

CHANOYU Quarterly
TEA AND THE ARTS OF JAPAN

No. 56



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 tradition 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.

A Cold Episode

Sen Soshitsu XV

For some reason, the winters have recently been unusually mild and there have been few heavy snowfalls in the Kyoto-Osaka region for many years. Many of the stories that deal with the past and which have been passed down to us, however, have to do with episodes which occurred during times of heavy snowfall. It makes one wonder at how snowy this region apparently used to be.

There is, for example, the following story about the founder of the Way of Tea, Sen Rikyu (1522-1591), and his son, Doan. One snowy day, Doan invited his father, who was also his instructor in the Way of Tea, to partake of some food and tea with him at his home. Extremely happy to receive such an invitation from his own son, Rikyu was determined to go, even though the weather was bitter and the roads were covered with snow. At last arriving at Doan's house, Rikyu noticed something dark moving about in the snow-covered vegetable patch in the back. It was someone wearing a sedge hat and digging through the snow to get some vegetables. Wondering why anyone would be out digging vegetables on such a dreadfully cold day, his eyes rested a while on the figure, and he recognized that it was his host that day, his son Doan. He thought, "Ah, just for me he is out digging through the cold snow to get vegetables. He will probably make some pleasant dish of them to serve to me before the tea. What an incomparable treat this shall be. Yes, he indeed lives up to being my son!" Full of satisfaction at this realization, Rikyu entered the tearoom with his heart warm in happy anticipation at what was to come.

During the course of the meal, however, the prepared vegetable dish that Rikyu was looking forward to never appeared, and, in fact, the soup instead contained sea bass, which was quite a delicacy at the time. Inquiring about this, Rikyu was told that the sea bass was a gift which Doan had been sent from a friend. Doan went on to explain, in a proud tone, that he thought it made an unsurpassable treat.

Upon hearing this, Rikyu's mood changed completely, and switching from soft-hearted father to his position as tea instructor to his son, he reprimanded Doan severely and expressed his disappointment at what Doan had done. He had been so pleased to think, when he saw Doan out in the snow, that Doan was indeed a man of tea who understood the poetry of nature; however, Doan had done such an unnatural thing as to serve some rare fish he had received as a present. Rikyu is said to have told Doan in no uncertain terms that he — his son, Doan — was totally amiss in his understanding of wabi, did not know the meaning of the Way of Tea, and required a great deal more training. Through this scolding, Doan learned a painful but clear lesson on how foolish he had been to think of hospitality as the serving of some rare delicacy, be it a gift he had received or not; how far removed from real human sympa-

thy and the principles of the Way of Tea his thinking had been. It is said that Doan's tea thoroughly changed for the better after this.

In the Way of Tea, warm-hearted hospitality is the most important thing, far surpassing any rare delicacies. Such warm-hearted hospitality lies in such acts as the hand-picking of fresh vegetables from one's snow-covered garden for guests one has invited on a snowy winter day, and offering a meal to those guests consisting of fresh, home-prepared dishes. They need not be delicacies, and they need not be rare. It is the human quality behind their serving that is to be appreciated.

The world today is full of instant things; there is a dryness in human relationships which sweeps the earth like a frigid, arid wind. Many incidents occur which make one disbelieve one's eyes and wonder how they can be tolerated by today's society. For me, chanoyu, in which the essence of Japanese culture is still carefully preserved and fostered, is an oasis in such a world. I want to share this oasis with all people throughout the world. 

The Mountain Dwelling Within the City

Moriya Takeshi

Most of what we think of as traditional Japanese culture today developed in the latter half of the middle ages – the era usually referred to as the Muromachi period – particularly in the urban society which was just coming to its maturity in those days. In other words, the various forms of Japanese culture were the product of medieval urban society. “Townsperson” (*machisbu*) is the historical term given to the city people who gave rise to these modes of culture, or ways of life.

The ideal of wabi-cha or “wabi-style chanoyu,” which is the basic tenor of the Way of Tea today, was no exception to this form of development, having its roots, as it did, in the urban society of the Muromachi period. From the standpoint that wabi-cha was, thus, one expression of the culture of the townspeople, in this article I would like to examine the question of what forces shaped the mentality of Japanese urban culture by describing the climate within the realm of chanoyu in those days.

Opportunities for Cultural Discussion

On the twelfth day of the eleventh month, Eisho 9 (1512), in a room at Bandoya's – a wealthy merchant living in Nara city – a group of people was gathered about the noh master Komparu Zempo (1454-1532), and the atmosphere was alive, as usual, with cultural discussions relating to noh, *utai* (the chanting of a noh text), and *ongyoku* (music). I write “as usual” because in those days when Zempo would visit Bandoya, who seems to have been one of his patrons, he would often spend some time – probably in between the lessons he gave to townspeople – talking about various subjects. The fact that amateur noh students would gather at a merchant's house to receive lessons from a professional, and spend time participating in cultural discussions with their teacher, indicates the state of the world of the performing arts at the beginning of the latter half of the Muromachi period.

Although this kind of discussion session indeed involved sundry talk, it was, in its own way, a rich cultural activity which had begun to spread among the cultured townsfolk. It was a phenomenon unique to the city life of this period. Sometimes, records of the discussions were compiled in a form called *kikigaki* (verbatim notes).

Zempo's talks at Bandoya's were recorded by a man called Touemon-no-jo, and have been handed down in the form of a work titled *Zempo Zodan*

Translated from NHK Books no. 459, *Nihon Chusei e no Shinza: Furyu, Basara, Kabuki* (Tokyo: Japan Broadcast Publishing Co., Ltd., June 1984), chapter 11, part 2, by permission.

[Zempo's Miscellany]. According to this record, Zempo seems to have had an ample stock of topics, and his talks often wandered from the main subject, noh, covering the whole range of the arts and culture of the day. This demonstrates the fact that the cultural life of the townspeople covered a wide range of interests, crossing such various genres as the performing arts and literature.

Judging from the popularity of *tesarugaku* (comic plays performed by amateurs) and *utai-ko* (social gatherings for amateurs to perform *utai*), groups of amateurs who applied themselves to the study of noh and *utai* as well as *ha-yashi* (musical accompaniment) were beginning to form, especially in cities such as Kyoto, Nara, and Sakai. Furthermore, through such amateurs' everyday lessons and discussions, the secret noh teachings which had until then been transmitted only within noh families or to a very select group of professional performers started to be disseminated more widely, and were gradually becoming common knowledge.

The fact that, in Zempo's talks and written instructions, he tended to quote quite a few episodes relating to arts other than noh, including even the art of war, horseback riding, various musical instruments, flower arrangement, and aristocratic kickball, has usually been attributed to the cultural background of Zempo himself — the fact that he was deeply imbued in the way of *fuga* (*fuga no michi*; devotion to the poetic and the artistic), or that he was adept at Japanese poetry and verse linking. However, in the cultural environment of the day, various artistic pastimes had developed in the lives of the townspeople, which transgressed the conventionally separate genres of literature and the performing arts. Considering this, it is no surprise that Zempo, who frequently associated with townspeople engaged in the study of these arts, would integrate the theories of neighboring fields into his own vision of the arts. This must have been a common phenomenon in those days, and similar reflections of the times can be found without much difficulty. Offering a wide range of topics, furthermore, must have stimulated the conversations between professionals and amateurs.

Thus, on the twelfth day of the eleventh month of Eisho 9, Zempo's talk ranged from the *rikka* ("standing flowers") flower arrangements of Ikenobo to the chanoyu of Murata Shuko (1422-1502). It was during his talk this day that he introduced the words of Shuko, "Even the moon is displeasing without clouds," and expressed his strong sympathy with this sentiment, saying, "This is meaningful." In fact, it was through Zempo's talk this day that this famous aphorism of Shuko's was luckily recorded.

Murata Shuko

Murata Shuko, the man who originally voiced the above words, enjoyed a background of having come from a wealthy merchant family in Nara when he began his activities as a tea man. These activities included his service at the Hi-

gashiyama Villa of Ashikaga Yoshimasa (1436-1490), the eighth shogun of the Ashikaga Shogunate, where he learned the solemn style of tea ceremony practiced there. Later, he himself rejected this type of ceremony, advocating the appreciation of wabi. Thus, he has been honored as the founder of the Way of Tea by posterity.

The aphorism, "Even the moon is displeasing . . .," was Shuko's way of expressing his idea of the state of wabi; that is, the idea that beauty is not to be found in the perfect, but rather, in the imperfect. In due time, such townspeople tea men as Takeno Jo'o (1502-1555) and Sen Rikyu (1522-1591) developed the chanoyu based on this aesthetic into the form of the "thatched-hut" (*soan*) style of tea, which has been handed down as the Way of Tea to this day.

In contrast to the tea which flourished in the Higashiyama period at the Shogun's villa, in which Chinese utensils were used, Shuko's wabi-cha favored small thatched huts and Japanese utensils. While the former was a manifestation of the taste of the Shogun's salon, the latter was conceived in the middle of Nara city and developed in the bustling Shimogyo or southern downtown section of Kyoto. In other words, wabi-cha was the tea of the townspeople.

The historical process here is especially interesting in that, it was not in an indeed lonely mountain retreat that the idea of wabi, which comes from the word *wabishii*, meaning "wretched" or "lonely," acquired a positive connotation as the ideal of chanoyu. Rather, it was in the city; a place quite the contrary of lonely. Again, from another perspective, it may be said that it was in the taste of wabi that the direction toward which the urban culture was aiming was given concrete form.

Shimogyo Chanoyu and the Hermitage Within the City

Shuko was from Nara and spent his last years in Kyoto. Some say that his residence in Kyoto was at Rokujo-Horikawa, near Samegai, in the Shimogyo area. This is not completely groundless, for his style of tea had a great influence on the townspeople of Kyoto, especially the people of Shimogyo, and at the beginning of the sixteenth century, after his death, there arose a group who called themselves practitioners of "Shimogyo Chanoyu."

In the *Yamanoue Soji Ki* [Record of Yamanoue Soji (1544-1590)], we find that Jushiya Sogo (dates uncertain), who was one of Shuko's disciples and later became Takeno Jo'o's chanoyu instructor, is described thus: "Shimogyo Sogo is said to have a love of tea." Sogo's portrait, in the collection of the Kawase family in Nara, is the oldest existing portrait of a tea man, and has an inscription on it saying, "His name was well known to his contemporaries as a tea man." Fujita Sori (dates uncertain), under whom Jo'o also studied, lived at Gojo-Matsubara in Shimogyo, and was a well-known tea devotee in and around Shimogyo. And it was Shuko's "heir," that is his successor in tea, Soju (dates

uncertain), who was regarded as the central figure of "Shimogyo Chanoyu," and who was called "the Secular Priest of Shimogyo" (*Shimogyo-jige-no-nyu-do*).

The aristocrat Washino'o Takayasu (1485-1533) records in his diary, the *Nisuiiki*, that he met Soju when he went to a tea reception held upon the island in the pond of the garden of Awataguchi-Shoren'in temple in the eighth month of Daiei 6 (1526), commenting about Soju that he was "skilled at *suki* (the refinements associated with chanoyu)." Soju's house was on the north side of Shijo Street, and was called "Goshoan" (Hermitage of the High-noon Pine Tree). One day in the fifth month of Kyoroku 5 (1532), Takayasu dropped in at Soju's "*chaya*" (tea house) on his way home from visiting the Inaba-Yakushi Shrine. It seems that for aristocrats in those days, visiting this shrine also included sightseeing around the Shimogyo area. Takayasu writes his impression of that day in his diary: "It had the appearance of a mountain cottage, which was most impressive. It should truly be called a hermitage within the city. He is the leader of contemporary chanoyu."

