

CHANOYU Quarterly
TEA AND THE ARTS OF JAPAN

No. 47



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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Chanoyu Quarterly is published quarterly by the Urasenke Foundation, Kyoto, and the Urasenke Chanoyu Center, New York. Subscriptions: Japan, four issues ¥4,400; elsewhere, US\$25.00 (air postage US\$14.00 extra). Single copies: Japan, ¥1,100 (¥900 at selected bookshops); elsewhere, US\$7.00 (air postage US\$3.50 extra). Prices subject to change. Please allow 6 to 8 weeks for delivery on all orders. Back issue list sent free upon request. U.S.A. residents write: *Chanoyu Quarterly*, Urasenke Chanoyu Center, 153 East 69th Street, New York, New York 10021. All others write: *Chanoyu Quarterly*, Urasenke Foundation, Ogawa Teranouchi agaru, Kamikyo-ku, Kyoto, Japan 602.

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

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Chanoyu is a synthesis of arts that gives expression to many aspects of Japanese culture. From its beginnings in the fifteenth century down to the present, it has been both catalyst and medium in the development of distinctive art forms. Under the guidance of Grand Master 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.

Tea for the World

Sen Soshitsu XV

I have done a lot of traveling to many countries outside Japan over the past thirty-five years, speaking before many kinds of groups, demonstrating the manner of serving tea, and answering questions about the Way of Tea, all in the belief that I could offer the world, "Peace from a bowl of tea." Oftentimes when I am back in Japan and speak of my experiences abroad, I am asked the question, "Can such a Japanese practice as Tea be understood by non-Japanese?"

This is a question which many Japanese seem to hold in their minds, and my answer is this: The Way of Tea is difficult for anyone to understand, even the Japanese; but on the other hand, anyone can understand it, given the proper spirit and discipline. This is a proven fact, for there are a great many Japanese who have little inkling of what value Tea could have, feeling that it is an obscure, overly complicated practice, while there are a number of non-Japanese who are true "People of Tea," having eagerly and conscientiously undergone training in the strict rules and etiquette, and having grasped the inner spirit of the practice.

In its outward appearance, Tea may seem dauntingly Japanese and removed from the 'real' world. From such customs as wearing kimono and sitting with legs bent under on tatami floors, to many – or perhaps most – of the less conspicuous aspects of the etiquette, Tea is indeed steeped in tradition. It is no exaggeration to say that this is the very reason many people become attracted to it; as a means of learning and understanding traditional Japanese culture. And there is much to say for this, for Tea has had a pervasive influence on traditional Japanese culture, and is itself a synthesis of many facets of that culture. However, when we realize the lofty qualities of Tea – its religious, moral, philosophical, disciplinary, and social values – we realize that it is something that goes far beyond cultural boundaries.

When the renowned man of Tea, Sen Rikyu – my ancestor over four hundred years ago – brought all these lofty qualities together in the Way of Tea, establishing Tea as a spiritual practice which could bring all participants together in a spirit of true communion, he identified the basic principles of this Way as Harmony, Respect, Purity and Tranquility. These four principles underlie all the practical rules of Tea and at the same time represent its highest ideals, ideals which are of vital relevance to all human beings if we are to exist in peace. To be sure, many of the rules of the etiquette reflect the fact that they evolved in the unique cultural, climatic, and historical environment of Japan. The thing that I would stress, however, is that it is by learning the rules that we are able to perform in the best way possible, and that we can absorb the spirit of the four principles of Harmony, Respect, Purity, and Tranquility. Therefore, these rules cannot be ignored or thought of lightly.

They are what allow us who follow the Way to interact in perfect harmony with each other within the great realm of Nature.

Serving a bowl of piquant but soothing tea in conformity with the well-designed etiquette of presentation, and understanding the aesthetic sensibilities which are integral to the Way of Tea as perfected by Rikyu, there arises the realization of the last and ultimate of the four principles, Tranquility. It is here, in the attainment of tranquility, that we can find peace – the “Peace from a bowl of tea” that I believe is of vital relevance to all people in this world today. Without concern for national origins or religious differences, the Way of Tea speaks directly to the humanity of man, its spirit enriching all those who practice it with diligence, seeking to live by its ideals. 

Iga Tea Ware

Kawahara Masahiko

Those ceramics we normally call Iga ware or Old (*Ko*) Iga ware derive their name from the fact that they were produced in the area once known as the province of Iga, or the region surrounding present-day Ayama-cho in Ayama-gun, Mie Prefecture. The best known Iga-ware pieces are those which were produced during the Momoyama and early Edo periods for use in chanoyu – the pieces which we today call Old Iga – but it seems obvious that the tradition had earlier beginnings and that an Iga tradition must have existed during the medieval period¹ as well. This article will present a brief history of Iga ware, its connections to chanoyu, and some of its major characteristics.

Iga Ware During the Medieval Period

There are numerous difficulties in classifying the medieval pieces of pottery from the so-called Iga Basin, for there are close similarities between Iga pots and those from the neighboring Shigaraki area. These problems are compounded by the fact that the two groups of medieval kiln remains considered to have belonged to Iga land registers – one, known as Osuenohira, is located in present-day Makiyama Shinden, in Mie Prefecture, and the other, known as the Goinoki kilns of Koyama, is in the present-day township of Shigaraki in Shiga Prefecture – are both adjacent to groups of old Shigaraki kiln remains.²

Yet another complication which haunts the historian is the fact that the medieval pieces found in this area are considered to have been an outgrowth of the Sue-ware tradition,³ which dates back to pre-Nara-period times. The difficulty here is that the only ancient Sue kiln remains that have been found to date in that area which was once Iga Province are located in the hilly region south of the Kizu River, which flows across the central part of the Iga Basin,

1. In Japanese ceramic history, the “medieval period” (*chusei*) refers to that general period in time when ceramic production consisted primarily of three shapes: the *tsubo* ‘narrow-necked jar,’ the *kame* ‘wide-mouthed jar,’ and the *suribachi* ‘mortar’; in general, the five hundred years between the opening of the twelfth century and the close of the sixteenth, or roughly covering the Kamakura through Muromachi periods. This is followed by what may be termed the “feudal period” (*kinsei*), roughly the three hundred years from the late Muromachi period to the close of the Edo period in the mid 1800s. Following this is “modern times” (*gendai*), continuing into the present.
2. For a detailed discussion of these difficulties, see Louise Allison Cort, *Shigaraki: Potters’ Valley* (Tokyo: Kodansha International, 1979), pp. 53-55.
3. High-fired, mainly wheel-thrown, dark gray pottery originating in the Tumulus period (ca. 250 - ca. 600); the techniques introduced to Japan by the mid-fifth century, by Korean immigrants. The earliest center of Sue-ware production was the Suemura ‘Sue Village’ kiln district south of modern-day Osaka. See Narasaki Shoichi, “Seto and Mino Ceramics of the Medieval Age,” *Chanoyu Quarterly* no. 29 (1981) for a discussion of the connections between the Sue tradition and the development of ceramicware in Japan.

while the Osuenohira and Goinoki kiln sites are on the north side of this river, separated from the ancient Sue kiln remains by forbiddingly difficult terrain. It is, consequently, a difficult matter indeed to logically establish any relationship between these two kiln sites and their presumed forebears, the ancient Sue kiln remains on the south side of the Kizu River.

Given these difficulties, it is nonetheless true that there is extant today a group of narrow-necked jars (*tsubo*), wide-mouthed jars (*kame*), and mortars (*suribachi*), uncovered in medieval archeological sites in the Iga Basin, which share features in common with the Iga 'tea wares' (*chato*, ceramicwares for use in chanoyu) from the Momoyama period, and which, moreover, differ from those produced by the medieval Shigaraki kilns.

The above information should be kept in mind in any discussion of the early history of Iga ware, for it is true that we have virtually no confirmed knowledge concerning the actual conditions under which the early, medieval Iga kilns worked, or what exactly they produced. It can only be hoped that further archeological investigations will turn up more information, so that eventually these questions will be settled in a satisfactory manner.

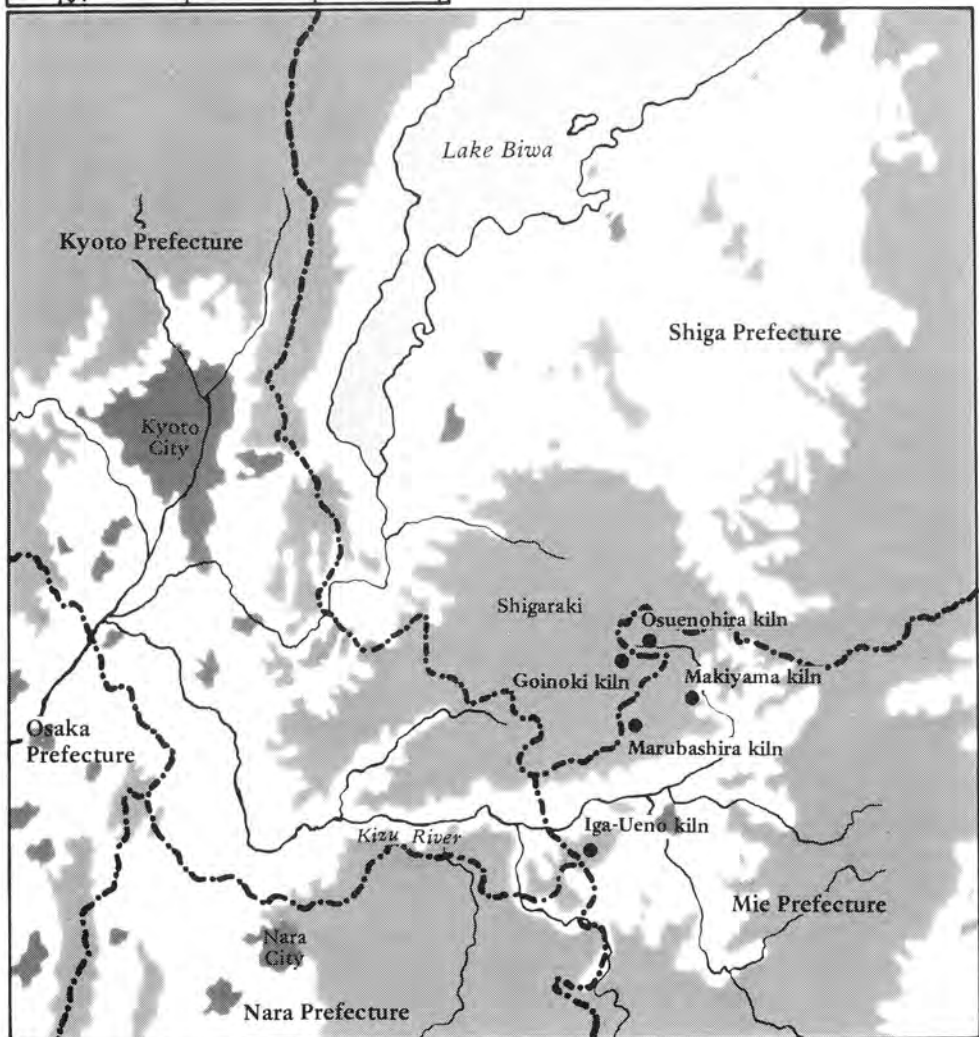
Post-Medieval Iga Kiln Sites

In addition to the medieval period kiln remains (whose connection with the Iga tradition is, as we have seen, difficult to prove with certainty), we know of three groups of kiln remains in the Iga Basin that date to the early years of the so-called feudal period: the Makiyama kiln site and the Marubashira kiln site, both of which are in the village of Makiyama in Ayama-gun, Mie Prefecture, and the site in Iga-Ueno City, at a spot believed to have lain within the precincts of Ueno Castle.

The Makiyama kiln remains are located in the hills behind Saikoji temple. The site was investigated by the late Kikuyama Toshio of Ueno City, who is said to have discovered fragments of not only narrow-necked jars, wide-mouthed jars, and mortars, but also of *mizusashi* 'fresh-water containers' with what is described as *yabazuguchi*, or "mouths cut like arrow notches," and of flower vases with "ears" (*mimi*, handle-like protrusions). Some of these pieces showed the horizontal waved lines left by the potter's trimming knife — a characteristic typical of Iga ware. The Marubashira site has yielded similar fragments, including also those of *mizusashi* lids.

According to the pottery specialist Mitsuoka Tadanari,⁴ some differences have been found between the clay used at the Makiyama kilns and that used at the Marubashira kilns. The clay used at the Makiyama kilns was the type known as *kibushi* ("wood knot"). This type of clay, which comes from Mount Sango, is commonly used for Shigaraki ware. The clay used at the Marubashira kilns came from Mount Shirohata. This clay [called *gairome*, "frog eyes"],

4. Mitsuoka Tadanari, "Iga-Shigaraki," *Sekai Toji Zenshu* (World Ceramics Series) vol. 4 (Tokyo: Shogakukan, 1977).



when fired [at intense temperatures], produces the surface coloration and texture called *shiro-gairome*, “white frog eyes,” peculiar to the fragments unearthed from the Marubashira kiln site.⁵

The Iga-Ueno kiln remains were discovered in 1935, when fragments typical of Iga ware were uncovered during waterworks operations being undertaken in the city. In that the Iga-Ueno kiln site seems to have been a part of the Ueno Castle property, it was probably an *oniwa-gama* ‘private garden kiln’ which produced wares for the exclusive use of the lord of the castle. The bold style of the two almost intact pieces unearthed at this site — a “*ruiza kasane-mochi*” mizusashi (fresh-water container shaped like “stacked ricecakes,” with decorative knobs called *ruiza*), and a mizusashi with *yahazuguchi* ‘arrow-notch mouth’ and “ears” — is rather typical of early Momoyama tastes, suggesting that this kiln site dates back to that period, and consequently, as I shall explain in more detail later, to the times when the area was ruled by the Tsutsui family.

It seems safe to presume that Old Iga ware was fired in each of the three above-mentioned kiln sites, although none of the three has, to date, been the subject of the type of full-fledged archeological investigation needed to establish their respective periods of activity. Our lack of concrete knowledge concerning the history of all three kiln sites is, however, partially made up for by references to Iga tea ware found in late sixteenth century documents.

Iga Ware and Chanoyu

As mentioned at the beginning, Iga ware is famous today primarily for those pieces which were produced for chanoyu from the Momoyama period on into the Edo period. The earliest known mention of an Iga piece to be found in a document pertaining to chanoyu appears in the ‘tea diary’ (*kaiki*, record of chanoyu gatherings) of Tsuda Sogyu (d. 1591), a merchant from the city of Sakai in present-day Osaka Prefecture, who was well known as a devotee of chanoyu. The document in question is the *Tsuda Sogyu Chanoyu Nikki* (also known as the *Tennojiya*⁶ *Kaiki*), and the reference to Iga ware comes in the “*jikaiki*” (lit., “record of own gatherings”) section of that diary, the section pertaining to the chanoyu gatherings that Sogyu himself hosted. The entry is for the twenty-seventh day of the tenth month, ninth year of Tensho (1581).

The entry, written in the telegraphic style typical of tea diaries, describes an early-morning chanoyu gathering to which Sogyu had invited three guests. He suspended a “cushion (*futon*)-shaped” kettle over the fire pit for the hot

5. *Kibushi* is a blue-gray, brown, or dark gray clay colored by organic material. During firing, the organic material burns out, leaving a pure white, fine-grained body. *Gairome* clay is coarser, and lighter in color, containing small crystals of feldspar and silica. Unless this clay is finely sieved, the feldspar fragments appear in the finished pots as small, white, partially melted spots or beads (*shiro-gairome*). [Sec. Cort, *Shigaraki*, p. 80; Daniel Rhodes, *Tamba Pottery* (Tokyo: Kodansha International, 1970), p. 160.]

