier section of the table (17).



(18)

If in step 14 the fukusa was placed on the tenchaban, R now picks it up and uses it to remove the lid of the kettle (18) and set the lid on the futaoki. The fukusa is again placed on the tenchaban. If in step 14 the fukusa was returned to the belt, the host sets the kettle lid on the futaoki with his bare hand.



(19)

R takes the chakin from the chawan and places it on the kettle lid (19).



(20)

R holds the hishaku for use and ladles hot water into the chawan (20).



(21)

R rests the hishaku across the mouth of the kettle (*okibishaku*) (21).



(22)

R picks up the chasen, L steadies the chawan across the left-hand portion of the rim, the chasen is inspected and rinsed in the standard manner (22), then returned to its place next to the natsume.



(23)

R picks up the chawan, transfers it to L, and L discards the water into the kensui (23).



(24)

L still holding the chawan, R takes the chakin from the kettle lid. The chawan is wiped (24), with the chakin being left in the bottom of the chawan at the end of this process, in the standard manner.



(25)

R takes the chawan from L, sets it down on the tenchaban, and returns the chakin to the kettle lid (25).



(26)

R holds the chashaku. The host bows and invites the guests to partake of the sweets (26).



(27)

L picks up the natsume. R, holding the chashaku with the last two fingers, removes the natsume lid and places it toward the front edge of the tenchaban, to the right of the chawan (27).



(28)

R measures two scoops of powdered tea into the chawan (28), lightly taps the chashaku on the edge of the chawan, and then fits the lid back onto the natsume. L returns the natsume to the tenchaban; R rests the chashaku on top of the natsume.



(29)

In the standard manner, R removes the lid of the mizusashi, transfers it to L, regrasps it, and leans it against the left-hand side of the mizusashi (29).



(30)

R takes the hishaku, scoops a ladleful of hot water, and pours an appropriate amount into the chawan (30).



(31)

The remaining hot water in the hishaku is poured back into the kettle. The hishaku is placed on the kettle (*kiribishaku*) (31).



(32)

R picks up the chasen and, as L stabilizes the chawan, whisks the tea (32). R returns the chasen to its place on the tenchaban.



(33)

R picks up the chawan, sets it on the palm of L, turns it so that the front faces the guest, and places it toward the far, left-hand corner of the tenchaban (33). (The hanto steps up to the tenchaban and takes the tea to the guest.)



(34)

Before drinking the tea, the guest bows to the host saying that he will partake of it. The host bows in acknowledgement (34).



(35)

If in steps 14 and 18 the fukusa was placed on the tenchaban, when the first guest has taken one sip of the tea, the host picks up the fukusa with R and returns it to his belt (35).

If there are two or more guests and a kaejawan has been readied on the shelf under the mizusashi, the host, at this point, mentions to the second guest that he will use the kaejawan. Then he takes the kaejawan from the shelf with R, places it on the tenchaban, ladles hot water into it, and repeats steps 23–28 and 30–34, omitting the invitation, in step 26, to partake of the sweets.



(36)

When the hanto returns the chawan (either the omojawan or the kaejawan) to the tenchaban, the host picks it up with R, places it on the palm of L, regrasps it with R, and sets it in front of himself on the tenchaban (36).



(37)

R takes the hishaku, scoops hot water, and pours it into the chawan (37). The hishaku is placed on the kettle (*okibishaku*).



(38)

R picks up the chawan, transfers it to L, and L discards the water into the kensui (38).

If the host is to prepare yet a third bowl of tea, or if he has not readied a kaejawan, he repeats steps 24–28 and 30–34, omitting the invitation, in step 26, to partake of the sweets. Repeating steps 36–38 and then 24–28 and 30–34 in this way, the host makes as many bowls of tea, with either the omojawan or the kaejawan, as the guests desire. (Note: normally, if there are many guests, the third guest and onward will have their tea prepared and served from the mizuya, by other assistants of the host.)



(39)

Finally, when at the end of step 38 the first guest asks the host to finish, the host, L still holding the chawan (it may happen to be either the omojawan or the kaejawan), bows in acknowledgement (39).



(40)

R takes the chawan from L and places it on the tenchaban. The host bows and says he will finish (40). (The first guest bows in acknowledgement.)