What did Takayasu mean when he wrote "the appearance of a mountain cottage" and "a hermitage within the city"? Soju's tea house, though located in the middle of the hustle and bustle of Shimogyo, must have shown a marked contrast to this bustling downtown area.

It seems that Soju's "Goshoan" was well known to people "in the know," and not a few people visited it. On the fifteenth day of the eighth month of Daiei 6 (1526), the *renga* (linked verse) master Socho (1448-1532) visited this place. In his diary, the *Socho Nikki*, he first points out that "these days, the so-called [people of] Shimogyo Chanoyu call it poetic (*suki*) to enjoy chanoyu in rooms of four-and-a-half or six mats [in floorspace]." Then he describes the grounds: "Entering the gate of Soju's, there were big pine trees and cedar trees. Inside the fence, it was clean and limpid." Socho was particularly impressed with the five or six colored ivy leaves that he found fallen on the ground, and wrote the following short poem:

This morning
I picked up the storm of last night;
The first red leaf.

In those days, when the standard size of a room was eighteen mats, four-and-a-half- or six-mat rooms must have been considered extremely small.

What we should not overlook in this short description by Socho is that the members of "Shimogyo Chanoyu," led by Soju, preferred such small rooms and had them situated among pine and cedar trees, giving them an atmosphere of being deep in the mountains. This was what Takayasu called "the appearance of a mountain cottage" and "a hermitage within the city." We can see that, while their tea rooms were in the city, those tea rooms affected the atmosphere of the thatched huts of mountain villages.



Machida version *Rakuchu Rakugai* [Central Kyoto, Suburban Kyoto] Picture Screens, detail. Artist anonymous. Momoyama period. The portion here is a scene in the northern Kyoto business district. In a corner of the back garden is a *soan*-style hut appearing to have tatami flooring. Important Cultural Asset. Property of the National Museum of Japanese History, Chiba.

The ideal of *wabi-cha* of later ages, which sought to realize the ‘true taste of tea’ in a small, *so*-style (“grassy”; casual) room, and in the pure atmosphere of the *roji* (garden leading to the tea hut), originated here in these tea rooms having “the appearance of a mountain cottage” — the Shimogyo Chanoyu’s “hermitage within the city.”

A precedent for building such small huts off in some corner of the bustling capital, and trying to reproduce the solitude of a mountain retreat, can be found in Sanjonishi Sanetaka’s (1455-1537) study called the “Sumiya.” In the sixth month of Bunki 2 (1502), Sanetaka purchased a six-tatami-mat hut which happened to be up for sale, moved it to his estate on Mushanokoji Street, reduced it to four-and-a-half mats, arranged rocks and planted trees in the garden, surrounded it with a wooden fence, and used it as his study. Its appellation, “Sumiya” (corner hut), is said to have been derived from the fact that it was located in a corner of the estate.

The aforementioned Socho who visited Soju’s, himself, had a house called “Saiokuken” (Brushwood Hut) in Utsunoyama in faraway Suruga (present-

day Shizuoka Prefecture), and he seems to have possessed feelings in common with those who enjoyed the atmosphere of such intra-city "mountain cottages." He composed a poem around this time, on the "Yamazatoan" (Mountain-Village Hermitage) which was situated under an old pine tree in a far corner of the garden of a court musician named Toyohara Sumiaki, as follows:

A good place to hide yourself
When depressed even in the mountains,
The hut under the pine tree
In the middle of the capital.

(*Sekirekishu*)

It goes without saying that this hut was built in a style similar to Sanetaka's "Sumiya," in order to reproduce the atmosphere of a secluded hut, which seems to have been the trend among cultured people living in the city.

Of course, the aspiration for a mountain retreat itself had existed in any age in history. So-called hermits often abandoned the secular world, trying to live apart from it in mountain retreats. The basic difference between these hermits and the aspirants in the city was that the latter never wanted to be isolated from the world, giving up city life. What was characteristic of the aspiration for a mountain retreat among the city dwellers in this period was that they tried to create a space with a mountain atmosphere in the middle of the city, while simultaneously fully enjoying the benefits of urban life. This probably corresponds to the fact that, by around this time, the cities themselves had become so developed that they were not merely viewed as places fraught with troublesome worldly affairs, but had also started to acquire some attractive aspects. The significance of Shimogyo Chanoyu, especially the trend represented by Soju's tea hut, lies in the fact that it was coupled with the ideal of wabi-cha advocated by Shuko, and, moreover, that it was brought to fruit in the merchant houses of Shimogyo. In other words, it might be said that the popularization of wabi-cha had given rise to a concrete form for its realization.

Takeno Jo'o

The debut of Takeno Jo'o, who is credited with having furthered the inclination toward wabi-cha that had been displayed by Shuko, took place in the above-mentioned Shimogyo Chanoyu circle. It was in Daiei 5 (1525), about the same time that Soju's tea house was being talked about, that the renga poet Shingoro — that is, Jo'o in his youth — went from Sakai to Kyoto to study classic literature under Sanjonishi Sanetaka. After a while, he received the tonsure, assumed the religious name Jo'o, and settled at Shijo-Muromachi-agaru in the Shimogyo section of the city. This was not far from Soju's tea house, also located just north of Shijo Street. It is said that he called his abode

“Daikokuan” (Hermitage of the God of Wealth), as there was a shrine, the Ebisu-do, dedicated to another god of wealth (Ebisu), next door. This naming was quite indicative of the times, when belief in the gods of wealth and luck had become popular among the townspeople.

Today this neighborhood sponsors the Kikusui float at the annual Gion Festival, but according to the *Detailed Record of the Gion Association*, in older times it sponsored a float whose theme was Ebisu, as inspired by the neighborhood’s Ebisu shrine.

Although it may be just a coincidence, on the site of Jo’o’s “Daikokuan” now stands the residence of the grand master of the Kongo school of noh, which is noted for the preservation there of an ancient style noh stage. For those who know that both noh and tea were at the core of the townspeople’s culture of the middle ages, this seems to be a meaningful coincidence.

At any rate, according to the commentary of Yamanoue Soji, who was a slightly later figure also from Sakai, Jo’o, somehow awakened by Sanetaka’s lecture on the introduction to the *Eiga Taigai* [Guide to the Composition of Poetry], brought this awakening to bear on his thinking regarding chanoyu. This was the turning point for the renga poet, Shingoro, to become the tea man, Jo’o.

As I mentioned earlier, Sanetaka was also one of those who favored small rooms, and so Jo’o’s study under Fujiwara Sori and Jushiya Sogo, and his absorption in Shimogyo Chanoyu, shared a lot in common with his studies under Sanetaka. It could well be that the lecture on poetry given to Jo’o by Sanetaka took place in the latter’s study, the “Sumiya.”

In Temmon 5 (1536), the riot of the Hokke-sect temples broke out in Kyoto. As a result, all of the Hokke temples in the city, which had served as spiritual inspiration for the townspeople, were burnt down by the soldiers of Enryakuji temple [of the Tendai sect]. It was an armed conflict between the newly rising power of the townspeople and the older establishment. After the war, the Hokke temples were not allowed to be rebuilt in the capital, and were moved to Sakai. Going back in history, when the whole city of Kyoto was burnt to the ground during the civil wars of the Onin-Bummei eras (1467-1477), quite a few people had left the city and moved to Sakai. In this sense, too, Kyoto and Sakai were closely related.

It seems that Takeno Jo’o also went back to his hometown, Sakai, around the time of the Hokke riot. His parents’ home was a merchantile establishment dealing in leather. His family must have been quite wealthy, considering that leather products were in great demand as war equipment, and that his family could have afforded to let him go to Kyoto to study.

Sakai had developed remarkably as a port city, and the merchants and tradesmen had risen to hold the reins of the city’s government. It showed a certain similarity to the Shimogyo area in Kyoto. Christian missionaries called it “a Venice in Japan,” and wrote in their letters to their home countries, “It is a free city, possessing great privileges and freedoms. Its politics are like that

in a republic" (*Yasokai Shi Nihon Nempo*). Even though these might be merely figurative expressions, the streets of this city must have been filled with an atmosphere energetic enough to be described in such ways by strangers.

Sakai, as well as or perhaps even more than Nara and Kyoto, was also a city where chanoyu flourished, and even before Jo'o, there were a number of Shuko's disciples who had gained a reputation there as tea men. And now that Jo'o was back in Sakai, townspeople tea men such as the wealthy merchants Tennojiya Tsuda Sotatsu (1504-1566), his son, Sogyu (d. 1591), and Sotatsu's son-in-law, Sogyu (1520-1593), became reared in Jo'o's style of tea. It was in such an atmosphere that Sen Yoshiro, the heir of the Sen family of warehousemen who were the leaders of the Sakai merchants, came to Jo'o, who was living a life devoted to chanoyu. This Yoshiro was the man later called Soeki; that is, Rikyu.

In this way, the tradition of wabi-cha started by Murata Shuko passed through Jo'o's Shimogyo Chanoyu, became rooted in Sakai, and was brought to completion by Rikyu. The fact that this process of development happened to take place in Nara, Kyoto, and Sakai – the representative cities of the time – clearly shows who were the patrons of wabi-cha.

The Mountain Dwelling Within the City and the Sakai Mode of Architecture

It is an interesting fact that, with the spread of wabi-cha in Sakai, the thatched hut of a mountain village that was regarded to be ideal by the Shimogyo Chanoyu circle was similarly sought after in the merchants' houses in Sakai, giving rise to the prototype of today's tea house. A missionary and interpreter, Joan Rodriguez (1561-1634), describes this in detail in his book, *The History of the Church in Japan (Historia de Igreja do Japao)*, under the section titled "About the New Popular Style of Tea called 'Suki' and Its Origin and Ideals in General." His observations present a good example of how a foreigner's eyes can sometimes grasp, with unexpected sharpness, phenomena which the people concerned – in this case, the Japanese – are not aware of. Rodriguez first points out, "In small cottages in this town (Sakai), people invite each other for tea and compensate for the lack of refreshing, quiet places in the town." We can easily guess that "small cottages" must mean small rooms of four-and-a-half or six mats. Secondly, he reports, "To find it (the quiet retreat) in the middle of the city and to enjoy it is called 'Xichu no Sankio' (mountain dwelling within the city) in their language." He goes on to say that, in other words, "the meaning is to find an isolated tranquility within a city space."

The small hut and the atmosphere of the mountain village surrounding it must have been just as in the "tea house" of Soju's in Shimogyo. Moreover, Rodriguez says, "In some schools they value this style more than a real hermitage." In other words, it seems that a new way of thinking, in which a moun-

tain cottage found within a city space was valued more highly than an actual mountain hermitage, was beginning to establish itself among the townspeople of Sakai.

There is mention about the expression "mountain dwelling within the city" in the Japanese-Portuguese Dictionary, under the entry for "shichu," which says: "To live as a hermit within a town, or amid merchants or common people." This interpretation well describes the ideal of the *soan* or "thatched-hut" style of tea. Moreover, I think Rodriguez's explanation that it was an attempt to find solitude in the midst of a city provides a true account of it. Obviously, it constituted a sensibility in line with but going one step further than that of Shimogyo Chanoyu.