6. The Tsuda family's trade name.



Early Iga ware unearthed at the Iga-Ueno kiln site. Above: *Ruiza kasanemochi mizusashi*. Height, 18.5 cm.; max. circumference, 69.0 cm. Below: *Yabazuguchi mizusashi* with ears. Height, 19.0 cm.; max. circumference, 62.0 cm. Property of the Sekisui Museum.



water, and the other basic utensils (brought into the room later) were a well-bucket for the fresh water, and a bentwood bowl for the used water. The teabowl he used was a *temmoku*⁷ named *Doba*, which was not placed on the stand that would normally be used with *temmoku* bowls. The first display in the *tokonoma* consisted of a hanging scroll by the Song Dynasty Zen master Mian Xianjian (Jpn., Mittan Kanketsu; 1118-1186) and, in front of this, an "Iga jar." After the tea, Sogyu had his guests inspect the Iga jar. Then came the intermission period, when the guests temporarily vacated the tearoom and Sogyu changed the *tokonoma* display, replacing the scroll and jar by an arrangement of narcissus in a slender flower vase, placed on a thin wooden board.

Sogyu's account notes that the lid of the Iga jar was sealed. It seems likely, therefore, that the jar was a *chatsubo* 'leaf-tea storage jar.' Such jars are highly prized in *chanoyu*.

Subsequent entries in Sogyu's *jikaiki* indicate that he used this same jar on five different occasions during the following month, once again in the month after that, on seven occasions during the next year, and once again in the year after that. The diary entry dated the eighteenth day of the twelfth month, ninth year of Tensho states, "in the *tokonoma*, a big Iga jar," and the entry for the eleventh day of the first month of the following year reads in part, "After the tea, the Iga jar was requested, so I showed it." Apparently Sogyu's Iga jar was relatively large in size, and in that Sogyu used it so often throughout the year, and his guests specifically requested to view it, it seems the jar was highly admired by *chanoyu* aficionados of the time.

If we assume that the large jar noted in Sogyu's tea diary was referred to as Iga because of the area in which it was made, and not because it had been given the proper name "Iga" or because the term "Iga" was some kind of common appellation, then we can use the diary as evidence that there was indeed, at least by the early Momoyama period, a line of wares being produced in the province of Iga that was recognized as "Iga ware," and also, that this Iga ware had come to the attention of *chanoyu* enthusiasts.

In addition to Sogyu's *jikaiki* entries quoted above, there are other extant records which testify to the existence of Iga ware made exclusively for *chanoyu*. One of these is the entry for the twenty-fourth day of the intercalary first month of Tensho 15 (1587) found in the *Rikyu Hyakukaiki* (Record of Rikyu's Hundred Gatherings).⁸ This entry mentions Rikyu's use of an Iga

7. Generally speaking, a v-shaped teabowl. The original *temmoku* teabowls were a product of the Chen-ming kilns in the north of Fukien Province, China, and had a charcoal-brown iron glaze and a hard surface. Because of their shape, *temmoku* teabowls tip easily and usually require a stand. [Sec. Rand Castile, *The Way of Tea* (New York: John Weatherhill, 1971), pp. 191-192.]

8. A compilation of the records of approximately one hundred *chanoyu* gatherings hosted by Sen Rikyu (1522-1591). Generally regarded as Rikyu's *jikaiki*. Editor and compiler anonymous. According to one theory, first published in Empo 8 (1680). [Sec. Iguchi Kaisen et. al. comp., *Genshoku Chado Dai-jiten* (Grand Dictionary of the Way of Tea, in Color. Kyotô: Tankosha, 1975), entry for "Rikyu Hyakukaiki."]



The Matsuya Kaiki entry with sketch (top center) of Iga mizusashi. Photo courtesy of the Chado Research Center, Kyoto.

mizusashi at an *atomi* ‘after-viewing’ chanoyu gathering.⁹ We may conclude that this mizusashi was a recently produced piece, because Rikyu used only contemporary pottery (*imayaki*) for *atomi* gatherings.

Iga-ware mizusashi are also noted in the *jikaiki* of the famous disciple of Rikyu, Furuta Oribe (1543-1615), in entries for the twenty-ninth day of the first month, Keicho 6 (1601), the thirteenth day of the fifth month, Keicho 7 (1602), and the twenty-ninth day of the fourth month, Keicho 8 (1603). An entry in Oribe’s *jikaiki* for the ninth day of the first month, Keicho 7 mentions a flower arrangement in a “three-sided, slender-shaped” Iga vase as well. This entry is noteworthy in that it is the first reference we have to the “three-sided, slender-shaped” type of Iga-ware vase, a style which in later years was often said to be representative of Oribe’s tastes.

Further references to Iga ware can be found in the *Matsuya Kaiki*, the record of chanoyu gatherings compiled by three generations of the Matsuya family of Nara, although the number of such references is comparatively small. Iga ware – in each case a mizusashi – is mentioned in this document a total of four times, in entries from the years 1601, 1629 (two entries) and 1632. The most noteworthy of these entries is that of the ninth day of the ninth month, 1632, in which we learn that Todo Takatsugu (1601-1676), the second member of the Todo family to serve as lord of Iga, used an Iga mizusashi with ‘matching [Iga-ware] lid’ (*tomobuta*) for a chanoyu gathering he himself hosted in the castle of Tsu. This entry is supplemented by a sketch of the jar in question, showing that the jar was “cinched” in the middle and had ears.

9. A special session following a formal chanoyu gathering, to enable persons who did not participate in the earlier gathering to see the utensils that were used. In modern chanoyu practice, regarded as one of the seven basic styles of *chaji* ‘tea gatherings.’ [A list of the seven *chaji* is given in “*Temae* – Tea Procedure: *Tsuzuki Usucha*” footnote 1, p. 45 herein. -E]

Although the value of these tea records as historical sources has yet, in some cases, to be firmly established, taken together they give us a rough picture of the production and use of Iga ware in the late sixteenth and early seventeenth centuries. We can assume that the period of production roughly mirrors the references to Iga ware in the documents, and that it must therefore have extended from the end of the Tensho era (c. 1581) through the Kan'ei era (1644). Furthermore, it seems to have become fashionable to use Iga ware for chanoyu during the Keicho era (1596-1624).

Tsutsui Iga and Todo Iga

There are two major classifications of Iga ware of the Momoyama and early Edo periods: Tsutsui Iga and Todo Iga. Let us begin our consideration of these classifications with a look at Tsutsui Iga, the older of the two.

Among the very few historical documents related to Iga ceramics, one of the most important is the *Sangoku Chishi* (Topography of Three Provinces), published in 1763 by Todo Gempo (1677-1762). Its description of Iga ware reads in part:

What is called Iga ware is the ceramics produced in the village of Marubashira. Formerly, all kinds of *chatsubo* 'leaf-tea storage jars,' *mizusashi* 'fresh-water containers,' *chaire* 'containers for powdered tea,' *chawan* 'teabowls,' flower vases, and *sake* bottles originated from Motomura and Makiyama, and these are collected with great care by tea aficionados. There were also [earthenware] "Makiyama kettles," and during the time of Tsutsui Sadatsugu pieces called *yamamichide* were produced. In addition, there were pieces called *ashida* ware. All of these styles are called Old Iga. They by and large resemble the Shigaraki ware produced in the province of Omi. . . .¹⁰

According to this, the Marubashira and Makiyama kilns were centers of Iga-ware production during the early feudal period. The quoted passage notes, furthermore, that various types of Iga tea wares were produced, and in particular, that Iga-ware kettles called "Makiyama kettles," items featuring *yamamichide* 'mountain-path style' markings, and items called *ashida* ware were produced during the period in which Tsutsui Sadatsugu (1562-1614) served as lord of Iga; namely, the twenty-five years from the beginning of his tenure in

10. It is not known what Motomura, which literally means "base village," refers to; whether there actually existed a village named Motomura, or perhaps this refers to a sort of "central village." Those Iga wares referred to as *yamamichide* contain on their bodies a thin trace left by the potter's bamboo knife which resembles a mountain path (*yamamichi*). The pieces referred to as *ashida* ware are so called because they have imprints at their bottoms resembling marks which might be left by the special kind of high, wooden geta clogs called *ashida*.



Bottom of a pot showing "geta clog imprint" (*geta in*). Ashida ware would have similar imprints. Photo from *Toji Taikei* no. 8 (Heibonsha).

1585 until he lost his lands and was stripped of his titles in 1608. Apparently, those items which, in effect, were produced during Tsutsui Sadatsugu's tenure – i.e., the earliest Iga products of the feudal period – were commonly regarded as Old Iga at the time of the publication of the *Sangoku Chishi*. It seems, however, that gradually from this time on, those older Iga products came to be known more specifically as Tsutsui Iga.

The Tsutsui Sadatsugu in question here was the adopted son of Tsutsui Junkei (1549-1584), lord of Yamato-Koriyama Castle in present-day Nara Prefecture. Especially relevant, when considering the history of Iga ware, was the fact that Sadatsugu was a disciple of Furuta Oribe and was an outstanding 'chanoyu aesthete' (*sukisha*), for after the death of his adoptive father he was transferred to Iga, where it is to be assumed he ordered the production of pottery to be used for his chanoyu, having Oribe assist as advisor. This accounts for the general tendency, until recently, to connect Tsutsui Iga tea ware almost solely with Oribe's taste.

Tsutsui Iga pieces would include the Iga items mentioned in the various *jikaiki* quoted earlier, though none of these is extant today. Among the Old Iga tea wares which are extant, and which fall into the category of Tsutsui Iga, are two pieces which were once the property of Oribe: a flower vase named *Namazume* (Raw Fingernail), and a mizusashi called *Yaburebukuro* (Torn

Bag). There is also a so-called En'an *meibutsu*¹¹ Old Iga flower vase named *Oto* [meaning unclear], as well as a flower vase bearing Sen Rikyu's personal stamp, which can be classified as Tsutsui Iga.

The En'an *meibutsu* named *Oto* has the following history: according to its box inscription by the fifth-generation head of the house of Yabunouchi, Chikushin (1678-1745), it belonged to the founder of the house, Kenchu, who reportedly used it whenever he invited Rikyu for tea, requesting Rikyu to do the arranging of the flowers (*hana shomo*) in it.

The flower vase bearing Rikyu's personal stamp is cylindrical, and, like the vase named *Namazume* once owned by Oribe, has what is described as a *tsubaguchi*, or 'mouth resembling the guard of a Japanese sword,' and a cinched waist. The stamp, traced over with vermillion lacquer, is toward the bottom of the back side of the vase. According to the accompanying inscriptions by the swordsmith Umetada Myoju (1558-1631) and the chanoyu master Fujimura Yoken (1613-1699), this vase was transmitted from Rikyu to Oribe, then to the swordsmith Hon'ami Kotoku (1556-1619), to three further people, and finally, in the third year of Empo (1675), it became the property of Fujimura Yoken, who writes in the inscription, "since Rikyu's stamp was fading away, I fixed it with lacquer." Assuming these inscriptions are reliable, we may conclude that the vase was fired during that period in which Tsutsui Sadatsugu served as lord of Iga. From the quality of its surface, with "white frog-eyes," we can also conclude that it was a product of the Marubashira kilns. This is interesting, in that it upsets the old theory, based on the previously quoted *Sangoku Chishbi*, that Tsutsui Iga was produced solely at Makiyama.

Here it may be pointed out that, although Iga-ware vases of the "tsubaguchi 'sword-guard mouth' with cinched waist" shape had formerly been considered solely distinctive of Oribe's taste, this particular piece with Rikyu's seal is evidence that Rikyu, before him, had already shown a liking for this shape. Furthermore, although Oribe's *Namazume* vase is certainly the most typical Iga-ware vase of this shape, the same shape is also common to pieces of Bizen and Shigaraki ware.

Oribe's fondness for his *Namazume* vase is vividly expressed in the letter which he attached to it when he gave it to his disciple, Ueda Soko. A portion of the letter reads: "Parting with this flower vase, I feel as if my fingernails were being ripped off." Oribe, yielding to the pressing request of Soko, parted with one of his most precious treasures, and this letter allows us to feel the pain he must have felt — like having his fingernails ripped off. Hence the name *Namazume*, "Raw Fingernail," under which this vase came to be commonly referred.

11. General term for the 'famous items' (*meibutsu*) in the heirlooms of the Yabunouchi family. The first generation Yabunouchi, Kenchu (1536-1627), was first a disciple of the chanoyu master Takeno Jo'o (1502-1555). After Jo'o's death, he studied — as did his close associate, Furuta Oribe — under Sen Rikyu. En'an is the name of the family's tea hut, which is said to be representative of Oribe's tastes. [Sec. Iguchi, *Gen-shoku*, entry for "En'an *meibutsu*."]



Iga flower vase named *Namazume*, "Raw Fingernail." Height, 25.4 cm.; diameter of mouth, 15.1 cm.; diameter of body, 12.8 - 15.1 cm.; diameter of base, 11.0 - 13.0 cm. Private collection. Photo from *Toji Taikei* no. 8 (Heibonsha), by permission of the owner.



Back view of Iga flower vase bearing Sen Rikyu's stamp. The stamp is seen toward the bottom; at the upper center is a metal ring for hanging the vase. Height, 25.8 cm. Private collection.

Regarding the "cinched waist" design, there is mention in the famous *Sojimboku*,¹² published in 1626, of a big Iga-ware mizusashi "with tightly cinched waist" which had belong to Oribe. It had a shoulder width of 25.5-25.8 cm., and was almost 24 cm. in height. Due to the fact that the *Sojimboku* was published after Oribe's death, this mizusashi is thought to be a typical example of Oribe's taste in his later years. Inasmuch as Oribe was so closely involved in the production of Tsutsui Iga wares, however, one wonders if the yamamichide 'mountain-path style' pieces mentioned in the *Sangoku Chishi* were not also of this sort of design.

There is one further piece of Iga ware giving evidence of Oribe's active role, probably as advisor, in the production of Iga ware. It is the *Obibigire* (Large Crack) mizusashi that was handed down in the Todo family. It is said that this mizusashi was accompanied by a letter of Oribe's addressed to Ono Shume (d. 1615) that read:

I am sending you the Iga-ware mizusashi, as I promised. A piece like that! . . . I'm afraid there won't be another for quite awhile. Although it has a big crack [created during the firing], I think you should be satisfied with it.

Unfortunately, the original of this letter is lost today. However, if what we know of its contents is accurate, it is quite possible that the jar in question was produced, under Oribe's guidance, during Tsutsui's tenure, at the Marubashira kiln.

Let us now turn our attention to the classification called Todo Iga. As opposed to the Old Iga ware produced under the rule of the Tsutsui family, Todo Iga refers to those pieces produced after the Todo family took control over the province in 1608. Todo Takatora (1556-1630), the man who succeeded Tsutsui Sadatsugu as lord of Iga, was also, like Sadatsugu, on intimate terms with Furuta Oribe. There are in fact records showing that he, together with his son-in-law, the famous architect, landscape designer, and chanoyu master Kobori Enshu, was once invited by Oribe to a chanoyu gathering. Records also show that when, in 1615, Oribe was ordered by the Shogunate to commit ritual suicide, Takatora, under special order, went to Oribe's Kyoto residence to seize all his treasured chanoyu utensils and other prized belongings. The intricate and close-knit relationship between Oribe, Takatora, and Enshu is further evidenced – albeit after Oribe's unfortunate death – in the fact that Takatora later obtained Oribe's Kyoto estate and made it his own residence, and eventually the estate was granted to Enshu.

