



CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 52



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

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TEA AND THE ARTS OF JAPAN

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

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

The Delivery of the Tea Jar

Sen Soshitsu XV

At Urasenke Konnichian, the calendar is filled with annual events. For example, there is the Sotan Ki, the memorial for the third generation Urasenke grand tea master and founder of Konnichian, which takes place on November 19, soon after the *ro* season – the season for the sunken hearth – has begun. And on this same day, Kambayashi Shunsho, master tea grower whose family has supplied our tea through the generations, comes to deliver the new tea of the year, packed in the Urasenke family's heirloom Luzon ware jar which we delivered to him toward summer's end. In the past, he used to always bring a gift of dried persimmons on this occasion, while in recent years this has changed to fresh persimmons and chestnuts.

Dressed in very formal kimono which bears his family crest, Master Kambayashi carries the big box containing the tea jar into the Rikyu-do sanctuary and places it, as an offering, in front of the image of Sen Rikyu. As family head, I duly receive the jar from him and report the happy event to my forefathers. It has always been the custom for Master Kambayashi to affix the statement of delivery (called *ocha-iri nikki*) on the underside of the lid of the box in which the jar is contained. This statement lists the names of the different kinds of *fukuro-cha* ("bagged tea"; the highest quality leaves, placed in small bags, for making *koicha*, or "thick tea") which are contained in the jar, and the amount of *tsume-cha* ("filler tea"; the leaves that will be used for making *usucha*, or "thin tea") with which the space surrounding the *fukuro-cha* has been filled. I lift open the box's lid to check the contents of the statement, written with brush and ink by Master Kambayashi himself.

Because each new statement is pasted over the last, in ten years or so the lid becomes so thick that it will no longer fit properly; thus, the statements must periodically be removed. There is quite a stack of these preserved in the Konnichian office, and I remember once, as a child, seeing the person in charge carefully spread them out and paste them down onto something. Actually, it was not until later that I learned that those impressive, carefully preserved papers were these statements of delivery, but when I did, I realized, more deeply than ever before, the precious nature of the tea which had and has always been such an everyday part of my life.

The wooden stopper of the tea jar is sealed with a strip of pasted paper, onto which Master Kambayashi has placed his stamp, to testify to his personally having packed and sealed the jar. Again, as head of the family I have the honor of cutting open the seal, grinding some of the *koicha* and *usucha* leaves in the stone mill which we traditionally use to grind tea, preparing a bowl each of *koicha* and *usucha*, and offering these first bowls of the new tea to my forefathers. Then I reseal the jar with a new strip of paper and affix my own stamp to this. Thereafter, each time some of the tea is to be used, I cut open the pa-

per seal that was last put on the jar, take out the necessary amount of tea, and then reseal the jar again with a new strip of paper. Because of our deep appreciation for the tea, we thus take pains to use it very preciousely.

The act of opening the sealed tea jar, called *kuchikiri* (literally, “cutting the mouth”), is one of the most auspicious events in chanoyu. For the very first cutting open of the paper seal affixed and stamped by the tea grower and packer himself, family and selected guests are asked to be present. This celebratory event is called *nai kuchikiri shiki* (private kuchikiri ceremony). Afterwards, we invite others to share the occasion, these events being termed simply *kuchikiri shiki*.

Whichever the case, the kuchikiri event is very special, and it is indeed an honor to be invited to participate in one. When we see the host cut through the seal, and later hear the sounds of the tea being freshly ground in the stone mill and then put through a sieve in the host’s preparation room adjacent to the tearoom, and finally we put a bowl of the year’s new tea to our lips and taste its wonderful flavor, it is as though spring has come again to our lives. ♪

The Significance of the *Nampo Roku*

Hisamatsu Shin'ichi

The *Nampo Roku*¹ has traditionally been viewed as the Bible of chanoyu, the foremost among writings concerning the Way of Tea. Here, I will consider why it has been valued thus, not simply exploring its significance as a classic, but further, attempting to assess its critical vision and importance for chanoyu both at present and in the future.

Thus, two themes present themselves concerning the significance of the *Nampo Roku*. First, the significance it has held in the history of chanoyu in the past. This is, at the same time, the significance of the *Nampo Roku* in Japanese intellectual and cultural history. Second, the significance it has for the present and future. This is not merely a problem of its message concerning the ideal nature of the Way of Tea, but also of its significance for world culture.

Historical Significance

Up until the advent of Sen Rikyu (1522-1591), who brought the Way of Tea to its apex, chanoyu traversed a diversity of paths and held various meanings. In China, the popularity of tea is recorded in numerous documents, going back to the *Cha Jing* (Jpn., *Cha Kyo*) [Classic of Tea] by Luyu (Rikuu) in the Tang

1. The *Nampo Roku* is, in form, a compendium of Sen Rikyu's Way of Tea recorded by a close disciple and Zen monk, Nambo Sokei (dates uncertain). The full title is *Kissa Nampo Roku* [Record on the Drinking of Tea, which Comes from the South], alluding to a statement from the *Cha Jing* of Luyu that tea is a plant native to the southern quarter. According to an account in the oldest manuscript copy, that of Tachibana Jitsuzan (1655-1708), the text as it was discovered by Jitsuzan had section titles but no general title, and the title *Kissa Nampo Roku* was provided by Jitsuzan's Zen master, Kogai Sosho (dates uncertain). Some later texts use the character *bo* (monk's quarters) instead of *bo* (*po*, direction), changing the meaning to "The Record of Nambo [Sokei]." The seven sections of the *Nampo Roku* are: (1) "*Oboegaki*" (literally, "Memoranda"; a record of statements by Rikyu on various aspects of tea); (2) "*Kai*" (literally, "Gatherings"; a record of tea gatherings hosted by Rikyu); (3) "*Tana*" (literally, "Shelves"; proper methods of using various utensil stands); (4) "*Shoin*" (methods of displaying utensils in a shoin room); (5) "*Daisu*" (methods of using the daisu utensil stand); (6) "*Sumibiki*" (literally, "Brushed Over with Ink," i.e., rendered illegible, because matters best transmitted orally are revealed; a treatment, in particular, of the measurements governing utensils and tea procedure); and (7) "*Metsugo*" (literally, "Posthumous"; a record of words and deeds of Rikyu recalled after his death). The first six of these are shown, in copy, to have borne Rikyu's seal, certifying that he reviewed the contents. The last section was written two years after Rikyu's death. A full translation of the "*Oboegaki*" section, and translation of one portion of the "*Metsugo*" section, are given in Dennis Hirota, "The Practice of Tea 3: Memoranda of the Words of Rikyu; *Namporoku* Book I," *Chanoyu Quarterly* no. 25 (1980).

Translated, by permission, from the subsection "*Nampo Roku no Igi*" appearing on pp. 305-316 in vol. 4 of the collection of works by Hisamatsu Shin'ichi, *Chado no Tetsugaku* (Tokyo: Risosha, 1973).

dynasty. In Japan, it is clear that tea had already appeared by the Nara and Heian periods. In the Kamakura period, Zen Master Eisai (1141-1215) wrote the *Kissayōjo Ki* [Preservation of Health through Drinking Tea] for Shogun Minamoto Sanetomo (1192-1219). This was the pioneering work on tea in Japan, and through its wide circulation it exerted great influence on the development and diffusion of tea drinking. Further, the monk Myoe (1173-1232) encouraged the cultivation of tea, setting the stage for the epochal spread of tea drinking that followed. This dissemination of tea in Japan, however, comprises little more than the early stage of chanoyu, leading up to the formation of the Way of Tea in the wabi style by Rikyu.

Eisai praised tea for its medicinal properties and considered tea drinking an aid to longevity. He found that it cured lupus, aided urination, eliminated thirst, assisted digestion, reduced the need for sleep, strengthened the will, cured beri-beri, invigorated the heart, softened the organs, and eradicated fatigue. In this, he followed in the path of Luyu, who valued tea as a tonic:

To eliminate thirst, drink water; to rid yourself of depression, drink wine; to do away with sleepiness, drink tea. (*Cha Jing*)

In the *Baizhang Quinggui* (Jpn., *Hyakujo Shingi*) [Monastic Rules of Baizhang],² ritual aspects of tea drinking are treated; but for the most part, this work treats tea as a medicine. The priest Muso Kokushi (1275-1351), in his *Muchu Mondo* [Dialogue in Dream],³ speaks of tea not in its interior connection with the spirit of Zen — a connection which later came to be expressed as the “single taste of tea and Zen” — but as no more than a remedy:

The Master of Togano’o [Myoe] and the founder of Kennin-ji [Eisai] loved tea, for it disperses ignorance, dispels drowsiness, and aids practice of the Way.

Because of its material preciousness, tea, which had first been valued for its medicinal qualities, gradually came to be used also in making temple offerings, and in entertaining. It became associated with ‘taste’ and ‘elegance.’ Muso Kokushi states in the *Muchu Mondo*, “At present, in society, tea is served in an outrageous fashion.” That is, tea became a feature of sumptuous entertainments, and even became utilized in a type of gambling. Thus, at this stage in the history of tea, it had not only become an element in the ritual offerings

2. An eight-fascicle formulation, by the Tang dynasty monk Baizhang Huaihai (Jpn., Hyakujo Ekai; d. 814), of regulations regarding Zen monastic life.

3. Consisting of more than eighty chapters in the form of questions and answers, this work provides a general outline of Buddhist doctrine.



Sen Rikyu. Painting and calligraphy by Hisamatsu Shin'ichi. Photo reproduced, by permission, from pl. 10 in *Chado no Tetsugaku*.

performed in temples, but had also gained popularity as a part of fashionable entertainment, and as such, we do not yet find the chanoyu of Rikyu.

Viewing the development of chanoyu historically, it may be said that Rikyu took a critical stance not only toward the tea of lavish banqueting practiced during the Muromachi period, such as is depicted in the *Kissa Orai* [Miscellany About Tea Drinking] and the *Taihei Ki* [Chronicle of the Great Peace], but also toward the merely artistic tea of elegant residences and precious utensils, characterized by highly formalized manners. The new tea born from the thoroughgoing rejection of such tea practices was characterized by the awareness of wabi. This consciousness was the creative, subjective principle operating in wabi tea; through it, a new human being was formed, and the unique cultural treasures of the Way of Tea, both material and nonmaterial, were created in great numbers.

Concerning the precise nature of wabi tea, Rikyu declared:

[Wabi tea] is above all a matter of performing practice and attaining the Way in accord with the Buddha-dharma. ("Oboegaki")

Further, Yamanoue Soji (1544-1590)⁴ said:

Soeki [Rikyu] takes the Dharma of Zen as eye. (*Yamanoue Soji Ki*)

Rikyu also stated:

I strove with all my powers to create tea in the spirit of the roji and thatched hut, which had never before existed in either China or Japan. ("Metsugo")

These statements are based on the new self-awareness termed wabi. Wabi tea is Zen tea, but not simply the tea drinking that often serves as the critical occasion for reflection in the stories of Chinese Zen masters. It must be one with Zen, as expressed in the *Yamanoue Soji Ki*:

4. A tea master hailing from Rikyu's hometown, Sakai, Yamanoue Soji was a leading disciple of Rikyu and served as tea advisor for Oda Nobunaga and, later, Toyotomi Hideyoshi. He was, however, ousted by Hideyoshi, who eventually ordered him executed. The *Yamanoue Soji Ki* [Record of Yamanoue Soji], compiled while he was employed by the Maeda family of Kaga after leaving Hideyoshi's service, is fundamentally an exposition, from Soji's viewpoint, of the tea style and tea philosophy of Rikyu. Four versions are known to have been transmitted, each differing substantially in both content and tone. The version with widest public access today, and thus the most commonly quoted version, is that based on the manuscript uncovered in the city of Sakai and published, after editing by Kuwata Tadachika, et.al., in Sen Soshitsu, ed. supv., *Chado Koten Zenshu* (Kyoto: Tankosha, 1956), vol. 6.

Chanoyu arose from Zen, based wholly on the practice of monks. Shuko and Jo'o both practiced Zen.⁵

In the *Nampo Roku*, Zen is consciously expressed from the perspective of the practitioner of wabi tea as "above all a matter of performing practice and attaining the Way in accord with the Buddha-dharma."

Accordingly, in Rikyu's wabi tea, neither the perspective nor the intent involves tea as medicine, luxury, ritual, fashion, artistic taste, or any other practice up to that time. Rather, those practices presented an opportunity, and through criticizing and transcending them, a new form of Zen was born; this was Rikyu's wabi tea. The formation of wabi tea, with its broad cultural implications, takes as its center a strict morality and a profound religiosity, and it further manifests a broad range of artistic creativity. The elements of material culture that gave form to the Way of Wabi Tea are innumerable; they include tea rooms, gardens, and utensils. They are products of this artistic creativity. At the same time, all the nonmaterial cultural elements – the tea practitioner, tea manners, attitude of tea practice – are pervaded by the spiritual realization of wabi.

It is from the *Nampo Roku* that evidence may be gathered for this intimate relationship between wabi tea and Zen. Moreover, this is precisely the reason for its evaluation as a sacred book of the Way of Tea, the classic among classics.

The *Nampo Roku* opens:

The Buddha's teaching is the fundamental intent of chanoyu. ("Oboegaki")

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5. According to the entries for Juko (Shuko) and Takeno Jo'o in the *Genshoku Chado Dai-jiten* (Kyoto: Tankosha, 1975), Shuko (1423-1502) originally entered the priesthood at the Jodo sect temple called Shomyoji, in Nara. Moving to Kyoto, he became a student of tea under Noami, the Ashikaga shogun's cultural advisor, and also became a religious disciple of Ikkyu Sojun (1394-1481) of the Rinzaï Zen temple, Daitokuji, receiving from him a calligraphic scroll by the Song dynasty master, Yuanwu (Jpn., Engo), as a certificate of enlightenment. Shuko then went on to become one of the most influential figures in the initial development of the wabi style of tea, and for this reason is considered the founding father of the Way of Tea. Jo'o (1502-1555), whose family name was Takeno, started out life by taking over his father's leather business in Sakai. However, being deeply interested in religion and poetry, he entered the Jodo Shin sect temple, Honganji, in Kyoto and became an able disciple of the courtier-poet Sanjonishi Sanetaka (1455-1537). Though specifics regarding his training both in Zen and in chanoyu are unknown, it is believed that he also practiced Zen at this same time, and eventually became proficient in chanoyu, further developing and refining the wabi style instituted by Shuko. As such, he is traditionally considered as Shuko's successor. Returning to Sakai as a *renga* (linked verse) and chanoyu master, he received the religious title Layman Ikkan from Dairin Soto (1480-1568) of Nanshuji, the Rinzaï Zen sect temple patronized by many chanoyu followers of Sakai. Rikyu, who was Jo'o's disciple, is said to have stated: "The transmission of the technique (*den*), I received from Jo'o; the Way (*michi*), I received from Shuko" (*Koshin Ge-gaki* [Koshin Sosa's Summer Writing]).

Further, it says:

Since the fundamental intent of wabi lies in manifesting the pure, undefiled Buddha-world, once host and guest have entered the roji and thatched hut, they sweep away the dust and rubbish [of worldly concerns] and engage in an encounter with mind open and entire; hence, there is no need to speak insistently of measurements and *sun* and *shaku*, or of the formal rules of tea procedure. Chanoyu is just a matter of building a fire, boiling water, and drinking tea. There should be nothing else involved. Here the Buddha-mind emerges to reveal itself. (*"Metsugo"*)

Here we find clearly expressed the awareness underlying the stance of Rikyu's tea. Moreover, when he states, "I strove with all my powers to create tea in the spirit of the roji and thatched hut, which had never before existed in either China or Japan," he boldly declares the foundation and the outlook that created a new epoch in the history of chanoyu. Indeed, the core of Rikyu's tea is manifested in the phrase, "tea in the spirit of the roji and thatched hut."

The implications of the term "roji" may be grasped from a passage of the Lotus Sutra concerning the father who lures his children out from a burning house with the promise of toys:

Seeing that the children have all been able to emerge safely and now sit in an open space (roji) by the crossroads, the father dances and rejoices, calm at heart. (*"Chapter on Parable"*)

The "open space" (roji) evoked here forms the inner core of Rikyu's tea. He states:

In the roji, the host's first act is to bring water; the guest's first act is to use this water to rinse his hands. Herein lies the great foundation of the roji and thatched hut. (*"Obogaki"*)

Here, the spirit of the roji is strictly defined. Further, the *"Metsugo"* has this poem:

*roji wa tada
ukiyo no soto no
michi naru ni
kokoro no chiri o
nani chirasuran*

The roji is wholly
A path beyond
This world of pain.
What dust of the heart
Defiles it?

That the roji is not merely a passageway to the tea room is clearly expressed in a document known as the *Roji Seicha Kiyaku* [Rule of the Roji],

which is said to have hung in the waiting room of the hermitage named Shuun'an.⁶ It is dated Tensho 12 (1584), ninth month, third day, and bears the seals of both Rikyu and Nambo. This document says:

Item: When the guests have all assembled at the waiting bench, the sounding board should be struck.

Item: The water basin is solely for rinsing the heart and mind. This is the essence of the Way.