(41)

R takes the hishaku from the kettle and, assisted by L, regrasps it to ladle cold water. Cold water is scooped from the mizusashi (41) and poured into the chawan.



(42)

The hishaku is returned to the kettle (*biki-bishaku*) (42).



(43)

R picks up the chasen, L stabilizes the chawan, and the chasen is rinsed and inspected in the standard manner (43). R returns the chasen to its place on the *tenchaban*. The water is discarded into the *kensui* in the standard manner.



(44)

L still holding the chawan, R takes the cha-kin from the kettle lid and places it in the bottom of the chawan (44).



(45)

R takes the chawan from L and places it on the tenchaban, then takes the chasen and rests it on the chakin in the chawan (45).



(46)

R takes the chashaku; L takes the fukusa from the belt. The host, holding the chashaku with the last two fingers of R, folds the fukusa to wipe the chashaku (46).



(47)

The chashaku is wiped in the standard manner (47) and then set, face down, on the chawan.



(48)

L holds the folded fukusa over the kensui as R pats off any powdered tea which clings to it (48). The fukusa is put away into the belt.



(49)

R moves the natsume slightly to the right on the tenchaban (49).



(50)

R picks up the chawan, transfers it to L, regrasps it, and places it to the left of the natsume (50).



(51)

R takes the hishaku from the kettle and, assisted by L, regrasps it to ladle cold water. A ladleful of cold water is scooped from the mizusashi (51) and poured into the kettle.



(52)

Immediately, a ladleful of hot water is scooped up and poured back into the kettle (52).



(53)

R transfers the hishaku to L. The hishaku is briefly held in the *kagamibishaku* position (53).



(54)

R takes the kettle lid from the futaoki and sets it on the kettle, so that it is slightly ajar (54).



(55)

R picks up the futaoki and places it in its original position in the far, right-hand corner of the brazier section of the table (55).



(56)

L transfers the hishaku to R, regrasps it overhand near the bottom of the handle, and rests it on the futaoki (56).



(57)

In the standard manner, the mizusashi lid is placed back on the mizusashi (57).



(58)

The first guest asks to be allowed to inspect (*baiken*) the natsume and chashaku. The host bows in acknowledgement (58).



(59)

R picks up the chawan, transfers it to L, regrasps it, and places it in the near, left-hand corner of the tenchaban (59).



(60)

R picks up the natsume and places it in the center of the tenchaban (60).



(61)

L takes the fukusa from the belt. The fukusa is folded to wipe the natsume lid. L picks up the natsume, and R wipes it in the standard manner. Then R, still clutching the fukusa, removes the natsume lid. The host looks at the underside of the lid to make sure that it is in good order (61).



(62)

R places the natsume lid on the tenchaban, holds the fukusa against the side of the natsume and folds it further in half, then wipes the mouth of the natsume; first the far side, then the near (62).



(63)

R, clutching the fukusa, picks up the natsume lid and fits it back onto the natsume, then places the fukusa on the tenchaban (63).



(64)

R takes the natsume from L, rests it on the palm of L, and turns it so that the front faces the guests (64).



(65)

R places the natsume toward the far, left-hand corner of the tenchaban (65). The fukusa it returned to the belt.



(66)

R takes the chashaku from the chawan, transfers it to L, regrasps it (66), and places it to the right of the natsume so that the handle end faces the guests.



(67)

The host changes position on his seat, to face the kettle. L grasps the kensui (67). The host rises and carries the kensui to the mizuya.



(68)

The host returns to his seat, and this time carries the chawan back to the mizuya (68). (The hanto carries the natsume and chashaku to the first guest.) The host waits in the mizuya until the guests have finished inspecting the utensils and the hanto has returned them to the tenchaban. (The hanto will then retire to the mizuya.)



(69)

The host enters and takes his seat. He answers the first guest's questions about the utensils (69).



(70)

R picks up the natsume and places it on the palm of L, then holds the chashaku (70). The host rises and carries these utensils to the mizuya.



(71)

The host steps into the tearoom and bows, signaling the end of the presentation (71). (When the host enters, all the guests rise. They return his bow, in acknowledgement and appreciation.)

Finishing the Temae Without Haiken

Following step 57, the first guest will remain silent, not requesting haiken. (Noting this, the hanto retires to the mizuya.) The host changes position on his seat, to face the kettle. He grasps the kensui with L, rises, and carries the kensui to the mizuya. Then he steps back into the tearoom and bows, signaling the end of the presentation.