This mutual relationship between Oribe, the Tsutsui, the Todo, and also Kobori Enshu, was undoubtedly of much influence to the continued tradition of tea-ware production in Iga, for even after Takatora succeeded the Tsutsui

12. A three-volume work of unknown authorship, on the procedures and etiquette of chanoyu. The title is comprised of the kanji for "grass," "person," and "tree" – the three components which form the kanji for "tea" (*cha*).



Iga mizusashi named *Yaburebukuro*, "Torn Bag." Designated an Important Cultural Property. Height, 21.0 cm.; inner diameter of mouth, 10.2 - 10.7 cm.; outer diameter of mouth, 14.8 - 15.7 cm.; diameter of trunk, 22.8 - 24.0 cm.; diameter of base, 18.0; weight, 3610 g. Property of The Goto Museum.



Iga flower vase named *Jurojin*, "Felicitous Old Man." Height, 28.5 cm.; diameter of mouth, 11.2 - 11.9 cm.; diameter of body, 12.2 - 12.7 cm.; diameter of base, 12.8 cm.; weight, 2850 g. Property of the Fujita Museum of Art.

as lord of the province, Oribe remained active in the production of Iga tea ware, and after both Oribe and Takatora's deaths, the tradition continued under the rule of Takatora's son-in-law and successor, Todo Takatsugu, influenced by Takatsugu's brother-in-law, Enshu.

According to the chronicle of the Todo family, by a certain Kitamura Michizo, upon Todo Takatora's death in 1630, Takatsugu succeeded him as the second Todo lord of Iga. It was just two years after this that Takatsugu held his aforementioned tea gathering at the castle of Tsu, using the Iga-ware mizusashi with matching lid. The shape of this mizusashi — cinched in the middle and having ears — is considered typical of the style of early Todo Iga ware.

Kitamura's chronicle also states:

In the twelfth year of Kan'ei, the year of the boar (1635), the Lord [Takatsugu] ordered mizusashi of his taste to be fired at Marubashira in Iga Province, and for this reason, he took into his service Magobei and Denzo, two potters from the Sanjo quarters of Kyoto, and had them teach the local artisans. Almost one hundred and thirty-three pieces resulted from their efforts, which were sent to the Edo Shogunate.

The fact that Takatsugu called into his service two potters from Kyoto, to direct the production of chanoyu utensils at the Marubashira kilns, explains why pieces produced during this period show a deliberate Kyoto influence. Reading the *Kakumei Ki* (Records of Passing Through the World), the diary of Abbot Horin Shosho (1592-1668) of Rokuonji temple (commonly called Kin-kakuji, the Temple of the Golden Pavilion), as well as other sources, we learn that the style prevailing in Kyoto during these relatively early days of the *Kyo-yaki* 'Kyoto-ware' tradition¹³ heavily reflected the tastes of Kobori Enshu, whose power of influence, as chief chanoyu advisor to the Edo Shogunate, was considerable.

To be sure, there is a marked difference in style between the Iga ware of Takatsugu's era and that of the Tensho-Keicho eras; a deliberate departure in style reflecting the tastes of Kobori Enshu. As a matter of fact, there are several pieces which have box inscriptions in Enshu's own hand: for example, an *asagaoguchi* 'morning-glory mouth' flower vase which once belonged to the well-known painter and "man of tea," Shokado Shoji (1584-1635), and a mizusashi in the shape of a *ryugo* 'standing drum,' with what is described as a *shippoguchi*, a 'mouth resembling a *shippo* pattern (a square within a circle),' the box inscription of which reads, "Lord Enshu's own shape."

Apparently, Takatsugu's efforts to incorporate the latest Kyoto styles into the pottery produced at Marubashira paid off. The *Sangoku Chishi men-*

13. For a discussion of the post-Momoyama Kyo-yaki tradition, see Tanihata Akio, "Tea and Kyoto Ceramics in the Late Edo Period," *Chanoyu Quarterly* no. 39 (1984).

tions: "During the reign of the late Lord Daitsu-in (Takatsugu), mizusashi were produced upon his gracious order which were included among the treasured utensils of the Shogunate because of their refinement." It further mentions that [Marubashira] wares subsequently came to be deposited in the warehouses of the Todo family. In other words, the Shogunate had shown that it was pleased with the mizusashi which Takatsugu had presented as tribute. Thus encouraged, Takatsugu had the Marubashira potters produce items for his own collection, consequently leading the products of this kiln to be regarded as the Todos' 'exclusive wares' (*oniwa-yaki*).

Although it is not possible to judge precisely when Todo Iga ware ceased to be produced, the chronicle of the Todo family referred to earlier states that a written order was issued in Kambun 9 (1669) by the Armory Officer, reading: "As for the clay of the old kiln of Marubashira, used for his Lordship's manufacture of mizusashi and stocked in his Lordship's warehouses, 'white clay mountain' has been closed by our lord's gracious will." This means that in 1669, an order was given that forbade the use of the clay which characterized the products of the old Marubashira kilns. The mountain which was the source of this clay had become a "forbidden mountain."

In the diary of Morita Kyuemon, an Odo-ware potter of Tosa Province on the island of Shikoku, the entry dated the first day of the ninth month, Empo 6 (1678) says: "When I asked him about Iga ware, Zembei, the Squire of Nagano Village, answered that Iga ware used to be fired at Marubashira in Iga Province, three *ri* (approximately twelve kilometers) south of Nagano in Shigaraki, and that the production went on until about forty years ago." This would mean that the Marubashira kilns were already abandoned by about 1638. However, according to the *Kakumei Ki* entry of the twenty-third day of the fifth month, Kan'ei 20 (1643), Abbot Horin gave a certain Wakabayashi Kosaku a full set of tea utensils [on that day]: "an *ubaguchi* 'hag's mouth' kettle, a 'contemporary' Iga-ware mizusashi, an Old Seto chaire named *Gion*, a Takahara-ware teabowl, and an Imbe-ware (Bizen) flower vase." The mention of a "contemporary" Iga mizusashi would suggest that the Iga kilns were still active at the time the diary entry was written, 1643. It might be safe to assume that the kilns were abandoned soon thereafter.

Stylistic Changes Through the History of Iga Tea Ware

Although Old Iga tea wares succeeded in maintaining a singularly distinctive quality throughout the history of their production, as we have already seen, subtle stylistic changes did occur, owing to the personal tastes of the successive tea devotees who were the lords of Iga, the circle of their friends – some of whom were well-known persons associated with chanoyu – and of course, the general changes in taste as time passed. Given the fact that there are few historical documents and few extant pieces with reliable pedigrees, however, the actual task of tracing the changes in the styles of the various extant pieces, and grouping them accordingly, is most difficult.



Iga flower vase named *Karatachi*, "Trifoliate Orange." Designated an Important Cultural Property. Height, 28.0 cm.; diameter of mouth, 13.0 - 13.5 cm.; weight, 2650 g. Hatakeyama Collection.



Iga ryugo shippoguchi mizusashi. Height, 16.5 cm. Private collection. Photo from *Toji Taikei* no. 8 (Heibonsha), by permission of the owner.

Should we try to classifying them, we could attempt to separate them chronologically as follows: First would come a group of pieces where the taste of Rikyu overlaps that of Oribe. Included here would be flower vases of the *Namazume* shape (cylindrical, with cinched waist and tsubaguchi 'sword-guard mouth'), and mizusashi of the cinched shape. Next would come a group more strongly reflecting Oribe's taste: for example, the *Yaburebukuro* mizusashi in the collection of The Goto Museum (photo, p.20); the *Jurojin* (Felicitous Old Man) flower vase, with ears and a bold foot in the shape of a 'round straw cushion' (*enza*), in the collection of the Fujita Museum of Art (photo, p. 21); and the flower vase named *Fuyo* (Cotton Rose; Lotus), having ruiza 'ornamental knobs' — pieces representative of the peak of the Keicho era. Following this would come pieces revealing the further development in the line of Oribe's style after his death: the yamamichide 'mountain path' style and other such pieces having patterns left intentionally by the potter's trimming knife. Included here would be a mizusashi with ears, named *Daikokubashira* (Mainstay; Tower of Strength), in the Fushin'an [Omotesenke] collection; another mizusashi named *Yaburebukuro*, having ruiza decoration [private collection]; the flower vase named *Karatachi* (Trifoliate Orange), belonging to the Hatakeyama Collection (photo, p. 24); as well as an intentionally warped 'shoe (*kutsu*)-shaped' teabowl incised with the date "ninth year of Genna (1623)" [private collection]. Finally would come the items revealing Enshu's taste, which brought elegance into the style: for example, the asagaoguchi 'morning-glory mouth' flower vase mentioned earlier [private collection], and the ryugo 'standing drum' mizusashi with shippo-like mouth [private collection] (photo, p. 25).

Another factor to consider is that ceramicware in the Iga style seems to have been produced in Shigaraki during the early Edo period.¹⁴ For example, the early Edo period saw a certain Shigaraki potter named Shinjiro, famous for producing Iga-like pieces from whitish [Shigaraki] clay covered with a light, natural ash glaze resembling green glass, and incised with the character "shin." Among several extant pieces of Shinjiro's Iga-style pieces, there is a large, warped bowl which is particularly famous.

All in all, Iga ware is considered by many to be the most fascinating type of ceramicware of the Momoyama and early Edo periods. The fine grain and elasticity of the clay; the beads of shiro-gairome on its surface; the bold shapes and trimming-knife marks of "Oribe's style"; the shiny, transparent, greenish-blue glaze called *bidoro*; the red "fire-color" spots where it looks scorched; the smooth surface, of the soft color of birches, on the side not touched by the fire; each piece rich in diversity. All these characteristics are the result of the particular clay used, and also the special firing technique employed: lengthy, high-temperature firing in steeply inclined kilns. The charred parts are a phenomenon resulting from the ashes of the split pine

14. For an in-depth discussion of this phenomenon, see Cort, *Shigaraki*, pp. 168-169.



"Shoe-shaped" (*kutsugata*) Iga bowl. Incised on the bottom with the character "shin," and thought to be the work of Shinjiro. Early Edo period. Designated a Cultural Asset of Ueno City. Height, 9.5 cm. Diameter of mouth: outer, 12.4 - 16.4 cm.; inner, 8.9 - 13.2 cm. Property of the Iga-Shigaraki Kotokan. Photo from *Toji Taikei* no. 8 (Heibonsha), by permission of the owner.





Iga garanseki incense container. Momoyama - Edo period. Height, 3.7 cm.; width, 4.8 x 4.5 cm. Property of the Tokyo National Museum.

wood, which is continuously fed into the kiln, accumulating on the sides of the piece and roasting there.

Compared with Shigaraki ware, which is fired at lower temperatures, Iga ware generally has a higher degree of refractoriness. Thus, as opposed to the rather soft and earthy feeling of Shigaraki, Iga ware seems harder and more deeply crystalized by the firing. Many pieces also feel heavier, when taken in the hands, than what one might expect from their appearance.

As in the cases of the *Karatachi* flower vase and the two *Yaburebukuro* mizusashi, there are examples where cracks developed or the mouth sustained a gash in the kiln during the firing. With most other ceramicwares, such gross "imperfections" would be considered unacceptable; however, with Iga ware, cracks and the like which form and are 'set during the firing' (*yakishime*) are felt to stand as traces of the intense struggle between the flames and the clay; the expression of a positive discourse; the very characteristic of Iga ware.

Among the works of Iga tea ware handed down from the Momoyama and early Edo periods and which are extant today, flower vases comprise the greatest share, and also account for the most remarkable examples of Old Iga tea ware. There are very few chaire, incense containers, teabowls, or even larger bowls which date back to the Momoyama or early Edo periods, the few which do exist being generally of a relatively recent production period, or pieces lacking in appeal. There is just one highly prized type of Iga incense container, called *garanseki* [refers to the foundation stone of a pillar of a Buddhist temple], and as for teabowls or larger bowls of the warped, kutsu or 'shoe' style, it is generally considered that those of Iga ware are not particularly outstanding.



Chabana 'tea flowers' in modern Iga-ware vase. Vase by Ono Don'a (ca. 1885-1951). Property of Sawamura Midori. Photo by Kobayashi Tsunehiro.

As we have seen, the two kilns of Makiyama and Marubashira that produced these numerous pieces of fascinating Iga tea ware were active from the middle of the Tensho era (1573-1591) to about the end of the Kan'ei era (1624-1643). However, this activity was then interrupted for a period of about one hundred years. The kilns were later restored to activity during the Horeki era (1751-1763), under the rule of the seventh Todo lord, Takatoyo (r. 1737 - 1785), a period referred to as the "revival period" of Iga. As was true of Shigaraki ware, the production was mainly sundry utensils for daily use — such things as tea pots, *sake* bottles, and earthen cooking pots. Among the potters active during this period, the following names are recorded: Yasuke, Kyubei, Johachi, Jusuke, Rinzo, Jirobei, Seibei, Kanbei, Hanbei, and Chojiro. Some of them worked exclusively for the clan [lord], but the style of the items which they produced was completely different from that of the older Iga ware. With the exception of a few copies of Old Iga, most of the production was glazed. Even pieces resembling Delft ware (*Ai Oranda*) were fired, following the general trend of the ceramic industry of the mid Edo period.

Apparently, some of the above-mentioned names — i.e., Yasuke, Kyubei, and Johachi — were transmitted from generation to generation. Of these, the Yasuke line was granted seals by the ninth Todo lord, Takasato, in archaic characters reading "Province of Iga" (*Iga no kuni*) and "Made at Marubashira" (*Marubashira sei*), and these were used to stamp their products. Later, during the Bunka era (1804-1817), these seals were transmitted to the Johachi line. On the other hand, the Kyubei line adopted the name Kyukozan as their "artist's name," and used this as their kiln mark.

Another potter who was active during the latter years of the Edo period, and whose name deserves mention, was Ogawa Tokusai (1785-1865). This Tokusai left pieces in the style of Old Iga and Old Shigaraki.

Finally, during the decade immediately following World War II, a reappraisal of Old Iga ware by the "tea world" took place, and potters began producing imitations of Old Iga ware, with the goal of awakening a new ceramic creation based on a rediscovery of the traditional techniques. 

Translated by Philippe Neeser

Basho's Colors

Ando Tsuguo

In the following discussion, haikai is short for haikai no renga, or "humorous" linked verse – renga being a sequential poetic form which alternates up to fifty times 5-7-5- and 7-7-syllable parts written in turn by two or more persons. The haikai, "humor," of this poetic form derives mainly from the use of daily language and imagery in rejection of the elegant diction and subject matter of court poetry, and also from the use of a great variety of verbal twists, including sophisticated parody. A hokku is the opening part of a renga sequence, and is the direct ancestor of what is now known as haiku. – Tr.

In the *Uda no Hoshi*, a treatise on haikai compiled and edited by Morikawa Kyoriku (1656-1715) and Kawano [alt. reading, Kono] Riyu (1662-1705) and published in 1702, there occurs a famous passage directly quoting Matsuo Basho (1644-1694) as follows: "As for hokku, many among my disciples do pieces not inferior to mine. Haikai is where I toil [i.e., excel]."

The hokku of Basho, a haikai master who made an assertion such as this, may look the same as modern haiku in form, but we can't read them without thinking of two minds trying to link things and the place where the linking occurs.