Item: The host will go out to invite the guests in. The host is poor; the utensils for the meal are irregular; there is no subtlety in flavor. The shrubs and rocks in the garden are as in nature. Those who find this incomprehensible should leave immediately.

Item: When the sound of the water in the kettle is like wind in the pines, the gong will be struck. At that time, the guests should reenter. Shortcomings in the condition of the hot water or the fire are great failings.

Item: Conversation about worldly matters in and around the tea room has been prohibited by long tradition.

Item: There is to be the direct and straightforward meeting of guest and host, without skillful speech or coloration.

Item: A meeting should not exceed four hours from start to finish. Exception is made for speaking of the Dharma and for undefiled conversation.

This spirit is further expressed:

In the manner in the tea room, all people thus follow the pure style of Rikyu. Noble and humble are one in observing the fundamental meaning of the roji. This excels the rules in monasteries and is worthy of reverence. ("*Metsugo*")

The discrimination between noble and humble, rich and poor is transcended. Warriors divest themselves of their swords, and ordinary people are able to participate as equals. The profound Zen spirit and the culture of *yugen*⁷ are actualized in the thatched hut, which may be called a place of enlightenment. This

6. "Hermitage of Gathering Clouds"; Nambo Sokei's residence at Nanshuji temple in Sakai (see fn 5).

7. *Yugen* was an aesthetic ideal cultivated by poets and dramatists from the 12th through the 15th centuries. The term originated in China (Ch., *youxuan*), where it often appeared in a Buddhist context. As a comprehensive term which developed into a poetic principle in Japan, the term broadly designates an ambience of mystery, darkness, depth, elegance, ambiguity, calm, transience, and sadness, though the proportion of these components have differed among different theorists and through history. *Yugen* was a central concept in medieval aesthetics, and as such, exerted considerable influence on the wabi aesthetic central to chanoyu.

is like, in Shuko's profound expression, "tethering a fine steed at a straw hut" (*Yamanoue Soji Ki*).

Further, we must note that this spirit of the thatched hut and roji expressed by Rikyu is not simply taught as principle or truth (*ri*). It is not merely an abstraction, but also fact and reality (*koto, ji*). In other words, it is given concrete, visual form. The roji, as a passageway to and from the tea room, is an actual path to be tread. Here we see the embodiment of both truth and actuality, the form of what in Buddhism is known as "principle and reality both included."

The structure of the roji as tea garden must take into account its practical function; hence, the spirit of the roji cannot be manifested in gardens designed simply for appreciation, such as those created before the evolution of the roji. Thus, the roji reflecting the spirit of wabi is not merely visual; it must form an environment that is perceived with all six forms of consciousness – the five senses and the mind. To fulfill its aim, the roji should not merely imitate splendid scenes in the mountains and valleys of nature; even within the clamor of an urban setting and the limitations of a small area, one can create a place that surpasses the deep mountains and still valleys in tranquility, a place of purity undefiled by even a single particle of dust. This is the basic perspective in making a roji. One does not leave the inadequacies as they are, but transforms them so that they surpass even what is simply adequate. To make a roji is to design a place of special properties.

This thinking lies at the root of Rikyu's artistry and emerges as a standard of beauty:

In the formal chanoyu of the shoin room and the daisu stand, the manner and procedures are strictly prescribed; they follow mundane laws. In the informal chanoyu of the small room and the roji, although it is based on the fundamental rules of manner, ultimately one parts from the rules and forgets the procedures; it follows a supramundane law by which one returns to the mind-taste that is no-taste (*shimmi no mumi*, i.e., the unadorned spirit). ("Sumibiki")

Here, the formlessness and flexibility of the creative subjectivity is expressed. Further, concerning rules and measurements for the placement of utensils (*kanewari*), we find in the "Sumibiki":

In music it is said that to be in rhythm is good, but to be on the rhythm shows lack of skill. In a work transmitting the musicians' art, this is called the "sliding step at the peak" (*mine suri no ashi*). Concerning the daisu and other utensils, Rikyu spoke of the rules governing the placement of each utensil as the "sliding measurement at the peak" (*mine suri no kane*) and as "sliding measurement" (*surikane*). This must be understood.

Here, a spirit of free and unrestrained (*jīyū jizai*) creativity is emphasized. Rikyu, while following in the tradition of Shuko and Jo'o, did not confine himself to tradition. He awakened to the "one rule of mind," and through this, developed strong powers of creativity.

In order to explain the historical significance and the conceptual underpinnings of Rikyu's wabi tea, I have drawn examples from the *Nampo Roku*. Although I have cited only brief fragments, the spirit of wabi pervades all of the *Nampo Roku*, from beginning to end. At the same time, there is no other document, before or after, that systematically reveals Rikyu's chanoyu. Moreover, the *Nampo Roku* became a fountain of inspiration from which later works on chanoyu continuously drew. The historical significance of Rikyu's Way of Tea, and its revolutionary place in intellectual history, cannot be understood apart from the *Nampo Roku*. Even in our direct participation in Rikyu's wabi tea of the thatched hut and roji, without the *Nampo Roku*, we are in darkness. It is a guiding lamp to the true nature of Rikyu's tea; it is both a guidebook and a record of the inner core. This is its nature as a classic of the Way of Tea.

Significance for the Present and Future

The *Nampo Roku* states:

My only fear is that, as practitioners of tea increase in society, teachers will also grow in number and will each give guidance in his own way, or in their associations with daimyos and the wealthy, treat the thatched hut as though it were the shoin room and feel no need to delve into its fundamental significance. Or those bent on feasts and much drinking will enjoy banquets even in the thatched hut, and because minds are not in accord, will find tea in the spirit of wabi disagreeable. Professional teachers take pleasing daimyos and making tea gatherings entertaining to be their whole concern, and believing it their fortune that the wealthy find interest in such activities, they encourage chanoyu out of their own greed; hence, even now practices formerly unheard of abound. But how much greater my anxiety when I think of tea in its latter age to come; even condemnation fails. Would that I might be reborn in a hundred years so that I could see what will have become of tea in the world.

("Metsugo")

Further:

There is no question but that, within ten years, the fundamental Way of tea will die out. When it dies out, people in society will believe, on the contrary, that it is flourishing.

The miserable end – when it becomes completely a matter of worldly amusement – is visible now. How lamentable it is! (“*Metsugo*”)

These problems broached by the *Nampo Roku* cannot be overlooked.

According to the *Yamanoue Soji Ki*, Rikyu often recited the following poem by Master Jichin:⁸

<i>kegasaji to</i>	Sadly, at times
<i>omou mi-nori no</i>	The Dharma I seek
<i>tomosureba</i>	Not to defile
<i>yowataru hashi to</i>	Becomes a bridge
<i>naru zo kanashiki</i>	For passing through this world.

These words express Rikyu's own probing self-reflection. On the one hand, his acts manifest complete freedom from confining formulas:

Layman Rikyu is a tea master of great awakening, one who has penetrated truth and whose acts are in accord with it. Hence, on any occasion throughout the four seasons, whether day or night, he is free and unrestricted. (“*Metsugo*”)

On the other hand, we find the recognition that

If one deeply aspires to transmit the true Way, one must speak openly, without any thought of concealing one's errors, and if there is something that surpasses one's own manner, one should praise it, even if it is the act of a beginner. (“*Metsugo*”)

With deep humility, he was never lax in scrutinizing his own motives. He was thoroughly critical of the tea that was merely amusement, and therefore finally established the Way of Wabi Tea; for this very reason, he constantly subjected himself to self-reflection.

We must keep this self-awareness in mind when considering the state of chanoyu at present. The Way of Tea today, which is growing increasingly popular, may be falling into precisely the kind of tea that Rikyu disliked most and sought to reject and discard completely – tea of reputation, of desire for profit; tea as a young lady's accomplishment; tea of utensils; tea of leisure; tea of social contacts; tea of authority; tea of mannerism; professional tea.

Where the responsibility for this lies is not a problem we have to consider here. What we must consider is that Rikyu predicted that this day would come, and left behind a number of admonitions filled with sorrow.

8. Jichin was a posthumous name given to Abbot Jien (1155-1225), four-time chief abbot of the head Tendai sect monastery, Enryakuji. He is especially famous as the author of the historical treatise entitled *Gunkansho*, and was also an accomplished waka poet.

The fundamental state of the Way of Tea is expressed, "Supramundane law by which we return to the mind-taste that is no-taste." Today, we cannot but wonder where such chanoyu exists. But the *Nampo Roku*, which is pervaded by the austere spirit described above, can form the fountainhead for a revival of the true Way of Tea. If the chanoyu of the present does not tread with sure step and sound footing, the tea of the future will not be established. I am surely not alone in the hope that the *Nampo Roku* will serve as a sure guide and as a light for today's tea. This is its significance for the present and future.

With regard to contemporary society and its cultural manifestations, we must, standing within the flow of traditional culture, exercise probing self-reflection while we carry on the formation of Japanese culture. The tendency to accept Western perspectives and thought uncritically can easily lead to a one-sided rejection of the inheritance of traditional culture. This is identical in nature with the opposite error of one-sided, uncritical intoxication with tradition.

The present age is one in which we wander between these two contradictory extremes. For this reason, the *Nampo Roku* holds great significance as a compass needle in a sea of fog. It may be said that, in this sense, the *Nampo Roku* is meaningful in regards all cultural spheres of the contemporary world. We cannot but hope that the genuine experience and realization of the spirit expressed in the *Nampo Roku* will form the wellspring for contemporary cultural creativity. 

Translated by Dennis Hirota

Colors in the *Man'yo Shu*

Nakanishi Susumu

The Man'yo Shu [Collection of Ten Thousand Leaves], containing over 4,500 poems mainly spanning the seventh through mid-eighth centuries, is the earliest extant anthology of Japanese poetry and one of the few sources for understanding Japan and the Japanese of that era. The approximately one hundred and fifty years represented by the Man'yo Shu are referred to by literary and cultural historians as the Man'yo period. This essay deals with the Japanese people's concept of color during the Man'yo period. —E

Establishing the Scope of Consciousness

Going through the *Man'yo Shu* and dividing the references to colors according to whether they belong to the category of red, blue, or yellow – the so-called three primary colors – we find that they mainly fall into the categories of red and blue; the possibility of a reference to yellow as such appearing only once (poem no. 3888), with some scholars arguing that the kanji 黄 in the poem in question – the kanji which for us today means “yellow” (*ki*) – should in this case be read not *ki* but *ni*, wherein the word in the poem would refer to a color in the category of red.¹

Among the words referring to colors in the category of red are *aka*, *ake*, *kurenai*, and the just-mentioned *ni*, and also compounds such as *momozome* (peach-dyed). Furthermore, there are references to natural dyestuffs, such as *akane* (madder) and *murasaki* (gromwell), which the Man'yo people used to dye things shades of red.

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1. The poem in question, no. 3888, is as follows:

奥国 領君之 柴屋形 黄染乃屋形 神之門渡
okitsukuni ushibaku kimi ga
nuri-yakata ni-nuri no yakata
kami ga to wataru

The Lord who rules the land across the sea
passes in a lacquered-roofed boat – a roofed boat lacquered yellow –
through the awesome straits of the gods.

Debates regarding pronunciation arise because the *Man'yo Shu* is written in the so-called *Man'yo-gana*, a set of Chinese characters used sometimes for their original (though pseudo-) Chinese pronunciations, sometimes for their Japanized pronunciations, and sometimes for their meanings. The *Man'yo-gana* versions given in this article are taken from Kojima Noriyuki, et.al., tr. (into modern Japanese) and annot., *Man'yo Shu*, vols. 1-4, *Nihon Koten Bungaku Zenshu*, vols. 2-5 (Tokyo: Shogakukan, 1971-1975).

Translated and adapted from “*Man'yo no Iro*” in Ooka Makoto, ed., *Nippon no Iro*, Asahi Sensho 139 (Tokyo: Asahi Shimbun, 1979), by permission of the author.



Katsura-bon (Katsura version copy) *Man'yo Shu*. This is a mid-Heian period copy of the *Man'yo Shu*, thus constituting the oldest copy in existence today. Written on sheets of colored paper decorated with designs of flowers, birds, and grasses painted in gold and silver, pasted side to side to form a scroll. Width, 26.7 cm. The portion seen here is vol. 4, poem nos. 543 and 544. The partially seen cipher at the far left, written across one of the seams, is thought to resemble that of Emperor Fushimi (1265-1317). At one time, property of the Katsura-no-miya branch of the Imperial family; now an Imperial possession (*gyo-butsu*). Photo from Shogakukan, Inc.

This means that there could be as many colors as natural dyestuffs which are mentioned, and this raises the question: To what degree was each natural dyestuff mentioned intended to conjure up a color? For example, here is the famous 5-7-5-7-7-syllable *tanka* (no. 21) which Prince Oama (later, Emperor Temmu; d. 686) wrote for his former lover, Princess Nukada (dates uncertain):

紫草能 尔保蔽頼妹乎 尔苦久有者 人嬌故尔 吾恋目八方

murasaki no nioeru imo o nikuku araba
bito zuma yue ni ware koimeyamo

You are clear as *murasaki*, sister; if I hated you,
you're someone's wife, should I be in love?²

Does *murasaki* in this instance refer to the dainty flowers of the gromwell, which happen to be white, or the purple dye extracted from its roots? It is of course possible that Prince Oama meant his reference to *murasaki* to be taken in both ways: firstly, as referring to the actual plant called *murasaki* – the gromwell with its white flowers – and then, to what was to be associated with it.

The question, “How clearly defined was the Man’yo people’s consciousness of colors?” thus brings us to the realization that their cognizance of colors was contiguous to the way in which they perceived the colors occurring in nature. Furthermore, the colors which might have come to mind by mentions of natural dyestuffs would, unlike the bright colors available through modern, chemical dyes, have been rather dull in shade. Another example, similar to the above “*murasaki*,” is *akane* – literally, “red root” – which could refer to the madder with its small yellow flowers; to its red-colored root; and at the same time, to the shade of red dye obtained from its root. Again, *ni* originally referred to clay, and the color associated with this would have been a very dull, reddish shade of brown. The expression *Uda no mahani*, “the true clay of Uda,” (in poem no. 1376) derived from the clay found in that particular region of Yamato (present-day Nara Prefecture) called Uda. The other day, when I visited Oudamachi in the heart of Uda, I went to the hill on top of which is built a monument commemorating the Man’yo poet Kakinomoto-no-Hitomaro (fl. ca. 685-705) and, sure enough, the ground consisted of reddish colored clay. Knowing that the most common method of dyeing things

2. This was composed in response to a *tanka* by Princess Nukada (no. 20), which went:

蒨草指 武良前野迹 標野行 野守者不見哉 君之袖布流
akane sasu murasakino yuki shimeno yuki
nomori wa mizu ya kimi ga sode furu

In madder-radiant Gromwell Field, the forbidden field, pacing back and forth,
won't those field-guards notice you waving your sleeve so?

during the Man'yo period was by *surizome*, or in other words, by simply rubbing the dyestuff directly onto the cloth or object one wished to dye, I picked up a pinch of the clay, rubbed it on my notebook, and got a deep brown color. That, I believe, was the color associated with the word *mabani*, or "true clay." If those in favor of reading the questioned kanji of poem no. 3888 "*ni*" are correct, the fact that *ni* would have been associated with this clay color explains why the color yellow may not exist at all in the *Man'yo Shu*.

Interestingly enough, the kanji given to describe the autumnal coloration of leaves are mostly the set that means "yellow leaves" in Chinese, seldom the set that means "crimson leaves." This is true not only where they refer to leaves which actually do turn yellow, like those of the ginkgo tree, but also where they actually turn crimson. Even though the Man'yo people knew the kanji representing "yellow," they evidently did not use it to distinguish the color yellow, nor did they recognize yellow as a separate and distinct color category. To be somewhat technical, the *Man'yo Shu* has no *kirosbi*, which is the adjectival form of *ki*, although it has *akashbi* and *aosbi*, as well as *shirosbi* and *kurosbi*, the adjectival forms of *aka* (red), *ao* (blue), *shiro* (white), and *kuro* (black). Other lexicographical evidence suggests that the kanji 黄 was relatively new to the Japanese during the Man'yo period.

Also new was the word *kurenai*, for which the kanji meaning "scarlet" was applied. It was a corrupt form of *Kure no ai*, "Chinese indigo" — Kure, or Wu, being a general term for China at the time — and was particularly favored by the poet Otomo-no-Yakamochi (716-785?). Among the various shades of red, it is thought that *kurenai* referred to a brilliant color, at the opposite end of the spectrum from *ni*. For example, in the expression *kurenai no aka-mo*, "the red robe of *kurenai*," "*kurenai*" accentuates the brilliance of the red robe.

The people's consciousness of the color blue, the other primary color found in the *Man'yo Shu*, was based upon the same sort of principles. Common dyestuffs used for obtaining hues of blue were the flowers of the bush clover and dayflowers. Even the small flowers of the pickerelweed were used, as seen in poem no. 3576:

奈波之呂乃 古奈宜我波奈乎 伎奴尔須里
奈流留麻尔末仁 安是可加奈思家

nawashiro no konagi ga hana o kinu ni suri
naruru manimani azeka kanashike

My clothes on which I rubbed the pickerelweed flowers from the
rice nursery—
as I get familiar with them, why such tender longing?