We are left with the question as to where these small huts were located on the grounds of the merchants' houses of the day. Rodriguez's report does not shed much light on this; however, in other sources we can find some clues pertaining to Osaka.

The influence of Jo'o's tea style had also spread to Osaka, which is near Sakai, and chanoyu had gained considerable ground among the townspeople in Teranouchi-machi, where Ishiyama Honganji temple was located. Honganji Jitsuju, who was acquainted with Jo'o, writes in his diary, the *Ishiyama Honganji Nikki*, on the eleventh day of the first month of Eiroku 3 (1560), when he was invited to Daimonjiya Shirozaemon's: "Tea was served in the tea room." This shows that among the townspeople there was a fashion to build rooms especially designed for conducting chanoyu. We can not tell the location of the tea room from this line, however in the entry for the twelfth day of the fourth month of the same year, when he was invited for breakfast at the house of a man called Miyadayu, he writes: "Went to a tea room at the back, and was served tea." Also, on the twenty-fourth day of the seventh month of the same year, when he had breakfast with Kagoshimaya Soshin, he notes: "After the meal, went to the back room. There, we had chanoyu."

The point of importance here are the words, "tea room at the back" and "back room." In a merchant's house, "front" usually means the shop. The tea rooms, however, were at the back; that is, at the opposite end of the house. Already in those days, as today, the parcels of land allotted to merchants had a narrow frontage onto the streets but were extensive in length. Thus they have been known colloquially as "eels' beds." The back rooms mentioned by Honganji Jitsuju must have been separate structures from the main building, built at the very back of the grounds.

Now, let us go back to Sakai. As Rodriguez observed, the townspeople of Sakai were on their way to consummating the thatched-hut style of tea room as their "mountain dwelling within the city." However, the fact was that the main buildings where they usually lived were splendid mansions built upon vast fortunes. They were even known by a proper noun, "Sakai-fushin" (the Sakai mode of architecture). Today, there is a saying that "Kyotoites go bankrupt on their clothing; Osakans, on their food." However, in earlier days the say-

ing included Sakai: “. . . Sakai people go bankrupt on their houses.” This indicates the extravagance of the houses of the merchants of Sakai.

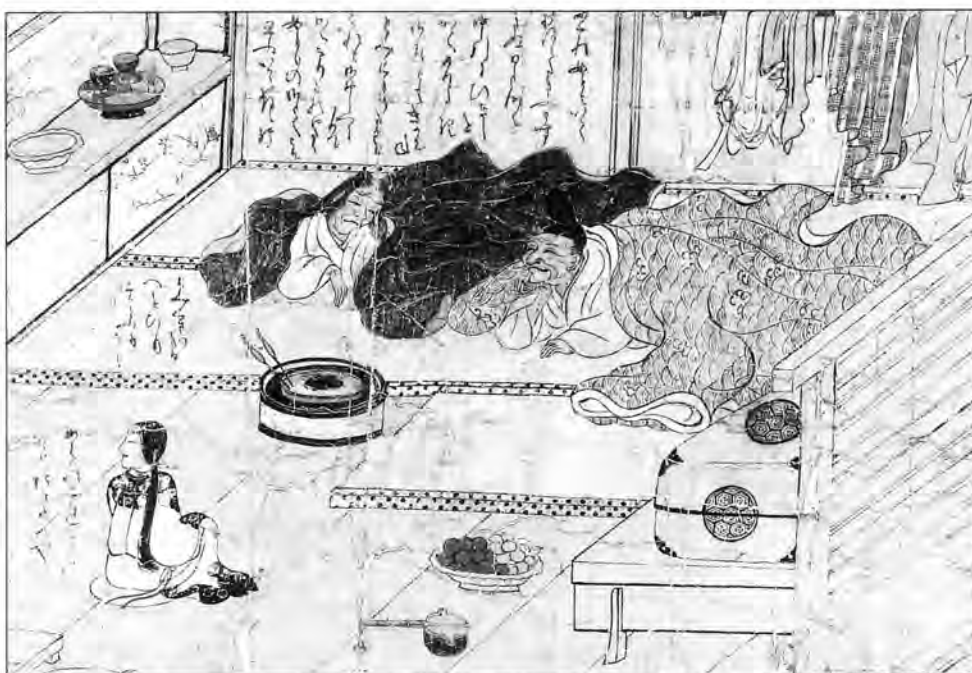
In the Genroku era (1688-1704) of the Edo period, by which time the Sakai mode of architecture had come to be described as “of the old style in every aspect” or “an olden-day mansion,” and was considered out of date, Ihara Saikaku (1642-1693), in his *Ukiyo Eiga Ichidai Otoko* [The Man Who Attained Worldly Glory in His Own Generation], describes the streets of Sakai, saying, “The houses on the main street go deep to the back but stand side by side.” Then he also mentions “the Sakai mode of architecture,” saying, “In contrast to the appearance from the outside, the inside is very large; apparently an olden-day mansion, with the joints of the beams so elaborate that they seem to have been worked on for an outrageously long time; there are open verandas of bamboo sticks, and transom windows of collected Chinese lumber, and an ample use of gold and silver in detailed areas. This should be called ‘a heaven before one’s eyes’; the glory of the rich merchants.”

In short, that which was called “the Sakai mode of architecture” was a rather gaudy building using imported lumber, gold, and silver, reflecting the tastes of the newly rich. This being the case, the small rooms for tea, grounded upon the concept of a “mountain dwelling within the city,” were in sharp contrast to this. It is only when we compare these two that we can understand the deeper nuances of the meaning of the tea room in the *soan* or “thatched-hut” style.

Let us recall Shuko’s aphorism. When he said, “Even the moon is displeasing without clouds,” he was praising the clouds, but that was only as long as the moon was there. Even though he advocated wabi, if there were nothing but clouds, it would have been pointless. It was the same for the mountain dwelling within the city. It would have been meaningless if it were an actual mountain hermitage. It had to be a hideaway existing side by side with the splendor of city life. The ideal of wabi was, as is shown in the contradictory coexistence of the gaudy magnificence of the Sakai mode of architecture and the refinements of the thatched hut, an aesthetic which could only have developed given the vast fortunes of the merchants and manufacturers of the cities.

The Culture of the Wealthy

Keeping this in mind, we can find another important paragraph in the same article by Joan Rodriguez mentioned earlier. He says, “The wealthy of this town (Sakai) have devoted themselves deeply to chanoyu. Also, since they are carrying on extensive business all over Japan as well as with foreign countries, a great number of tea utensils, including items from the Higashiyama Villa, became possessions of this town.” This points out another aspect of “the mountain dwelling within the city.” In other words, the main driving forces of this “school” were the “men of virtue” [i.e., wealthy elite], called *utoku-sha* in



Fukutomi Zoshi, detail. Artist anonymous. Muromachi period (15th c.). The room of this wealthy couple reminds us of that of the "man of great virtue" in the comic noh play, *Konusubito*. Important Cultural Asset. Property of the Shumpoin subtemple of Myoshinji temple, Kyoto.

the language of the day. Moreover, their devotion to chanoyu was, at the same time, closely related to their material attachment to tea utensils.

The devotees of Shimogyo Chanoyu were collectors of an immense number of utensils. This can be inferred from the fact that the contents of the *Yamanoue Soji Ki*, which records their activities, frankly constitutes a sort of list of the owners of tea utensils. Yamanoue Soji, who lived in the Azuchi-Momoyama period, recalls in his work: "In those days, those who didn't practice chanoyu were not considered human beings. Let alone feudal lords, but people of lower classes, especially the merchants of Nara, Kyoto, and Sakai, were all devoted to chanoyu. Particularly the skilled tea men and the owners of famous utensils gave orders like powerful lords, even if they were merely merchants of Kyoto or Sakai. Even merchants often owned famous utensils." Here, "those days" indicates the period about which I have been talking.

We can see an example of a "man of virtue" in the comic noh play titled *Konusubito* [The Kidnapper]. A burglar comes onto the stage, introducing himself as an "honorable gambler." He has his mark on the collection of a "man of great virtue" (*dai utoku-jin*), who is known to everybody in the Shimogyo area. Sneaking into the room, he finds nothing but splendid utensils, confirming the man's reputation as "an enthusiastic collector of tea utensils."

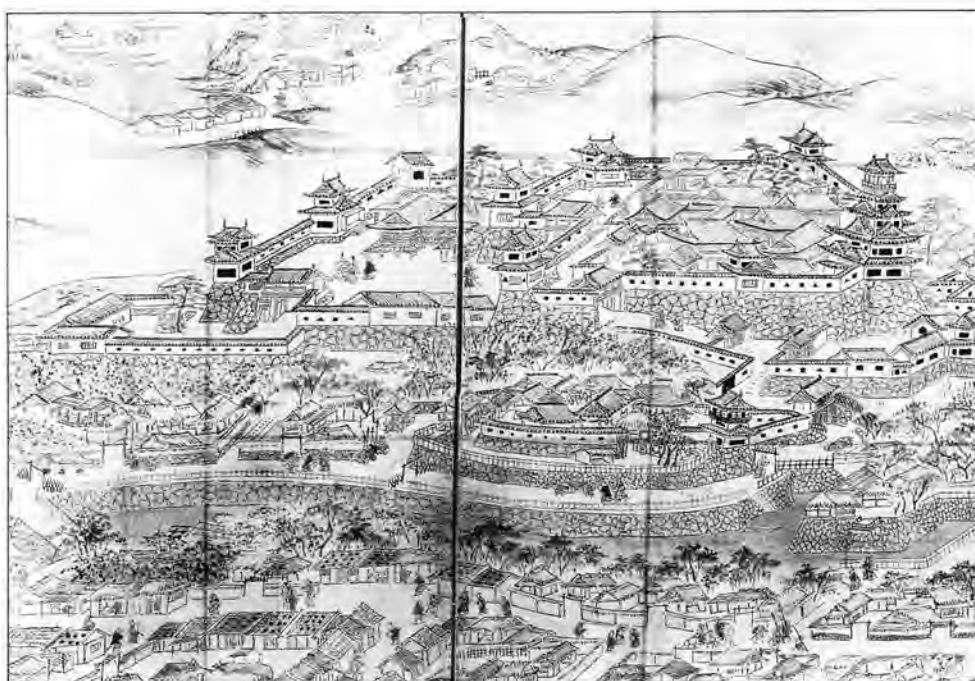
All of the utensils – the brazier, kettle, teabowl, tea caddy, fresh-water container, waste-water bowl, tongs, feather duster – are of the finest quality. The gambler, too, is no mean connoisseur, commenting, “that kettle must have been made in Ashiya, and this teabowl seems to be an authentic Korean bowl.” On top of this, there are also collections of arms and harnesses in the house.

In the *Fukutomi Zoshi* [Fukutomi Picturescroll, (15th c.)] there is a scene showing a husband and wife, “people of virtue,” lying in a room spread with tatami mats, which must have still been rare at that time. On a shelf in the room, there are tea utensils, such as Temmoku bowls, displayed. This reminds us of the room at the house of the “man of great virtue” where the gambler of the comic *noh* played in.