In Basho's celebrated travel diary, *Oku no Hosomichi* (A Narrow Road to the Interior), there is a passage describing a temple called Nata along the Hokuriku Road with this hokku:

石山の石より白し秋の風

Whiter than the stones on Stone Mountain – the autumn wind

A modern reader is likely to take this to be a piece describing a momentary impression of an autumn wind, which struck Basho as being far whiter than the surface of the stones on a mountain – a typical *shokumoku-gin*, a descriptive piece composed on the spot. But if Basho believed in the existence of someone who would respond to his call at any time, if he did whatever he did, under any circumstance, with a *dogyo-shin*, the mind of someone who is accompanying someone else, such an interpretation would have to be far from adequate.

Translated and adapted from "*Shofu Haikai no Iro*" in Ooka Makoto, ed., *Nippon no Iro*, Asahi Sensho 139 (Tokyo: Asahi Shimbun, 1979), by permission of the author. Some of the translations of hokku and tanka, as well as some of the notes to them, first appeared in Burton Watson and Hiroaki Sato, tr. and ed., *From the Country of Eight Islands: An Anthology of Japanese Poetry* (Doubleday and the University of Washington Press, 1981; Columbia University Press, 1986).



"Red and red . . ." hokku and painting by Basho. (Transcription and translation of the hokku given on p. 36.) Ink and light colors on paper. Height, 82.0 cm.; width, 29.2 cm. Property of the Tenri Central Library.



"Stone Mountain . . ." *kaishi*, Hokku composed and inscribed, on special poetry paper called *kaishi*, by Bashō. (Transcription and translation given on p. 31.) Approximate height, 30.3 cm.; approximate width, 45.5 cm. Property of Nata Temple.

As far as I know, no ancient Japanese poem spells out the recognition that an autumn wind is white. But there was a recognition that it is colorless, as in the following tanka by Ki-no-Tomonori (late ninth century) appearing in the *Kokin Rokujo*:¹

吹きくれば身にも沁みける秋風を
色なきものと思ひけるかな

When it comes blowing an autumn wind dyes my body;²
colorless though it is, that's what I think

Alluding to this, the prime minister of Kuga, Minamoto-no-Masazane (1059-1127), wrote the following tanka which appears as no. 797 in the eighth imperial anthology of Japanese poetry, the *Shin Kokin Shu* (New Collection of Ancient and Modern Poems), compiled in the early twelfth century:

もの思へば色なき風もなかりけり
身に沁む秋の心ならひに

When I'm lost in thought there's no colorless wind;
the autumn dyes my heart, as of old

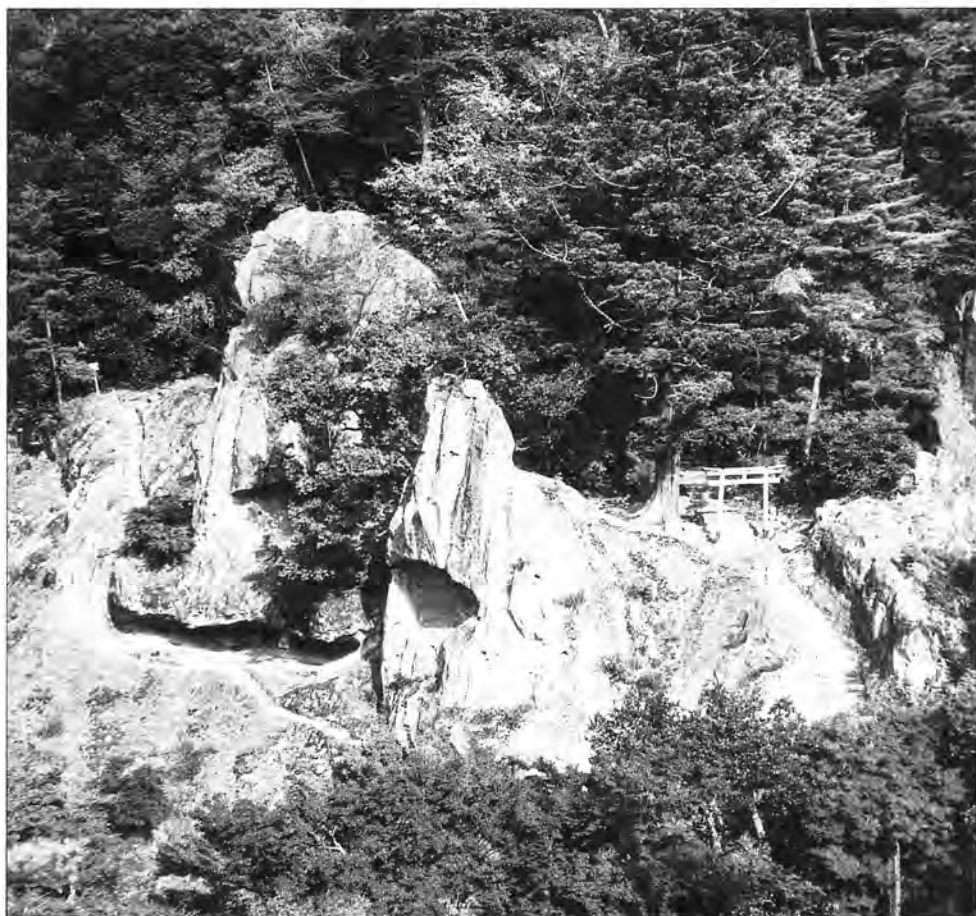
Basho would certainly have been familiar with these. Furthermore, anyone versed to any degree in Chinese poetry and prose couldn't have forgotten that autumn is called "the white emperor," and an autumn day, "a white day," in China. So Basho's hokku about Stone Mountain must be based on an idea combining such sensibilities. But this is not to say that the interest of Basho's piece lies in a verbal twist alone. Far from it. Basho uses "white" above all as the color of the mind.

In the *Oku no Hosonmichi*, the passage about Nata occurs after Basho looks at Sanemori's helmet and piece of brocade at Ota Shrine, in Komatsu, and composes this hokku:³

むざんやな甲の下のきりぎりす

Cruel: under a helmet, a cricket

1. Also called *Kokin Waka Rokujo*; a compendium of about 4,500 tanka categorized by subject matter. Thought to have been compiled during the Heian period.
2. *Shimu*, the original verb for "dye," is a pun meaning "to dye" and "to affect" or "to penetrate." So, "an autumn wind dyes my body" may also be translated "an autumn wind pierces my body." The same is true of the next tanka cited.
3. The passage preceding the hokku reads: "In the place called Komatsu in Kaga, the shrine of Tada holds as its treasure Sanemori's helmet with a chrysanthemum design, and a brocade cloth of his. Though it was a matter long ago, I could visualize it and was moved." Sanemori is Saito Sanemori (1111-1183), a warrior who first served the Genji clan, then the opposing Heike clan. After he was killed in a battle with the Genji forces, his helmet was dedicated to the Tada Shrine by the victorious general.



Nata Temple. The scene of Basho's "Stone Mountain" hokku.

This is where he reaches Nata Temple and writes: "Close to the mountain to the left is a Kannon Hall. The tonsured emperor Kazan found here a resting place for an image of Great Compassion and Great Sorrow after completing his pilgrimage to the thirty-three holy places and named this place Nata, or so I have heard." This makes it all the more unlikely that the hokku about Stone Mountain merely describes an autumn scene.

Referring back to the tanka by Minamoto-no-Masazane, we find that it has the headnote, "After the retired emperor Horikawa passed away, the sound of an October wind I heard moved me," and that it is included not in the "Autumn" section of the *Shin Kokin Shu* but in "Elegies." This is the sort of connection we can't lightly overlook. Was not Basho basing his piece on the fact that a *Shin Kokin* tanka made out of a "colorless wind" an autumn wind of transience and grief, and saying that the lamentation of a haikai master in the Genroku era (1688-1704) was ultimately an autumn wind "whiter than the stones on Stone Mountain"? The phrase, "whiter than the stones on Stone Mountain," indeed seems to be an appropriate device for the poetic form that uses the immediacy of things as its weapon.

When we read his travel diary with this in mind, we see that a plot for this lamentation is carefully laid in the passage about Kanazawa, which precedes this section, where another famous hokku appears:

あかあかと日は難面^{なんめん}もあきの風

Red and red, the sun's indifferent — still, an autumn wind

From Basho's headnote on one of the copies he made of this poem, we know that this hokku is intended to be about the beginning of autumn, which, in Basho's mind, alluded to a tanka by Fujiwara-no-Toshiyuki (d. 908) — the opening verse of the "Autumn" section in the *Kokin Shu* (Collection of Ancient and Modern Poems), the first imperial anthology of Japanese poetry, compiled in the early tenth century. Toshiyuki's tanka reads:

秋来ぬと目にはさやかに見えねども
風の音にぞおどろかれぬる

That autumn has come isn't clearly visible to the eye,
but the sound of the wind startles me

Going into Kanazawa after enduring four months of difficulties on the road, Basho was warmly welcomed by Otokuni (dates unknown) and other students. However, he was also informed of the death of Kosugi Issho (1653-1688), the haiku poet of this area whom he had had in his thoughts since leaving Edo. So it was with a combination of relief and a sense of the transiency of life that he composed his "red and red" hokku. The expressions "red and red" and "indifferent" reflect that mental state of Basho, who couldn't simply say of the arrival of autumn that it wasn't "clearly visible to the eye." Because there is a wind signaling the arrival of autumn, one is all the more inclined to notice the sav-



"Late-autumn Shower" scene from *Journey* picture-scroll by Matsuo Basho. Genroku era (1689-1694). Ink on paper. Entire scroll: height, 22.5 cm.; length, 517.0 cm. Property of the Kakimori Bunko foundation.

age sun in late summer. The ability to foresee that as long as there is this inclination, the pain won't fade but will break out sooner or later, is what is required of any reader. And sure enough, on the strength of the hokku about the cricket, there follows the one about Stone Mountain.

Unless we are prepared to walk along with classical tanka as our guide, both the "red and red" piece and the one about Stone Mountain will lose half of their meaning. On the other hand, to imagine in a chain-linking sort of way that without the "red and red" hokku, the one about Stone Mountain wouldn't have been born is to travel along with Basho. The power to make us think in this fashion is the true worth of the haikai master Basho, who regarded traveling as a form of linked verse sequence.

The substance of a poem that can be expressed in a mere one line of seventeen syllables emerges only in a murky and subtle way, and this makes indispensable the poet's readiness to link his piece to someone else's and to have someone else's piece linked to his. The layers that result are astonishingly deep, and what we see may well be no more than a tip of the poet's entire life. At least this is true of Basho's hokku. Under the circumstances, pointedly arguing what "white" or "red" may or may not have meant for Basho strikes me as depressing or, at best, pretentious. "My poetry has no use for ordinary people." So declared the haikai master, and I find his sentiment quite understandable.

There is another hokku by Basho which has to do with colors, and which is thought to have been written during the Genroku era:

Hydrangeas: time for summer clothes, and they're light blue

Read in ordinary fashion, this hokku could only mean that the time had come to wear summer clothes – *katabira* being an unlined hemp kimono worn during the summer – and that the hydrangeas were light “scallion color” (*asagi*), i.e., light blue. However, as one of its local names, *shichi-benge*, or “seven transformations,” suggests, the hydrangea is a plant whose flowers change and deepen their color from white to blue to reddish purple as the season and the weather change. Of *katabira*, on the other hand, the *Wakan Sansai Zue* (Things Japanese and Chinese, Illustrated), an encyclopedia in 105 volumes published in the early seventeenth century, has this to say: “Worn from Tango (the fifth day of the fifth month) to the first day of the ninth month. On Tango, light-blue ones are used, while on Tanabata (the seventh day of the seventh month) and on the first of the eighth month, white ones are used. This is what is commonly done by both samurai and commoners in modern times.” This means that a *katabira* was a summer kimono, and that people gradually wore lighter and lighter colored *katabira* as the season progressed. This in turn means that the hydrangea, whose color becomes darker, and the *katabira*, whose color becomes lighter, had only brief moments to share a similar color; in other words, in this hokku Basho is speaking of the few days when the plant and clothes tint time and space light blue. To notice such things was chic, and in this Basho met the requirement of traditional Japanese aesthetics, which insisted that the cherry blossoms of spring had to be appreciated from the outskirts to the depths of the mountains, and the maples of autumn from the depths to the outskirts of the mountains. What makes Basho outstanding is the way he noticed this in a clump of hydrangea, giving us another way to look at the plant. This is marvelous enough, but the secret of this hokku lies a step deeper. It is where Basho explored the spirit of haikai in the way people actually lived in response to the seasonal changes.

The *Oku no Hosomichi* opens with the famous words: “Months and days are passing guests of a hundred generations, and the years that come and go are also travelers.”⁴ It is characteristic of the haikai master Basho to have described the years as coming and going – an expression that could not have been possible for someone unwilling to submit himself to the state of *dogyo*, of being in the company of someone else. When such a person makes a hokku on “the time for summer clothes,” what he sees in the color that comes and goes will have to be a “place” of *dogyo* served by man and nature. This subtlety is captured well in the following passage in the *Sanzoshi* (Three Booklets), a treatise on haikai by Hattori Toho (1657-1730):

4. Directly alludes to Li Po's preface to his poem, “Having a Banquet on a Spring Night in the Garden of Peaches and Pears,” which begins: “Heaven and earth are the roadhouses for all things, light and shadow the passing guests of a hundred generations. So our life is just like a dream – how long will we be convivial?”

Our teacher [Basho] said, "Changes in heaven and earth are the seeds of poetry." What lies quiet remains unchanging. What moves changes. Unless you stop it at times, you won't be able to have it stay. Here, to have it stay means to hold it in sight, to hold it in hearing. Even when wafting flowers and falling leaves scatter chaotically, unless you retain them in your sight and hearing while in their midst, even those lively things will vanish, leaving no trace, once they become quiet.

This is something one will not be able to see if one just gazes at the color light-blue and sees it as no more than a color.

Haikai, which attracts everything to itself in the spirit of dogyo, be it nature or man, and if it's man, be he ancient or modern, has a great deal of "attachment to things." But the greatest concern of haikai lies in cutting off attachments. In this, haikai has something in common with the spirit of *ichigo ichie*, "We have only one life and one meeting" — a notion stressed in the wabi tradition of chanoyu — and in this sense haikai remains essentially unfinished. Unless so understood, haikai doesn't make sense. And as long as haikai is something that remains unfinished, the absence of color itself becomes a color.