Book Reviews

Japan and Western Civilization: Essays on Comparative Culture. By Kuwabara Takeo. Edited by Kato Hidetoshi. Translated by Kano Tsutomu and Patricia Murray. Tokyo: University of Tokyo Press, 1983. xxviii + 205 pp. US\$19.50, ¥3,500.

In a recent newspaper interview, Kuwabara Takeo said of himself: "I may not be a first-rate scholar, but I am by no means second-rate." Coming from a professor emeritus of the prestigious University of Kyoto, this might sound odd. But the fact that Kuwabara felt compelled to make such a self-appraisal at this late date—he was born in 1904—shows the unusual position he has held in Japan's intellectual world. Quite early in his career as a university professor, Kuwabara decided to maintain interest in many other things than his field of choice, French literature, and he has stuck to that decision to a remarkable degree. This is contrary to the normal practice of most academics in Japan—or elsewhere.

Kuwabara's wide range of interest fully blossomed during his tenure at the Research Institute for Humanistic Studies, of which he became professor in 1948 and director in 1955. The approach at the Institute was and remains what Kuwabara calls "cooperative research," in which scholars from disparate fields look at a single subject. By Kuwabara's definition, "humanities" is "everything that is *not* a natural science," and the number of scholars who took part in the six projects carried out under Kuwabara's leadership ranged from 8 on Nakae Chomin (1847-1901), a revolutionary Japanese thinker, to 28 on comparative studies of the bourgeois revolution.

Kato Hidetoshi, who edited *Japan and Western Civilization* and wrote the introduction, tells us how Kuwabara's cooperative research may have worked. Once a psychoanalyst presented a hypothesis on the relationship between a person's physical type and temperament, and wanted to photograph the historians, philosophers, linguists, and others on the team in the nude. They were naturally "embarrassed and even scared." But Kuwabara volunteered to be the first, and everyone followed suit. The result fascinated everyone. Kuwabara himself reports how he was destined to like the "cooperative research" approach. Years before joining the Institute, he and a student of economic history once speculated on the way the ladies in the days of *The Tale of Genji* blew their noses. Their tentative conclusion: because not enough paper was produced in those days, the ladies probably used their fingers.

Outside academia, where he has had his share of detractors (he and his colleagues were blamed for having too much fun, for example), Kuwabara is known as an alpinist, who led a team that attempted to conquer the peak of Chogolisa in the Himalayan range. To an average Japanese, though, Kuwabara is probably best known as a liberal gadfly, who is always ready to counter the heavy-handed and often vacuous arguments of the left, the right, and the mindless. In this collection of eleven essays, seven of which were originally lectures, this aspect of Kuwabara comes through very well. But precisely because he was acting as a gadfly in doing these essays and lectures, some of his arguments may strike the "Western" reader as opaque and even "academic." Take "the Meiji Restoration," the process of modernization that Japan went through during the second half of the nineteenth century. Kuwabara's insistence that it was a "revolution" is likely to be regarded as vaguely puzzling, unless the reader happens to know that the Japanese leftists have argued that the process fell short of being a revolution in the Marxist sense, whereas the rightists, who see a leftist tilt in the word "revolution," have refused to allow that it represented anything other than a "restoration" of the imperial system.

Overall, though, *Japan and Western Civilization* gives a good indication of a well-informed liberal Japanese thinker's view of the Westernization of an Asian nation. Kuwabara

makes some refreshing points. He argues, for instance, that there is nothing wrong with not always being the original inventor. If you want to find who invented the camera, let's say, you must point to Louis Jacques Mande Daguerre (1789-1851). France may boast that it is the place where the camera originated, but today Japan has a considerable camera industry whereas France does not. Kuwabara says that what matters is not the "history" but the "current state" of whatever is under consideration. With similar reasoning, he chides the Japanese on their misguided tendency to point to *noh*, *kabuki*, and other traditional arts as things to be displayed to foreign people as Japanese culture. In his view such things ceased to represent Japanese culture quite a long time ago.