Collecting tea utensils seems to have been a condition for the so-called wealthy. Further, it must have been their interest in utensils that was the direct passage through which the *chanoyu* that had until then evolved within the Shogun’s villa spread among the townspeople. As Rodriguez pointed out, with the vast resources at the disposal of the wealthy townspeople, the treasures of the Higashiyama Villa had inevitably flowed into the hands of private citizens. For example, in Meio 7 (1498), Dozo Shino had purchased the set of three scrolls of *Hyakkan Hotei*, a famous treasure handed down for generations in the Shogun’s family (*Sanetaka-ko Ki*, entry for the 26th day of the 4th month, Meio 7). This man called Shino was the Shino Doji mentioned in the *Yamanoue Soji Ki* as follows: “Those who are called *chanoyu-sha* (tea professionals) are Matsumoto and Shino.” It also says, “He is money lender for the Shogun, and is from an ‘incense burner’ (*koro*) family.” He may have been related to the incense (*kodo*) master, Shino Soshin (d. 1522). In this example, we can clearly see the process of a money lender, the wealthiest of the wealthy, becoming a tea connoisseur by means of his fortune.

The fact that Yoshida Yoji, of the establishment called the Suminokuraya, often held tea gatherings suggests the same thing, considering that his trade was also money lending. Even from as far back as the Oei era (1394-1428), we can trace the phenomenon of “shops” (*miseya*) in downtown Kyoto dealing in tea utensils.

Of course, the freshness of the *wabi-cha* established among the townspeople was to find a new value in Japanese utensils suitable for the thatched hut, in contrast to the imported Chinese utensils which used to glorify the style of *chanoyu* practiced at the Shogun’s residence. Shuko already said, “Even Ise ware or Bizen ware are preferable if they are tasteful” (*Kokoro no Fumi*). Then much later, in Eiroku 7 (1564), Shinshosai Shunkei, a tea man of Sakai, wrote in his book titled *Bunrui Sojimboku*: “*Chanoyu* today doesn’t need Chinese utensils anymore.” However, we also have to take into consideration the fact that this trend toward Japanese utensils was given impetus by a very practical reason: Since the great imported Chinese utensils were limited in number, the collectors naturally turned their attention toward yet-unexplored domestic products. The fact is that tea men of irrefutable standing



Hizen Nagoya Castle folding screen, detail. Attributed to Kano Mitsunobu. Edo period. This castle was erected around 1592, as an advance base for Toyotomi Hideyoshi's Korean campaign. The Yamazatomaru teahouse complex is seen toward the left, below the turret. Property of the Saga Prefectural Museum.

were still collecting a goodly amount of Chinese utensils.

The “mountain dwelling within the city” was, after all is said and done, an artificial mountain dwelling which could be created only by the wealthy, supported by their economic power in the city. That is why these aspirants could put themselves at ease in an artificial state of shortage, and find peace in it. It was a world of extremely highbrow hobbies carried out by the wealthy, who could not fully pin their faith on their wealth in real life.

Wabi-cha in Later Days

Then, in the next generation, the townspeople's aspiration for the mountain retreat spread unexpectedly into the castle of the ruler (Toyotomi Hideyoshi, 1536-1598), under the name of the “Yamazatomaru” (the mountain village wing). We first find its appearance in documents on Hideyoshi's Osaka Castle, which was built in 1583. Then it was adopted at Hideyoshi's Nagoya Castle in Hizen (Northern Kyushu) and, further, at Fushimi Castle in southern Kyoto. While showing a strange contrast to Hideyoshi's propensity for his golden tea



A roji garden and teahouse on the roof of a modern building in downtown Kyoto. "The tradition of the mountain dwelling within the city permeates Japanese urban culture to this day." The building houses the main store and offices of Shoeido, a long-established shop dealing in incense. Photo by Mizuno Katsuhiko.

room, it established a model for later-day castle architecture. It should be called "the hermitage within the castle." Needless to say, this reflects the taste of the townsperson tea man Rikyu, who served Hideyoshi as *sado* (person in charge of tea matters).

Of course, the tradition of the "mountain dwelling within the city" that saw its budding in the merchants' houses of the middle ages was carried on by the townspeople of the Edo period. Today, when we visit old merchants' houses, we are sometimes surprised to find an unexpectedly bright inner garden facing the room at the back of the dim passageway leading to the rear of the grounds. It may be small, but it is well tended and the placement of the plants, whether consciously planned or not, imparts the air of a mountain dwelling within the city. And if the merchant was a person of some renown, he would have built a separate room beyond this inner garden. This would be the structure derived from what Rodriguez described as the small cottage where they invite each other for tea; the descendant of the "back room" that we came upon in Honganji Jitsuju's description of the merchant's house in Osaka.

It was here in such rooms that, as it were, there occurred the condensation of the essence of the culture which developed from the socialization of the merchants. Let alone chanoyu, most of the modern merchants' culture — the various performing arts, literature, and academic studies — were quietly nurtured here in the small "salons" situated in these separate, secluded rooms. Thus, the tradition of the mountain dwelling within the city still permeates Japanese urban culture to this day. 

Translated by Midori Avery

The Wandering Priest and the Willow

Baba Akiko

Among the most intriguing *noh* plays are those in which the protagonist (*shite*) is a plant or tree. In the *Kadensho* [Transmission of the Flower], Zeami states that the flowers of grasses and trees stand together with high-ranking ladies-in-waiting as elegant subjects for *noh*, but the fascination I sense has less to do with the beauty of the spirits of flowers that appear on the stage than with a nostalgia or yearning that lies in the very conception of plant-spirits existing with human form and feelings. More than simple lyricism, these plays exhibit a mode of perception deeply grounded in Eastern thought.

The idea of a human body, coursed by warm blood, becoming insentient vegetation is somehow cruel and frightening, but the opposite – a plant or flower appearing with a human body – brings us near to something ancient and delightful. Perhaps such a conception was born at that point in the long relationship between human beings and plants when human love became able to embrace and penetrate deeply into plants. Compared with the raw, ambivalent emotions that exist between human beings and animals, the thoughts and feelings we harbor towards plants tend to be reflective and philosophical. For this reason, in the world of *noh*, plant-spirit plays often belong to the third category – *katsura* or “wig” (female) plays – which communicate the most rarefied lyric emotion.

Noh plays in which the protagonist is a plant include Zeami's *Saigyozakura* [Saigyō and the Cherry Tree], in which the beauty of an old tree is dramatized in an encounter between the poet-monk Saigyō and the tree, and Zenchiku's *Basho* [Banana Tree], which manifests the austere and chill flavor associated with Zen. In such plays, the plants do not become human of their own will. Rather, they give rise to human emotions in response to the feelings of people who love them, or they become sentient, with the capability of speech, as the result of looking long and thoroughly upon the human world. In *noh* plays, the realms of human beings and the dead, human beings and gods, or human beings and demons often mingle and blend, and scenes in which words come to be exchanged between beings of different natures are quite common. But even in *noh*, scenes in which the boundary between the realms of human beings and plants blurs and fades possess a particularly dream-like aura.

In most of such plays, human feeling is fostered under the influence of the poetic sentiment of famous poets. In the *noh* play *Kakitsubata* [Iris], the flower awakens as a person through the earnest feelings of Ariwara Narihira.

Translated and adapted from the chapter “Yugyo Yanagi” in *Hana to Yojo: Noh no Sekai* (Kyoto: Tankosha, 1975), by permission.

The maple in *Mutsura* comes to possess will in response to a verse composed by Teika's grandson Tamesuke. *Saigyō-zakura* is a tale centering on a poem that Saigyō composed about a cherry tree.

What becomes of the plant-spirits that have manifested themselves as human beings? In almost all such plays, they attain Buddhahood. This ending lends great elegance and wholeness to the lyric feelings of these plays. While the plants have human form, the sense of physical presence they impart is exceedingly spare. They are not dead, but neither are they fully among the living. Seeming human only in their poetic emotion, they belong above all to that realm characterized as "subtle and profound" (*yugen*). Thus, though such scarcely embodied plant-spirits attain Buddhahood, they have not accumulated the merits of virtuous conduct, nor are they possessed of the karma of delusion and passion. At the end of a period in which they have lived with their insubstantial beauty as their very life force, they part from this defiled world in accord with the Buddhist teaching that plants can attain Buddhahood.

This idea that grasses and trees attain Buddhahood as found in *nō* is said to be based on such scriptures as the "Medicinal Herbs" chapter of the *Lotus Sutra*, the *Amida Sutra*, and the *Commentary on the Garland Sutra*; but if the intent in these writings was metaphorical, it was not adopted that way. (Note: see *Yōkyoku to Bukkyō* [Noh and Buddhism] by Hanabusa Ungai.) In *nō*, this defiled world and the Pure Land are viewed as sharing the same dimension of reality, and the interpretation of the doctrine of plants attaining Buddhahood was developed broadly, sometimes in forced or farfetched ways. Precisely such farfetched interpretation, however, reveals the spiritual climate and the view of Buddhahood prevalent in the medieval period. The concept of plants attaining Buddhahood arises from the blending of Buddhist thought with the native Japanese view of life, which recognized spirits in all things, and in the interaction between the sentient and the insentient – a perception belonging perhaps more to literary imagination than Buddhist thought – there is a very human, nostalgic sympathy.

The Wandering Priest and the Willow (*Yūgyō Yanagi*)

The Shirakawa Barrier is one of the entrances to the Michinoku region, the far north of the main island of Japan. Near this barrier, a willow tree stood by the flow of a clear stream. A legend survives that, long ago, Saigyō, while on his way to Michinoku, rested in the shade of this tree and composed this poem:

*michi nobe ni
shimizu nagaruru
yanagi kage
shibashi tote koso
tachi-domaritsure*

In the shade of a willow
By the roadside
Where the clear stream flows,
I thought I would rest a little while,
And there I stopped.

At the time of the play, a century or two has passed since that willow gave solace and peace to Saigyô's heart.

One day an itinerant priest passes along the road. He is called Yugyô Shônin – “wandering holy man” – and following the example of the founder of his school of Buddhism, Ippen Shônin (1239-1289), he travels through the country spreading the teaching of birth into the Pure Land of Amida, the Buddha of compassion who has vowed to save all beings. It is dusk on the country path, and the autumn wind is desolate. An old man suddenly appears before the priest. He offers to guide the priest to an old road that previous wandering holy men have always taken. This old man is the spirit of the willow that caused Saigyô to pause in his journey. The guide takes the priest down the path where the famous tree stands. As the priest looks about, he sees, amid the autumn grasses growing wild near the untraveled path, an old burial mound, and beside it, a willow trailing its branches with a melancholy air. Closed by grasses, the path is hardly visible. There is no trace of human beings in the area, but only the wind, which pierces the body as it blows. Then the old man enters the mound. This is the first part of “The Wandering Priest and the Willow.”

The play was written by Kanze Kôjirô Nobumitsu (1435-1516), who excelled in highly colorful and dramatic plays that retain their popularity even today. “The Wandering Priest and the Willow,” with its air of penetrating loneliness, is unique among his compositions. Noh plays in which the protagonist is a plant or tree had already existed, but Nobumitsu's accomplishment was to create a solemn and chaste beauty by reviving the dreams of a willow that had grown old and decrepit, buried and forgotten in the grass of a remote back-country path.