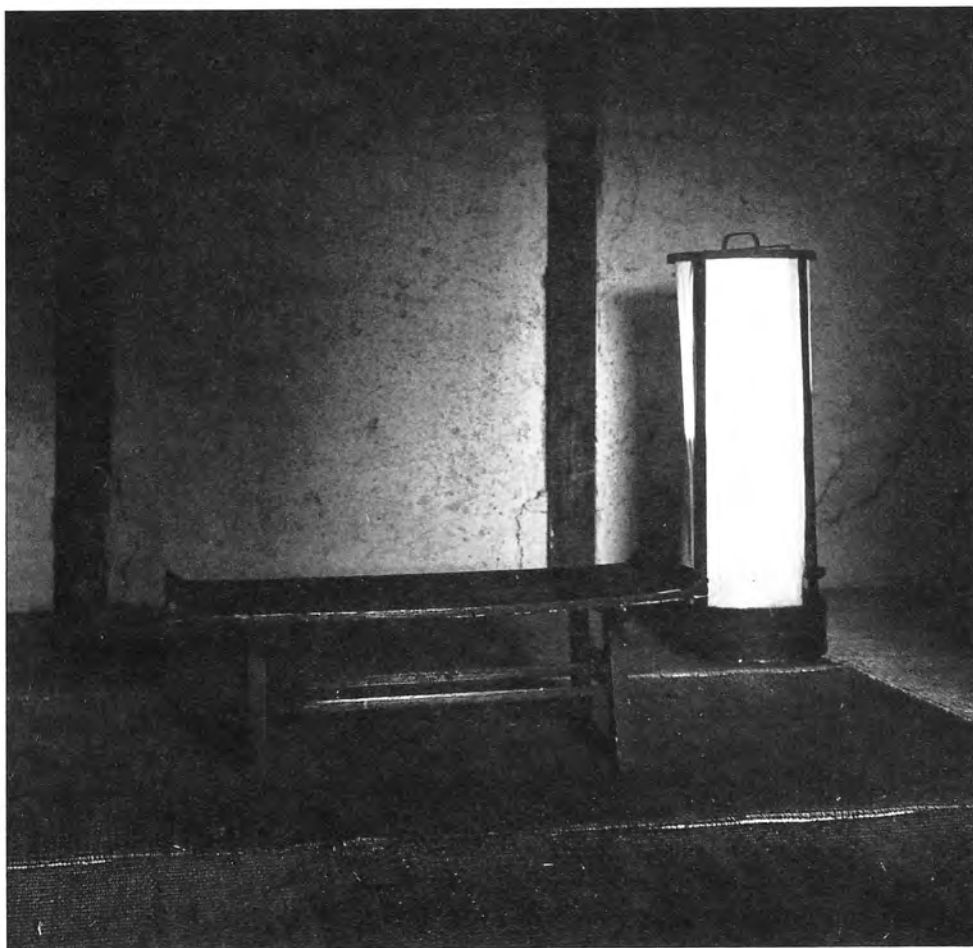
The *Habasobara*, a haikai collection compiled by Kuku (dates unknown), a student of Basho's in Kanazawa, and published in 1692, contains the following hokku by Basho, with Basho's own headnote: "For a picture of Kenko, which Kuku had someone paint to be hung in his hut":

秋のいろぬかみそつぽもなかりけり

Autumn color: there's not even a pot for rice-bran paste

This is a hokku which Basho wrote in the late fall of the previous year, when Kuku came to visit him at Mumyo Hut in Gichu Temple, bringing a portrait of Yoshida Kenko (1282-1350). "There's not even a pot for rice-bran paste" probably alludes to a sentence quoted in section 98 of Kenko's *Tsurezuregusa* (Essays in Idleness): "Someone who thinks of the future life shouldn't even own a vat for rice-bran paste." This observation, itself taken from the *Ichigon Hodan Sho*, a book of Buddhist maxims, expresses well the attitude of a haikai master who wanted to avoid settling down in one place. Indeed, Basho, in a couple of letters he wrote during this period, complained about the difficulty of avoiding involvement in secular affairs.

"Rice-bran paste," called *jinta* in the original maxim, is a kind of condiment made of rice-bran, soybeans, and salt, and is eaten in combination with vinegar and sake. The *Rigen Shuran* (Compendium of Words in Current Use), a dictionary said to have originally been compiled by Ota Zensai (1759-1829), says of this food that it is "commonly called *nukamiso*," and it is by this common name that Basho calls rice-bran paste in his hokku. He then substitutes a "pot" for a "vat," and says he does not even have anything as meager as a pot.



Basho's desk at Chogetsuken. It is said that Basho was born in the house called Chogetsuken, in present-day Ueno City, Mie Prefecture (formerly, Iga Province), and that he wrote his earliest works at this very desk. Photo from *Bessatsu Taiyo* vol. 16, Winter '76 (Heibonsha).



Portrait of Basho. By Yosa Buson (1716-1784). Ink and light color on silk. Height, 98.2 cm.; width, 32.0 cm. Property of the Itsuo Art Museum. Photo from *Bes-satsu Taiyo* vol. 16, Winter '76 (Heibonsha), by permission of the owner.

This, again, is characteristic of Basho. In addition, nukamiso is known to have had the image of something to be enjoyed in private during the Edo period, adding a sly touch to Basho's hokku. So, in choosing a commonly used name over a proper one, Basho went beyond a simple verbal twist.

In addition to the above-mentioned, I think there is another important stream flowing into Basho's "rice-bran paste" hokku. Without this stream, the hokku ends up being merely a chic piece. The stream in question has to do with a poem by Fujiwara-no-Teika (1162-1241), no. 363 in the *Shin Kokin Shu*:

見わたせば花も紅葉もなかりけり
浦の苫やのあきの夕ぐれ

As I look out, there are neither blossoms nor crimson leaves;
by a cove, a thatched hut, this autumn evening.⁵

Basho seems to have used this as a basis for his hokku, skillfully building his idea upon it. More than anything else, the allusion to the saying from the *Ichigon Hodan Shō* is an obvious disguise for the material that gives a twist to this tanka. I don't know of anyone who has pointed this out. But wabi tea found its philosophical underpinnings in Teika's poem,⁶ and Monk Shinkei (1406-1475) sought the ideal of renga which would correspond to that of the *Shin Kokin Shu* aesthetic – "an extraordinary state which is beyond reason, noble, cold, withered, and untainted by color." When you consider this, my guess has to be on sure footing. If one looks at Teika's poem across the bridge of Shinkei's words, the poetry of "there's not even a pot for rice-bran paste" emerges on its own; but Basho capped this with "autumn color," a phrase favored by Teika, to make the source of his idea all the more unmistakable. At the same time, he seems to be implying that the "negative will power" to say "there are neither blossoms nor crimson leaves" is needed for finding "poetic overtones and subdued elegance" (*yojo yuen*), and expressing his pride in orthodoxy that this will power is also inherited in his hokku.

5. Alludes to a passage in the "Akashi" chapter of *The Tale of Genji*: "The sound of an instrument that is not especially remarkable can be marvelous, depending on the occasion. Here, there was the sea, stretching far into the distance with nothing interfering, and though there were no blossoms or crimson leaves of spring or autumn at their best, the shadows of plants simply growing here and there looked all the more elegant."

6. The *Nampo Roku* (Southern Records), a collection of words and deeds attributed to the tea master Sen Rikyu (1522-1591), has this passage: "[Rikyu] said that [Takeno] Jo'o [1502-1555; Rikyu's teacher] maintained that the heart of wabi tea lies in the tanka by Teika in the *Shin Kokin Shu* ['As I look out,' quoted]. The blossoms and crimson leaves are compared to the display of *shoin daisu* [tea utensils used on formal, elegant occasions]. You come along watching the blossoms and crimson leaves to your heart's content and reach the border where there's nothing, namely, a thatched hut by a cove. Someone who doesn't know the blossoms or the crimson leaves won't be able to live in a thatched hut, of course. Only after watching them carefully can one fully appreciate the ultimate wabi of a thatched hut. This is the true spirit of tea."

That Basho's "rice-bran paste" hokku was not a piece based on just a passing idea is further shown by a passage in a letter Basho wrote in 1692 to the samurai Suganuma Kyokusui (d. 1717). In this letter he speaks of three kinds of haikai practitioners, and of the highest kind he says:

Then, there are fellows who work hard for the goal of true poetry and soothe their hearts by doing so. These do not easily take to criticizing others, and with the thought that poetry-writing is another vehicle for entering the True Way, explore the spirit of Teika, trade the intent of Saigyô, examine the heart of Bo Jui [Haku Rakuten], and enter the mind of Du Fu [To Ho] — all of the remote past. There are so few of these that, the ones in the capital and the ones in the countryside combined, they scarcely fill the ten fingers. You are to be one of those few. It is understandable that you should take great care and work hard at it.

The expression "autumn color" does not appear in the *Kokin Shu*. The first time it appears in a poem may be in the *Sagoromo Monogatari*, a novel said to have been written in the second half of the eleventh century, which contains this tanka:

秋の色はさもこそあらめ頼めしを
待たぬ命のつらくもあるかな

The autumn color must be what it's supposed to be, but I counted on it:
how painful the life that does not wait!

The expression "autumn color" became more common during the age of the *Shin Kokin Shu*. Teika, in particular, wrote poems evidently intended to give special overtones to it. Some examples, among these, are as follows:

消侘びぬうつろふ人の秋の色に
身をこがらしの森の下露⁷

I've faded, lonely: he has changed like autumn color,
I, a searing wind through the woods with dew below

秋の色身をしる雨のゆく雲に
生駒の山も面かはりして⁸

Autumn color: with knowing rains the clouds pass,
and Mount Ikoma changes its face

-
7. This poem, no. 1320 in the *Shin Kokin Shu*, has three words that pun: *aki*, which means "autumn" and "to become tired of [someone]"; *kogarashi*, "a tree-searing wind" and "to burn with a desire"; and *mori*, "forest" and "to leak, drip."
8. No. 2251 in Teika's personal collection edited by himself, *Shui Guso*; the next one is no. 2245. The last one appears as no. 2844 in the later addition to the collection, known as *Shui Guso*, *Ingai*.

秋の色にのこるかたみの霜をだに
をけかし草葉それもとまらず

In autumn color its memento remains as frost –
carry it, grass leaf, though it, too, won't stay

もの思はでせかる・袖もなかりけり
こずゑのほかの秋の色かな

Not thinking of her, I don't have a flooded sleeve;
way beyond the tree-tops, the autumn color

Basho has condensed all this in the first five syllables of his “Autumn color: there's not even a pot for rice-bran paste” hokku. And we see in the hokku an attitude which may be described as the ultimate of wabi. Such an attitude is possible because of the thorough awareness on Basho's part that poetry is of no practical use: poetry is empty.

This attitude can't be easily maintained in tea, which requires at least a few utensils for it to exist. The story about the tea master Takeno Jo'o that on snowy days he didn't put flowers in his vase but simply delighted in the vase filled with water is interesting enough. But unlike Basho's fierce decision, Jo'o's approach, if the story is true, is born of someone with things he can readily fall back on or a tradition in which he firmly believes. Wabi tea sought an expression of its spirit in Teika's poem with reason. On the other hand, Basho, in his “rice-bran paste” hokku, attempts to discard everything in the full knowledge of the weight of tradition. The kind of elegance which emerges there, the luster of what can't be discarded, has a dangerous color. But Basho was a man who grasped the “colorless wind” of the ancient poets as “white” in a seemingly impromptu, descriptive fashion, and he had a firm touch. In view of this, it would be a mistake to say that his “autumn color” lacks color. 

Translated and annotated by Hiroaki Sato

Temae—Tea Procedure: *Tsuzuki Usucha*

The second half of any *chaji* (full-course tea gathering) includes the preparation and drinking of both *koicha* (thick tea) and *usucha* (thin tea). Between these, there is normally a replenishing of the fire, called *gozumi*. However, there are some cases where the host proceeds directly with the preparation of *usucha* as soon as the *koicha* is over. The procedure followed in these cases is called *tsuzuki* ("successive") *usucha*.

Among the seven basic *chaji*,¹ there are three where *tsuzuki usucha* is the rule: *asa*, *akatsuki*, and *yobanashi*. Doing *tsuzuki usucha* during an *asa chaji* enables the host to keep the *chaji* from running into the hot and uncomfortable midday hours. In an *akatsuki chaji* as well, *tsuzuki usucha* ensures that the *chaji* will be over before the sun is too high. In a *yobanashi chaji*, *tsuzuki usucha* helps prevent the *chaji* from stretching too far into the night.

Strictly speaking, since the *shogo chaji* — the most conventional of all the *chaji* — is meant to be a full-length event, and there should be no need to bring it to an early close, it is highly irregular to employ the time-saving device of *tsuzuki usucha*. On the other hand, due to the nature of the three remaining *chaji* — the *hango*, *rinji*, and *atomi* — *tsuzuki usucha* is commonly employed. Ultimately, however, the decision to forego *gozumi* and conduct *tsuzuki usucha* depends upon the needs and intentions of the host and guests. If *tsuzuki usucha* is to be conducted, there should be a mutual understanding to this effect before the start of the actual *chaji*. With the *asa*, *akatsuki*, and *yobanashi chaji*, this understanding may be taken for granted. With the others, a thoughtful host will perceive the advisability of conducting *tsuzuki usucha*, and will not force his guests into the awkward position of having to initiate a request for it. Especially where a *shogo chaji* is concerned, thoughtful guests should exercise extreme discretion if they wish to initiate a request for *tsuzuki usucha*.

The following instructions² are based upon the most conventional *temae*, *hira-demae* (lit., "plain" tea procedure, using no special shelves [*tana*] or other special equipment), using a *furo* (portable brazier), and with the normal seating arrangement, *hongatte*, where the guests are seated to the host's right. A short description of the differences when using a *tana* is provided on p. 63.

1. The seven basic *chaji* are: (1) *shogo* (noon), held from about noon and lasting about 4 hours, any season; (2) *asa* (morning), held from about 5 or 6 A.M. during the summer; (3) *yobanashi* ("evening talk"), held from late afternoon during the winter; (4) *akatsuki* (dawn), held from about 4 A.M. during the coldest time of winter; (5) *hango* ("after meal") — also known as *kasbi* ("dessert") — held any season, in the mid morning, mid afternoon, or late evening, after the normal meal hours; (6) *rinji* (spontaneous) — also known as *fuji* ("no [set] time") — held on the spur of the moment, any season; and (7) *atomi* ("after viewing"), held any season, after a 'main' *chaji*, for those who did not attend the 'main' *chaji* but who expressed a wish to view the utensils used there.
2. For full instructions on the *koicha* procedure, see Allan Palmer, "*Temae: Chaji — Koicha*," *Chanoyu Quarterly* no. 14 (1976).

Photos courtesy of Tankosha Publishing Co., Ltd.



(1)

After the koicha has been drunk and the *chawan* (teabowl) returned to the host, he takes it and puts it down in front of himself in the standard manner. Then he and the guests bow together (*sorei*) (1), after which the first guest inquires about the *chawan*, and the host answers.



(2)

The host takes hot water from the kettle and pours it into the *chawan* (2).



(3)

The water is discarded into the *kensui* (waste-water receptacle) (3), then the *chawan* is put back down in front of the host.



(4)

There are two possible variations at this point: either the host mentions that he will take the liberty of foregoing *gozumi* and proceed directly with *usucha*; or, the first guest asks the host to proceed directly with *usucha* (4). The first guest or host, whichever the case may be, acknowledges this with a bow.



(5)

The host takes the *chakin* (linen wiping cloth) from its place on the kettle lid and places it in the *chawan* (5).



(6)

Then he puts the *chasen* (tea whisk) into the *chawan* (6).



(7)

He picks up the *chawan* from the side with his right hand (R) and transfers it to his left hand (L), which places it on the palm of R. With L on left knee, the host shifts position slightly, so that he faces slightly to the left (7).



(8)

He takes the *kensui* with L, stands (8), and retires to the *mizuya* (preparation room).



(9)

The host returns to the tearoom carrying the *tabako bon* (smoking tray), and places it before the first guest (9). The host again retires to the mizuya.



(10)

The first guest puts the *tabako bon* aside (10).



(11)

The host returns to the tearoom with the *bigashi* (dry sweets) and places them before the first guest (11). Once again, he retires to the mizuya.



(12)

The host enters the tearoom carrying the *chawan* for *usucha* in L, and the *natsume* (thin-tea container) in R. He proceeds to his place on the host's mat (12).