Attributed to a peasant in the Eastern Province, this poem speaks of how a well-worn robe will gradually come to fit so comfortably, and of the attachment one feels toward such a well-worn robe — like it has become a part of



Grove of blossoming peach trees. Photo from Sekai Bunka Sha.



oneself. Under the surface, this is a love poem, with the clothes dyed with pickerelweed flowers as a metaphor for a lover.

In contrast to the simple way of dyeing clothes by the surizome method, a more complex method was used for obtaining purple. For this, the Man'yo people would first apply the juice wrung out of gromwell roots to the fabric, and then soak the fabric in a liquid containing ash. One reason purple was considered exalted must have lain in the fact that it required such a laborious process to obtain it. Poem no. 3101, which opens a set of two question-and-answer poems, begins with the epithet-like phrase, *murasaki wa bai sasu mono zo*, "I hear purple has ash added to it." The piece is attributed to an ordinary person in Yamato Province, but "I hear" is a kind of intellectualization, and, indeed, there is a poem (no. 569) which suggests that the gromwell-root dye originated on the Continent:

辛人之 衣染云 紫之 情尔染而 所念鴨

*karabito no koromo somu to iu murasaki no
kokoro ni shimite omohoyuru kamo*

Like the gromwell Koreans are said to dye their clothes with,
my heart imbued, I miss you.³

This is a poem composed in the year 730 at a farewell banquet for Otomo-no-Tabito (665-731) when he, then Governor-General of Dazai-fu, was appointed Major Counsellor and was about to depart to take up his new post. Senior Assistant Asada Yasu, who wrote the poem, was an immigrant whose father was a Korean noble, so it is possible that the epithet-like first half of the poem reflects his nostalgia for the country he had left. In any case, the color purple associated with the word *murasaki* here is what we would call *kodai murasaki*, "ancient purple," which might better be described as a shade of red.

Returning to the question of yellow, the third of the primary colors, a word which borders on this category is *midori* (green), which appears in just two poems, from the latter Man'yo period. Although it is difficult to know what the word originally meant, as far as extant writings tell us, in the Heian period there were expressions such as *midori no kurokami*, literally "black hair of green" (thought to mean something like "glossy dark hair"), and *midori-go*, literally "green child" (referring to children up to three years old). Some people say that *midori* originally referred to a color closer to black, but it seems impossible that the expression *midori-go* – the ancient version of our modern *aka-go* ("red baby") – would have meant "black baby." More likely, the word *midori* designated a radiant condition. The two mentions of this word in the *Man'yo Shu* occur in poems no. 1847 and 2177. In the former, the sprouting willow in early spring is compared to thread dyed *asa-midori*,

3. The word *kara* in the poem later came to be a general term for China; but it originally meant Southern Korea, as in this case.

which presumably means “light green.” The latter, an anonymous poem with the headnote “On mountains,” says:

春者毛要 夏者緑丹 紅之 緑色尔所見 秋山可聞

*haru wa moe natsu wa midori ni
kurenai no madara ni miyuru aki no yama kamo*

In spring, sprouting, in summer, in green,
the mountains look mottled with scarlet in the fall!

Analyzing the Feelings Engendered

Let us now consider how certain individual *Man'yo Shu* poets may personally have perceived the colorful. The greatest *Man'yo* poet, Kakinomoto-no-Hito-maro, seems to have had a predilection for light colors, and might be labeled a “poet of white.” On the other hand, however, Takahashi-no-Mushimaro (dates uncertain) often used brilliant colors, as in poem no. 1742, which is a *choka*.⁴ Entitled “On Seeing a Young Woman Going Alone over the Big Bridge of Kawachi,” it reads:

級照 片足羽河之 左丹塗 大橋之上從 紅
赤裳數十引 山藍用 搭衣服而 直独 伊渡為兎者

*shinaderu katashibagawa no
saninuri no obashi no ue yu
kurenai no aka-mo suso biki
yamaai mochi sureru kinu kite
tada hitori iwatarasu ko wa . . .*

On high-shining⁵ Katashiha River,
across the clay-painted Big Bridge,
trailing her scarlet-red skirts,
wearing a robe dyed with mountain indigo,
the one crossing all along . . .

Some people contend that, in fact, there may not have been anyone crossing the bridge when Mushimaro visited it; many of his poems, though written convincingly, are about imaginary scenes.

In the year 732, Mushimaro composed another *choka*, poem no. 971, for Fujiwara-no-Umakai (694-737), when Umakai was appointed military inspec-

4. A poetic form of varying length, composed of alternating 5- and 7-syllable units, usually finishing with an extra 7-syllable unit, and longer than the 5-unit *tanka*. It frequently ends with an envoy or envoys written in the *tanka* form.

5. There is the phrase “*shinaderu Katashibagawa*” in the poem; “*shinaderu*” being a *makura-kotoba* (epithet) known to modify *kata*. The origin and meaning of the term, however, are unknown. Here it has experimentally been translated as “high-shining.”

tor for the Saikai Route. In this poem expressing the poet's wish that Umakai would complete his tour of duty and return to the capital as soon as possible, there occurs this passage:

丹管土乃 将薰時能 桜花 将開時尔

ni-tsutsuji no niowan toki no
sakurabana sakinan toki ni . . .

when clay [-red] azeleas turn radiant,
when cherry flowers blossom . . .

Here, too, Mushimaro describes a colorful but imaginary scene.

The aforementioned Otomo-no-Tabito also wrote colorful poems about the imagined world. One poem series of his, with an elaborate preface, describes his visit to the Matura River where he encounters a group of beautiful maidens engaged in fishing. But as is at once clear from the cliché expressions used, such as “faces as incomparable as flowers,” “willow leaves opening on their brows,” and “peach flowers blooming on their cheeks,” like Mushimaro's poems, the whole story was most likely a product of Tabito's poetic imagination, written in direct imitation of some fancy Chinese narratives. One of the poems, no. 861, goes:

麻都良河波 可波能世波夜美

久礼奈為能 母能須蘇奴例弓 河由可都流良武

matsuragawa kawa no se hayami
kurenai no mo no suso nurete ayu ka tsururan

In Matura River the river rapids are so swift
the skirts of their scarlet robes must be wet, as they angle for
sweetfish.

Imaginary as the scene may be, the glistening surface of the river contrasts beautifully with the scarlet color.

Tabito's son, Yakamochi, became gravely ill in 747 when he was Governor of Etchu (present-day Toyama Prefecture) and, while ill, exchanged a number of poems, both in Japanese and Chinese, with his friend Ikenushi (dates uncertain). One of these is a choka, poem no. 3969, part of which reads:

乎登壳良我 春菜都麻須等 久礼奈為能 赤裳乃須蘇能

波流佐米尔 尔保比 豆知弓 加欲敷良牟

otomera ga haruna tsumasu to
kurenai no aka-mo no suso no
harusame ni nioi hizuchite
kayouran . . .



Reproduction of a wall painting in the Takamatsuzuka tomb in Asuka, Nara Prefecture. Original wall painting, late 7th c.; about the same period as the poems contained in the *Man'yo Shu*. Designated a National Treasure. Colors on plaster. Height and width, approximately 40.0 cm. Photo from the Asuka Historical Museum.

young women, picking spring herbs,
the scarlet skirts of their red robes,
in spring rain, radiant and muddy,
must be pacing back and forth, when . . .

I once wrote that in Yakamochi's poetry the color *kurenai* might have been a reflection of unconscious discouragement.⁶ His poems, too, often described imaginary scenes, as we might suppose of the scene in poem no. 4139, one of Yakamochi's more famous pieces:

春苑 紅尔保布 桃花 下照道尔 出立嬬嬬

haru no sono kurenai niou momo no hana
shitaderu michi ni idetatsu otome

In a spring garden, peach blossoms radiant in scarlet—
on the bright underpath a young woman stands.

Mushimaro appears to have been a poet who continually felt unfulfilled, and Tabito also seems to have been unable to rid himself of feelings of emptiness throughout his life.⁷ Add the physically ailing Yakamochi to the list, and we have three Man'yo poets who, dissatisfied in one way or another, had the predilection to compose poetry describing imaginary scenes tinted by brilliant colors.

Recognizing the Relative

Another example of a poem incorporating the word *kurenai* is no. 1313, an anonymous poem:

紅之 深染之衣 下著而 上取著者 事将成鴨

kurenai no fukasome no kinu shita ni kite
ue ni torikiba koto nasamukamo

If I wore, underneath, a robe deeply dyed scarlet,
and then wore it outside, would people talk?

The poetess is wondering if people would start gossiping should she show her deeply felt longings for someone she loves. The bright color of scarlet is used here to express a joyful sentiment, but it is still perceived as a down-to-earth dye in interesting contrast to the objective way more exalted government officials and nobles regarded it simply as a bright, attractive color.

Among the poems attributed to commoners, there are many that use the

6. Nakanishi Susumu, *Man'yo-shi no Kenkyu* (Tokyo: Ofusha, 1968).

7. The Otomo clan was illustrious, but its power and prestige steadily declined through the generations of Tabito and Yakamochi, even though they continued to hold high governmental positions.

phrase *tsurubami no koromo*, “acorn-dyed clothes.” The black juice obtained by boiling acorns was used as a dye in the Man’yo period, and the dye was known to be less prone to fade than the kurenai dye extracted from safflowers. This subdued, darkish color was mainly used for practical, daily clothes — the clothes worn mainly by commoners. The poem cited above is meant to contrast such a mundane color with one which was intoxicatingly different.

Finally, let me quote poem no. 1281. A *sedoka*,⁸ it was probably something akin to a folk song, sung in a group:

公為 手力勞 織在衣服叙 春去 何色 搭者吉

kimi ga tame ta-jikara tsukare oritaru kinu zo
haru saraba ikanaru iro ni suriteba yokemu

This is the cloth I’ve woven for you, tiring my arms.
Come spring, what color do you want me to dye it?

For the common folks of the Man’yo age, as the colors in nature changed, so did the colors of love. 

8. A poetic form consisting of two 5-7-7-syllable patterns.

The Business of Tea-making in Uji

Wakahara Eiichi

The district to the south of Kyoto City called Uji, the home of Japanese green tea, comes alive during the harvest of the new tea in late spring. The cheerful smiles of the tea-picking women as they wend their way through the town, along with the scent of newly picked tea, give the town a seasonal charm all its own, which is enhanced by the fact that to this day, tea picking continues to be carried out using time-honored methods. During the tea-harvesting season in May, the shops of tea merchants which line the streets hum with activity, and red banners dyed with the characters 新茶 (*shincha*, new tea) flutter in the light breeze at the shop fronts. At no other time of the year does the district of Uji so clearly reveal its unique character.

The history of Uji tea, like the Uji River that runs through the city, is often shrouded in mist. Tradition has it that tea cultivation in this region began in the early thirteenth century, when the priest Myoe (1173-1232), of Kozanji temple in Togano'o, northwest of Kyoto, cleared land for a tea field in Yamatoda (presently known as Gokasho Nishiura) within the district of Uji; but there are no extant historical records to verify this. Although the details may be vague, there is no doubt, however, that tea cultivation in Uji began sometime during the early Kamakura period, when Myoe was alive, and that Uji has always been the center of production for "Song [dynasty]-style" tea (i.e. *matcha*, powdered tea), which began to be drunk in Japan at about this time.

The Seven Famous Tea Fields of Uji

The existence of tea cultivation in Uji can be verified by historical sources dating from the fourteenth century, or about the beginning of the Muromachi period. Uji is mentioned as a well-known area of tea cultivation in various *orai-mono* (collections of items of popular knowledge used as textbooks for the children of aristocrats, daimyo, and high-ranking samurai) which were compiled in great numbers at this time. For example, we read in the *Isei Teikin Orai* [Extraordinary Home Precept Systems]:

Togano'o is rated first among famous tea areas in our country. Ninnaji, Daigo, Uji, Hamuro, Hannyaji, and Konoji¹ — these are subsidiary areas.

1. The reading of this temple name, written 神尾寺, is uncertain; other possibilities are Jin'o-ji and Kanno'o-ji.

Translated and adapted, by permission, from "Uji-cha to sono Chasbi," pp. 128-135 in Tsuchiya Mamoru, ed., *Bessatsu Katei Gabo: Matcha no Subete* (Tokyo: Sekai Bunka Sha, July 1984).



Tea mill. Photo by Kobayashi Tsunehiro.



Seicha Zu, "Tea Production Illustration." Detail of a six-panel folding screen by Tsurusawa Tansaku (d. 1797), owned by Daitokuji temple, Kyoto. Seen here is the scene of an early tea plantation. Colors on gold-tinged paper. Photo courtesy of Tankosha Publishing Co.

From this it seems that the tea of Togano'o, designated as 'true' tea (*honcha*), was regarded as superior in quality to that of the various other tea growing areas around Kyoto, of which Uji was considered to be merely one. At the same time, however, in the poetic treatise of 1383 known as the *Jumon Saibi Sho* [Top Secret Notes on Ten Questions], written by the kampaku Nijo Yoshimoto (1320-1388), we find the following:

Even though [the tea] may be from Togano'o or Uji, careless preparation destroys the delicate aroma.

This leads us to suspect that Uji tea was already of such quality as to be ranked by some with that of Togano'o.

Events of historical significance were occurring in Uji during this period. The shogun Ashikaga Yoshimitsu (1358-1408), who built Kinkakuji, the Temple of the Golden Pavilion, in the hills north of Kyoto, ordered land for six new tea fields to be prepared in the Uji district. These fields, together with that named Biwa, which was later established by Toyotomi Hideyoshi (1536-1598) and cultivated by the Kambayashi family of tea growers who rose to power during the Azuchi-Momoyama period (1568-1600), became widely known, through the following poem, as "the seven famous [tea] fields of Uji":

Mori, Iwai,
Umonji, Kawashimo, Okunoyama,
Asahi, and finally, Biwa — these you should know.

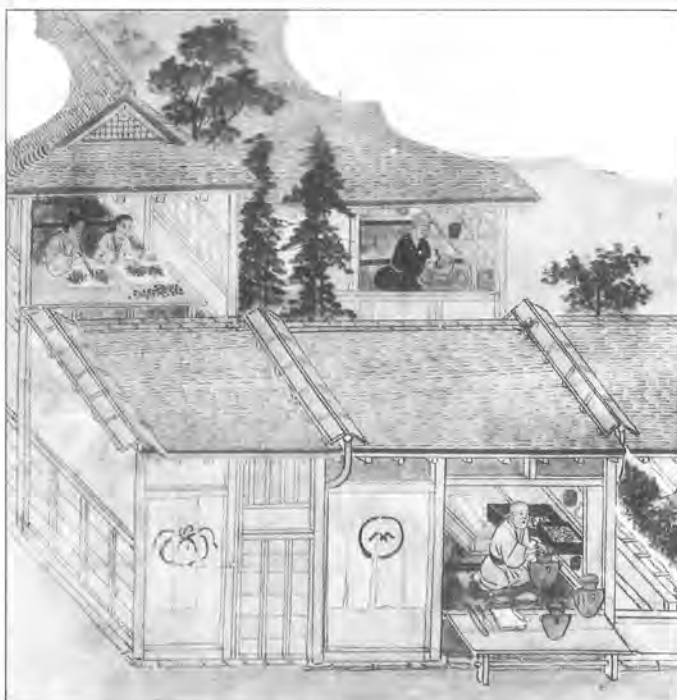
The Asahi field was the only one which was situated on the east side of the Uji River, at the foot of Mount Asahi. The sites of the six other fields surrounded the rows of houses which made up that part of Uji situated on the west side of the river.

Not only was the natural environment of Uji ideal for the cultivation of tea, but the tea growers of this district also enjoyed the patronage of the Ashikaga shogun and various powerful daimyo. With these factors to its advantage, the tea of Uji soon came to be regarded as superior to that of Togano'o, and the district became the country's foremost producer of *tencha* (leaves from which powdered tea is made). We find direct reference to this newfound status of Uji tea in the *Sekiso Oraï* [Brief Miscellany], by Ichijō Kanera (1402-1481), as follows: "Uji is the most prized of this generation, whereas Togano'o is presently in decline." However, the fame of Uji tea was not the sole result of a suitable environment and the patronage of important individuals; it was the effort and labor of the actual tea growers of Uji which gave their product its true claim to fame.

The *Chashi* of Uji

The tea growers who cultivate *tencha* are known as *chashi* (masters of tea cultivation). Such people must have existed from the very beginning of tea cultivation, and were undoubtedly responsible for the increasing prestige of Uji tea during the Muromachi period; however, there is no extant record from this period to tell us exactly how they accomplished this. We know from historical sources that by the latter half of the fifteenth century, such men from Uji as Morinobo and Uji Ho'on'in were making annual deliveries of tea to the Konoe family of court nobles. We also know that at this time, one family of *chashi* known as Hori was amassing large tracts of tea fields and other cultivated land, and had become very powerful and wealthy. In addition, it is recorded in a letter written by Toyotomi Hideyoshi to the founder of the Kambayashi family of *chashi*, Kambayashi Kamonnojo (1542-1606), dated the fourth day of the first month, 1584, that ownership of tea fields formerly belonging to the Miki and Uji Oji families had been transferred to the Kambayashi and Mori families.