The Reverie of the Ancient Willow

The literary basis for this play may be found in Saigyô's poem, but it can serve as little more than an introduction to the setting. Liberated by the thinness of the “plot,” however, Nobumitsu was able to develop the fantasy-like and variegated beauty of its second part, when the old man reveals himself as the spirit of the willow. Having been able to gain birth in the Pure Land through the bond with the Dharma established through the priest, the willow-spirit emerges to perform an extended reverie in chant and dance out of gratitude. It begins with his words from within the leaf-covered mound:

The Gensui River ripples like patterned silk;
Swallows return from the sea.
With a strand of willow as a sign of your parting,
You have gone away to Keitai.

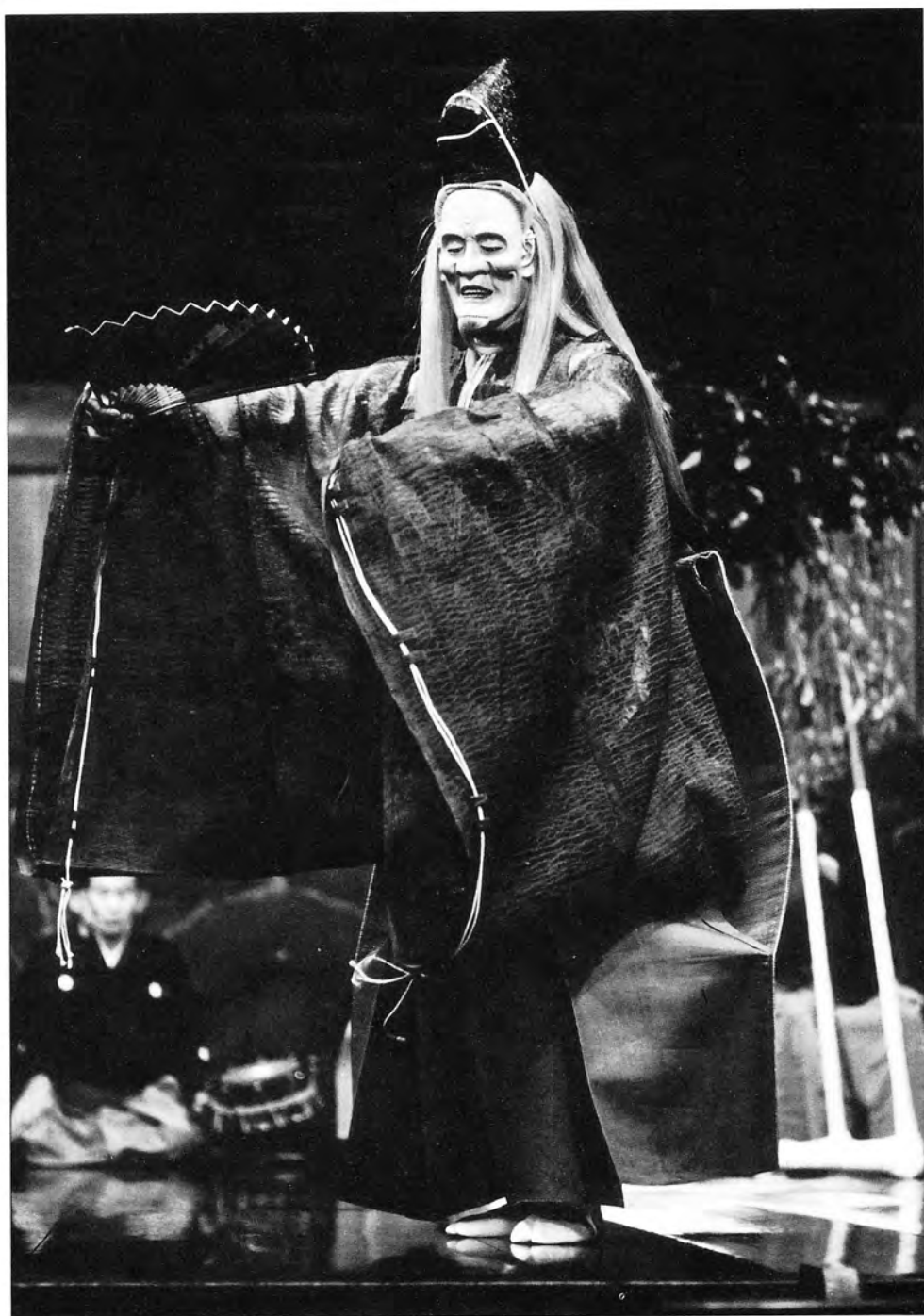


Photo by Komma Kiyonori.

This motif of parting – with a broken willow branch bent into a circle as a sign of farewell – sets the lyric theme of the willow's reflections and recurs at the close, so it is much more than a random phrase.

The old guide who appeared in the first part of the play changes costume in the mound, and when the attendant quietly lets down the cloth covering the mound, we see him with a black court hat (*kazaori eboshi*) and white hair hanging over his shoulders. His appearance is accompanied with the chant:

The old willow with trailing branches – tangled now,
The white hair of an old man
Suddenly appearing there,
With his court hat sharing
The forlornness of a willow.

He seems to emerge as the guardian spirit of the mound. Chanting, "Entrusting myself to the compassionate vow that surpasses all things of this world, I board the ship of Other Power; this is the way of the Dharma," he rises and steps forth from the prop that represents the mound. He dances and sings with the leaf-decorated mound behind him, and his figure possesses a mysterious and commanding unity with it.

The noh writing entitled *Rinbu Hisbo* states:

"The Wandering Priest and the Willow" forms a pair with *Saigyō-zakura* and occupies an extremely important rank. Concerning it, there are no special instructions. The general message is the most important thing to keep in mind. This play requires skill and long experience; it must not be performed by young actors.

The general message of the play is unquestionably the teaching that grasses and trees attain Buddhahood, but here it functions as little more than part of the formal structure. When watching it performed, one senses that its essence lies rather in the lyric dream of the willow – in the kaleidoscope of historical and literary allusions that allow viewers to experience the feelings and thoughts that move the willow.

The tree's reflections and memories lend a lightness and brilliance to the weight of too long a life. This section in the structure of a noh play forms its center, and therefore generally narrates the central story of the play and deepens the gravity of the piece. In "The Wandering Priest and the Willow," however, it is given to an extended reverie by the ancient willow that unfolds like a narrative picture scroll, and it becomes, while represented as the thoughts of the willow, the reverie of the audience. It begins with the story of the legendary Yellow Emperor (fl. 2700 b.c.e.) of China. The Emperor's minister Kateki,

on seeing a single wind-blown willow leaf floating easily on a pond and carrying a spider across the water, conceived of the first boat. The text of the play reminds us that willows are praised in an ancient poem, "Willows before the palace, cherry blossoms before the temple." This phrase is made to express the pride of willows in having decorated the Chinese imperial palace generation after generation. The willow-spirit's thoughts then move on to the attainment of Buddhahood by willow trees that "reach the other shore" by boats formed of leaves.

Next, the story of Kyoto's famous Kiyomizu-dera is concisely recounted. A stream consisting of waters of five colors was traced back toward its source until people came upon a withered willow tree that emitted golden light. Before their eyes, the willow changed into a manifestation of the bodhisattva Kannon. This figure became known as the Kannon of the Willow, and in this way, the sacred precincts of the compassionate willow that benefitted worshippers became known. At this point, the reverie takes another turn, and treats the theme of the "*Wakana*" [Young Herbs] chapter of the *Tale of Genji*.

These reminiscences and reflections move widely and freely, and perhaps may seem even diffuse and incoherent. Beginning with thoughts of the Chinese legend in which the image of a boat was born from seeing a willow leaf, the willow-spirit moves to the story of the Kannon of the Willow at Kiyomizu-dera, and then to the story relating the unfortunate love of Kashiwagi for Onna Sannomiya – the third daughter of retired Emperor Suzuku-in – which was observed by willow trees in the garden.

Further, at the end of this kaleidoscopic reverie or vision, the train of thought shifts once more to a denial of the reality of the entire vision. The willow dances a *jo-no-mai*, a slow and stately dance usually performed by female characters, with the chant:

Joyful is the teaching,
The path of the Dharma;
Free of doubt, I accompany
The moon of enlightenment.

Although the willow-spirit himself states that this dance is performed out of gratitude for the emancipation he has attained, it is easy to perceive it instead as a dance of Kashiwagi's reminiscence of his young days. The story of Kashiwagi's love, though placed inconspicuously in the latter half of the reverie, forms a major theme of the play. The narrative begins:

With the cherry blossoms of the Capital at their peak,
The nobles, for amusement,
Played kickball in the garden,
In the shade of four trees, with trailing branches.
In the dusk, beyond count the sounds of their shoes.

One of the most vivid scenes in the *Tale of Genji* is a kickball game held on a spring day at Genji's residence by a group of court nobles, including the young man Kashiwagi. They take their places under four willow trees (the usual court procedure calls for four kinds of trees: cherry, willow, maple, and pine), and play all day until the evening mists arise. No one could match Kashiwagi's skill, which he inherited from his father:

He cut a handsome figure, youthful and elegant, and his
play was attentive and full of abandon. (*Tale of Genji*)

But his thoughts were on the third princess. In accord with the Emperor's wishes, Genji had married her, though she was young enough to be his daughter.

In a performance I witnessed once, the *shite* stamped his foot with the words "In the dusk there were many," producing a sound like the kicking of the ball, and the movement of the mask of the aged tree-spirit suggested for a moment the gazing after the flight of the ball. Then the body turned slowly, and with the words "sounds of wooden shoes," the right foot was stamped silently. The masterly performance of this brief moment in the play evoked the sense of pleasure and excitement in the game of kickball.

To summarize the scene, the chant continues:

The people adorned with brocade, bright and colorful,
Through the space in the blinds . . .

In these words, the presence of the third princess is suggested. In the *Tale of Genji*, her standing figure is described: ". . . with trailing robes the color of crimson plum blossoms over purple, and her abundant black hair like silken threads evenly cut." A Chinese kitten on a leash, chased by a larger cat, suddenly causes the blinds to rise. Kashiwagi catches a glimpse of her, and the fires of love kindled in him for a woman beyond his station leads to a boldness that knows no fear of the sin of adultery.

The entire course of the ill-fated and painful love of Kashiwagi, which drove him eventually to pangs of remorse, sickness, and death, was observed by the willow, and the thoughts of the willow overlap those of Kashiwagi.

The taut rope of the leashed cat,
Long as the loving thoughts of Kashiwagi,
Drifting like oak leaves . . .

The reference to the oak, here, derives from the literal meaning of Kashiwagi's name. The old willow, in his dance, mimes the cat tugging on its leash, but rather than simple performance, one senses a reenactment arising out of deeply felt reflection. Again there is a sudden shift in the chant:

The path of Kashiwagi's unattainable love
Was to no end.
This is an aged willow,
Willow-green the hunting robe and hat,
Wind-broken, blown are the drifting limbs.

The chant returns to the spirit of the withered willow. In this desolation, the willow-protagonist chants:

Figures in dream appear real —
How vain!

He feels the transience of the illusory reflections of old age, which tends to dwell in reverie.

This is followed by words of gratitude for the Buddhist teaching. However, one does not sense a strongly Buddhist message here, for in the dance narrating the sad love of Kashiwagi as his own reflections, the spirit of the willow and Kashiwagi have become fused. It is this that gives rise to the loneliness and nostalgia that we sense in "The Wandering Priest and the Willow." The white-haired willow who relates the story of Kashiwagi's passion, through taking up the theme of love, becomes intoxicated with the dream of his own humanness. Most plant-protagonists in *noh* come to embrace a small range of feeling through their relations with human beings, and taking on human form, they reflect on past experiences as though they were human. "The Wandering Priest and the Willow" also adopts this structure, but the nature of the human emotion depicted is different.