Considering the general knowledge of the haiku form outside Japan, what may be the most interesting essay in this book is "The Secondary Art of Modern Haiku," which Kuwabara himself added to the ten which the editor selected. Written in 1946 and the earliest piece in the selection, this essay made Kuwabara a household word, so to speak. Kuwabara selected fifteen haiku—ten by established poets, five by unknown people—and showed them to his friends and students without identifying the writers. One thing he found from this simple test was that it is "difficult to determine the relative skill of a given author and distinguish a leading poet from an amateur only on the basis of a single example of his haiku." This finding, coupled with the frequent failure of modern haiku to make clear sense, prompted Kuwabara to assert that modern haiku deserves only a secondary status as an art. This assertion became a bombshell, because haiku is an enormously popular literary form in Japan and many people earn their living and respectability on that popularity. It caused an uproar among haiku poets, and it is safe to assume that even now the question of the worth of haiku still bothers some Japanese who become seriously involved in what is often described as the world's shortest poetic form.

The haiku essay is also interesting in the context of Japanese intellectual history since World War II. At the time when it was written, Japan was going through rounds of severe and often ludicrous self-criticism; for example, one recalls—with a touch of nostalgia—the proposal of the famous novelist Shiga Naoya (1883-1971) that Japanese be abandoned in favor of French! Kuwabara's condemnation of haiku was thus in good measure a reflection of the times, as it was essentially based on the assumption, which held France as a model of high-brow art, that anything which appealed to the masses could not be very good. In recent years, however, Kuwabara has been arguing that there are a lot of admirable things about Japan's mass culture. In this sense, *Japan and Western Civilization* reflects aspects of the intellectual history of postwar Japan.

Hiroaki Sato
Writer and translator
New York

Hitomaro and the Birth of Japanese Lyricism. By Ian Hideo Levy. Princeton: Princeton University Press, 1984. 174 pp. + Bibliography + Indices. US\$26.00.

Ian Hideo Levy has recently gained prominence with the publication of the opening volume of his projected complete English translation of the earliest extant anthology of Japanese poetry, *Man'yo Shu* (Collection of Ten Thousand Leaves). The work here under review was originally Levy's doctoral dissertation, presented to Princeton University's Department of East Asian Languages and Literatures, where he now teaches. A study of early Japanese poetry and the pivotal role of Kakimoto no Hitomaro, the seventh century poetic genius who produced some

of the most powerful poetry ever written in the Japanese language, this book deals in some detail with an area that has not been adequately covered by Western Japanologists.

The title is perhaps somewhat misleading, for only about half the volume actually deals with Hitomaro himself. Levy has divided his study into four chapters, the first two "preparatory" to his selective treatment of Hitomaro in the last two chapters. The "pre-Hitomaro" chapters cover "Yamato Takeru: The Magical Metaphor," and "Omi: The Lyrical Voice." This delight in noun phrases (doubtless a function of the author's study of the *Man'yo Shu*, where they are used in abundance) is continued in the titles of the last two chapters, "Hitomaro: The Iconic Image," and "Hitomaro: The Psychological Metaphor." Levy is basically arguing that Japanese poetic expression proceeds from an age of "magic," in which no distinctions were made between spirit and matter, between subject and object, to an age of "lyricism," which features "an intervening aesthetic consciousness, which reshapes the animistic landscape according to a creative intent that does not challenge its (animism's) fundamental vitality" (p. 7).

The book traces the growth of this lyricism through Hitomaro's magnificent treatment of the *kakekotoba* (pillow word), the subject of most of the fourth chapter. Levy argues that the development was from the "non-creative" metaphor of the *Koji Ki* (Record of Ancient Matters) to the discovery of Chinese literature by the Omi court, to the writing of poetry in praise of the imperial family, and finally to the refinement of the earlier techniques in order to express more personal sentiments. The most interesting—and certainly the most readable—of these chapters is the second, which contains an outstanding discussion of the poetry of Princess Nukada. This poetry Levy sees as an "inquiry," an advance "not to a logical objectification of nature but to an aesthetic objectification by which nature becomes permeable to the subjective consciousness." While earlier poetry tended to see nature as "an absolutely symbolic entity beyond the whims of season or emotion, Nukada wants to *enter* the landscape to pick her own way through the foliage" (p. 53, emphasis Levy's).