It is clear, from such records, that the aforementioned Morinobo, Uji Ho'on'in, and also the Miki family had traditional connections with the celebrated Byodoin temple of Uji. Morinobo later became chief magistrate of Uji, and is thought to have been the predecessor of the Mori family who rivaled the Kambayashi in controlling Uji during the Azuchi-Momoyama period. The Uji Oji family had been high-ranking retainers of the Ashikaga shogunate, and according to the *Daijoin Jisha Zatsuji Ki* [Miscellany Record of Daijoin Temple],



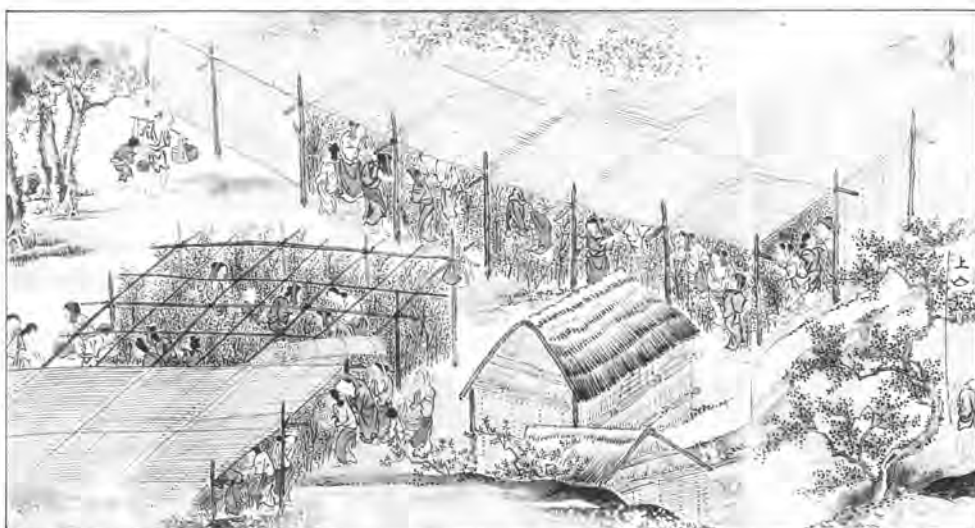
Uji Obaku Zu, "Illustration of The Uji Obaku District." Detail of a six-panel folding screen. Date and artist uncertain. Seen here is the residence of a chashi. Photo courtesy of Tankosha Publishing Co.

one of the daughters of the family was a concubine of the sixth Ashikaga shogun, Yoshinori (1394-1441), and had even borne him a child. As for the Kambayashi family, Kamonnojo's mother is said to have been a daughter of the lord of Omi Kannonji Castle (in present-day Shiga Prefecture).

Thus we see that there were a number of priests and men of samurai-class origin among the chashi who were powerful during the Edo period; in other words, wealthy landowners of the area who commanded public confidence and military power.

The Covered Tea Fields of Uji

It was during the late sixteenth century that the chashi of Uji devised "covered" tea cultivation, a method of shading the tea plants after the spring equinox, when they put forth new buds. This involves erecting frames of wooden poles and bamboo in the tea fields and laying coverings of reed or straw over these so that the entire field is covered. The young tea buds are allowed to grow under these coverings for about twenty days, until picking time. This method not only protects the buds from frost and wind, but enhances both the production of chlorophyll and of tannin, which are the sources of the tea's flavor.



Detail of the *Uji Chatsumi no Zu*, "Illustration of Tea-picking in Uji." By Kaiho Yusen (d. ca. 1736-1740). Collection of the Konnichian Library, Kyoto. Seen here is tea picking being carried out at a covered tea field. Colors on paper. Photo courtesy of the Konnichian Library.

This technique, still used today, is traditionally said to have been initiated by Kambayashi Kamonnojo's father, Hisashige, at the tea field known as Biwa. However, the *Nippon Kyokai-shi*,² by the missionary-scholar Joao Rodrigues (1561?-1634), which, among other things, chronicles the conditions under which the tea of Uji was produced in the late sixteenth century, contains a passage which hints that these coverings were already in use at that time. Although, chronologically speaking, the information given by Rodrigues coincides with the lifetime of Kambayashi Hisashige, it is unlikely that such a large-scale practice as Rodrigues apparently witnessed was conceived, perfected, and adopted all at once. It is more probable that what Rodrigues observed was a technique which had been perfected by trial and error over a long period of time.

It may be that the covering of tea plants was already being practiced when Shogun Ashikaga Yoshimitsu ordered his six tea fields to be established. It may also be that this innovation was what allowed Uji tea to surpass that of Togano'o. Whatever the case may be, by dint of continued effort and labor, and the gradual perfection and adoption of the technique, the chashi of Uji succeeded in improving the color, aroma, and flavor of their tea, and firmly established Uji as the center for the production of top quality tea.

The Greatest of the *Chashi*

Northwest of Uji Bridge is an area known as Makinoshima (Makino Island). As its name suggests, it was formerly an island in the Uji River. The Makinoshima

2. Doi Tadao, et. al., tr., Tokyo: Iwanami Shoten, 1967 & 1970.

clan, who built a castle on the island and made it their base, were, like the Uji Oji clan, traditional retainers of the Ashikaga shogunate. In the seventh month of 1573, the fifteenth and last Ashikaga shogun, Yoshiaki (1537-1597), with the assistance of Makinoshima Castle, challenged the warlord Oda Nobunaga (1534-1582) to a battle. However, the castle fell to the fierce onslaught of the Nobunaga faction, and the Muromachi bakufu, which had survived for fifteen generations and over 230 years, came to an end. Numerous Uji chashi who had for generations had extensive connections with the shogunate shared the fate of the castle faction in that decisive battle, and the people of Uji were to see their homeland ravaged, for years to come, by war. Fortunately for the chashi families, however, this period also marked an era of sudden popularity for chanoyu. The men who dominated the new age, Oda Nobunaga and Toyotomi Hideyoshi, were both tea aficionados, and encouraged tea production in Uji.

By favoring the newly risen Kambayashi family of chashi, Hideyoshi, who was particularly avid in his fondness for tea, skillfully created a fierce rivalry between the Kambayashi, and the Hori and Mori families, who had been the leading chashi during the late Muromachi period. It was this rivalry that must have prompted the development of the technique of shading the tea fields, and the subsequent improvement in the quality of Uji tea as a whole.

A letter written by Hideyoshi to Kambayashi Kamonnojo on the sixteenth day of the fourth month (year uncertain), and now preserved by the Kambayashi Shunsho family of Uji chashi – a branch of the Kambayashi clan which, together with the Kambayashi Miboku and the Kambayashi Chikuan families, came into existence when Kamonnojo allowed his three brothers to establish their own branch families – compares the teas of the Mori and Kambayashi plantations, and warns the latter family against complacency. It is couched in phrases of severe criticism: "You are receiving a sizeable stipend and should be taking every care in the production of your tea, and yet. . . . Can it be that you despise your master Hideyoshi? You are much more advanced in years than the present head of the Mori family. Are you going to let a younger man beat you?" It is natural that Kambayashi Kamonnojo should have made extra efforts in response to Hideyoshi's chidings. Eventually he became the representative of all the chashi of Uji, and as chief magistrate, was even responsible for the control of Uji itself. In fact, the domination of Uji by the Kambayashi family continued up to the late Edo period.

There is a poem about Kambayashi Shunsho, written by the famous priest Takuan Soho (1573-1645) of Daitokuji temple in Kyoto: "Shunsho is an o-chashi worth a thousand pieces of gold." Takuan uses Shunsho's name as a parody on the proverb, "One moment of a spring evening (*shunsho*) is worth a thousand pieces of gold." According to the *Seisuisho* [Laughs to Wake You Up], compiled in 1628 by the priest-tea-connoisseur Anrakuan Sakuden (1554-1642), this poem was apparently composed in praise of Shunsho's tea which was used at a chanoyu gathering given by the leading chanoyu master of the



Letter from Hideyoshi to Kambayashi Kamonnojo dated the sixteenth day of the fourth month (year unspecified). Preserved at the Kambayashi Memorial Museum, Uji. In the letter, Hideyoshi warns Kamonnojo against complacency towards the Mori family of chashi. Photo courtesy of Tankosha Publishing Co.

day, Furuta Oribe (1543-1615), who was in charge of the Tokugawa shogun's chanoyu. The word o-chashi (the honorific form of chashi) appearing in this poem denotes a chashi who supplied *gomotsu* tea; that is, tea to be drunk by either the Imperial household or the shogun. Later the great tea growers of Uji came to refer to themselves by the title o-chashi, as a way of boasting that they were more than merely common producers of tea.

The Rise of the Kambayashi Tea Empire

Although it was only twenty-five years after the Muromachi bakufu's defeat at Makinoshima (1573) that Hideyoshi died (1598), so many events of historical significance occurred during these years that it seems to have been a much longer time. For instance, it was during this short span of time that the tea empire of Uji, centering around the Kambayashi family, took shape.

The most powerful families of chashi probably numbered about fifty or sixty. Each of these would supply tea either to the Imperial household, the shogun, or to one of the country's powerful daimyo. Although the exact details of these transactions are unknown, several examples are verifiable, such as the fact that the Hori family supplied tea to the Asakura clan, who, during the Sengoku period (1467-1568), made their stronghold in Echizen-Ichijodani (in present-day Fukui Prefecture). The great daimyo of the Sengoku period suffered many changes in status due to the vicissitudes of the age, but those

daimyo who survived to participate in the Edo bakufu formed by Tokugawa Ieyasu (1542-1616) after the decisive Battle of Sekigahara (1600) were by that time already maintaining business ties with one or another of the Uji chashi.³

The Kambayashi family, who were the leaders of tea production in Uji at this time, expanded and solidified their power with great skill. They formed marital ties with the elite houses of Yamaoka, Kitamura, and Fujimura, and had each of these adopt the Kambayashi name, enabling the clan to expand its efforts in a united front. Not only had the youngest brother of Kambayashi Kamonnojo, Chikuan Masashige, long served Tokugawa Ieyasu, but Kamonnojo himself strengthened the family's ties with the central figures of the chanoyu world by arranging a marriage for his son, Tokujun Shoei, with a granddaughter – born into the great Sakai merchant house of Mozuya – of the celebrated chanoyu master, Sen Rikyu (1522-1591).

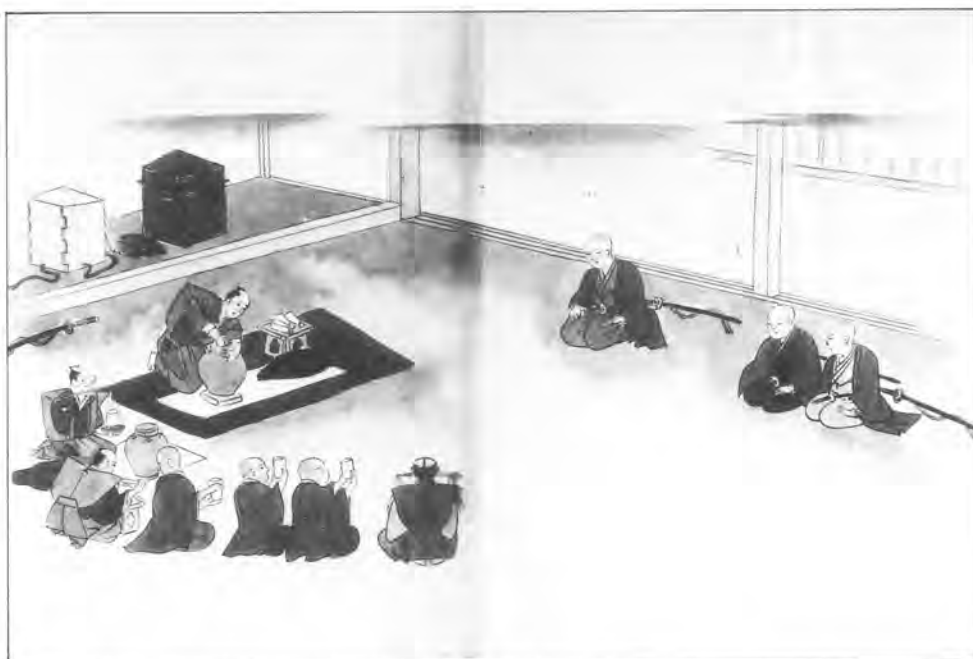
The Tokugawa clan, having succeeded in destroying the authority of the Toyotomi clan and seizing control of the country, generally made it their business to eradicate any trace of the previous regime. If Kambayashi Kamonnojo and the other Uji chashi who had served as magistrates under the Toyotomi had not been extremely adroit, they would certainly have been promptly exiled. As it turned out, however, the Tokugawa commanded Kambayashi Kamonnojo to resume his former responsibility for the control of Uji City and the tea industry located there. Ieyasu was well aware of the importance of this locality, which guarded the entry to Kyoto and had been the scene of many battles since the end of the Heian period. The reason that he entrusted Uji to a simple chashi, instead of committing it to some powerful daimyo, was because of the importance of Uji tea in social and political circles at that time. The extent to which this was so is evidenced by the fact that the Tokugawa bakufu regarded chanoyu as practiced by the nobility (known as *ryuei sado*) as a compulsory observance for a samurai household.

The Journey of the Honorable Tea Jars

Every year around the beginning of summer, *sukiya bozu* (Buddhist priests associated with chanoyu) were dispatched from Edo to bring back the Uji tea which was ordered by the shogun's household and the bakufu. This ceremonial procession, originally called *Uji saicha-shi* (the errand of procuring tea from Uji), came to be termed the *o-chatsubo dochu* (journey of the honorable tea jars). In 1633 the Tokugawa bakufu systematized the practice and added it to their list of official annual ceremonies, after which year it was carried out without fail until the year preceding the demise, in 1867, of the Tokugawa bakufu.⁴

3. For an insight into the background of these events, see Beatrice M. Bodart-Bailey, "Tea and Politics in Late-Sixteenth-Century Japan," *Chanoyu Quarterly* no. 41 (Spring 1985).

4. In 1867, tea from Uji was carried to Edo; however, this could not be accurately termed *o-chatsubo dochu* any longer, as the tea jars had no official escort but were simply sent as pieces of luggage, relying on ordinary post messengers.



Kambayashi-ke Chatsubo-zume, "Kambayashi Family's Filling of the Tea Jars." Detail of a picture scroll entitled *O-chatsubo no Maki*, "Scroll of the Honorable Tea Jars," in the collection of The National Diet Library, Tokyo. Photo courtesy of Tankosha Publishing Co.

In its heyday this ceremony — involving as it did the carrying of tea to be drunk by the shogun himself, and the use of the treasured *chatsubo* (leaf-tea storage jars) which had been passed down for generations — was carried out under the strictest supervision. The procession was officially ranked second in status only to processions of Imperial messengers and envoys, and of the shogun's own personal messengers and envoys. Anyone traveling on the road, be they members of the three branches of the Tokugawa clan (the Kii, Owari, and Mito) or any daimyo, had to stop by the roadside and yield to the o-chatsubo dochu procession. Apparently, even Mito Komon (Tokugawa Mitsukuni; 1628-1700), grandson of Tokugawa Ieyasu and the second daimyo of Mito (part of present-day Ibaraki Prefecture), was not permitted to rise from his posture of obeisance while the o-chatsubo were passing.

The reason the o-chatsubo dochu was given this degree of prestige lay in the fact that it was one way for the Tokugawa bakufu to display its authority to the citizenry. During the early part of the Edo period, there was a general feeling that, although Toyotomi Hideyoshi had risen to greatness on his own merits, the Tokugawa faction had simply usurped Hideyoshi's title and power. In the face of this attitude, the new shogun and his government needed to make a show of their unquestionable authority. The o-chatsubo dochu was used as one of the ways to accomplish this.



Chatsubo no Okan, "The Traversing of the Tea Jars." Detail of a picture scroll entitled *O-chatsubo no Maki*, "Scroll of the Honorable Tea Jars," in the collection of The National Diet Library, Tokyo. Photo courtesy of Tankosha Publishing Co.

The roads over which the Uji tea processions traveled so solemnly, with the shogun's power solidly behind them, included the Tokaido, Nakasendo, and Koshukaido. A great many facilities were required for the procession, which might include hundreds of o-chatsubo, tea utensils purchased in Kyoto, cash boxes filled with money to pay the various fees, and a long caravan of other items needed for the trip. The Tokugawa government, which controlled the system of lodgings, compelled each lodging place to draft into service numerous porters and pack horses. That this was an extreme inconvenience for the people living along the route may be surmised from the words of the children's song that has been passed down to this day:

Chased by the chatsubo
Slam the doors!
When they've passed by,
It's safe to open them again.