The feelings of the willow-spirit in the latter half of the play do not focus on a single memory; he gives himself over to the emotions evoked in literary works that are reflected on, and he is revived by the warmth of that emotion. Because of this vivid emotion that he experiences in old age, his awakening at the end is all the more abrupt and cruel.

As a sign of parting,
I would make a ring of a willow's branch;
For breaking off, it should be a green willow —
Pliant in figure;
For tying, there but an aged willow,
Whose branches are few.
Only this year remains;
I abhor the wind,
My legs drifting,
My feet uncertain.
Weak and frail,
The willow will fall and lie.

The process of returning to the reality of the withered tree is painful. Because it harbors the pangs of Kashiwagi's love within, there is also an elegant and deeply moving beauty.

The spirit of the ancient tree, after the reflections on the doomed and illicit love, takes his parting from the wandering priest. The words of the poem that he chanted on first appearing as the spirit of the willow spoke of the willow branch as a sign of parting, and now he recognizes, in that willow branch, his own actual condition. The various poetic images and visions that he sang as a human being must also be left behind now. While aware of his actuality, he chants:

The dew and the leaves of the tree
Scattered,
A withered tree remains.

The willow of the distant countryside, whose reflections seemed pierced by a loneliness more intense than most people know, enters the old mound and becomes once again a plant without emotion. ♪

Translated by Dennis Hirota

Teabowls – Part II

Seto Temmoku
Early Raku – Chojiro Ware
Seto Black
Yellow Seto
Shino
Oribe Black, Black Oribe
Red Oribe
Hakuan

Hayashiya Seizo

Seto Temmoku

Seto was the first of the old Japanese kilns to fire bowls purely intended for powdered tea. As a view of what is generally termed Old Seto (Ko-Seto) pieces will show, the Seto kilns had produced pieces influenced by Sung dynasty Chinese ceramics as early as the Kamakura period, but as tea-drinking gradually spread during the Nambokucho era and the beginning of the Muromachi period and a demand for teabowls arose, they began to produce imitations of the Sung dynasty Temmoku which had won the admiration of the times.

Among researchers in the field, there are some who believe that the Seto kilns were already in this operation at the end of the Kamakura period; however, as might be expected, production seems to have flourished after entering the Muromachi period. In the beginning, the bowls were probably intended for the lower classes, but with the spread of wabi-cha, they gradually began to be valued. The growing appreciation of Seto Temmoku bowls can be inferred from the fact that, in 1522, the renga master Socho (1448-1532) contributed fifty of them to Daitokuji temple. Then, indeed, we find that the 1554 *Chagu Bito Shu*, which lists and explains various tea utensil types, gives major attention to Seto Temmoku.

The Seto Temmoku teabowl in photo 14 has nearly the same shape as the Seto Temmoku teabowls which Socho contributed to Daitokuji and which are still preserved at the subtemple Shinjuan, so it is thought to represent the typical style of Seto Temmoku produced from the Taiei (1521-1528) to the Temmon (1532-1555) eras.

The white Seto Temmoku teabowl in photo 15 was a favorite possession of the early developer of wabi-style tea, Takeno Jo'o (1502-1555). There exists another bowl closely resembling it, having a box inscribed "Jo'o Seto White

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Temmoku" by Sen Rikyu (1522-1591). This latter bowl seems to have fallen into the hands of Toyotomi Hideyoshi, who displayed it as one of his possessions at the Grand Kitano Tea which he staged in 1587. Though these white Temmoku are referred to as Seto bowls, they may actually have been produced in the neighboring province of Mino. The fact that the bowls are covered with a glaze of white feldspar mixed with ash has been a focus of attention, and it has recently been determined that this was the origin of the pure white feldspar glaze used on the later Shino wares, whose production was limited to kilns located in eastern Mino. Indeed, researchers have now dubbed this white glaze seen on the so-called Seto teabowls, "ash Shino."

Early Raku – Chojiro Ware

During the forty-year period from the Temmon to the first part of the Tensho era (1573-1591), "Japanese teabowls" meant pieces fired at Seto (including the Mino kilns). It is thought that Seto Temmoku was chief among these, although teabowls covered with a yellow glaze and believed to be products of the Muromachi period were also fired at Seto, and thus, may also have been used in tea gatherings during this period. Further, it seems that from about the year 1582, teabowls not of the Temmoku shape, but of the *han-zutsu* or "short-cylindrical" shape favored by Rikyu, also began to be fired at Seto. We have no way of ascertaining, however, if these were used in tea gatherings of the day, since the records of tea gatherings state only "Seto teabowl."

In Tensho 14 (1586), finally a teabowl clearly favored by Rikyu – a Raku teabowl – makes its appearance in a tea record. However, this record does not list it as a product of Chojiro (d. ca. 1588), but as "Soeki (i.e., Rikyu) shape." In fact, in most tea diaries, writings, and letters, Raku teabowls are referred to as "current wares," or simply as "Juraku pottery" teabowls (Juraku was the name of Toyotomi Hideyoshi's villa in Kyoto, where Rikyu had quarters). As early as Tensho 7 or 8 (1579, 1580) there is a record of what seems to be a Raku bowl in a tea diary, and thus teabowls of Raku ware seem to have been fired from before the 1586 tea gathering in which the "Soeki shape" bowl was used. Since all the extant works thought to be of the 1579-1580 period, such as the "*Dojoji*" (see *Chanoyu Quarterly* no. 55, p. 45) and a bowl called "*Koto*," are red Raku, we can surmise that the earliest works were for the most part red Raku.

Raku teabowls are distinguished by the fact that they are not made on a potter's wheel but are formed by hand, and also that they are not fired in a regular kiln but in a special Raku kiln. Early examples of red Raku seem to have been fired at around 700-800 degrees celsius, and black Raku at somewhat over 1000 degrees. Perhaps because neither the red nor the black glazes



Above: 14. Seto Temmoku teabowl (unnamed). Late Muromachi period. Height, 6.2 cm.; diameter of mouth, 12.7 cm.; diameter of foot, 4.3 cm. Below: 15. White Seto Temmoku teabowl (unnamed). Late Muromachi period. Important Cultural Property and *O-meibutsu*. Overall height, 6.6 cm.; diameter of mouth, 12.1 cm.; height of foot, 0.5 cm.; diameter of foot, 4.2 cm.; weight, 270 g. Property of The Tokugawa Reimeikai Foundation, Tokyo.



had yet been perfected, Raku ware of the Chojiro period — that is, Raku ware before the time of the third generation in the Raku family line, Nonko (Donyu, 1599-1656) — is characterized by a “dried” glaze surface. Among early red Raku bowls, there are many which came from the kiln with the glaze surface dried and whitened. Similarly, the early black Raku bowls do not have the well-fused jet black color such as found in the bowls of Nonko and after, but are rather a characteristic blackish-brown.

Although the Raku teabowls of Chojiro’s era were limited to red and black glazes, the ceramic technique of Raku pottery drew upon the traditions of Fa-hua (known in Japan as Kochi) pottery in the eastern part of China. A potter named Sokei, who is thought to have worked with Chojiro, left behind incense burners and dishes covered with green and yellow-brown glazes, and it is immediately apparent that they stem from Fa-hua pottery methods.

Among the Chojiro-era teabowls, the “*Mukiguri*” (photo 16) and “*Muichimotsu*” (photo 18) are good representatives of Rikyu’s taste. This is clear from comparing them with the Amida-do and Yoho kettles, which were cast according to Rikyu’s preferences. Rikyu used the Yoho kettle (photo 17) frequently in his late years, and its shape is identical to the square shaped “*Mukiguri*.” The “*Muichimotsu*” and the Amida-do kettle (photo 19) are also identical in their shape concepts. It can be said without overstatement that these are the shapes which give expression to the creativity of Rikyu’s last years.

Traditionally it has been said that Chojiro represents the founding generation of Raku ware, followed in the second generation by Jokei (1561-1635) and in the third by Nonko. Further, teabowls traditionally said to be by Chojiro were all assumed to have been made by the one man. However, in 1957 a document transmitted in the Raku Kichizaemon family was made public, and according to it, the Raku ware before Nonko was produced not by Chojiro and Jokei alone, but also includes work by Sokei, Somi, and by a Chojiro (probably the second generation Chojiro) who married Somi’s daughter. In addition, this second generation Chojiro died young, and his wife returned to her own home and also fired pottery. This was known as Ama (nun’s) pottery.

Even before knowledge of this lineage was made available, it had been surmised, because of the variety in the styles of the bowls attributed to Chojiro, that a large number of those were really by Jokei, or that there were in fact two Chojiros. For instance, among the teabowls traditionally said to have belonged to Rikyu, there are, in addition to a black bowl called “*Oguro*,” which closely resembles the “*Muichimotsu*” in shape (this shape is referred to as the “*Rikyu shape*,” or *Rikyu-gata*; a bowl of rather even shape, with thickly-trimmed bottom), the two bowls “*Gantori*” and “*Shunkan*” (photo 20). However, these latter two differ so greatly from the “*Muichimotsu*” or “*Oguro*” that it is impossible to consider them the works of the same person. Now, through the availability of the Raku family document, we have learned that even excluding the Ama works, the so-called Chojiro teabowls, including pieces said to be by Jokei, represent the works of five people. However, it is still un-



Above: 16. Black Raku teabowl "Mukiguri." Chojiro era. Height, 8.5 cm.; size of mouth, 10.4 x 12.5 cm.; diameter of foot, 4.9 cm. Private collection. *Below:* 17. Yoho kettle. Momoyama period. This particular piece is regarded as the original *yoho* or "square" kettle which Rikyu had order-made. Property of the Sohen-ryu (Sohen school) of chanoyu.





Above: 18. Red Raku teabowl "Muichimotsu." Chojiro era. Important Cultural Property. Overall height, 8.6 cm.; diameter of mouth, 11.2 - 11.5 cm.; height of foot, 0.7 cm.; diameter of foot, 4.8 cm.; weight, 390 g. Property of the Egawa Museum of Art, Hyogo. *Below:* 19. Amida-do kettle. This particular piece has a box inscribed "Amida-do kettle owned by Rikyu" by Rikyu's grandson, Sotan. Height, 21.3 cm.; diameter of mouth, 14.5 cm.





20. Black Raku teabowl "Shunkan." Chojiro era. *Meibutsu*. Overall height, 7.8 cm.; diameter of mouth, 11.1 cm.; diameter of body, 12.1 cm.; height of foot, 0.6 cm.; diameter of foot, 4.8 cm.; weight, 320 g. Private collection.



21. **Black Raku teabowl “Tengu.”** Thought to be the work of Sokei. Height, 8.7 cm.; diameter of mouth, 11.8 cm.; diameter of foot, 5.7 cm. Fushin'an Collection.

clear which bowls belong to whom — a problem which remains for future research.

It is assumed, for example, that the “*Muichimotsu*” and “*Oguro*” were fired around 1586-1587, but already by that time, both Chojiro and Sokei were producing Raku ware. Since we know that in 1595, at the age of sixty, Sokei received the title of “Foremost in the Land,” it is reasonable to assume that in 1586-1587 he was already a top maker of teabowls.