Elsewhere in this chapter Levy reminds us that "the dissolution of the animistic identity of spirit and matter does not lead to the perception of these spheres in any mode approaching the polarity with which they are imagined in Western logic" (p. 64); rather, we have "that particular Japanese dualism that sees nature as an enfolding force that should be in harmony with the subjective sensibility" (p. 56). These are points well worth keeping in mind.

The third and fourth chapters, in which Hitomaro is discussed, are difficult to summarize. One senses that they occupied much more space in the original dissertation that this book is based on, and that in the process of adaptation the logical connections have occasionally been lost. In general, though, we can say that the third chapter concerns itself primarily with "public" poetry in praise of the Imperial family, and that the fourth deals with the development of a more personal metaphor.

It is here that the writing begins to collapse. There are far too many sentences such as: "At the core of these poems, which are largely gratuitous for the public function of ritual praise, one cannot help but sense a personal conception of the past by whomever [sic] 'Hitomaro,' this poet without a biography, was" (p. 110); or my personal favorite, "Instead of turning into an 'epical' expression, the proto-epical narration, without achieving an independent integrity *as narration*, is used to give a correlative plaintiveness to the emotional expression, a justification of tone that can only come from objective phenomena" (p. 122).

Most valuable in this part of the book is Levy's discussion of "pillow words" and his demonstration of the differing ways in which such literary devices are handled within narrative and lyrical poetic traditions. But even here there is a problem, for the discussion of ancient Hittite epithet detracts rather than adds to the book.

Putting aside rhetorical problems for the moment, however, I think a major weakness of the book is Levy's unfounded assumptions concerning the nature of Japanese mythology. His reading in this area seems to be cursory, and his treatment is filled with errors of the type that show he has not taken the topic very seriously. For example, he mistakes the name of the compiler of the *Koji Ki*, referring to Ono instead of Oho (which might also be transliterated as O), and the word "Fudoki" is rendered in two different ways, neither of which is correct. He also speaks of the "descent from heaven to rule the world" in his reference to the legendary first Emperor of Japan, Jimmu (pp. 75-76), although in point of fact no such story is contained in the *Koji Ki*. In the opinion of this reviewer, such mistakes are symptomatic of a somewhat simplistic interpretation of Japanese mythology, which Levy interprets as "animistic" and without division between subject and object. While some of what he says is true, a more careful reading of the *Koji Ki* and *Nihon Shoki* (Chronicles of Japan) would, in my opinion, have showed him that there is danger in such oversimplification. Distinctions between subject and object, between spirit and matter, can also be found in Japanese myth, and his discussion of the creative act in Japanese myth completely ignores the importance of sexual procreation.

A matter of chronology is also of concern. The *Koji Ki* was compiled in 712. While its stories are certainly older than that date, its compilation was very much a product of the times, and there is no reason to assume, as Levy apparently does, that its stories reflect the oldest and most primitive level of Japanese thought. Hitomaro wrote primarily in the seventh century, or before the compilation of the *Koji Ki*, yet Levy speaks of Hitomaro's work as being an "advance" over the more "primitive" worldview of the *Koji Ki*.

This book is directed to the specialist. Very few readers will have Levy's easy familiarity with the poetry of the *Man'yo Shu*, and many will resent (as I did) the fact that he never quotes a *choka* (long poem) in full either before or after discussing it. Instead, he quotes a section, discusses it, then goes on to the next section. The less the reader knows about the material to begin with, the greater his confusion is likely to be. In summary, then, this book has much to offer, but will be difficult to approach. And while Levy has many insightful things to say about the nature of early Japanese lyricism, his views tend to be one-sided, lacking in a firm understanding of the world of myth that surrounded the development of these same lyrics.

W. Michael Kelsey
Freelance writer
Nagoya

Comparative Religion. By Kedar Nath Tiwari. Delhi: Motilal Banarsidass, 1983. xii + 225 pp. Cloth, Rs. 60; paper, Rs. 28.

This brief work is a topical survey of some of the religions of the world. The author seeks to establish a scientific approach to the comparative study of religion, by which he means one that includes both an attitude of "objective knowledge-seeking" and a "charity toward other religions" (p. 4). Further, he maintains that, given the special nature of the subject matter, "some kind of religious sensitivity is essential on the part of the man who wants to make a study of religions in a comparative perspective" (p. 5). He asserts that comparative religion should include evaluation and criticism. In order to avoid unfair judgments, however, the author suggests that "criticisms of a religion must be made within the framework of its own beliefs, ideas and practices" (p. 6).