It was determined that each year, the journey of the shogun's chatsubo would mark the beginning of the distribution of the new tea from Uji. With the coming of the first day of tea picking, in those days generally falling on the eightieth day after *risshun* — the first day of spring on the solar calendar —⁵ notices would be posted with the words, "No new tea is to be removed from the town until the gomotsu chatsubo have passed." The selling of new tea was thus not allowed until the chatsubo of the shogun had left the town. During this era the shogun's tea began its journey between the end of the fifth month and the beginning of the sixth according to the lunar calendar, which would

5. Technically speaking, *risshun*, the "onset of spring," is when the sun's ecliptic longitude is at 315 degrees. On the solar calendar, this generally falls on about February 4. In the late Edo-Meiji period, it became common to begin tea picking on the eighty-eighth day (*bachiju-hachi ya*) after *risshun*, as is well known through a popular tea picking song. Presently, tea picking generally begins even later; over one hundred days after *risshun*.



Detail of the *Uji Chatsumi no Zu*, "Illustration of Tea-picking in Uji." By Kaiho Yusen (d. ca. 1736-1740). Collection of the Konnichian Library, Kyoto. Seen here is the busy scene in a room where various stages of tea processing are being conducted. Colors on paper. Photo courtesy of the Konnichian Library.

correspond to our early July. Thus the people of the Edo period did not taste their first Uji tea of the year until mid-summer, at the earliest. The picture of the banners fluttering in the fragrant spring breeze, the "season of new tea" described at the beginning of this article, reflects a scene which has become common only since the Meiji Restoration.

In addition to the *o-chatsubo dochu* of the Edo shogun, the three branches of the Tokugawa family likewise carried out their own yearly *o-chatsubo dochu* as befitted a shogunal house, and the Imperial Court and great daimyo around the country who sought tea dispatched their own emissaries to deliver their *chatsubo* to one or another of the Uji *chashi*. Thus, the tea of Uji traveled every year to every part of Japan, even as far as the islands of Tsushima, Goto, and Ryukyu-o (present-day Okinawa).

The Onset of Hard Times

During the Edo period, powerful daimyo and famous *chanoyu* masters were on intimate terms with the *chashi* who regularly supplied them with tea. As well as paying the price of the tea, daimyo awarded fiefs and stipends to their *chashi*, allowed them special rights of sale of tea (known as *ikkoku tsume*) within their territories, and gave them the right to involve themselves in the distribution of other products as well. As an instance of such a connection, the house of Kambayashi Miboku received land near Kumamoto Castle in southern Kyushu from the Hosokawa clan of Higo (present-day Kumamoto



Tea house named Kyusotei, "Nine-window Pavilion." This three-and-three-quarter mat (*sanjo-daime*) tea house was favored by the tea master Oda Uraku, who was the younger brother of Oda Nobunaga. It once belonged to the Kambayashi Sannyu family of Uji chashi. Presently, it is situated on the grounds of the Sankeien Gardens in Yokohama. Photo courtesy of Tankosha Publishing Co.

Prefecture), and the area still bears the name Kambayashi. Another example was Kataoka Doji, who received from the lord of the Hiroshima fief of Asano a tea house, built within the lord's detached villa at Hijiyama. In Uji itself, there were a number of tearooms within the homes of the chashi which were built according to the tastes (*konomi*) of certain daimyo or chanoyu masters. For example, it is said that the tearoom of the Kambayashi Sannyu family — the family originating from the aforementioned Fujimura — was favored by Oda Uraku (1547-1621); that of Nagai Teiho, by Furuta Oribe; and that of Miyabayashi Yusai, by Kanamori Sowa (1584-1656). The Shokoan tearoom, part of the residence of Kambayashi Shunsho, was a favorite of the head of the Hachisuka family, the feudal lord of Awa Tokushima on the island of Shikoku, and contains a tile bearing the crest of that family.

It is also worth noting that, at one time, the tea ordered by the shogun and powerful daimyo commanded such a high price as to earn it the appellation "golden leaves" (*ogon tsume*). This was a great source of pride to the Uji chashi.

From the above, one might imagine that the chashi of Uji maintained a very lucrative trade. In reality, however, trade with men of a much higher social class, such as the shogun and daimyo, brought with it a correspondingly

rigorous social intercourse which involved enormous financial outlay. Faced with many hardships because of this, and few opportunities for profit, not only did many chashi go out of business, but the town of Uji itself suffered a steady decline in both the number of chashi households and the total population throughout the Edo period.

Frequent flooding of the Uji River, and the Great Fire of Uji in the third month of 1698, may be among the reasons why the economy of the tea center became impoverished; but the greatest reason was the freezing of tea prices. The prices of various grades of tencha were revised in 1642 by the chanoyu master and bakufu official, Kobori Enshu (1579-1647), and remained at these rates until the collapse of the bakufu in 1867. These prices were forced on the market without consideration for the steady inflation experienced throughout the Edo period, or for currency devaluation, meaning that the price of tea continued to drop at an alarming rate, and the chashi continued to lose more and more money for the tea they sold. This plight caused a steady worsening of their financial situation, which soon reached a desperate stage.

By the middle of the seventeenth century, the chashi of Uji had received sizable loans from the government on several occasions. Naturally the chashi more than once asked leave to increase the price of tea, but they were always refused. Thus they could not expect to be able to repay their loans; they had no other recourse than to borrow more money. Each year they had to borrow in advance the equivalent of five to ten years' worth of the price they would charge their customers for their tea, and then pay back part of the loan with that season's tea. Eventually this system of loan and repayment in tea became common practice.

The Confederation of the *Chashi*

The Uji chashi, deciding to unite in order to try and extricate themselves from their financial dilemma, organized a confederation aimed, among other things, at dividing operations, curtailing expenses, and negotiating with the bakufu and others. The actual year when the three-part confederation was formed is unknown, but the first steps in its organization are believed to have been made in the second half of the seventeenth century.

Of the three fellowships (*nakama*) that were organized, the most prestigious was the *Gomotsu O-chashi Nakama*. The name derived from the fact that these chashi prepared and dispatched the gomotsu tea that was used directly by the shogun. This fellowship originally consisted of eight families of chashi, and increased to eleven at the beginning of the eighteenth century, where it remained until the Meiji Restoration.

The next in order of the three fellowships was the *O-fukuro O-chashi Nakama*, which consisted of nine families. When Tokugawa Ieyasu returned to Kyoto after defeating the Toyotomi faction in the Summer Campaign of Osaka, nine Uji chashi hastened there to each present him with a bag of *fukuro-*

cha (leaf-tea specifically for making *koicha*, or powdered thick-tea), to celebrate his victory. From this time on it became the custom every year for nine families of chashi to present fukuro-cha to be used by Ieyasu, and after his death, to offer it to the Toshogu shrine of Momijiyama within Edo Castle. The families who carried out this task made up the *O-fukuro O-chashi Nakama*. The members of this group varied with the times, but there were always nine of them. Their transactions with the shogunate included not only the above-mentioned contribution of tea, but also the provision of tencha for the residents of Edo Castle, a task which they performed in conjunction with the last of the three fellowships, the *O-tori O-chashi Nakama*.

The *O-tori O-chashi Nakama* provided tea for ordinary use by the shogun's household. The fellowship included a great number of chashi families, but the status of these families was lower than that of the families belonging to the other two fellowships, and the scope of their operations much smaller. Because of a policy that members of this fellowship could rise in status to fill vacancies created by bankruptcy or other mishaps in the more prestigious *O-fukuro O-chashi Nakama*, the number of families in this third group decreased over the years, until we find the *Uji Ki* [Uji Records] of 1813 – a copy of which is preserved in the Kambayashi Memorial Museum in Uji – listing only thirteen.

Nevertheless, however much the chashi of Uji struggled, it was beyond their power to turn the economic situation to their advantage. Their financial problems continued until the Meiji Restoration, when their long-time clients, the shogun and daimyo, were stripped of their titles. At that time the confederation of chashi promptly collapsed, and one after another the chashi gave up tea cultivation. There are only a few of the original families who have managed to remain in business to this day.

Contributions of the Uji Chashi to Tea and Society

Looking back on the chashi of the Edo period, it will be seen that as well as providing tencha to the shogun and daimyo families throughout Japan, they also unwittingly transmitted the sophisticated culture of Kyoto to the farthest corners of the country. Thus they made an immeasurable contribution to the general improvement of the cultural standard of Japan. It is also to the credit of the chashi that they spread new methods of tea cultivation to areas around the country. At present, eighty percent of the tea produced in Japan is cultivated and manufactured using Uji methods. This fact clearly demonstrates the historical importance of the chashi of Uji. ☞

Translated by Rebecca Otowa

Chadogu Notes: Tana, Part II

The ancients left us many proverbs. For instance, there is this old teaching in tea, pointing out the three elements of a tearoom to be considered when selecting the utensils and other items to be placed in the room:

The tokonoma is the tokonoma; the seating area is the seating area;
the tana is the tana.

Indeed, tana – the special sets of shelves which the host may use at the *temaeza* (spot where the host sits to prepare the tea) for displaying tea utensils – have long been considered one of the major elements of tearoom decor. In the otherwise sparsely furnished setting of a tearoom, the tana serves as a focal point and an important means to add variety and a certain mood to the room. It offers a touch of show; a touch of the elaborate.

Hence, however, to use such a device in the ultra-small, extremely rustic, and designedly plain space of a *wabi soan koma*, a thatched-hut style tearoom of less than four and a half tatami mats in floorspace, would, firstly, not physically be practical, and secondly but more importantly, would not be fitting to the intent of such a tearoom. Thus, one of the basic rules of tana use is that, only with the exception of *shitsuke-dana* (built-in tana), they are **not** to be used in *koma* (i.e., rooms smaller than four and a half mats), or even in larger rooms if the arrangement of the tea-preparation area of the room is of a *koma* format (i.e., the *furo* [portable brazier] is to be placed on the *fumikomi tatami*, the mat attached to the host's entranceway; or the *ro* [sunken hearth] is *muko-giri*, a *sumi-ro*, or *daime-giri*).¹

Ko-dana

The largest variety of tana are the *ko-dana*, or “small” tana. About half the size of *o-dana*, or “large” tana (see *Tana*, Part I in *Chanoyu Quarterly* no. 51), and because of this, having a less imposing presence about them than *o-dana*, these are well suited for tea conducted in *yojoban* tearooms – the classic four-and-a-half-mat tearoom representing that unique “gray space” which falls be-

1. *Muko-giri* (literally, “cut to the far side”) refers to a *ro* which is situated in the upper corner of the *dogu tatami* (“utensil mat”; the upper half of the mat where the host sits to prepare the tea), on the side towards the guests. *Sumi-ro* (“corner” *ro*) refers to a *ro* situated in the upper corner of the *dogu tatami*, on the side away from the guests. In both of these situations, there will be little space next to the *ro* to place a tana. *Daime-giri* can refer to two situations. The more standard one is when the *temaeza tatami* is, indeed, a *daime* tatami (three-quarters the size of a full tatami), and the *ro* is, as usual, situated in the lower of the two adjacent tatami. The other, called *agari-daime* (“upward” *daime*), is when the *fumikomi tatami*, of full size, also serves as the *temaeza*, and the *ro* is situated in the upper of the two adjacent tatami, meaning that the host must sit much further up on the *temaeza tatami* than normal. The effect, in both of these cases, is that the space available on the *temaeza tatami* for arranging the utensils becomes significantly reduced.

Photos courtesy of Tankosha Publishing Co.

tween the full-fledged, formal space for tea, the *shoin hiroma*, and the most rustic and intimate space of all, the *wabi soan koma*.

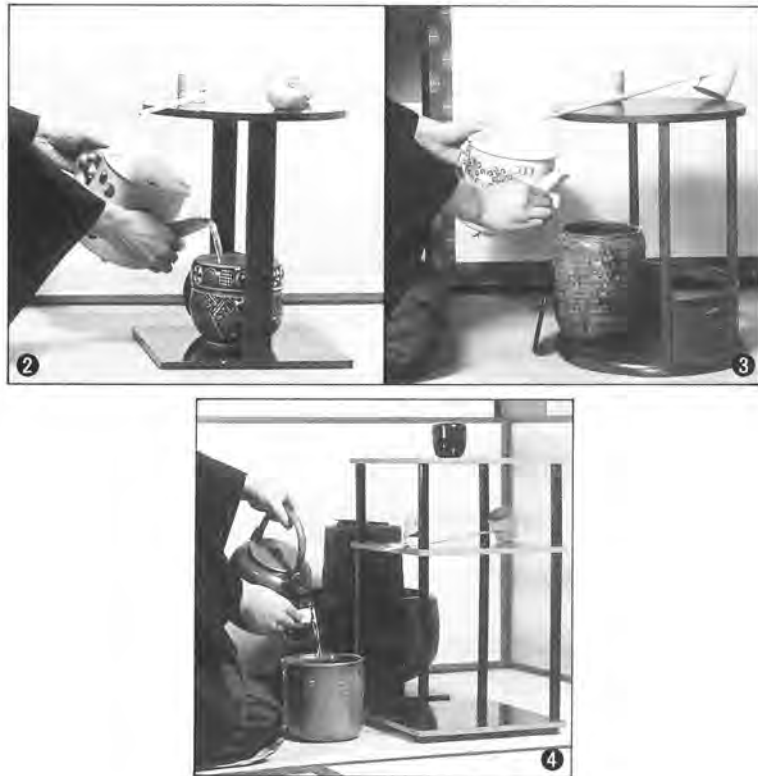
Though *ko-dana* come in a tremendous variety of styles, most of them are chiefly designed to accommodate a *mizusashi* (fresh-water container) and an *usuchaki* (caddy for powdered “thin tea,” such as a *natsume*). When the *ko-dana* is to be used in concert with a *furo*, it is centered between the right-hand edge of the *tatami* on which the host will sit and the imaginary center line (lengthwise) of that *tatami*, the center of the *ko-dana* aligned with the lugs of the kettle resting in the *furo*. When used with a *ro*, the *ko-dana* is centered between the left and right sides of the *tatami* on which the host will sit, its front edge at sixteen lines of *tatami* weave above the border of the *ro* situated in the adjacent *tatami*.

There are several criteria by which *ko-dana* are classified. The most basic is whether they are designed to have the *mizusashi* placed on their *jiita* (bottom shelf) before the guests enter the room and the actual *temae* (tea procedure) begins, and left there at the end, in which case they are called *oki-dana* (literally, “placed [mizusashi]” *tana*), or if the *mizusashi* is to be brought out and then carried away as part of the *temae*, in which case they are called *bakobi-dana* (literally, “carried [mizusashi]” *tana*). Most *tana* of the latter sort are those which have no *jiita*, thus making it possible to use an unglazed *mizusashi* with them; the only other *tana* with which this is possible are those having sanded, unfinished *jiita*.

To carry the *mizusashi* in and out of the room is, inherently, a rather “informal” or *so* gesture. An additional *so* ingredient with *bakobi-dana* is the rule to use a green bamboo *futaoki* (kettle-lid/water-ladle rest). As opposed to this, the general rule for *oki-dana* is to use non-bamboo *futaoki*, with the exception only of dried bamboo *futaoki* which feature a *kao* (cipher). Another rule to remember, regarding the *temae* procedure itself, is that *yugaeshi* (literally, “returning the hot water”; the step, toward the end of the *temae*, where-

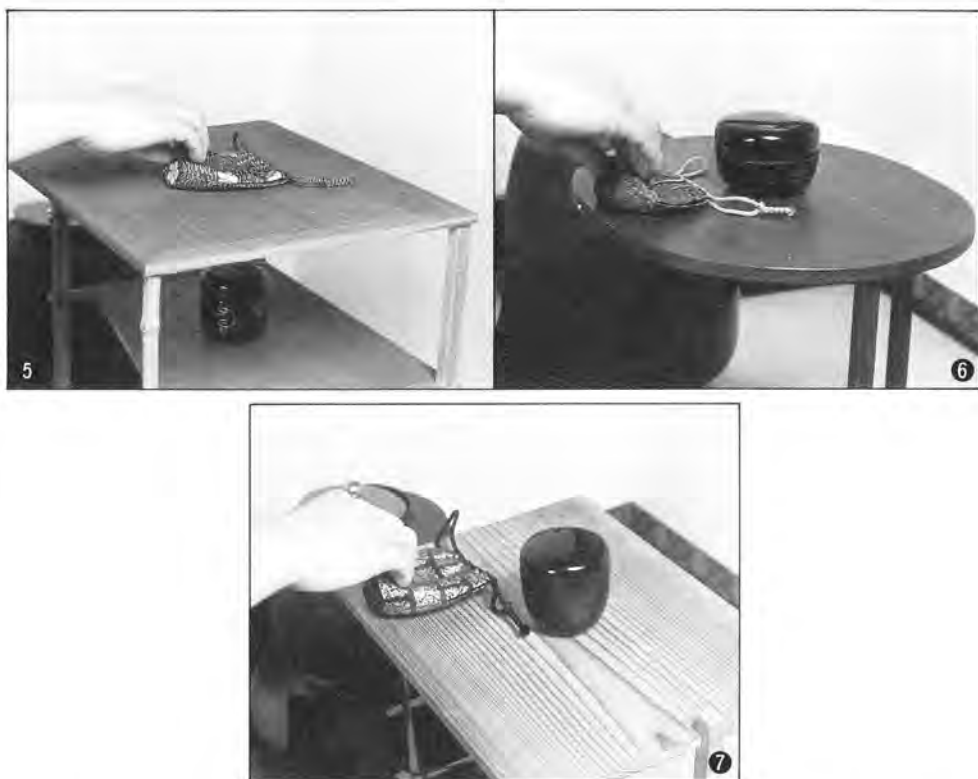
Yugaeshi is conducted with *oki-dana* (*tana* which have the *mizusashi* displayed on them before the guests enter the room), such as this *maru-joku*, but not with *bakobi-dana* (*tana* to which the host brings the *mizusashi* once the *temae* has begun).





by, immediately after ladling cold water from the mizusashi into the kettle, a ladleful of hot water is scooped up and poured back) is not conducted with hakobi-dana.