An example of a bowl which is judged with some certainty to be by Sokei is the black Raku bowl “*Tengu*” (photo 21), which bears within the foot rim the seal of “Raku” which Sokei used.

Among the Chojiro teabowls in the broad sense, the style for which we have no clues is that of Somi. In contrast, works said to be by Somi's younger brother, Jokei, are quite numerous. Among the pieces considered to be by Jokei, it is interesting that few have the Rikyu shape, and that a number of them have come down to us as bowls favored by Rikyu's son, Doan. Tea men of later ages assumed that after the Rikyu-favored Chojiro teabowls came the



22. Black Raku teabowl (unnamed). Box inscribed "Made by Jokei" by the tenth generation Raku master, Tannyu (1795-1854). Height, 7.4 cm.; diameter of mouth, 13.8 - 15.5 cm.; diameter of foot, 5.9 cm. Property of the Raku Museum, Kyoto.

Doan-favored teabowls by the second generation Raku potter, Jokei; the presumption was that works by the second generation did not represent Rikyū's preferences. And indeed, a teabowl of the shape of that seen in photo 22, said to be a second generation work, can be judged to be the product of a different potter from the one who made the "*Muichimotsu*" or the "*Oguro*." It can not be said with certainty, however, that the second generation Raku wares are all by Jokei, for they may well include pieces by Somi.

Seto Black

As for what types of teabowls were used during the Momoyama period, just as stated in the *Yamanoue Soji Ki* [Record of Yamanoue Soji (1544-1590)] — "At present, they are Korean teabowls, currently fired bowls, and Seto bowls"

— bowls of Japanese make were almost wholly represented by “currently fired” bowls, or, in other words, Chojiro bowls, and by those of Seto ware. However, most of the so-called Seto bowls were not actually fired at Seto in Owari (part of present-day Aichi Prefecture), but at kilns scattered in the Toki and Kago districts of the neighboring province, Mino (Gifu Prefecture). The use of “Seto” as a common appellation for Mino ceramics among the populace arose because of the high reputation of Seto, whose kilns had flourished since the Kamakura period.

The teabowls fired at the Mino kilns during the Momoyama period include Seto Black, Yellow Seto, Shino, Oribe Black, and Black Oribe, and today it is widely assumed that Seto Black was the earliest of these to be made as a teabowl. However, Yellow Seto and Shino were fired in the same kilns during the same period, so there is no substantiation for singling out Seto Black as being older. In the case of white Shino teabowls, the earliest pieces and the later ones all come under the rubric of “Shino,” but black Seto bowls are chronologically classified as Seto Black, Oribe Black, and Black Oribe; hence, “Seto Black” gives the impression of being of an earlier period than Shino.

There are but a few Seto Black bowls of the distorted “shoe shape” (*ku-tsu-gata*) which is characteristic of the later Oribe Black and Black Oribe pieces. Rather, most are of a straightforward cylindrical (*tsutsu*) shape or a short cylindrical (*han-zutsu*) shape which widens toward the bottom. Since they are earlier than the Oribe Black bowls, it is assumed that they may have been Rikyu-favored pieces, but this cannot be determined with certainty. There can be no dispute, however, about the general resemblance between the black Chojiro teabowls and the Seto Black.

Yellow Seto

Just as Seto Black became a common name for black-glazed Seto teabowls, so the term Yellow Seto was applied to Seto pieces which were covered with a yellow glaze. However, Momoyama period tea diaries do not distinguish teabowls in the categories used today, such as Seto Black, Oribe Black, Black Oribe, Yellow Seto, and Shino, but in most cases simply state “Seto teabowl” or “Seto black teabowl,” with Shino type pieces listed as “Seto white teabowl.”

The Yellow Seto of the Momoyama period was fired in the same Mino kilns that produced Seto Black and Shino, and the Yellow Seto glaze had its beginnings back in the Kamakura period. Even into the Muromachi period, teabowls covered with a transparent yellow glaze characteristic of so-called Old Seto ware were fired at both Seto and Mino. However, upon entering the Momoyama period, a slightly different style of Yellow Seto, with an opaque glaze which produced an attractive “fried bean-curd” glaze surface, came to be fired.



Above: 23. Yellow Seto teabowl "Asaina." Momoyama period. *Meibutsu*. Overall height, 8.5 - 8.8 cm.; diameter of mouth, 12.5 - 13.0 cm.; height of foot, 0.5 cm.; diameter of foot, 6.0 cm.; weight, 405 g. Property of Hokuriku University, Kanazawa. *Below:* 24. Yellow Seto teabowl (unnamed). Momoyama period. Height, 7.5 cm.; diameter of mouth, 10.9 cm.; diameter of foot, 6.3 cm. Hatakeyama Collection.





25. Yellow Seto teabowl (unnamed). Ca. late Muromachi period. Height, 8.5 cm.; diameter of mouth, 10.7 cm.; diameter of foot, 4.9 cm. Private collection.

Among Yellow Seto pieces of the Momoyama period, there are few which were made as teabowls, and those which have come down to us are exceedingly rare. Most of the pieces presently used as teabowls were originally fired as mukozuke dishes. The teabowl “*Asaina*” (photo 23) was intended purely as a teabowl, and was probably fired towards the end of the Tensho era (1573-1592). It resembles Seto Black and Shino bowls in shape. The Yellow Seto bowl in photo 24, having a yellow ground with a lovely green glaze accent, is a fine example of a mukozuke which has come to be used as a teabowl.

The Yellow Seto teabowl in photo 25 was, as the inscription on its box indicates, a bowl favored by Kitamuki Dochin (1504-1562), one of Rikyu’s teachers. There is some question concerning its transmission, but certainly it is interesting that its shape is identical to that of the Rikyu-favored Chojiro teabowls. The glaze is a semi-transparent yellow-brown color.

Shino

The Momoyama period Seto-Mino pottery which offers the deepest resonance as a teabowl, and which today is widely held in the highest regard, is surely Shino. Seto Black is also greatly admired for its upright and modest form, but



26. Shino teabowl "*Hasbibime*." Momoyama period. Height, 11.3 cm.; diameter of mouth, 12.6 cm.; diameter of foot, 7.6 cm. Property of the Tokyo National Museum.



27. Shino teabowl "*Unobanagaki*," Momoyama period. National Treasure. Overall height, 8.8-9.5 cm.; diameter of mouth, 10.5 - 11.8 cm.; height of foot, 0.5 cm.; diameter of foot, 6.4 cm.; weight, 496 g. Private collection.



28. Shino teabowl "*Unobanagaki*," foot.

29. Shino teabowl "*Hirosawa*," foot.





Above: 30. Shino teabowl "Hirosawa." Momoyama period. Overall height, 8.2 - 8.5 cm.; diameter of mouth, 12.1 - 12.5 cm.; height of foot, 0.5 cm.; diameter of foot, 6.1 cm.; weight, 516 g. Property of the Yuki Museum of Art, Osaka. *Below:* 31. Gray Shino teabowl "Mine no Momiji." Momoyama period. Overall height, 7.7 - 8.9 cm.; diameter of mouth, 13.2 - 14.0 cm.; height of foot, 0.7 cm.; diameter of foot, 5.8 - 6.0 cm.; weight, 480 g. Property of The Gotoh Museum, Tokyo.



it does not possess the full flavor of Shino, generously covered with a white feldspar glaze, and with its flame-like red appearing in the glaze surface here and there. I find it perhaps the richest in native feeling among all the various types of pottery created by the Japanese.

It is an interesting question as to precisely when this type of white ware – the only pure white pottery to be produced by the Japanese until the very late years of the sixteenth century – was first fired, and why its production was limited to kilns in eastern Mino, just across the mountain from the Seto pottery centers. Though these questions are still shrouded in mystery, we can properly say that from the Momoyama period through to the early Edo, Shino was the representative ware of the Mino kilns.

Just as the white Seto Temmoku bowls, which may be called early period Shino, were of the traditional Temmoku shape, so the Shino teabowls, up to the time that short cylindrical and cylindrical shaped teabowls began to be fired in the Momoyama period, also seem to have been of the Temmoku shape. From Ogaya and other kiln sites in Mino, shards of Shino Temmoku fired from the last part of the Muromachi period into the Momoyama period have come to light. These Shino Temmoku were solid white, lacking the decorations drawn in iron slip which are characteristic of the later Shino bowls. Hence, the Shino of the early Momoyama period, fired about the same time as Seto Black, was undoubtedly also solid colored. It is uncertain when the decorations began to be executed, but production seems to have heightened from the middle of the Keicho era (1596-1615). Further, judging from shards unearthed at the kiln sites, the finest of not only the Momoyama period Shino, but also Seto Black and Yellow Seto, seem to have been fired at the Ogaya kiln. Among the pieces of Shino that have come down to us intact, the famous ones characterized by beautiful glaze surfaces are almost all Ogaya pieces.

There is still no clear explanation of how the white-glazed teabowls fired at Mino came to be called Shino. Records from the Temmon era show that there was a Temmoku teabowl which, celebrated as a renowned work (*meibutsu*), was called the “Shino teabowl.” We can not tell what sort of piece this “Shino teabowl” was, but it is widely assumed that there is some connection between it and the arising of the generic name of Shino pottery. According to another theory, during the mid-Muromachi period a teabowl in the possession of Shino Soshin (1441-1522), who commanded a high reputation as a man of tea and the arts, was referred to as the “Shino teabowl,” and the name of Shino for the white-glazed ceramics arose from this.

Shino teabowls which resemble Seto Black in form are thought to be old, and the “*Hashibime*” (photo 26) is said to be a typical early Momoyama period piece. The glaze surface is somewhat hard, and the lovely, flame-like color that is the special characteristic of Shino is almost wholly absent. Its large, forceful, and quite straightforward form makes it a bit scant of resonance as a teabowl, but it faithfully conveys a sense of the air of the Momoyama period.

The “*Unohanagaki*” (photos 27, 28) has the very finest form among Shi-



32. Gray Shino teabowl "*Sazanami*." Momoyama period. Overall height, 8.1 - 8.7 cm.; diameter of mouth, 12.7 - 13.0 cm.; height of foot, 0.8 cm.; diameter of foot, 6.4 cm.; weight, 490 g. Private collection.

no teabowls, and the trimming of the foot in particular shows a splendid facility with the bamboo blade. It is unquestionably the work of a well-trained master craftsman. The lovely glaze of the "*Hirosawa*" (photos 29, 30) gives it prominence among the old Shino bowls which have survived to this day. In the exposed clay around the foot of this teabowl, we are able to fully savor the mellow qualities of the Mogusa clay (so named because it gives the impression of the medicinal herb mixture called *mogusa*), which is a feature peculiar to Shino. Moreover, the base has been trimmed so that there are two foot rims — one within the other — commonly called a "double foot." This is seen in Shino and early Karatsu pieces, and is a style peculiar to the Momoyama period.

Applying an iron slip called *oniita* (demon board) directly to the clay body and then covering it with the white Shino glaze results, upon firing, in a gray surface. This is commonly called Gray Shino (Nezumi Shino). The white design in Gray Shino is achieved by scraping off the iron slip in a pattern before covering the piece with the Shino glaze. This appears as a white design when fired. The bowl "*Mine no Momiji*" (photo 31) is the finest example of this type of Gray Shino. The "*Sazanami*" (photo 32) has a design which imitates incised-Mishima type Korean bowls; a point of great interest.