Having set for himself this difficult task, the author goes on to examine Hinduism, Buddhism, Jainism, Zoroastrianism, Judaism, Christianity, Islam, and Sikhism. He systematically introduces each of these, including historical information and a summary of "basic features." He then discusses the religion's views on God, world, man, evil and suffering, life after death, human destiny, discipline, and ethics. He closes with a discussion of the sects into which each religion has been divided.

One of the first things which may strike the reader is what the author does not include. Absent is any discussion of Shinto, Confucian, Taoist, Polynesian, native American, African, or ancient Greek and Roman religions. It is an open question, since the author does not explain the reason for his selections, as to whether these religions were excluded as a matter of convenience or because of the author's preconceptions as to the nature of religion. His own definition of religion seems to have been the principle upon which he made the selection; which in turn excluded from consideration religions which ran counter to his conceptions of what religion is. In the introductory chapter, he writes:

Religions are all living faiths and their essence does not consist in their bare externals such as rituals, methods of prayer, ceremonies, etc. It rather consists in the inner beliefs and convictions which they carry along with them and which give their followers a distinctive character and way of life. To understand these internals of a religion, a little involvement, not into any particular religion, but into religion in general, is necessary. (pp. 4-5)

By choosing to limit his conception of religion to living forms, the author has excluded all of the moribund religions. However, the testimony of those religions should not be overlooked. Furthermore, the distinction between belief and action in the study of religion is a long-standing one. In the last fifty years or so, Western scholars have increasingly come to emphasize the active aspects of religion as more basic than their dogmas or beliefs. By choosing to limit his conception of religion to "faiths," the author has excluded all of the religions whose primary emphasis is on action, and has biased his presentations because he assumes that only the cognitive aspects of a religion are essential to it.

While the author himself suggests that criticisms of a religion must be made within the framework of its own beliefs, ideas, and practices, his topical approach leads him to treat in the same fashion all of the religions which he does include, as if all of them could be described equally well under the same set of categories. This kind of approach, in which different religions are discussed under the same categories, suppresses the uniqueness of each religion. It is as if the author were saying that all religions are basically about the same, except for giving different answers to questions about God, world, man, etc. The questions asked of a religion are more important than the answers which they give back. The wrong questions will impede understanding rather than serve it.

The principles of selection and the categories for discussion which the author has chosen thus limit the range of the religions considered, and level out those examined, so that they appear to be simply different varieties of the same sort of thing. Likewise, the author's assertion that an involvement with "religion in general" is necessary for comparative research will predispose the researcher to view his subjects in particular ways, for how a researcher conceives of "religion in general" will be determined by his own religious and intellectual background. There is no such thing as "religion in general," anymore than there is such a thing as "plant in general" with which a botanist should enter into a sympathetic relation. The

supposed need for this sympathetic relation seems to arise from the author's desire to include "evaluation and criticism" as a part of the comparative study of religion.

Evaluation and criticism have been a part of the comparative study of religion from its beginning, when the idea was to compare other religions with Christianity so as to be able to demonstrate Christianity's superiority for missionary purposes. The same issue arose for Indian thinkers. Ever since the Hindu Renaissance at the end of the last century, Hinduism has been promoted as a universal religion. The author closes his work with a discussion of just this point. He concludes, however, that there is no one universal religion; that one is not needed; and that it would not be desirable to have one. Given this conclusion, it would seem better to abandon the demand for evaluation, for what possible end can it serve?

The botanist looks at plants, not at "plant in general." As a gardener, he may prefer roses to thistles; as a botanist, however, he makes no judgments as to which is better. Similarly, the comparative study of religions should be devoid of judgments.

Richard K. Payne
Instructor of Philosophy and Religion
West Valley College, California

Japanese Women: Constraint and Fulfillment. By *Takie Sugiyama Lebra*. Honolulu: University of Hawaii Press, 1984. 345 pp. US\$18.95.

As Japan has captured the interest of the Western world, Japanese women have become a topic of controversy. Attitudes vary from admiration of their femininity to scathing outcry against their suppression.