Other criteria by which ko-dana are classified are the number of posts which they have, the number of upper shelves which they have, the size and the shape of the shelves, and finally, the finish of the wood. There are two-post, three-post, and four-post tana; tana with one upper shelf (such tana are referred to as *ichiju-dana*), two upper shelves (*niju-dana*), or three upper shelves (*sanju-dana*); either basically round or basically square shelves; and various styles of finish, including the totally unfinished. The manner of replenishing the mizusashi at the end of the temae depends much upon the number of posts which the tana has. For two-post tana, a *katakuchi mizutsugi* (pitcher, usually of ceramic, with handle on one side and relatively long spout on the other) is used, and the mizusashi remains in place on the tana [photo 2]. For three-post tana and tana which are partially enclosed in some way at the sides, again, a *katakuchi* is used, but the mizusashi is moved out to the front edge of the tana. This method is called *han-dashi*, or “halfway brought-out” [photo 3]. For four-post tana and the portable cabinets called *tansu*, a *yakan* (metal pitcher with handle across the top and, according to the Urasenke tradition, a spout having a hinged lid) is used, and the mizusashi is brought all the way out of the tana [photo 4].



Questions of what items are to be placed on the tana, and when and where they should be placed on it, will depend upon the particular tana and the circumstances of the particular temae at hand. However, there are a few fundamental principles which apply to most ko-dana in general. One is that, when placing the *shifuku* (cloth pouch for the *chaire*, the caddy containing powdered *koicha*, or “thick tea”) on the uppermost shelf during a koicha temae, if there is nothing else on the shelf (e.g., an *usuchaki*), the shifuku is placed at the center of the shelf [photo 5]. However, when the shifuku must share the shelf space, if the shelf is round, the shifuku is placed at the front center [photo 6], while if the shelf is square or rectangular, it is placed in the front corner away from the guests’ side [photo 7]. Another fundamental principle is that, when displaying the *hishaku* (water ladle) on the tana at the end of the temae, if the shelf is round, the hishaku is placed so that its cup (*go*) faces down [see photo 3], while if the shelf is square, the hishaku is placed so that its cup faces up [see photo 4].

One might notice that there are ko-dana which, instead of being called “*tana*,” are called “*joku*.” The term *joku* (table) originally applied to the table-like stands for incense burners and the like, placed in or before the tokonoma, whereas *tana* (shelf/shelves) applied to the sets of shelves used in the kitchen or preparation room. With the invention and naming of new ko-dana, however, this distinction became obsolete, in favor of euphonistic considerations.



Maru-joku



The usuchaki, hishaku, and futaoki displayed on the upper shelf at the end of a temae using a maru-joku.

Maru-joku The *maru-joku*, or “round” tana, is a good example of an oki-dana having just one upper shelf and two posts, with the upper shelf and jiita both round in shape. It is one of the most conventional of all the ko-dana. The so-called *Rikyu-gonomi maru-joku*, or style favored by Sen Rikyu, is made of unfinished paulownia wood, and has three small legs beneath the jiita, one of which should be directly front center when placing the tana on the dogu tatami. The style seen in the above photo, favored by Rikyu’s grandson, Sotan, and thus called the *Sotan-gonomi maru-joku*, is finished in *Ikkanbari* (papier-mache made of Japanese paper and lacquer) with the grain of the underlying wood showing through, and has no legs. Both the top and bottom shelves are approximately 31.2 cm. in diameter, and the overall height is approximately 38.8 cm.



Koko-dana



Side view of a Koko-dana at the end of a temae.

Koko-dana The *Koko-dana*, a square tana with two upper shelves, is one of the most widely used of the tana designed by Urasenke tea masters, and is representative of square tana in general. It was designed by the eleventh generation Urasenke grand master, Gengensai, who simply removed the top shelf of Rikyu's *sanju-dana* (see p. 62) and used cedar instead of paulownia wood. The tana takes its name from this simple process of redesigning Rikyu's tana, "*ko-ko*" literally meaning "anew liking." Later, Gengensai had a *Koko-dana* made with a black lacquer finish and edges trimmed in red. It is this lacquered, red-trimmed *Koko-dana* which is most widely used. The shelves are approximately 30.4 cm. square, and the overall height is approximately 52.0 cm. As with most tana with two upper shelves, the initial position for the usuchaki is on the middle shelf. With this tana, however, the usuchaki is transferred to the top shelf at the end of the temae, and the hishaku and futaoki are displayed on the middle shelf.



Chisoku-dana

Chisoku-dana Similar to its precursor, the *Enno-joku* (not shown), this tana favored by the fourteenth generation Urasenke grand master, Tantansai, has a round top shelf and a square jiita. In the case of the *Chisoku-dana*, however, the front edge of the round top shelf is cut away. This is what gives the tana its name, *Chisoku*, or “Contentment.” The temae procedures are essentially the same as for the *maru-joku*, except that during the koicha temae, because of the cut-away front edge of the upper shelf, the shifuku is placed slightly to the left instead of at the center on the shelf. The upper shelf is approximately 37.5 cm. in diameter, while the jiita is only 29.0 cm. square. The overall height of this tana is approximately 45.0 cm. Made of paulownia wood, it is finished in green lacquer, with black lacquer trimming the edges.



Kaku-dana

Kaku-dana This tana, the “angular” tana, resembles a *kyu daisu* (see *Chanoyu Quarterly* no. 51, p. 55) whose width has been cut down to half size, and in the old days was thus known as a *han daisu* (“half” daisu). Another name found in old writings is *Satsu-dana*, indicating that a *Satsu-bako* — a special kind of box used to hold tea — was often placed on it. Distinguished by its large, rectangular upper shelf, the spacious area of the upper shelf makes it possible to display the *usuchaki* on it, along with the *kogo* (incense container) and *haboki* (feather duster), for the *sbozumi*, the initial laying of the charcoal; something which normally occurs only with daisu or o-dana. Also, when displaying the *hishaku* on the upper shelf at the end of a *temae*, the *usuchaki* remains in the center of the shelf and the *hishaku* is placed straight down to its side, on the side away from the guests. Because of the relatively large size of this ko-dana, it is for use only with a *ro*. It is made of unfinished paulownia wood, the upper shelf approximately 52.5 x 40.3 cm. in width and depth, and the *jiita* approximately 41.8 x 36.7 cm. The overall height is approximately 45.5 cm.



San'un-dana

San'un-dana This four-post tana favored by the present Urasenke grand master, Hounsai, is unique not only in the shape of its upper shelf, but also in the fact that the front post on the right-hand side is not situated at the very front corner, but quite far back. Thus, when replenishing the mizusashi, the mizusashi is simply moved out to the front edge of the jiita, as with a three-post tana, rather than all the way out of the tana, as would be normal for a four-post tana. The edges of the upper shelf are embellished with cloud patterns in gold lacquer, and flowing water designs are carved into the jiita at the front right and back left corners. This tana, the "Mountain Cloud" tana, is made of Japanese cypress finished in *tame nuri* (red-ocher lacquer undercoat, with transparent lacquer overcoat).

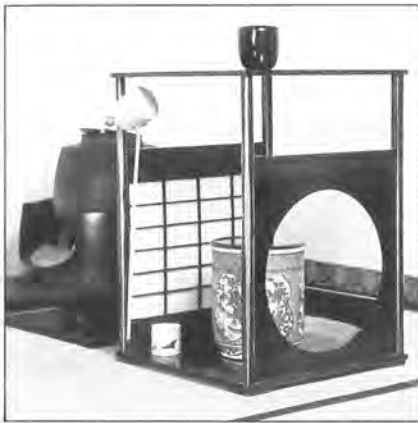


Tsubotsubo-dana



With a Tsubotsubo-dana, the hishaku is propped, face down, on the koshiita at the end of the temae.

Tsubotsubo-dana Another example of a tana having one upper shelf and four posts is the *Tsubotsubo-dana*, which was favored by the thirteenth generation Urasenke grand master, Ennosai. A colorful tana, it is finished in green lacquer with *tsumagure*, or “red nail” lacquer trimming along the sides of the shelves. There are low panels (*koshiita*) at the sides and back, and these feature cutouts of patterns known as *tsubotsubo* — an Urasenke emblem — which are also trimmed in red lacquer. Both shelves are approximately 36.1 x 30.3 cm. in width and depth, and the overall height is approximately 40.0 cm. The panel at the back is approximately 15.9 cm. in height, while those at the sides are only 12.1 cm.



With tana such as the Yoshino-dana, having a peg, the hishaku is hung on the peg at the end of the temae.



Yoshino-dana

Yoshino-dana Like the *Tsubotsubo-dana*, this also is a tana having only one upper shelf and four posts, favored by Ennosai. Ennosai got the idea for this tana from the round window of a tearoom used by the famous courtesan, Yoshino Dayu (1606-1643). The posts are very thin logs of Yoshino cypress, which are only partially planed. On the guests' side, a round window is cut in the panel, while on the other side, a small, removable panel of shoji is inserted in winter, and a panel of reeds in summer. Across the bottom of the back is a strip of wood with a comb-shaped cutout. Except for the unfinished edges of the posts, this tana is finished in *Shunkei nuri* — a technique whereby the wood is first dyed with a yellowish or reddish pigment and then finished in transparent lacquer. The upper shelf is approximately 33.3 cm. square, and the overall height is 47.2 cm. There is a bamboo peg at the top of the front left post, for hanging a haboki, shifuku, or hishaku.



Basic display of mizusashi and usucha-ki on Tantansai's Shusen-dana.



Jo'o Mizusashi-dana

Jo'o Mizusashi-dana This tana, said to have been designed by Sen Rikyu's tea master, Takeno Jo'o, was the first so-called *mizusashi-dana*. Opposed to the large *Jo'o-dana* (see *Chanoyu Quarterly* no. 51, p. 58), which was the earliest departure from the daisu, it is a small tana basically designed to hold a mizusashi. It has a middle shelf which is cut in a stylized "flowing water" shape, and wide panels at the sides, rather than posts. These panels each have two cutouts in them, called *kozama sukashi*, or "fragrance interstice" openwork. The uppermost shelf and jiita are approximately 31.8 x 29.5 cm. in width and depth, and the overall height of this tana is approximately 46.2 cm. There is a version finished in very glossy *tame nuri*, and one in the highly polished black-lacquer finish referred to as *shin nuri*. Similar tana, but with different openwork designs, are attributed to such tea masters as Katagiri Sekishu, Kobori Enshu, the eighth generation Urasenke grand master, Itto, and the fourteenth generation Urasenke grand master, Tantansai. For example, the *Ouchi-dana*, credited to Tantansai, has auspicious paulownia and chrysanthemum patterns, and the *Shusen-dana*, also by Tantansai, has maple leaf patterns.



Araiso-dana

Araiso-dana This is another tana favored by the fourteenth generation Urasenke grand master, Tantansai. It is characterized by the wave-pattern openwork in the low panels at the sides and back, the name *Araiso* referring to a windy and wave-beaten shore. The shelves of this tana are approximately 33.0 cm. square, and the overall height is approximately 52.3 cm. It is made of unfinished paulownia wood.

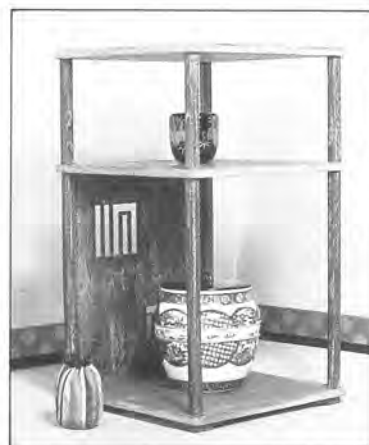


Sugi-dana

Sugi-dana This tana, favored by the eleventh generation Urasenke grand master, Gengensai, is made of unfinished cedar (*sugi*), and has a middle shelf that slides back and forth. Each side panel has a large cutout in the upper part, while the lower part is cut so that the silhouette resembles a thread spool. On the inner left-hand side of the tana, there is a bamboo peg for hanging a haboki, shifuku, or hishaku. During the temae, the middle shelf is slid back when the mizusashi has to be opened, and slid forward again after the mizusashi has been closed. During a koicha procedure, the usuchaki will be on the middle shelf at this time. If the usuchaki is of a rather squat shape, such as a *hira-natsume* or an *oimatsu*, it can remain on the shelf while the shelf is being moved; however, an average style usuchaki, such as a so-called *Rikyu-gata chu-natsume*, must be removed during this process. When replenishing the mizusashi at the end of a temae, since the mizusashi is moved out to the front edge of the jiita, the middle shelf remains stationary. The upper shelf is approximately 39.5 cm. in width and 35.5 cm. in depth, while the middle shelf is only 17.0 cm. in depth. The overall height of this tana is approximately 46.5 cm.



Genji-dana



A Genji-dana with utensil display prior to the beginning of a koicha temae.

Genji-dana This is a four-post tana with two upper shelves, favored by the thirteenth generation Urasenke grand master, Ennosai. On the left side there is a panel extending from the jiita to the middle shelf, having two cutouts in the form of patterns called Genjiko. These patterns, each one named after one of the chapters of the *Tale of Genji*, are used in the art of incense appreciation (*kodo*) to identify various combinations of incense. The patterns come in twenty-five variations, and different *Genji-dana* will have different cutouts. The shelves of this tana – each approximately 30.0 cm. square – are of unfinished paulownia wood, while the posts, panel, and feet are of mulberry wood. The entire height of the *Genji-dana* is approximately 51.5 cm.

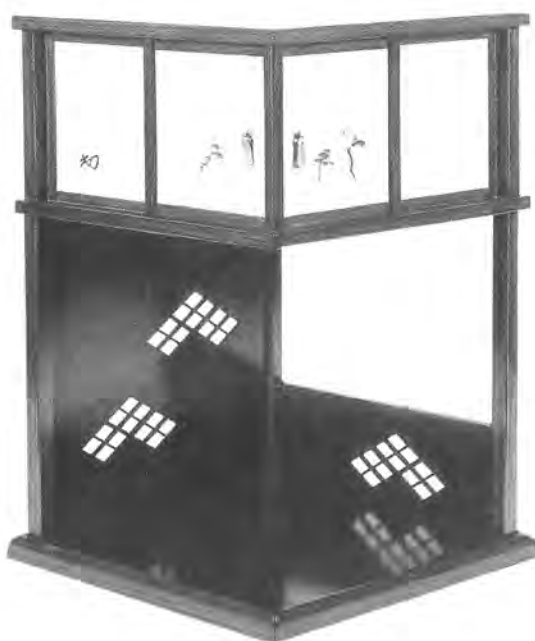


Kuwa Ko-joku



With a kuwa ko-joku, the hishaku is balanced, face down, between the front and back posts at the end of the temae.

Kuwa Ko-joku The idea for this tall and narrow tana, the “small stand made of mulberry wood,” came to the fourth generation Urasenke grand master, Senso, from the traditional stands used to hold arrows. The top and middle boards of these stands had many holes, through which the arrows would be passed. Quite befittingly, Senso had the edges of the jiita of his *kuwa ko-joku* bevelled in the *yabazu* or “arrow notch” shape. Senso gave his *kuwa ko-joku* to his brother, the fourth generation Omotesenke grand master, Koshin, and it became widely used by Omotesenke tea followers. It wasn’t until Gengensai used one that followers of the Urasenke school began to use *kuwa ko-joku*. Because of its association with the chivalrous art of archery, this tana is considered especially appropriate for use when celebrating Boys’ Day (*Tango no sekku*). The two shelves are approximately 27.2 cm. square, while the jiita is 28.0 cm. square. The overall height of this tana is approximately 51.5 cm. Because of its narrow shape, a slender mizusashi is preferable. The mizusashi is placed on the middle shelf, and the space below is for a *kensui* (waste-water receptacle), which must be of a wide and very flat shape.



Tsurezure-dana



With a Tsurezure-dana, after the guests have inspected (*haiken*) the usuchaki and chashaku at the very end of the *temae*, the host temporarily rests the chashaku on the lid of the *mizusashi* and places the usuchaki in the compartment. He then closes the sliding doors of the compartment, and takes the chashaku away with him.