(13)



Sitting down, the host simultaneously places the chawan and the natsume before himself (13), the natsume being placed between himself and the chawan.

(14)



The host goes to the mizuya for the kensui, which has been emptied and cleaned, returns to his place on the host's mat, and sets the kensui down to his left, in line with his knees (14).

(15)



The host folds his fukusa (silk "napkin") and proceeds to wipe the natsume in the standard manner. L places the natsume in the area between the kensui and the furo, a bit to the right (15).

(16)



R transfers the fukusa to L, removes the chasen from the chawan, places it to the right of the *chaire* (thick-tea container), and then the host moves the chawan slightly closer to his knees (16).

(17)



R takes the chakin from the chawan and places it on the lid of the kettle (17). Finally, the fukusa is returned to the host's obi in the standard manner.

(18)



The host pours hot water into the chawan (18).

(19)



R takes the chasen, rests it momentarily against the right inner side of the chawan, regrasps it, whisks it in the water (19), and withdraws it from the chawan in a circular motion similar to the hiragana character *の*. The chasen is returned to its place next to the chaire.

(20)



The water in the chawan is discarded into the kensui, the chawan is wiped with the chakin, the chakin is placed in the bottom of the chawan, and the chawan is returned to its place in front of the host's knees. R removes the chakin, puts it on top of the kettle lid, and then picks up the chashaku. The host invites the first guest to have some higashi (20).



(21)

The first guest acknowledges this. The first and second guests take some of the *higashi* (21), and pass the *higashi* tray to the third guest.



(22)

The host takes the *natsume* with L, regrasps the *chashaku*, and removes the lid of the *natsume*, placing it in front of the host's right knee. Tea is put into the *chawan* (22).



(23)

R replaces the lid of the *natsume*. L returns the *natsume* to its place between the *furo* and the *kensui* (23).



(24)

The *chashaku* is returned to the *chaire* (24).



(25)

The host pours hot water into the chawan, whisks the tea, and places it on the adjacent mat (25).



(26)

The first guest comes forward to get the tea (26).



(27)

Returning to his place, the first guest places the chawan between himself and the second guest (27). The first guest offers the second guest the tea, which the second guest accepts, excusing himself to the first guest, and also to the third guest, for drinking first.



(28)

When the second guest has begun drinking the tea, the first guest asks to see the chaire and the *shifuku* (protective cloth bag for the chaire) (28). The host acknowledges this.



(29)

R takes the chashaku from the chaire and temporarily sets it on the mouth of the mizusashi (29).



(30)

R places the chaire in front of the host's knees (30).



(31)

L grasps the natsume from the top (31).



(32)

L places the natsume in front of the mizusashi, to the left of the chasen, where the chaire formerly stood (32).



(33)

R takes the chashaku from the mizusashi (33).



(34)

R places the chashaku on top of the natsume (34).



(35)

R takes the chaire, places it on L palm, and the host shifts position to face diagonally toward the guests. R sets the chaire down in front of the host (35).



(36)

The host takes the fukusa and folds it to wipe the chaire (36).



(37)

With the folded fukusa, R wipes the chaire, then R puts the chaire out on the adjacent mat (37).



(38)

The host turns back to face the furo and mizusashi. R picks up the shifuku and places it on L palm. The host turns toward the guests again and places the shifuku to the host's right of the chaire (38).



(39)

The first guest comes forward and takes the chaire and shifuku back to his place (39).



(40)

The first guest puts the chaire and shifuku to his right. The second guest takes the chawan back to the host (40).



(41)

The host takes the chawan (41), puts hot water into it, and discards the water into the kensui as usual. R takes the chakin and wipes the chawan. The chakin is placed in the chawan. R sets the chawan in front of the host. R takes the chakin and puts it on the kettle lid. The host puts tea into the chawan, adds hot water, and makes tea for the first guest.



(42)

The first guest comes forward, takes the tea back to his place, and drinks it (42). The host makes tea in the same way for each of the remaining guests in turn.



(43)

When all the guests have had enough tea, the first guest asks the host to conclude the presentation (43). This request is made as the host empties the rinse water from the chawan into the kensui.



(44)

The host acknowledges the request (44). He transfers the chawan to R, places it before himself, and tells the first guest he will close.



(45)

R takes the hishaku, scoops cold water from the mizusashi (45), and pours it into the chawan.



(46)

The chasen is whisked in the chawan, rested against the right inner side of the chawan, raised and lowered once (46), rested against the side of the chawan again, and finally removed according to the pattern described in step 19. It is placed next to the natsume.



(47)

The water in the chawan is discarded into the kensui, the chakin is placed in the chawan, and the host once again sets the chawan before himself. R takes the chasen and places it in the chawan (47).



(48)

R takes the chashaku while L moves the kensui back and slightly to the left. The host wipes the chashaku with the fukusa in the standard manner (48), and places it face down across the chawan.



(49)

R moves the chawan slightly toward the left in front of the host's knees. R takes the natsume from the top and places it to the right of the chawan (49). The host brushes the fukusa off over the kensui and returns it to his obi.



(50)

R takes the hishaku, scoops a ladleful of cold water from the mizusashi, and pours it into the kettle (50). R transfers the hishaku to L and the hishaku is held in the upright position (*kagami-bishaku*). R places the kettle lid on the kettle, takes the hishaku from L, and rests it on the *futaoki* (lid rest).



(51)

The mizusashi lid is placed on the mizusashi, and the first guest asks to see the chashaku and the natsume (51). (Note: this is the reverse of the usual order, because the chashaku is considered to be part of the utensils for koicha.)



(52)

R takes the hishaku from the futaoki and transfers it to L, which lays it face down with the cup hanging over the edge of the kensui. R picks up the futaoki, transfers it to L, and L places it behind the kensui. R takes the chashaku from the chawan, turns it face up, and transfers it to L (52).



(53)

The host shifts position to face diagonally toward the guests. R takes the chashaku from L and places it on the adjacent mat (53).



(54)

The host shifts back to face the furo and mizusashi. R moves the chawan to the far left (54).



(55)

R takes the natsume and places it on L palm. The host again moves diagonally toward the guests. R puts the natsume down in front of the host's knees (55).



(56)

The host takes the fukusa from his obi, folds it, and wipes the natsume (56).



(57)

R places the fukusa in front of the host's knees, takes the natsume from L, places it on L palm, turns it clockwise two quarter turns, and places it to the host's right of the chashaku (57). The host then puts the fukusa back in his obi.



(58)

The host turns back to face the furo and mizusashi. L takes the hishaku from the kensui and transfers it to R. L takes the futaoki and transfers it to R. The host moves slightly away from the guests (58), picks up the kensui, and returns the utensils he is holding to the mizuya.



(59)

The host reenters, picks up the chawan (59), and returns it to the mizuya. The first guest comes forward, and takes the chashaku and natsume back to his place. He places the chashaku between the chaire and the shifuku, and the natsume on the far side of the shifuku. The host removes the mizusashi and, sitting at the host's entrance, sets it down in front of his knees and closes the door.



(60)

The first guest excuses himself to the second guest, and the viewing of the utensils begins (60).



(61)

When all the utensils have been viewed by all the guests, the last guest brings them forward and the first guest meets him outside the host's mat. The last guest turns the utensils and puts them before the first guest (61).



(62)

The first guest returns the utensils to the mat adjacent to the host's mat (62).



(63)

The host opens the door, stands, proceeds to the host's mat, and turns to sit in front of the utensils, facing the guests. The host and the first guest bow to each other. The first guest asks about the utensils (63), and the host replies. When they have finished talking about the utensils, they again bow.



(64)

The host takes the shifuku with R (64) and places it on L palm.



(65)

R takes the chaire and places it on top of the shifuku, the thumb of L is placed on the left shoulder of the chaire in order to stabilize it (65).



(66)

R takes the chashaku (66).



(67)

R reholds the chashaku so that the thumb and first two fingers are free to pick up the natsume from the top (67).



(68)

The host stands and returns the utensils to the mizuya (68).



(69)

The host sits at the host's entrance and places the natsume to the side farthest from the first guest. Next the chashaku is placed leaving space for the shifuku between it and the natsume (69). R places the chaire to the host's side of the chashaku, and the shifuku between the chashaku and the natsume.



(70)

The host and all guests bow (70).

When Using a Tana

When using a tana the natsume will already be in the room, displayed on the tana. At the beginning of the usucha portion of the temae (steps 12 - 14), the host therefore brings in the chawan and the kensui at the same time, the chawan on the palm of R, the kensui held by L. After setting the kensui down, the host places the chawan before himself, L taking the left side and transferring it to R. Space is left for the natsume between the host's knees and the chawan. R takes the natsume from the tana and places it there. The host then proceeds from step 15, the wiping of the natsume. In closing the temae (steps 52 -), it should be kept in mind that the rules for koicha are followed; that is, the hishaku and futaoki are not placed on the tana until the utensils have been put out for the guests to view. ☂

Book Reviews

Concise Dictionary of Modern Japanese History. *Compiled by Janet E. Hunter.* Tokyo: Kodansha International, 1984. xv + 347 pp., including appendices, glossary, and index. Hardback: US\$24.50, ¥7,800; paperback: US\$10.95, ¥3,500.

It is no easy job to review a dictionary. Fortunately, the *Concise Dictionary of Modern Japanese History*, compiled by British scholar Janet E. Hunter, is everything it set out to be: "a handy source of information on the individuals, events, and organizations that have played a significant role in Japan's modern history" (p. ix). The book is designed for students who are beginning their studies, but it is useful for anyone interested in understanding modern Japan.

The *Concise Dictionary* consists of over 1,000 entries, and concentrates on political, diplomatic, and socio-economic developments between 1853 and 1980. Included among the entries are convenient summaries of various problems in Japanese historiography; e.g., "Labor Movement," "Treaty Revision," "Japanese Capitalism Debate," "Meiji Restoration," and "Women's Suffrage Movement." Hunter also includes useful biographical references at the end of most entries. These books and articles suggest where more detailed information on the item may be obtained. Readers interested in the history of "Universities" in Japan, for example, are treated to a half-page entry packed with information as well as references to three books and two monographs. Of special interest to students of modern Japanese history is the inclusion of major Ph.D. and even M.A. dissertations as sources of further information. At the end of the dictionary, Hunter includes five appendices: Japanese Era Names, Emperors Since 1817, Population of Japan (1872-1977), Development of Political Parties in Modern Japan, and Japanese Cabinets Since the Introduction of the Cabinet System in 1885. The dictionary concludes with a glossary of Japanese words and phrases which commonly appear in English-language texts relating to the history of modern Japan, and a romanized Japanese-English index.

Hunter has succeeded in producing a handy and easy-to-use reference tool. Entry headings are romanized in Japanese and include Japanese characters. The cross-indexing is extensive, as are cross references and alternative English translations of entry headings. Above all, the entries are clear and accurate. Hunter has obviously modeled her dictionary on several excellent Japanese historical dictionaries, particularly the *Nihon Kindaishi Jiten* (Tokyo: Toyo Keizai Shimpō Sha, 1958) and the *Nihon Kingendaishi Jiten* (Tokyo: Toyo Keizai Shimpō Sha, 1978), but has not used these models uncritically. She has also obviously been careful to rectify conflicting information regarding basic facts in order to make the *Concise Dictionary* as accurate and, therefore, as useful as possible. She well recognizes the limitations of her work, however, and urges those proficient in reading Japanese to turn to Japanese-language reference works for further information.

The *Concise Dictionary* meets a real need. Existing dictionaries such as Papinot's *Historical and Geographical Dictionary of Japan*, first published in English in 1910 (available in a 1972 Tuttle reprint edition), and Goedertier's *Dictionary of Japanese History* (Tokyo: Weatherhill, 1968) are either outdated or marred by uncritical acceptance of ideological historical interpretations. Hunter's dictionary may make for dull reading, but there is a conscious attempt "to take a balanced view, giving either the 'normally accepted' interpretation or, where two or more major, conflicting interpretations exist, making the reader aware of this fact" (p. x). The *Concise Dictionary* is by no means as exhaustive as the monumental, fifteen-volume Kodansha *Encyclopedia of Japan*, which was also published in 1984, but it will prove indispensable as a source of basic information relating to modern Japanese history.

The *Concise Dictionary* appears at a time in which mutual understanding between Japan and the West is sorely needed. The late 1970s and early 1980s have seen growing tension between Japan and the West over economic and political issues. Some have even likened the 1980s to the 1930s and forecast a resurgence of Japanese militarism. As Hunter herself notes in the introduction, "the importance of Japan in our lives today is such as to merit a deeper awareness and understanding" (p. ix). If in the 1930s a breakdown in communications and mutual sympathy was one cause of the tragedy of war between Japan and the Western Allies, one can only hope that the appearance of valuable reference works such as Hunter's dictionary will diminish the "cultural gap" between Japan and the West, and lay the foundations for more accurate mutual images.

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Buddhism and the State in Sixteenth-Century Japan. By Neil McMullin. Princeton, New Jersey: Princeton University Press, 1984. ix + 441 pp. \$52.00.

With the publication of this book, Neil McMullin emerges as the most thorough Western interpreter of the thirty-year-long political and military career of the daimyo Oda Nobunaga (1534-1584), and especially of his ongoing conflict with the great Buddhist temples of his day. McMullin's study represents a nine-year pursuit of the Japanese sources which are pertinent to this subject. The result is a masterful analysis of sources and secondary materials, together with a skillful unfolding of the complex picture of a turbulent and often confusing period in Japanese history, the so-called Sengoku period which began with the Onin War (1467-1477) and continued through most of the sixteenth century.

Much of the value of McMullin's analysis is his careful presentation of the varying Japanese and Western scholarly interpretations of this period in

general, of how best to understand Nobunaga's place in Japanese history, of what lay behind his varied relationships with the Buddhist temples, and of how to assess the legacy of this much disputed figure. Throughout the book, the reader is provided with a range of interpretations, which allows him to gradually make his own assessments. Such an approach supplies the reader with sufficient information to make judgments in areas where there is clearly room for variant possibilities of interpretation. In the process of presenting the major Japanese scholarly discussions of the material, McMullin also provides one hundred and twenty-five pages of Chapter Notes, amounting to a gold mine of references which are central to an understanding of Nobunaga and sixteenth-century Buddhism in Japan.

The book is divided into three parts consisting altogether of six chapters. Part One is entitled "The Protagonists," in which the author provides a chapter each on institutional Buddhism in Japan, and on Oda Nobunaga. These two forty-page sketches set the stage for what follows, which is the major portion of the book. In the Introduction, McMullin makes it understood that his focus throughout the book is upon the ways in which the prominent forms of sixteenth-century Japanese Buddhism are politically, economically, and often militarily involved with the state and with the principal currents of this period. He rightly indicates and goes on to demonstrate at length, in his first chapter, that there had been an inseparable relationship between Buddhism and the state in Japan since the seventh century. The book's particular contribution, however, is to provide overwhelming evidence of what this relationship looked like in the latter half of the sixteenth century, what happened as a result of the conflict between the temples and the three "great unifiers" (Oda Nobunaga, Toyotomi Hideyoshi, and Tokugawa Ieyasu), and what the place of institutional Buddhism was as the Tokugawa Shogunate unfolded. The leitmotif which is introduced at the beginning, implicit throughout, and reexamined toward the end, is the assumption that from at least the eighth century to the sixteenth century "there was a relation of mutual support between the 'Buddhist Law' (*buppo*) and the 'Imperial Law' (*obo*)," or between Buddhism and the state. The fact that the sixteenth century marks a radical watershed in this relationship makes this book especially interesting. It is the first study in English which discusses, in a comprehensive manner, the factors involved in this major change.