Without judgement or criticism, Lebra, a professor of anthropology and the author of *Japanese Patterns of Behavior*, has presented fascinating biographical information about the lives of Japanese women ranging from geishas to college professors. This anthropological study is based on interviews with women born in Japan just before, during, or after World War II. Utilizing these interviews as source materials, the author combines them with her own field observations and personal experiences while living in a Japanese town.

The book also provides insights into aspects of Japanese culture that are generally unfamiliar or unknown outside Japan. For example, there are accounts of the influence that ancestor worship plays in daily life, and a presentation of the Shinto and Buddhist roles in birth and death ceremonies. Lebra complements this with mention of the growing popularity of Christian marriages. That multiple faiths add an accepting atmosphere to the culture is evident in this anthropological account.

Much has been written about the family system of Japan. Through Lebra's presentation, here, of stories from women whose lives are intertwined in the family institution, we become aware that their identity is based on the role and position they have in the family. This is true to such a degree that their life stories are told in reference to the family—its situation and demands—rather than personal desires or dreams.

The dichotomy between male and female roles is emphasized from birth. Different expectations are placed on children during their upbringing, and this continues throughout the entire life span. In this volume, all phases of life are presented: child-rearing, educational opportunities, career, community involvement and, finally, the aging process. Special attention, however, is given to marriage and motherhood, as these are the focus of a woman's social involvement. Of interest are accounts by women from several different generations about the

process of childbirth, natural childbirth being favored by all. We find that the motivation behind this choice, however, is different according to the generation. Older women expressed a desire to understand what their mothers had gone through and to experience the pain. "Something easily achieved has less value than something achieved through enduring hardship." Younger women spoke more of wanting the personal experience and bonding with their child, an attitude perhaps indicative of changes in the social behavior of modern Japanese.

Lebra presents intriguing information on such sensitive areas as family violence, rape, and wife abuse—areas that are of growing concern to the professional community working in the field of social welfare. Also, the phenomena of the *Kyoiku Mama* (Education Mama)—the mother who exerts extreme pressure on her child to perform—is explored. This pressure, combined with that inherent in the Japanese school system, is thought to add to the problems of delinquency and refusal to attend school that are now manifest among Japan's youth.

Areas that will be of special interest, because they differ significantly from systems in the West, are reports on government involvement in child-rearing and education, community structure and support systems, and care of the elderly. An account is given of the author's involvement in a meeting of the elderly at a community center. Clearly seen is the division between men and women both in terms of position and of social interaction. Also evident, by the group's response to her presence, is the sharp distinction made by Japanese between 'insiders' and 'outsiders.' Lebra discusses this in some length as she describes the community dynamics of the town where she conducted her field research. Also included in this discussion is mention of the people once classed as *eta* (outcaste), and how their position has changed little in modern society.

Role specialization is investigated relative to the lives of the biographical contributors and to modern society. As the majority of information was contributed by women now in their eighties, many questions arise about today's younger generation, a generation that is constantly barraged by influences from the Western world in Japan's industrial, urbanized society. Addressing this, Lebra includes information gathered through in-classroom tests administered to local school children from elementary through high school. She places particular emphasis on a collection of 'future autobiographies' solicited from high school students. Many social and economic pressures are at work in modern Japanese society that may radically affect the lives of its women, and consequentially, its social structure. It is hoped that Lebra will continue to expand her research in this area and produce a work, in the same excellent manner and style of this current book, which focuses on the future outlook for Japanese women.

The author's conclusions contain some innovative ideas and suggestions about how women could 'professionalize' and market their domestic knowledge and skills. However, her comparisons between Japanese and American women are somewhat weak. These leave the reader looking for a more in-depth presentation of the material on which the conclusions are based, i.e., comparative life histories from American women. Yet this shortcoming does little to reduce the importance of this fascinating book. It is a well-written, informative, and professional account of Japanese women.

Lebra has captured a living anthropological 'snapshot' of Japanese women, and developed the perspective into a portrait filled with charm and touching accounts of their lives.