Tsurezure-dana This is a diamond-shaped *tana* favored by Tantansai, its name literally meaning “ennui.” Another name for this *tana* is *Narihira-dana*. There are two versions: one, of unfinished mulberry wood; the other, of paulownia wood finished in *Shunkei nuri*. The compartment at the upper part, where the usuchaki is placed, is enclosed by four small, papered panels, the center two of which slide to the sides and have buckskin pulls. A depiction of seaside pines, by Tantansai, is painted on these panels. There are wooden panels at the two sides in the back, and these are decorated with openwork diamond patterns. The *tana* takes its other name, *Narihira-dana*, from the fact that the diamond pattern is associated with Ariwara-no-Narihira (825-880), the handsome, early Heian period statesman-poet famous for his love poetry and romantic charm. The top of this *tana* is 30.4 cm. on each side, and the overall height is 51.0 cm. This *tana* is for use with *ro* only.



Sanju-dana



The tana display directly preceding a *shozumi* (initial [laying of the] charcoal) temae using a sanju-dana.

Sanju-dana Though there are sanju-dana attributed to various tea masters, differing in the kind of wood of which they are made or the kind of finish, the original sanju-dana favored by Rikyu is of unfinished paulownia wood. The shelves are approximately 30.3 cm. square, and the overall height is approximately 68.5 cm. With a sanju-dana, the usuchaki is displayed on the bottom-most of the three upper shelves, and the top shelf is always left bare. During a koicha temae, the shifuku is placed at the center of the middle upper shelf, and at the end of a temae, this shelf is where the hishaku and futaoki are displayed.



An Empi-dana prepared for a koicha temae.



Empi-dana The thirteenth generation Urasenke grand master, Ennosai, was born in the year of the monkey, and thus favored a number of items on the theme of “monkey,” of which this hakobi-dana is one. The panel on the right side is cut to resemble the silhouette of a toy monkey holding onto the pole to which it is attached. The post representing the pole is of bamboo, while the rest of the tana is of unfinished paulownia wood. The name *Empi* refers to a long reach, or long arms, like a monkey’s. The top shelf is rectangular, measuring approximately 37.0 cm. in width and 32.0 cm. in depth; however, the front edge of the middle shelf is cut at an angle, so that the shelf resembles the shape of the hat traditionally worn by dancing monkeys. The front post on the left-hand side of the tana is situated slightly back, and is therefore not in alignment with the front post on the right-hand side. There is no jiita, and so, with an usucha temae, the mizusashi is brought into the tearoom and placed on the tatami under the middle shelf at the beginning of the temae, and for both usucha and koicha, the mizusashi is removed at the end of the temae. The overall height of this tana is approximately 51.7 cm.



Kan'un-joku

Kan'un-joku Like the *Empi-dana*, this is also a hakobi-dana; that is, the mizusashi is brought into the room and, at the end, taken away as a part of the temae. It is Ennosai's smaller version of Gengensai's *Kan'un-dana* (see *Chanoyu Quarterly* no. 51, p. 62), the top shelf of the *Kan'un-joku* measuring approximately 34.0 cm. square, and the overall height measuring 51.0 cm. Almost an exact replica of the *Kan'un-dana*, other than in size, it differs only in that it has a small strip of wood connecting the two back posts, and there is a peg at the top of the front left-hand post, for hanging a haboki, shifuku, or hishaku.



Gogyo-dana



The arrangement at the dogu tatami, at the beginning of a koicha temae using a Gogyo-dana.

Gogyo-dana This three-post tana, favored by Gengensai, is unique in that it is not for placing the mizusashi on, but rather, for accomodating the furo and kettle. The usuchaki is displayed at the center of the upper shelf, but the mizusashi, preferably of a slender shape, is brought into the room as a part of the temae. Thus, although this tana has a jiita, it is in fact a hakobi-dana. The rule is to use a clay furo (*do-buro*) with this tana. The name *Gogyo* means "The Five Elements," and comes from the fact that all of the five basic elements — wood, fire, earth, metal, and water — are contained in the arrangement: the wood of the tana itself, the charcoal fire in the furo, the earth of the clay furo, the metal of the kettle, and the water in the kettle. The jiita, which measures 42.4 cm. square, is the same size as an *o-ita* ("large board" on which furo are rested), and the upper shelf, measuring 42.4 cm. in width and 36.4 cm. in depth, is the same size as a *ban-ita* ("half-size board" on which furo are rested). The *Gogyo-dana* is for use when doing temae in the *furo naka-oki* format; i.e., when the furo is to be centered between the right and left sides of the dogu tatami — the format which is conventionally used during the few weeks preceding the opening of the ro in November. Another unique feature in the use of this tana is that, during the temae, the futaoki is placed in the front, left-hand corner of the jiita, and the hishaku, when rested on the futaoki, is placed straight across the jiita, parallel to the jiita's front edge. The shelves are made of burnt cypress, and the posts are bamboo; that at the back having only one joint, that on the right having two, and that on the left having three. The overall height of this tana is approximately 50.5 cm.



Tabidansu



A Tabidansu prepared for a koicha temae. The front panel is removed and leaned against the side of the cabinet before the temae begins. For an usucha temae, however, the cabinet will still be closed at the onset of the temae.

Tabidansu Rikyu is said to have devised this “traveling cabinet” for making tea at the battle camp of Odawara. It is made of unfinished paulownia wood, with a removable front panel which has a latch fixed to the top. When closed, this latch fits into a lock at the front edge of the cabinet’s top. There are two shelves inside the cabinet, the upper one having a notch at the front left for hanging a hishaku. Two wooden strips along the outer sides serve as handles. The middle shelf is removable, and is used as a platform on which to place the tea bowl and other utensils when doing *shibadate* (tea made “on the grass”; i.e., an outdoor tea). The *Tabidansu* measures approximately 33.8 cm. in width, 26.7 cm. in depth, and 44.7 cm. in height.



Yachiyo-dana

Yachiyo-dana Like the *Tabidansu*, this *ko-dana* is actually an enclosed cabinet. It is lacquered in red *tame nuri*, and the front panel is papered with gold-tinged paper. The knob on the front panel is of silver, with a base in the *shippo* (interlocking circles) design. The sides of the *Yachiyo-dana* also have *shippo* cutouts in their upper parts. There is a shelf inside the cabinet, and two small boards which are inserted on the inner sides of the *shippo* cutouts. These boards can be removed, for use as platforms when doing *shibadate*. Though the *Yachiyo-dana* is numbered among the favored (*konomi*) utensils of the fourteenth generation Urasenke grand master, Tantansai, it was actually designed by his wife, Kayoko. The original *Yachiyo-dana* has a square poem card (*shikishi*) with the hymn to the Emperor, "*Kimi ga Yo*," written in her hand, on the inside of the door. The *tana* takes its name from this poem; "*yachiyo*," meaning "for myriads of ages," being a reference, here, to the Emperor's reign, and generally to the celebration of any happy occasion.

Shitsuke-dana

Shitsuke-dana are tana which are permanently installed in the tearoom, usually being small shelves affixed to one of the corners around the temaeza, though *doko* – the “hidden” compartments sometimes built into the wall beside the temaeza – also fit into this category of tana. Typical shitsuke-dana are small one- or two-shelved square or rectangular structures supported by a thin pole of bamboo which extends from the ceiling to the tana. Shitsuke-dana are most commonly found in daime tearooms where the temaeza is partially enclosed by a sleeve wall (*sodekabe*). Basically, they serve the same function as do the upper shelf/shelves of portable ko-dana. As with hakobi-dana, a green bamboo futaoki is used.



A daime temaeza, with niju shitsuke-dana prepared for a koicha temae.

Niju Shitsuke-dana This shitsuke-dana favored by Rikyu has two shelves of the same dimensions, which are supported from above and connected at the front left side by a bamboo pole, and connected at the right side by a strip of wood. The bottom shelf is positioned so that it is below the level of the sleeve wall of the tearoom, within view of the guests. Only the bottom shelf is used for displaying utensils.



Hamaguri-dana



Kugibako-dana

Hamaguri-dana This simple *shitsuke-dana*, the “Clam” *tana*, is found in the Rikyu-do — the founder’s hall, in which the image of Sen Rikyu is housed — of the Konnichian complex. Its single, unfinished paulownia wood shelf is cut in the shape of a clam shell and rests on a bamboo pole which runs along the wall at the front of the *temaeza*. A thin bamboo pole is attached to the front center of the shelf, supporting it from the ceiling.

Kugibako-dana The “Carpenter’s Box” *tana* is a unique *shitsuke-dana* found in the Mushikiken tearoom of the Konnichian complex. It is situated in the left corner of the *temaeza*, 94.2 cm. above the *tatami*. The fourth generation Urasenke grand master, Senso, got the idea for the *Kugibako-dana* from the tool box he observed the roof-repairers using. It has three shelves, and panels to the left and right, all made of cypress, with a *kozama* or “fragrance interstice” cut-out on the guests’ side. ♪

Book Reviews

The Bakufu in Japanese History. Edited by Jeffrey P. Mass and William B. Hauser. Stanford: Stanford University Press, 1985. xvi + 264 pp., including notes and index. US\$34.00.

This collection of essays by eight authors, with a foreword by Marius Jansen, was presented to John Whitney Hall on the eve of his seventieth birthday. The authors, students of Professor Hall or students of his students, address aspects of the long history of shogunates (bakufu) in Japan. The bakufu first appeared as a kind of military headquarters in Heian times, but the book deals with the three major bakufu regimes: the Kamakura, the Muromachi, and the Tokugawa (Edo). In doing so, this study mirrors different kinds of power relations among warriors, between warriors and the Kyoto-based aristocracy, and between warriors and other landholders.

In his introduction, Jeffrey Mass writes that the book grew out of attempts "to identify the links connecting the various sub-periods of Japan's medieval and early modern ages" (p. 1). The object was to study "the age of military houses" (*buke jidai*) as a whole. To this end, the study is free from confusing chronological breakdowns. Rather, the contributors take up various topics, all of them rooted in the evolution of the bakufu format. First, Jeffrey Mass discusses problems of epistemology regarding the Kamakura bakufu. Next, Andrew Goble writes about Kamakura officialdom. Suzanne Gay treats Muromachi bakufu rule in Kyoto. Lorraine Harrington offers a piece on the regional outposts of the Muromachi administration, and Peter Arnesen writes about provincial vassals of the Muromachi shoguns. Next come three essays on the background and situation of the Tokugawa shogunate. Bernard Susser discusses the relation between Toyotomi Hideyoshi and the daimyo. Even though Hideyoshi was not a part of the Tokugawa bakufu, from 1582 to 1598 he occupied center stage in politics and made of the Kyoto government a joint civil-military apparatus. William Hauser describes the place of Osaka Castle (and Osaka as a city) in the Tokugawa political system. Harold Bolitho rounds out the collection with an essay on a late Tokugawa figure, Abe Masahiro, who controlled the bakufu from 1845 to 1855, but could not solve Japan's mounting problems.

In an afterword, Hauser restates the book's purpose and summarizes the conclusions of the essays. Every bakufu carefully guarded the balance between central and local power. As time passed there occurred a gradual weakening of institutions which could challenge the bakufu. The Kyoto court, the Buddhist establishment, and popular followers of Buddhist sects all ceased to threaten the bakufu and daimyo. Yet by the nineteenth century the Tokugawa, makers of the most effective and long-lived bakufu of all, were confronted with the attenuation of their government. What had happened? The answer offered by

Bolitho and Hauser centers on excessive bureaucratization and loss of flexibility. Abe Masahiro respected feudal prerogatives too much; his government became "immobile" (p. 187). Western intrusion after 1850 showed the Tokugawa's "inability to adjust . . . or to respond" (p. 195).

This view of the reasons for the last bakufu's demise — institutional rigidity in the face of crisis — will not sit well with many readers. The role of ideas (as opposed to institutions) receives no attention here, but the book's overall approach does yield fruitful results. The contributors use institutional history to convey a picture of tenacity and effectiveness as the bakufu format changed. True to their mentor, they have fashioned this collection of essays with an eye on Professor Hall's own studies of bakufu and daimyo, which they have admirably supplemented.

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The Ceramic Art of Ogata Kenzan. By Kawahara Masahiko. Translated and adapted by Richard L. Wilson. Tokyo, New York, and San Francisco: Kodansha International Ltd. and Shibundo, 1985. 151 pp., including illustrations, glossary, and index. US\$24.95, ¥4,900.

The Ceramic Art of Ogata Kenzan is the thirteenth volume in the *Japanese Arts Library*, and the most recent work in the series devoted to an aspect of Japanese ceramics. The translator, Richard Wilson, an authority on Kenzan in his own right, has done a masterful job in adapting Kawahara Masahiko's original publication, *Kenzan*, which appeared in 1979 as volume 154 of Shibundo's *Nihon no Bijutsu* series. The book is well illustrated with color and monochrome plates, and has both an annotated bibliography and — like other volumes in the *Japan Arts Library* — a very useful glossary.

Ogata Kenzan (1663-1743), born Ogata Shinsei, was the third son of a wealthy Kyoto merchant and the younger brother of the celebrated artist Ogata Korin (1656-1716). He is famous as the creator of a highly original group of ceramics produced between 1699 and the time of his death in Edo (present-day Tokyo) some forty years later. Although he was not always involved in the actual making and decorating of the ware which bears his name, he established a distinctive style of work which succeeded in synthesizing painting and ceramics with a remarkable variety of effect.

The first chapter in this volume is an outline of the history of Kyoto ceramics prior to Kenzan. It is rather short, and needs to be read in conjunction with the first part of the translator's introduction, "Before and After Kenzan." A more thorough discussion of early Kyoto ceramics by Kawahara can be found in translation in *Chanoyu Quarterly* no. 32.

The second chapter gives biographic details of Kenzan's life. It traces Kenzan's ancestors back to the sixteenth century, and shows how the Ogata family came to belong to the wealthy merchant elite that dominated cultural life in Kyoto during the early Edo period.

As a young man, Kenzan studied Raku ceramics with Kuchusai Koho (1601-1682), who was Hon'ami Koetsu's (1558-1637) grandson, and also with Raku Ichinyu (1640-1696). From 1689 until 1699 he spent a reclusive period in Omuro in northwestern Kyoto. His home, the Shuseido, was situated very near Nonomura Ninsei's (fl. mid to late 1600s) kiln in front of Ninnaji temple, and there is little doubt that the move to Omuro was related to his desire to further his knowledge of Ninsei's ceramic methods.

Kenzan's ambition to become a ceramic artist in his own right was realized in 1699 when he built a workshop at Narutaki, a few miles northwest of Omuro, on a tract of land given to him by his aristocratic friend and patron, Nijo Tsunahira (1670-1732). In the same year he also received some notes from Ninsei's son, Seimon, containing Ninsei's pottery secrets. During his stay at Narutaki, which lasted until 1712, Kenzan left the physical aspects of pottery making to Magobei, a potter previously employed at a Kyoto kiln called Oshikoji. Free to experiment as he liked, he worked with his brother Korin to bring the Kenzan style to maturity.

From Narutaki, Kenzan moved to Nijo Chojamachi in the center of Kyoto, where he remained until 1731. He appears to have primarily been involved in commercial production, but some of his finest collaborative work with Korin is now known to have been done there before the latter's death in 1716. In 1731 Kenzan moved again, this time to Edo, where he spent his remaining years. In 1737 he wrote two pottery manuals, the *Toko Hitsuyo* [Essentials For the Potter] and the *Toji Seibo* [Ceramic Methods], relating the techniques used at the Kenzan kiln. It is with the contents of these books that the third chapter is primarily concerned.

Among various methods, the application of white slip over the foundation clay is singled out as the one most favored by Kenzan. Not only did he use white slip to provide a background suitable for painting, he also dipped, brushed, and splashed it on as part of the decorative scheme. Painted decoration was carried out by one or more of three basic methods. In the case of underglaze painting, designs were painted onto the body of a pot before it was glazed and fired. The pigments used were iron oxide or a mixture of iron oxide and cobalt-bearing material, the former turning brown with firing, and the latter, blue-black. In the case of underglaze enamel painting – a technique devised by Kenzan himself – enamel colors were applied under a transparent glaze and fused onto the body in a single, low-temperature firing. This was significantly different from the third method, overglaze enamel painting, whereby enamel colors were painted onto a previously glazed and fired body.

The third chapter ends by discussing Kenzan's attempts to make porcelain, his copies of imported Dutch ceramics, his use of stencils, and the

sources of inspiration for his designs. The fourth and final chapter is concerned with dated Kenzan wares and the Kenzan signature. An attempt is made to assess the evolution of Kenzan's style by gathering a corpus of dated works and adding to them others which can be assembled into the chronology on the basis of criteria such as signature style, seals, and documentary evidence. The suggestion is made that it is now possible to trace Kenzan's development during the Narutaki period and his first years at Nijo Chojamachi. There is also material dating from his time in Edo. Between them, however, there is a span of some twenty years about which very little is known.

Towards the end of his introduction, the translator states:

Tea ceremony devotees struggle to combine his gaily painted pots with otherwise subdued equipment; art dealers and their clients anguish over the prospect of a fake; scholars frown at the mention of his name. These attitudes notwithstanding, Kenzan's work enjoys an admiration and love accorded few other Japanese artists.