Part Two, entitled "The Conflict," provides two chapters totalling one hundred and thirty pages on the deliberate and skillful strategy used by Nobunaga to eradicate the extensive military power of various Buddhist temples, and to suppress their even more pervasive economic activity. Throughout this discussion, McMullin makes a well-supported claim that the common dismissal of Nobunaga as an insane and cruel tyrant needs reviewing. On the contrary, the impression one gets from the evidence presented is that Nobunaga, while unquestionably guilty of much cruelty, displayed a consistent policy of unification in which he sought by military, economic, and political means, to

check and, if necessary, to eliminate all competing powers. By this complex and evolving policy, however, he did not strike out indiscriminately, but rather, evinced considerable ability to adapt to changing circumstances and to modify his own tactics accordingly.

The first chapter of this part, Chapter Three, is a lengthy discussion primarily of the ten-year struggle (1570-1580) with the Ishiyama Honganji temple and its *monto* confederations in the provinces of central Japan, together with its various daimyo allies. To this Ikko branch of Jodo Shinshu, Nobunaga was an "enemy of the [Buddhist] Law," and ultimately represented an enemy of the civil law as well, since the two were intended to support each other. To Nobunaga, the troops of this temple and their supporters were simply another form of military opposition to a unified realm. As it turned out, the defeat of this Honganji temple was a decisive step in the eventual unification of Japan. The remainder of this chapter details other aspects of Nobunaga's military campaigns, including his total destruction of Mount Hiei [Enryakuji temple], whose priests had unfortunately sided with his enemies.

Of even more interest in the long run was Nobunaga's economic policy, outlined in the next chapter, Chapter Four, for this helped to set the stage for the crucial economic developments which were already under way and which rapidly took shape once conditions were more propitious. In general, Nobunaga had two kinds of economic policies: the first, a "farming communities" policy which sought to assert control over the lands and the farmers, and the second, an "urban" policy which was designed to reorganize the markets and the business class. "These two policies had a profound effect on the economic power of the temples. . . . By suppressing the economic power of the temples Nobunaga thereby eradicated the foundation on which much of the temples' political and military power was based" (p. 162). The story of how Nobunaga accomplished this is an extremely interesting one and furthers McMullin's case for how deliberate, and how carefully designed and executed, these several integrated policies were. Considering the turmoil of the period, the accomplishments are striking.

Part Three, the final part of the book, raises questions about what happened after Nobunaga, and how one assesses his impact. Chapter Five seeks to understand the radically different place of Buddhism in the new Tokugawa society, while Chapter Six raises important issues about the ideological shifts which occurred in what may be called a post-Buddhist Japan. Following Nobunaga, with power in the hands of Hideyoshi and Ieyasu, one finds both a continuation and expansion of what had begun earlier; it was a time of further implementation and of consolidation. New measures were taken to pursue the same basic goal of unification. Whatever support there was of Buddhism, in terms of temple construction and the like, was intended as further legitimization of state power and authority. Temples suffered the loss of immense lands, and virtually "lost their autonomy and independence." The time-honored connection between religion and the state was severed.

McMullin is quite right in suggesting that this represented a qualitative change in Japanese society. The fundamental principle of the mutual interdependence between Buddhist Law and civil law had, in effect, come to be rejected. On the surface this would seem to have resulted from a tide of secularization, and much of what began to appear in seventeenth-century Japan would seem to bear this out. McMullin argues, however, that what one actually finds is the replacement of the link between Buddhism and the state by a new interrelationship between the state (indeed, the society more broadly) and Neo-Confucianism. Thus, one ideological foundation replaced another. "The new system of social stratification required a new ideology to support and justify it" (p. 277). This is an important observation, for it both helps one to understand the role of ideology within any social order and to be suspicious of any analysis which talks about an ideologically free human community.

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Zen and the Art of Calligraphy: the Essence of Sho. By Omori Sogen and Terayama Katsujo. Translated by John Stevens. London, Boston, Melbourne, and Henly: Routledge and Kegan Paul, 1983. xii + 116 pp. Paperback. 6.95 pounds sterling.

As the translator's note states, this book is based on Omori Sogen's *Sho to Zen* (Calligraphy and Zen) and Terayama Katsujo's catalog for an exhibition on Zen and art which was held in Germany in 1979. The present book, although adapted from these works, has been thoroughly revised and edited, and much new material has been added.

The book itself is divided into several sections: an introductory essay of nine pages; ten pages of examples of the calligraphy of Yamaoka Tesshu (1836-1888)—a late Edo to early Meiji period samurai, calligrapher, and statesman—used to illustrate the maturation of his calligraphic style and confidence, and his spiritual development; a section of 55 illustrations, with accompanying explanations, of Zen calligraphy, Zen circles (*enso*), and Zen paintings; a picture-essay called "*Hitsuzendo*, The Way of the Zen brush" (*sic*); and lastly, biographical notes on the Zen artists represented in the book, with special emphasis on modern monks. In addition, there is a page of important technical terms, and, on the back cover, a brief list of related books.

Throughout the rather brief introduction, Zen enlightenment, as embodied in Zen calligraphy, is suggested rather than explained. Examples of Zen conduct and anecdotes from Chinese Zen classics, Japanese annals of swordsmanship, as well as contemporary sources, abound. However, although much emphasis is given to the example of Yamaoka Tesshu, he is never properly introduced.

The section devoted to samples of Tesshu's calligraphy illustrates, through the use of photomicrographs, the changes in ink particles and their distribution which are said to reflect the spirit or energy of the cosmos. We are told that this "ink energy," called *bokki*, directly reflects the calligrapher's level of insight. Microscopically examining examples of work from different periods in an individual's life, changes in depth and structure are evident. Changes in an individual's signature, though often not immediately perceptible, provide an especially interesting source for study. The photographs showing the differences between original and forged works of Tesshu could have wide application in many fields of Oriental art history.

The section devoted to the 55 illustrations of Zen calligraphy, etc., is divided into seven subsections. The first deals with five rather odd and mismatched works. The second consists of five "one line sayings" (*ichigyomono*): one each by the famous Zen masters Ikkyu Sojun, Fugai Ekun, Hakuin Ekaku, Inzan Ien, and Sengai Gibon. The third subsection is devoted to "one line sayings" written by samurai, and contains one early and one late Edo period piece, and three Meiji period works. There has been little written in English about samurai calligraphy, and the authors' efforts in this field help to remedy this lack. The fourth subsection contains works showing the iron rod, bamboo cane, and wooden staff used in Zen instruction, and represents an important genre of Zen art. The ten examples span two hundred years, from the time of abbot Hakuin (d. 1760) to Yamamoto Gempo roshi (d. 1960), both of Ryutakuji temple. This subsection and the next, devoted to ten examples of Zen circles, constitute, after "one line sayings," the second most important Zen calligraphic works for the tearoom. The various Zen "tools" symbolize severe and intense practice, while the circles reveal the complexities of enlightenment and Buddha nature. The sixth subsection contains ten portraits of Bodhidharma and five of Hotei. The seventh and final subsection is devoted to five views of Mount Fuji, four with poems. These are a distinctly Japanese contributions to Zen iconography. The word *fuji*, when written with characters meaning "not two," signifies the non-duality of Buddha nature. It is interesting to note that Mount Fuji is a model of the ideal zazen posture. The inscription on each of the pieces illustrated is transcribed in clear print beside the photo, and its romanized reading and English translation are provided. This is a real boon for serious students of Zen calligraphy. Throughout the book, however, wherever Chinese proper names appear, they are rendered only in the Japanese pronunciation.

Since this is not a manual of calligraphic technique, the whole section called "*Hitsuzendo*, The Way of the Zen brush," in which one of the authors, Terayama, is shown in the process of putting ink to paper, seems rather out of place. This is followed by five pages given over to simple biographies of the Zen monks and samurai whose works are included in the book. Although brief, they shed interesting light on life during the Edo and Meiji periods. Dates are given, as are handwritten kanji for the names.

Although limited in scope and mixed in context, the number of works

heretofore not widely introduced to the Western audience allows this book to bring a better appreciation of the Japanese taste in calligraphy to that audience. The inclusion of legible characters and romanized transcriptions of the calligraphy makes this large, paperbound volume a welcome addition to the literature about calligraphy—especially that of the rather neglected Edo and Modern periods.

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The Way of Korean Zen. By Kusan Sunim. Translated by Martine Fages. Edited with an Introduction by Stephen Batchelor. New York and Tokyo: John Weatherhill, Inc., 1985. x + 182 pp. US\$12.50, ¥2,000.

The book under review is actually a translation of *Essential Teachings of the Stone Lion*, a collection of several short works by the late Korean Zen master, Kusan Sunim (1909-1983). It consists of four sections: (1) an essay entitled "Instructions for Meditation," (2) a series of eight formal and two informal lectures given during the three-month winter retreat at Songgwang Sa (Kusan Sunim's temple) in 1981-1982, (3) a collection of short discourses, informal talks, and dialogues on various topics, and (4) an exposition of the Ten Ox-herding Pictures. The translations are accompanied by a long introduction, including chapters on the history of Korean Buddhism, a description of monastic life at Songgwang Sa, and a biographical sketch of Kusan Sunim.

Kusan Sunim was without doubt a remarkable Zen master. According to the introductory biography, he "left home" (literally, since he was married at that time) and entered the monkhood at the age of twenty-nine. His decision was motivated by a severe and painful illness which he had suffered some years earlier. On becoming a monk, he embarked upon an uncompromising life of meditation. At one point, he resolved to attain enlightenment by the time of the forty-ninth-day memorial service for his friend's death. To shake off the drowsiness which afflicted him, he meditated standing on the tips of his toes! As a result, he was able to attain an initial breakthrough to enlightenment. Other breakthroughs, again as the result of intensive meditation, followed. He soon became an honored figure in the Korean Zen community, and came to have a number of disciples, many from the West.

The works translated in this volume reflect the extraordinary character of this Zen master. Kusan Sunim's central message is unmistakably clear: one needs to overcome the cycle of birth and death, and to do so requires strenuous and whole-hearted meditation. An overwhelming sense of urgency pervades all of the works. He emphasizes the pressing need to arouse the resolve to attain awakening. With each passing moment, he reiterates, one's death ap-

proaches; it is imperative to resolve to attain enlightenment, without wasting time. Likewise, he stresses the need to investigate single-pointedly the *hwadu* (virtually synonymous with the Japanese term *koan*, meaning a problem prescribed by a Zen master which goes beyond the postulates of logic) during meditation until "when going, the *hwadu* goes; when coming, the *hwadu* comes; when eating, the *hwadu* eats; when sleeping, the *hwadu* sleeps" (p. 76). And he challenges the meditating monks and nuns to actually achieve enlightenment: "I venture to ask the assembly: all of you who are endowed with a pure, undefiled original mind—have you completely awakened to it or not? If by chance you have penetrated the profound meaning of the patriarchs, then say something!" (p. 73).

These lectures are certain to provide great encouragement for anyone who is practicing *zazen*. But even a person who is not a practicing Zen student will have much to learn from this book. Certainly no one can open the book without being impressed by the forceful personality of Kusan Sunim which shines forth from its pages.

Before closing, I would like to add that Martine Fages' translation is excellent, and that the introductory sections by Stephen Batchelor are definitely worth reading for their own sakes. Batchelor's short history of Korean Buddhism is the best introduction to the subject in English, and his description of life at Songgwang Sa is very interesting, especially for those who know only of Japanese Zen life. It is hoped that this book will not only introduce Kusan Sunim and the Korean Zen tradition to the English-speaking world, but also lead more people to investigate Korean Buddhism, which so far has been unjustly neglected in the West.

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Sbo: Japanese Calligraphy. By C.J. Earnshaw. Published privately in Japan by the author, 1985. 173 pp. ¥3,500. (Currently available only at selected bookstores in Japan, or write C.J. Earnshaw, c/o The Kobe Club, Kitano-cho, Chuo-ku, Kobe, Japan.)

Beginning in the Edo period and continuing through the Meiji era (1868-1912), the practice of calligraphy slowly expanded beyond the rarefied sphere of the scholar/aristocrat, with whom the practice had been associated throughout its long history in both Japan and China. By the beginning of the following era, the Taisho (1912-1926), calligraphy groups, which had hitherto remained aloof from the mainstream of society, began to organize large public exhibitions and publish a variety of periodicals in an effort to reach people at all social levels. Approaching calligraphy with a Western artistic consciousness encouraged the popularization and growth of this art form, thus ensuring its

existence as a living tradition in modern Japan and giving it the strength to survive a period when Western arts overshadowed native traditions. Calligraphy presently enjoys great popularity, which is reflected by the number of people who are involved in it (some thirteen percent of the population is said to practice some form of calligraphy) and the number of organized exhibitions throughout the country.

While the viewing of authentic works of classical calligraphy is essential to the individual who devotes his life to the practice of this art form, modern printing techniques have made reproductions of such works widely available. A new genre of copybooks, intended to elucidate brush method and technique, have become popular in Japan. These generally include photographic reproductions of rubbings and actual calligraphies alongside sample interpretations by modern artists, providing a standard format from which the student can practice. Such books typically focus on one script type and one major work in that category, and offer historical information as well.

Sho: Japanese Calligraphy is intended as just this sort of practical guide, but its uniqueness lies in the fact that it is written for the non-Japanese reader. With relatively few publications available in English concerning Japanese calligraphy, any contribution in this area is welcome. The book attempts, in a broad manner, to present a historical survey as well as a practical approach to the study of this oldest and most respected of art forms in East Asia. To familiarize the reader with what is generally looked upon by Westerners as a rather inaccessible and esoteric art form, the book covers many aspects of calligraphy and related arts (such as seal engraving and mounting techniques), and presents interviews with modern calligraphers which aim at revealing the world of calligraphy from the artists' point of view.

This attempt to cover a wide range of topics is admirable. However, the depth unfortunately does not equal the breadth, placing this book among those of a rather general nature concerning calligraphy, as is the case with most existing sources available in English. Thus it is questionable how valuable this book might be to anyone with more than a minimal knowledge of calligraphy. Even for the novice, it may be difficult to get beyond the stylistic weaknesses in the presentation to reap the book's inherent value. The general format is somewhat difficult to follow. The bi-columnar arrangement on each page, with large typeface which permits only a few words per line, results in a form somewhat reminiscent of a newspaper article. The use of bold type, without grammatical punctuation, to signify the use of foreign word equivalents is both confusing and awkward to read. Often it is unclear whether the bold type signifies the Japanese equivalent for the preceding word, or the preceding phrase in its entirety; at times the English equivalent comes before, and in other instances it follows the Japanese, adding to the ambiguities. This grammatical clumsiness extends into solely English sections of the text, and the freedom with which words of the author's device (e.g. p. 22, "Chinesey") are used further accentuate the nonprofessional mien of the book.

There are a variety of problems with the text itself, which reveal a somewhat limited or mistaken understanding of the subject matter. For example, in an attempt to provide some standard guidelines of 'good' calligraphy, it is stated that "the amount of ink on the brush or the lack of it . . . is consistent throughout the work" (p. 2). Quite the contrary, the juxtaposition of richly inked characters—executed with a full brush which naturally runs out of ink in accordance with its ongoing movement through the composition—to a dry, often broadly executed character, is frequently a primary element in the balance and rhythm of Japanese calligraphic compositions, especially in kana script.