Diane A. Moncrief
Aoibashi Family Clinic
Kyoto

Glossary

<i>ami-gō</i>	阿弥号	<i>Ippen Shōnin</i>	一遍上人
Anrakuan Sakuden	安楽庵叢伝	<i>Itakura Katsushige</i>	板倉勝重
Bōkakuan	望覚庵	<i>Itakura Shigemune</i>	板倉重宗
<i>Chadō Shiso Densho</i>	茶道四祖伝書	<i>Iwasa Matabei</i>	岩佐又兵衛
<i>chaji</i>	茶事	<i>Jū Sōho</i>	重宗甫
<i>chajin</i>	茶人	<i>kabuku</i>	傾く
<i>chaji no un'ō</i>	茶事の蘊奥	<i>Kaiki</i>	槐記
<i>chakai</i>	茶会	<i>Kamaoku Koichirō</i>	鎌奥小一郎
<i>Chikurinbō</i> (<i>Chikurin'in</i>)	竹林坊(院)	<i>Kamiya Sōtan</i>	神谷宗湛
<i>Chishin-dana</i>	知新棚	<i>Kan'ami</i>	勘阿弥
<i>chōnin</i>	町人	<i>Katagiri Sekishū</i>	片桐石州
<i>densho</i>	伝書	<i>Keichō Otazune-gaki</i>	慶長御尋書
<i>Dōan</i>	道安	<i>Kimura Sōki</i>	木村宗喜
<i>dōbō</i>	同朋	<i>Kobori Enshū</i> (<i>Sakusuke</i>)	小堀遠州(作介)
<i>En'an</i>	燕庵	<i>Kōfukuji</i>	興福寺
<i>Entsūji</i>	円通寺	<i>Konoe Iehiro</i> (<i>Yorakuin</i>)	近衛家驤(予楽院)
<i>Fujibayashi Sōgen</i>	藤林宗源	<i>Kōshin Ge-gaki</i>	江岑夏書
<i>Furuori Den</i>	古織伝	<i>Kōshin Sōsa</i>	江岑宗左
<i>Furuta Oribe</i>	古田織部	<i>Kōshōji</i>	興聖寺
<i>Furuta Shigesada</i>	古田重定	<i>Kōshuku</i>	功叔
<i>gekokujiō</i>	下剋上	<i>Kuhachirō</i>	九八郎
<i>gen</i>	玄	<i>Kumakura Isao</i>	熊倉功夫
<i>Genryū Chawa</i>	源流茶話	<i>kusari no ma</i>	鎖の間
<i>Gomizunoo</i>	後水尾	<i>kutsugata</i>	沓形
<i>Gyōhekitai</i>	凝碧亭	<i>Kyūkōtei</i>	吸香亭
<i>Hanpon Tenshō Ki</i> (<i>Tenshō Gun-ki</i>)	版本天正記 (天正軍記)	<i>Kyūsuiken</i>	窮達軒
<i>hassō seki</i>	八窓席	<i>Masako</i>	和子
<i>Hoan Taikō Ki</i>	荷庵太閤記	<i>Matsui Yasuyuki</i>	松井康之
<i>Hon'ami Kōetsu</i>	本阿弥光悦	<i>Matsunaga Sekigo</i>	松永段五
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<i>Hosokawa Sansai</i> <i>Chanoyu no Sho</i>	細川三斎茶湯之書	<i>Matsuya Hisayoshi</i>	松屋久好
<i>Imai Sōkyū</i>	今井宗久	<i>Matsuya Kai Ki</i>	松屋全記
<i>Imai Sōkyū</i> <i>Chanoyu Nikki</i> <i>Kakinuki</i>	今井宗久茶湯日記書抜	<i>Matsuya Nikki</i>	松屋日記
		<i>meijin</i>	名人
		<i>Meishō</i>	明正

Misono-dana	御園棚	<i>shin</i>	神
Mozuya Sōan	万代屋宗安	Shishōbō	四聖坊
<i>mu ichi motsu</i>	無一物	Shōan	少庵
Murai Yasuhiko	村井康彦	<i>shōban seki</i>	相伴席
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<i>Mushikui</i>	虫喰	Shunjū-dana	春秋棚
<i>myō</i>	妙	Sōbansama	宗半様
Myōkian	妙喜庵	<i>Sōjimboku</i>	草人木
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Oda Uraku	織田有楽	Taian	待庵
<i>obanashi-shū</i>	御咄衆	Tamon'in Eishun	多聞院英俊
<i>Oribe Hyakka-jō</i>	織部百箇条	<i>Tamon'in Nikki</i>	多聞院日記
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Chronology

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