Kawahara Masahiko's book succeeds in introducing the richness of Kenzan's genius, and in providing a valuable and technical background. As regards the evolution of Kenzan's work over the full span of his career, however, we are still left waiting for a clearer picture to emerge.

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A Feast For The Eyes: The Japanese Art of Food Arrangement. By Yoshio Tsuchiya, with food arrangement by Masaru Yamamoto. Translated by Juliet Winters Carpenter. Tokyo, New York, and San Francisco: Kodansha International Ltd., 1985. 165 pp., including index. US\$35.00, ¥6,900.

It's not very often that a book about food is published that is very different from all the others. *A Feast For The Eyes*, by Yoshio Tsuchiya and Masaru Yamamoto, is just such a book. It is not a how-to-cook book but a wonderfully illustrated look at what to do with the food once you have cooked it, emphasizing the traditional Japanese kaiseki style of presentation.

Yoshio Tsuchiya, curator of the Suntory Museum of Art, has combined his knowledge of food and food vessels with the expertise of Masaru Yamamoto, who masterfully arranged the food for this volume. Mr. Yamamoto is the owner of the Ginkakuji Sangetsu restaurant in Kyoto, which caters kaiseki meals to tea people in the Kyoto area. It was always exciting to eat Mr. Yama-

moto's food during my years in Kyoto, the food always being fresh, tasty, and beautifully arranged.

This oversized book opens with a double-page color photograph of empty food vessels from early- to present-day ware. The next double page has the same vessels, brought to life with the addition of spring and autumn foods. The color photographs continue in the first section of the book, "Seasonal Food Arrangements," beginning with an arrangement for New Year's and continuing with a look at each of the four seasons.

The next section, "The Art of Food Arrangement," has text as well as food arrangement by Mr. Yamamoto. It goes into detailed discussion, aided by easy-to-understand sketches by Shuki Matsuzaki, of all the how-to's of Japanese food arrangement. One of the most difficult tasks for the novice serving Japanese food is the actual placement of the finished food in the serving vessel. Whether the vessel is a bowl or a flat dish, we have a tendency in the West to place food in or on it so that the food is very flat. One of the traditional styles of Japanese food placement is the *hiramori* flat style arrangement. Commonly used when food is placed on flat dishes, and especially when serving sashimi, this Japanese flat style differs from that in the West because it does have height and depth; the food is not just sitting on the bottom of the dish. Height and depth are very important in Japanese food arrangement. Together, they bring life to the serving vessel and to the food placed in it. It can be as exciting to look at beautifully arranged Japanese food as it is to look at a beautiful scene in nature, filled with color, depth, and feeling. The arrangement section ends with a look at the *kaiseki* meal, an important part of any formal tea gathering, whose origin is in the Zen temple.

The next section, "Function and Beauty," presents a historical look at the function of lacquerware and ceramicware in Japan. There are many black-and-white and color photographs of renowned wares in this section.

Finally, the "Foods and Utensils in Japanese History" section will give the Japanese food enthusiast a look at food and service vessels from the earliest times to the present day. There is a look at Zen vegetarian cuisine, and later, a look at Momoyama period *chanoyu* cuisine and ceramicware. Sen Rikyu's *wabi* philosophy and his use of the simple style of *kaiseki* food presentation had a great influence on the course that food took at the time, and his ideas continue to be put into practice today.

A detailed description of each of the photographs follows the main text of the book. These are given in both English and Japanese, so they should be quite helpful and interesting for the Japanese reader as well. There is also an index that makes it easy to look up particular items without having to search through the pages.

All in all this book is quite exciting. In addition to being a lovely volume to add to one's library, it will serve as a good reference book for the serious Japanese cook. The *chanoyu* enthusiast should be especially delighted to have this work at hand. If s/he uses this book along with Kaichi Tsuji's *Kaiseki*:

Zen Tastes in Japanese Cooking (reviewed in *Chanoyu Quarterly* no. 37), the chanoyu enthusiast should have no qualms about inviting guests to a formal chaji tea gathering to experience the ultimate in Japanese culture.

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Karatsu Ware: A Tradition of Diversity. By Johanna Becker, O.S.B. Tokyo, New York, and San Francisco: Kodansha International, 1986. 220 pp., including glossary, bibliography, and index. US\$49.95, ¥10,000.

The efflorescence of ceramic production in Kyushu and western Honshu following the arrival of hundreds of Korean potters in those regions after Hideyoshi's Korean campaigns in the 1590s is an aspect of Japanese ceramic history that seems to be far better understood than it actually is. Everyone knows of these events, just as they know the names of the "classic" Japanese ceramic wares engendered by them — Agano, Takatori, Karatsu, Satsuma, Hagi — but closer examination reveals many unexplained "facts" that do not yet add up to a convincing whole.¹

Sister Johanna Becker's *Karatsu Ware: A Tradition of Diversity* is the first English-language monograph to focus on one of the Kyushu stonewares,² and it is a welcome addition to the literature. The volume is divided into four chapters, each reflecting a separate way of approaching the same material: History; Examples, Influence, Problems; Kilns and Techniques; and The Karatsu Style. The illustrations placed all together at the center of the book — twenty-eight pages of color and sixty-four pages of black-and-white, a total of two hundred thirty-four plates, primarily of objects — form a significant section on their own. An appended section entitled Karatsu Kilns and Kiln Groups includes a detailed map and a list of kiln sites giving Japanese characters. The extensive glossary also gives characters, as does the bibliography.

The lavish feast of illustrations (centering on the collection of the Idemitsu Art Museum in Tokyo, the largest collection of Karatsu in the world, but also representing other Japanese as well as Western collections) eloquently supports the most memorable sections of the text: the discussions of individual objects, and the materials and technical processes that lie behind them. Becker

1. A preliminary assessment of the activities of Korean potters in Japan has been attempted in my article "Korean Influences in Japanese Ceramics: The Impact of the Teabowl Wars of 1592-1598," in *Technology and Style* (Ceramics and Civilization Volume II), edited by W.D. Kingery (Columbus, Ohio: The American Ceramic Society, 1986) pp. 331-362.
2. Kyushu porcelain — the product of the Arita region — has been treated far more extensively in English, especially by Hiroko Nishida and Oliver Impey. The other English-language books on Kyushu and western Honshu stoneware are brief texts translated from Japanese in the series *Famous Ceramics of Japan* by Kodansha International, including Agano and Takatori, Hagi, and Karatsu.

is trained not only as an art historian but also as a potter. An integral part of the research was her work in the Ochawangama studio of the Nakazato family, the foremost producers of Karatsu ware today. (Nakazato Tarouemon XII, 1895-1985, father of the present head of the workshop, held the title of "Living National Treasure.") Her participation in throwing, glazing, and firing Karatsu ware deeply informs her discussion of techniques and her understanding of antique pieces. With a potter's eye and inquiring mind, Becker scrutinizes all the minute aspects of the pot that she lovingly holds in her hands, asking questions about why the pot looks the way it does, as well as why it moves her. In that sense, she is speaking for the generations of tea practitioners who cultivated the connoisseurship of Karatsu wares and culled out their favorite pieces. Becker makes the point that "millions" of utilitarian pots were probably produced at the Karatsu kilns, but that perhaps only fifteen hundred survive, by virtue of having been selected as tea utensils. Her words allow insight into the processes that "saved" these pieces.

The history of ceramics can be approached in many ways. Becker takes a stylistic approach well established within art-historical methodology. The central aim of her book is to define the "Karatsu style."

Karatsu cannot be defined as the product of certain kilns or potters, but rather as a *style* of such popularity that it has been and continues to be widely emulated.

Becker's effort to define the "Karatsu style" begins with a technical definition based on her study of 450 pieces generally identified as Karatsu. She sets aside the non-logical multiplicity of categories that have accreted around Karatsu wares in the course of almost four centuries of tea connoisseurship. Instead, she subdivides the wares, on the basis of the manner of glazing, into just three broad categories: Plain, Underglaze Decorated (painted and slip decoration), and Korean Karatsu (dark and light glazes on the same piece). She points out that just three basic feldspathic glazes (transparent, iron-tinted brown, and opaque white rice-straw ash glaze) are used, and she lists nine other characteristics that are shared by Karatsu pieces. While she repeatedly emphasizes the technical simplicity of the "Karatsu style," she also considers that certain technical innovations represented by this "underglaze decorated, high-fired, trimmed stoneware" place Karatsu at the beginning of the continuum of "modern" Japanese ceramics.

Sometimes Becker refers to the body of pieces evincing the "Karatsu style" by a term used by tea practitioners — "Old Karatsu" (*kō* Karatsu), defined in the glossary as Karatsu ware produced prior to the mid-Edo period. She suggests that Old Karatsu production probably began between 1550-1560. The duration of the "Karatsu style," therefore, was about seventy-five to one hundred years.

As this dating makes clear, Becker concludes (from datable archaeological evidence, including both kiln sites and use sites) that the type of ware she calls

Old Karatsu was being produced in northern Kyushu *prior* to the arrival of the Korean potters who came in the 1590s. She suggests that perhaps the only innovation introduced by these potters was the opaque white rice-straw ash glaze. All the other elements that distinguish Old Karatsu ware were already in place. Nonetheless, as she enumerates these elements, one after another is shown to have originated in Korea. Becker stops there, however; she does not pursue the question of who the potters might have been who were making Old Karatsu in the 1550s, although the evidence seems to point to a migration of Korean potters to northern Kyushu prior to 1590.

Becker is at pains to disassociate Old Karatsu as a style from Korean ceramics, although she readily admits the technical indebtedness. "The origin of Karatsu [can be dated] from Karatsu's observed relationship to the people and history of Japan." In other words, Korean techniques were transformed on Japanese soil; the "Karatsu style" originated in Japan. In particular, while she continues to use the term Korean Karatsu for the substyle that combines a black glaze and a white glaze on the same piece, she emphatically denies that the style actually has anything to do with a Korean prototype. This argument would have been strengthened by giving textual evidence for the earliest use of the term, since the need to account for the perception of this particular style as "Korean" differs greatly depending on whether the term was applied contemporaneously or was the invention of nineteenth-century tea chroniclers.

Having defined the "Karatsu style," Becker brackets it in terms of both technique and time between a "pre-Karatsu style" and some later styles, both produced at the same kilns that made Old Karatsu but neither fitting her definition. Pre-Karatsu ware used a simple non-feldspathic glaze associated with medieval wares produced in various parts of Japan, and the vessels consisted of jars and vats, not the tablewares that characterize Old Karatsu. (Becker's study does not extend to a consideration of the medieval ceramic production – or lack of it – in northern Kyushu, so the existence of pre-Karatsu ware remains unexplained.) On the latter end, Becker excludes from consideration not only the porcelain that began to be produced at many kilns also producing Old Karatsu (the reason for this is obvious), but also closely-related variants of stoneware with feldspathic glazes. Both the ware known as Takeo Karatsu, distinguished by use of copper-green glaze on slip-covered pieces, and Presentation Karatsu, made with refined clay and glossy, transparent glaze at official kilns closely supervised by daimyo controlling the Karatsu region, fall outside the scope of her study. These are pitfalls of any analysis based on style. Quite a different book would have been written had the choice been made to deal with *all* the stonewares produced in the Karatsu region, because that book would have had to come to terms more explicitly with the reasons behind the rise and fall of Old Karatsu as just one among several types of products of the region. For instance, why is it that (to my knowledge) only Old Karatsu ware is excavated from residential sites in Kyoto and elsewhere within Japan, whereas only Takeo Karatsu ware is found distributed throughout Southeast Asia?

Another unresolved issue, but one that a stylistic analysis should take up, is the question of change within the limits of the Old Karatsu style. Becker does not date any of the illustrated pieces (except for the several that have inscribed dates). She gives no reason for her decision not to assign dates, although there may be a perfectly valid one. Yet striking differences in shape and treatment distinguish some illustrated pieces from others. What accounts for these differences? Certain shapes are familiar from the repertory of other Japanese ceramic centers, particularly Mino. The connection between Old Karatsu ware and the products of the Mino kilns, especially the styles known as "Shino" and "Oribe," is not explored in depth, although it would seem to be basic to a broad understanding of the Karatsu style within the dynamics of Japanese taste during the Momoyama and early Edo periods. As is the case with pre-Karatsu versus Old Karatsu, Shino ware is distinguished from earlier Mino products by the use of feldspathic glaze and of underglaze iron decoration. Why, indeed, does Shino share these innovative elements with Old Karatsu — elements that Becker cites as being among those "consonant with the emergence of modern Japanese ceramics"?

The story is familiar of how the Karatsu-style climbing kiln was introduced to the Mino region, thus making possible the production of higher-fired and brightly colored Oribe ware. What, though, is the connection between copper-green glaze on Oribe ware and on Takeo Karatsu? Becker acknowledges the striking similarities between Karatsu and Mino wares, continuing even into the eighteenth century. What were the various factors — including political alliances, a shared prestige in the commercial market for tea ceramics and tablewares, the same merchants ordering from both places — that account for these similarities? One wishes that Becker had speculated further on what lay behind them, even if the full answer cannot yet be documented.

Excavations conducted at a feverish pace during the past decade at both kiln sites and residential sites have challenged established views of Japanese ceramic history on every front. Sister Johanna Becker's definition of the Karatsu style is an important first step in attaining a new level of understanding of ceramic production in the second half of the sixteenth and first half of the seventeenth centuries, an era that witnessed a major transformation in Japanese ceramic production and in the place of ceramics within Japanese culture. The challenge remains to formulate equally precise definitions of other prominent ware styles, and then to integrate these into a broad understanding of the ways in which they interacted with one another and with the political, cultural, and economic currents of the time.

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Glossary

[] denotes Japanese reading.

<i>Araiso-dana</i>	荒磯棚	<i>nai kuchikiri shiki</i>	内口切式
<i>Cha Jing</i> [<i>Cha Kyō</i>]	茶経	Nakanishi Susumu	中西進
<i>chashi</i>	茶師	Nambō Sōkei	南坊宗啓
<i>Cbisoku-dana</i>	知足棚	<i>Narihira-dana</i>	業平棚
<i>Daisu</i>	台子	<i>nijū shitsuke-dana</i>	二重仕付棚
Eisai	栄西	<i>Oboegaki</i>	覚書
<i>Empi-dana</i>	猿臂棚	<i>o-chatsubo dōchū</i>	御茶壺道中
<i>Ennō-joku</i>	圓能卓	<i>Ōtomo-no-Tabito</i>	大伴旅人
<i>Genji-dana</i>	源氏棚	<i>Ōtomo-no-Yakamochi</i>	大伴家持
<i>Gogyō-dana</i>	五行棚	<i>Ōuchi-dana</i>	大内棚
<i>gomotsu</i>	御物	<i>Roji Seicha Kiyaku</i>	露地清茶規約
<i>Hamaguri-dana</i>	蛤棚	<i>ryūei sadō</i>	柳堂茶道
Hisamatsu Shin'ichi	久松真一	<i>sanjū-dana</i>	三重棚
<i>Ikkanbari</i>	一閑張	<i>San'un-dana</i>	山雲棚
<i>ikkoku tsume</i>	一國詰め	<i>Satsū-dana</i>	茶通棚
<i>Isei Teikin Ōrai</i>	異制庭訓往来	Sen Rikyū	千利休
Jichin	慈鎮	Sen Sōshitsu	千宗室
Jō'ō	紹鷗	<i>shin nuri</i>	真塗
<i>Jō'ō mizusashi-dana</i>	紹鷗水指棚	<i>Shoin</i>	書院
<i>Kai</i>	会	Shukō	珠光
<i>kaku-dana</i>	角棚	<i>Shunkei nuri</i>	春慶塗
Kambayashi Kamonnojō	上林掃部丞	<i>Shūsen-dana</i>	秋泉棚
Kambayashi Shunshō	上林春松	<i>sugi-dana</i>	杉棚
<i>Kan'un-joku</i>	寒雲卓	<i>Sumibiki</i>	墨引
<i>Kissa Nampō Roku</i>	喫茶南方録	<i>Tabidansu</i>	旅筆筭
<i>Kissa Ōrai</i>	喫茶往来	Tachibana Jitsuzan	立花実山
<i>Kissayōjō Ki</i>	喫茶養生記	<i>Taihei Ki</i>	太平記
<i>Kōkō-dana</i>	更好棚	Takahashi-no-Mushimaro	高橋虫麻呂
<i>Kugibako-dana</i>	釘箱棚	<i>tame nuri</i>	溜塗
<i>kuwa ko-joku</i>	桑小卓	<i>Tana</i>	棚
Luyu [Rikuu]	陸羽	<i>tencha</i>	碾茶
<i>Man'yō Shū</i>	万葉集	<i>Tsubotsubo-dana</i>	つぼつぼ棚
<i>maru-joku</i>	丸卓	<i>Tsurezure-dana</i>	徒然棚
<i>Metsugo</i>	滅後	Wakahara Eiichi	若原英一
<i>Muchū Mondō</i>	夢中問答	<i>Yachiyo-dana</i>	八千代棚
Musō Kokushi	夢窓国師	<i>Yamanoue Sōji Ki</i>	山上宗二記
Myōe	明恵	<i>Yoshino-dana</i>	吉野棚
		<i>yūgen</i>	幽玄

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-

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