Another source of confusion is the use of Japanese equivalents for the names of Chinese calligraphers, without any indication of their true nationality in some cases. This is nominally dealt with in the section on the history of calligraphy, but even here most artists are identified by the Japanese reading of their names. In the Japanese study of Chinese calligraphy, this is a serious deficiency that should be corrected rather than perpetuated. Perhaps the reasoning behind such a format was to provide the least confusing presentation of the subject for the novice. Whatever the justification, this is not only misleading but erroneous. The absence of Chinese characters to verify the true identity of the calligraphers only exacerbates the situation.

Any book that deals with the study of calligraphy would presumably draw the attention of an audience interested in Chinese and Japanese characters. While the cost of publications in which characters and romanized letters are mixed often exceeds budget limitations, the author has rightly chosen to include explanatory Japanese and Chinese morphemes in various sections of the book. These choices, however, seem rather arbitrary. One section in which it would have been particularly helpful to incorporate the Chinese/Japanese characters would have been the glossary.

The strongest contribution of *Sho: Japanese Calligraphy* lies in its presentation of a guide in English for the novice setting out to try his hand at the art of calligraphy. Executed in the form of a Japanese coursebook on calligraphy, with diagrams explaining stroke order, and photographs that elucidate the written explanation of brush technique, the samples given provide a firm basis from which the beginner can decidedly reap benefits, especially if the direct help of a qualified teacher is not available. It would have been helpful here, and perhaps more inspiring to the beginning student, to give more visual examples of original classical works from which the samples were made. In the text, useful information concerning such things as stroke order, radicals, and pronunciation of characters is given. However, neither the English meaning for each character, nor for the overall text, is provided.

The historical section offers a brief survey, covering some major points of both Chinese and Japanese calligraphy history, replete with interesting anecdotes with which the history of calligraphy abounds. The section containing interviews with modern Japanese calligraphers gives insights into the way

that a calligrapher views and approaches his work, providing the reader with some tools for viewing and appreciating calligraphy as an art form. It would have benefited the reader here to see some examples of works by the masters being interviewed, to give visual correlation to the discussions. The appendices cover a wide range of information, including an etymological chart of hiragana and information about radicals and how they function compositionally in kanji characters. Useful information concerning traditional phrases and examples of haiku also appear, and a source list and glossary are provided at the end of the book.

The time and energy that went into the making of this book reflect a knowledge and dedication to the subject that inspires respect for the author. While the knowledgeable reader will find many areas that could be improved, a sincere attempt has been made to bring a foreign audience, unfamiliar with this subject, closer to some understanding of calligraphy. A more aesthetically inspiring form — one that might in itself familiarize the reader with the reasons why calligraphy has been granted the highest position among the arts of East Asia for over a millenium — would perhaps have enhanced the value of this book in serving this purpose.

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Backstage at Bunraku. By Barbara C. Adachi. Photos by Joel Sackett. New York and Tokyo: Weatherhill, 1985. xiv + 192 pp., including appendices and glossary-index. US\$25.00, ¥3,500.

Bunraku, the professional puppet theater of Japan, is a unique performing art which has competed with live theater over many centuries. Though it has gradually lost its former popular appeal in favor of film, television, and radio, one can at least hope that, with the opening in April 1984 of the new National Bunraku Theater in Osaka, the Japanese, and the people of Osaka in particular, will once again give bunraku the attention it deserves. The rest of the world has increasingly come to recognize the genius of this form of drama by filling theaters during bunraku's overseas tours. One hopes that such interest from abroad will encourage the Japanese Ministry of Education to make the all-important decision to include Japanese traditional performing arts—especially including bunraku—alongside their Western counterparts in the school curriculum. Without exposure to bunraku in schools, young Japanese will most likely have few chances to experience and be charmed by the delights of one of the most fascinating theatrical traditions in the world.

Barbara Adachi is one of bunraku's fiercely devoted fans. She has taken a "personal" view of this theater, exploring the vibrant human element behind the illusion on the stage. Bunraku is a particularly fascinating subject in this

regard, because bunraku performers constitute a close-knit hierarchial family who dedicate their lives, with monastic-like fervor, to the art. It is not a nine-to-five job. Only those willing to make it a twenty-four-hour-a-day life succeed. It is due to the tenacity of these performers—from apprentices to masters—that bunraku is able to survive in a world changed so dramatically during this last century. Therefore, to be able to enter this world through the photographs and interviews of *Backstage at Bunraku* is truly a delightful and rewarding experience. We are fortunate that Barbara Adachi has been so tenacious in probing the lives of these performers.

The present book, without color plates, is an update and refinement of the author's earlier *Voices and Hands of Bunraku*. All the photographs are new. Since the earlier book has been out of print for some years, I am delighted that more people will again have access to the behind-the-scenes world of bunraku. The one criticism I have concerns the cover: it simply is not attractive. More care should have been taken in its design. Also, it would have been useful to have included a guide to further reading.

Aside from the author's own insights into the workings of the troupe, the most fascinating and valuable parts are the extensive interviews with senior members of the troupe, who have spent as many as sixty years in the tradition. Their seriousness and intensity of purpose is striking. One gets a sense of the power of bunraku; it takes thirty to forty years of strict training before becoming a master, all for the goal of perhaps a decade of performance at one's peak, a lifetime of training for ten years of glory. In this day and age of instant television or film successes, bunraku stands as a bulwark reminder of the discipline and perseverance involved in practice of the traditional arts. Bunraku depends upon the hundred or so members of the troupe, not only to preserve, but also to bring to life in each performance the power of this nearly four-hundred-year-old art. I strongly recommend this book to anyone interested in Japanese theater in particular, or in theater in general. The reader will not be disappointed.

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The Japanese: Everyday Life in the Empire of the Rising Sun. By Jean-Claude Courdy. Translated from the French by Raymond Rosenthal. New York: Harper & Row, 1984. xviii + 269 pp. US\$22.95, ¥7,340.

Jean-Claude Courdy, according to the information on the cover of the book under review, is "a French journalist who holds degrees from Columbia University in contemporary Japanese politics and in Chinese political history." He is said to have lived in Japan from 1963 to 1970 as head of the French Radio Television Bureau in Tokyo and to have revisited the country several times since then. Fine credentials indeed. What better person to unlock for us the

secrets of this "Empire" of the Rising Sun?

Actually, several additional qualifications do spring to mind. For example, a knowledge of the Japanese language. Also, a few minor skills in logic, if only to put an end to assertions such as that Japanese women have "true social freedom. Even married women appear in public. One sees them using public transportation, strolling alone in the stores, going to the movies and to the theater with their friends" (p. 120, emphasis mine). Furthermore, a rudimentary understanding of the "Empire" that is being uncovered for the Western "geijin"—an understanding of its history, for example, or its literature or religions—would seem to be important.

In point of fact, however, despite Courdy's long experience, both academic and professional, this book shows none of these qualifications. We are left with a person who lived in Japan for seven years, but who, by his own admission, has never been able to get what he ordered in a Japanese restaurant (see pp. 152-153).

The mistakes and idiocies in this book are far too numerous to mention individually. My favorite is the consistent use of the word "geijin" for "gaijin," or "foreigner." Any foreigner who has been in Japan for as many as seven hours will know the word "gaijin," which springs unbidden to the lips of the greater percent of all Japanese who see one stalking the streets. Why, one might ask, is a person who has lived here seven years unable to at least spell it correctly?

The book is a translation from the original French. I have not had access to the original to see if these mistakes are there also, but do know that the mistakes in romanization are not due to the idiosyncratic nature of the French language when it approaches Japanese. Even if they were, care should have been taken to straighten out the English. The translator of the volume seems to have even less knowledge of Japan than the author, consistently rendering as he does the word "Obon" as "the Obon," which would be equivalent to speaking of "the Christmas."

The use of a competent copy editor would have helped in avoiding blunders such as the statistic on p. 117: "There are more than eleven million owners of real estate in Tokyo, out of thirteen million inhabitants." This means that virtually everyone in virtually every household in Tokyo owns property—even pre-schoolers. Surely it doesn't require the services of a Japan "expert" to see the fallacy of such a remark.

Where should one begin in assigning the blame for such a monumental disaster as this book? Ultimately, of course, the misinformation and silliness are the fault of the author. But Raymond Rosenthal, who translated it from the French, must share in the blame. And so, too, must the publisher, Harper & Row. A brief glance at the beginning of the conclusion to the volume neatly shows this division of responsibility:

I have always been fascinated by sumo wrestling matches. The theater in which the tourneys take

place four times a year—twice at Tokyo and twice at Osaka—is dimly lit, arranged like a circus tent, and the floor beneath the seats of honor are covered by the traditional tatami. . . .

A social meeting place, the sumo becomes, at certain moments of the day, an entrancing ceremony, setting in motion mythic forces which confront one another in the beyond. (p. 261)

First, we have the obvious factual misinformation—three of the six (not four) annual sumo tournaments are conducted in Tokyo and only one in Osaka. I live in Nagoya, and would swear we have a tournament here once a year; I suspect that people in Fukuoka are laboring under similar conceptions about their own city. This is clearly the responsibility of the author. Then there is the grammatical error in the second sentence, which is traceable to the translator. The fact that the second paragraph makes no sense is the responsibility of both translator and editor, not to mention the person who wrote the original, which most likely was just as incomprehensible.

Virtually every page in the book contains this combination of factual inaccuracy, inelegant and often grammatically innovative prose, and general incomprehensibility. What is a publishing house like Harper & Row doing when it first agrees to publish such a jumble of misinformation and then allows it to go through unedited? What is the translator of the book doing when he produces grammatically incorrect sentences about a topic he apparently knows nothing about? And what is the author doing when he writes this type of material to begin with?

The one question I hope does not have to be answered is, "What was I doing when I spent twenty-three perfectly good dollars for this book?"

W. Michael Kelsey
Freelance writer
Nagoya

Glossary

<i>Ai Oranda</i>	藍オランダ	<i>jinta</i>	耕駄
Andō Tsuguo	安東次男	Jirobei	治郎兵衛
<i>asagaoguchi</i>	朝顔口	Jōhachi	定八
<i>ashida</i>	足駄	<i>Jurōjin</i>	寿老人
<i>atomi</i>	後見	Jūsuke	十助
<i>bīdoro</i>	ビードロ	<i>Kakumei Ki</i>	隅翼記
<i>chatō</i>	茶陶	Kanbei	勘兵衛
Chōjirō	長次郎	<i>Karatachi</i>	からたち
<i>chūsei</i>	中世	<i>katabira</i>	帷巾
<i>Daikokubashira</i>	大黒柱	Kawahara	河原正彦
Daitsū-in	大通院	Masahiko	
Denzō	伝藏	Kawano Riyū	河野李由
<i>dōgyō-shin</i>	同行心	<i>kibushi</i>	木節
En'an meibutsu	燕庵名物	Kikuyama Toshio	菊山当年男
<i>enza</i>	円座	Ki-no-Tomonori	紀友則
Fujimura Yōken	藤村庸軒	<i>kinsei</i>	近世
Fujiwara-no-Teika	藤原定家	Kitamura Michizō	喜田村道藏
Fujiwara-no-Toshiyuki	藤原敏行	Kobori Enshū	小堀遠州
Furuta Oribe	古田織部	Ko Iga	古伊賀
<i>Fuyō</i>	芙蓉	<i>Kokin Shū</i>	古今集
<i>gairome</i>	蛙目	<i>Kokin Waka Rokujō</i>	古今和歌六帖
<i>garanseki</i>	伽藍石	Kosugi Isshō	小堀一笑
<i>gendai</i>	現代	Kukū	句空
<i>Genshoku Chadō Dai-jiten</i>	原色茶道大辞典	<i>kutsu</i>	杓
<i>Habasohara</i>	枰原	<i>Kyō-yaki</i>	京焼
<i>haikai</i>	俳諧	Kyūbei	久兵衛
<i>haiku</i>	俳句	Kyūkōzan	久光山
Hanbei	半兵衛	Magobei	孫兵衛
Hattori Tohō	服部土芳	<i>Marubashira sei</i>	丸柱製
<i>hokku</i>	発句	Matsuo Bashō	松尾芭蕉
Hōrin Shōshō	鳳林承章	<i>Matsuya Kaiki</i>	松屋会記
<i>Ichigon Hōdan Shō</i>	一言芳談抄	<i>mimi</i>	耳
Iga	伊賀	Minamoto-no-Masazane	源雅実
<i>Iga no kuni</i>	伊賀国	Mitsuoka Tadanari	満岡忠成
<i>imayaki</i>	今焼	Morikawa Kyoriku	森川許六
<i>jikaiki</i>	自会記	Morita Kyūemon	森田久右衛門

<i>Namazume</i>	生爪	<i>Shōfū Haikai no Iro</i>	蕉風俳諧の色
<i>Nampō Roku</i>	南方録	<i>Shōkadō Shōjō</i>	松花堂昭乗
<i>Nippon no Iro</i>	日本の色	<i>shokumoku-gin</i>	矚目吟
<i>Ogawa Tokusai</i>	小川徳斎	<i>Shūi Gusō, Ingai</i>	拾遺愚草、貝外
<i>Ōhibigire</i>	大ひびきれ	<i>Sōjimboku</i>	草人木
<i>oniwa-gama</i>	御庭窯	<i>Takeno Jō'ō</i>	武野紹鷗
<i>oniwa-yaki</i>	御庭焼	<i>Tennōjiya Kaiki</i>	天王寺屋会記
<i>Ōoka Makoto</i>	大岡信	<i>Tōdō Gempo</i>	藤堂元甫
<i>Oto</i>	乙	<i>Tōdō Iga</i>	藤堂伊賀
<i>renga</i>	連歌	<i>Tōdō Takatora</i>	藤堂高虎
<i>Rigen Shūran</i>	俚言集覽	<i>Tōdō Takatsugu</i>	藤堂高次
<i>Rikyū</i>	利休百会記	<i>tomobuta</i>	共蓋
<i>Hyakukaiki</i>		<i>tsubaguchi</i>	罇口
<i>Rinzō</i>	林蔵	<i>Tsuda Sōgyū</i>	津田宗及茶湯日記
<i>ruiza</i>	播座	<i>Chanoyū Nikki</i>	
<i>ryūgo</i>	立鼓	<i>Tsutsui Iga</i>	筒井伊賀
<i>Sagoromo</i>	袂衣物語	<i>Tsutsui Junkei</i>	筒井順慶
<i>Monogatari</i>		<i>Tsutsui Sadatsugu</i>	筒井定次
<i>Saitō Sanemori</i>	斎藤実盛	<i>ubaguchi</i>	優婆口
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<i>Zenshū</i>		<i>yabazuguchi</i>	矢筈口
<i>Sen Rikyū</i>	千利休	<i>yakishime</i>	焼締め
<i>Sen Sōshitsu</i>	千宗室	<i>yamamichide</i>	山道手
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<i>Shinkei</i>	心敬	<i>Yoshida Kenkō</i>	吉田兼好
<i>Shin Kokin Shū</i>	新古今集		
<i>shippōguchi</i>	七宝口		

Chronology

Asuka period, 538-645

Hakuho period, 645-710

Nara period, 710-794

Heian period, 794-1192

Kamakura period, 1192-1336

Muromachi period, 1336-1568

Momoyama period, 1568-1603

Edo period, 1603-1868

Modern period, 1868-

Design and English typesetting by the *Chanoyu Quarterly* staff, Foreign Affairs Section, Urasenke Foundation, Kyoto. Printing and binding by Nissha Inc., Kyoto.

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Urasenke Chanoyu Center

Kyoto, Japan
New York, U. S. A.