Above: 33. Seto Black teabowl "*Fuyu no Yo*." Momoyama period. Height, 9.9 cm.; diameter of mouth, 9.9 cm.; diameter of foot, 5.0 cm. Private collection. *Below:* 34. Seto Black teabowl "*Himatsu*." Momoyama period. Height, 10.7 - 11.1 cm.; diameter of mouth, 10.7 - 11.0 cm. Manno Collection.





Above: 35. **Black Oribe teabowl (unnamed).** Height, 9.1 cm.; diameter of mouth, 9.7-11.3 cm.; diameter of foot, 5.1 cm. Private collection. *Below:* 36. **Black Oribe teabowl "Waraya."** Momoyama period. Height, 7.8 cm.; diameter of mouth, 13.7 cm.; diameter of foot, 6.4 cm. Property of The Gotoh Museum, Tokyo.



Oribe Black, Black Oribe

Oribe Black refers to the shoe-shaped teabowls covered entirely with a black glaze, favored by Furuta Oribe (1543-1615), whereas Black Oribe refers to works — the bulk of them teabowls, though I have seen a few incense containers — which have a black glaze applied to the right and left, with a pattern executed in the space between.

The Seto Black teabowls “*Fuyu no Yo*” (photo 33) and “*Himatsu*” (photo 34), and the Black Oribe bowl in photo 35 and “*Waraya*” (photo 36) have been arranged to indicate the transition in form from Seto Black to Black Oribe. The “*Himatsu*” can be said to be rather closer to the Oribe Black style than to Seto Black. These changes in themselves give us a glimpse of the shifts in taste which took place from the Temmon to the Keicho eras.

It is thought that Furuta Oribe began to use the highly stylized shoe-shaped teabowls which he favored in tea gatherings, having them specially produced, towards the end of the Tensho era. On the twenty-eighth day of the second month, Keicho 4 (1599), Oribe held a tea gathering at which it appears that he used a shoe-shaped teabowl. According to a record of this gathering in the tea diary of Kamiya Sotan (1551-1635), who was a guest, there was a “Seto teabowl with distortions; it was distinctly odd.” The judgment of the shoe-shaped teabowl as “distinctly odd” speaks directly of the totally different nature of Oribe’s preferences in comparison with Rikyu’s. There is no question that, compared with the Rikyu-favored “*Muichimotsu*” (see photo 18), a teabowl such as the “*Waraya*” is striking with its witty and engaging form. This Oribe-favored style seems to have enjoyed great popularity through the Keicho era, and the *Sojimboku* [“Tea”], written in 1615, records, “The bowls are those with distortions currently being fired and brought from Seto every year.”

Red Oribe

The term Red Oribe is, again, not an old one, but came to be used to indicate Oribe-style teabowls employing a red glaze, as seen in the example of photo 37, in contrast to the Black Oribe. It is conjectured to have first been fired in the latter part of the Keicho era, when Oribe’s taste for a warped form became widespread.

I have already spoken of the varieties of teabowls fired at Mino and Seto in about a thirty-year period, from Seto Black to Shino, and then to Black Oribe and Red Oribe. These shifts in style, which show an awakening from a plain to a strongly artificial decorative sense, directly reflect the changing trends of thought in the Momoyama period. It is certainly remarkable that signs of the transition from the Middle Ages to the modern age can be grasped from bowls meant to hold one serving of tea. In particular, the warped and



Above: 37. Red Oribe "shoe-shaped" teabowl (unnamed). Height, 6.7 cm.; diameter of mouth, 11.1-12.5 cm.; diameter of foot, 6.0 cm. Private collection. *Below:* 38. Hakuan teabowl "Fuyuki." Early Edo period. Important Art Object. Overall height, 8.4-8.7 cm.; diameter of mouth, 15.4-15.8 cm.; height of foot, 0.7 cm; diameter of foot, 5.8 cm.; weight, 415 g. Property of The Gotoh Museum, Tokyo.



strongly artificial shape that was Oribe's preference seems to have struck deeply responsive chords in the tea style of the Keicho era, which was dominated by Oribe, influencing not only Mino ceramics, but also that of Iga and Bizen, and even Karatsu. Iga and Bizen were, in their raw materials, unsuited for producing teabowls, but numbers of fresh-water jars and flower containers were executed in the lively Oribe style. Further, Karatsu wares began to be used in tea in about Keicho 8 (1604); Furuta Oribe being one of the first to take up this ware. This would seem to indicate that pieces in the Oribe style began to be fired at Karatsu from about this time — the middle of the Keicho era.

Hakuan

Hakuan teabowls — a good example of which is the "*Fuyuki*" (photo 38) — have enjoyed a high reputation among tea men from early times. The name Hakuan is said to derive from the fact that an example was in the possession of a certain official physician of the Bakufu, Sotani Hakuan. The bowl which he owned was the "*Honka Hakuan*," and bowls resembling it in style are called by the generic name, Hakuan.

Although these Hakuan bowls have been said to be a variety of Yellow Seto, and have therefore been called Seto Hakuan, the special qualities of Seto are not immediately apparent in their form and glaze. It has recently been conjectured, therefore, that they are not products of the Seto kilns, but rather, were fired in Korea or in Korean type kilns.

There is no question, however, that Hakuan teabowls possess a variety of fascinating qualities. Particularly remarkable is the single fire crack in a straight line on the outer surface of the body, and the line of *namako* ("sea slug") glaze which flows down at just the place of this fire crack. Apart from the original "*Honka Hakuan*," one can surmise that these elements found in common on all Hakuan bowls — the single line crack and the *namako* glaze over it — were intentionally produced. Probably, because of the high esteem which the original Hakuan bowl won, teabowls of a similar style were fashioned. Concerning the potters and the place of production, several theories have been adduced, but thus far none have gone beyond the bounds of mere conjecture, and the final answers must await further research.

Setting aside the problems concerning their provenance, Hakuan pieces are deeply tasteful as teabowls. 

Temae — Tea Procedure: *Gozumi* (*Ro*)

Gozumi, “latter charcoal,” is the second laying of charcoal which takes place at a formal tea gathering. Although *gozumi* is deleted at *bango* (“after meal”), early morning, and late evening *chaji*, it forms an important part of the standard progression of the most basic and formal of tea gatherings, the *shogo* (noon) *chaji*.

Ideally, the fire which was started during the *shozumi* procedure (see *Chanoyu Quarterly* no. 55) will have reached its peak when the guests return to the tearoom after the *nakadachi* intermission and it is the time for the host to prepare *koicha*. Then about the time the *koicha* has been served and is being drunk by the guests, the fire will need more charcoal if the water is to maintain a good rolling boil for the preparation of the *usucha* to follow. Once the host finishes the *koicha temae*, retrieving the *chaire*, *chashaku*, and *shifuku* from the tearoom after *haiken*, and closing the *sadoguchi* door, it is time for *gozumi* to begin.

The *sumitori* is prepared in the *mizuya* by first placing the charcoal into it in the same arrangement as for *ro shozumi*, with the exception that a *wado* replaces the *do-zumi*, and only three *eda-zumi* (in contrast to the five for *ro shozumi*) are inserted, this time inverted and at the front-right part of the *sumitori*. Next the *hibashi* are placed in the left side of the *sumitori* and the *haboki* is laid on the rim of the *sumitori*, to the left of the *hibashi*. Then a *kumi kama-shiki* (a kettle-rest of a woven fibrous material such as straw or bamboo) is placed between the *hibashi* and the *haboki*. The *kan* are placed open-end down and leaning against the *wado* in the front of the *sumitori*.



Photos courtesy of Tankosha Publishing Co.

The haiki at this point will be only half full of shimeshibai, the other half having been used for the shozumi. *Neriko* incense is shaped into a small pyramid and placed on the upturned haisaji, which is placed on the empty side in the haiki.

A mizutsugi will be used to replenish the kama. For a standard *bira-de-mae*, as featured here, a *yakan* is used. This is prepared with a folded *chakin* placed on its lid and a bamboo *futaoki* on the spout.



(1)

Sit before closed *sadoguchi* with *sumitori* placed to the side away from the guests. Open door, tell the guests you will now fix the fire, bow (1), take *sumitori* in both hands, stand, and proceed to *temae tatami*.



(2)

One step into the *temae tatami*, turn toward guests, sit, and place *sumitori* to the right of the *ro* (2). Stand and return to *mi-zuya*.



(3)

With *haiki* in right (R) hand, step into tearoom, turn around to face *sadoguchi*, and sit. Using left (L) hand to assist R in adjusting grip, set *haiki* before knees. Close door (3). Take *haiki* (R), adjust grip (L, R), stand, and go to *temae tatami*.



(4)

Three steps into the temae tatami, turn 130° in the guests' direction, pulling left foot around and back at an angle, followed by right foot, and sit diagonal to ro. Adjust grip on haiki (L, R) and place in far bottom corner of temae tatami. Then shift sitting position to face ro. Take haboki from sumitori (R) and place between sumitori and ro (4).



(5)

Close lid of kama (R) (5). [Women will use fukusa here, as will men if the knob of the kama lid is not bronze. After using, the fukusa is returned to belt.]



(6)

Take kan from sumitori (R) (6).



(7)

Separate kan (R + L), hook simultaneously into kama lugs, and rest against upper part of kama (7).



(8)

Take kumi kamashiki from sumitori (R) and, turning it over, pass to L (8). Place to left side, diagonal to ro.



(9)

Slide closer to ro (R knee, L knee) (9).



(10)

Hold kan, lift kama from ro, set kama on kumi kamashiki, and again rest kan against upper part of kama. Shift sitting position to face kama. Hold kan and slide kama and kumi kamashiki together to center of tatami (10).



(11)

Again rest kan against kama and shift sitting position to face kama. Hold kan once more, slide kama and kumi kamashiki toward the wall (11), then simultaneously remove kan.



(12)

Put kan together with open ends to bottom. L. grasp them vertically, thumb at the open ends, and place to left of kama (12).



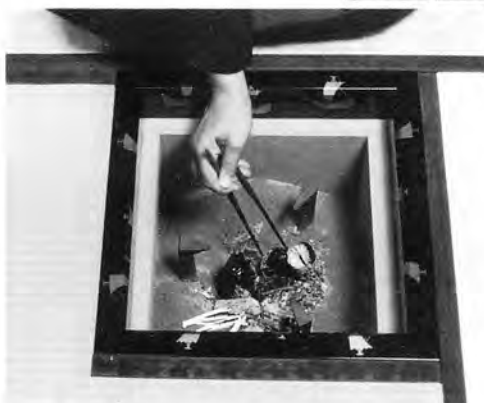
(13)

Shift sitting position to face ro. Take haboki (R) and dust robuchi and rodan (13) in the same manner as for the first dusting (*shobaki*) in shozumi. [The guests move forward to observe the fixing of the fire as soon as *shobaki* begins.]



(14)

Place haboki diagonally in front of sumitori. Take hibashi from sumitori (R) (14).



(15)

Resting hibashi tips on tatami in front of right knee, rehold hibashi for use. Gather what remains of the burning charcoal into the center of the ro (15).



(16)

Rehold hibashi in reverse manner as before, and return to sumitori. Move sumitori slightly away from ro diagonally (R + L) (16).



(17)

Shift sitting position to diagonal right. Take haiki (R), adjust grip (L, R), and shift sitting position to again face ro. Assisted by L, place haiki between sumitori and ro (17).



(18)

Take haisaji (R), and drop the incense onto the hot ash within the ro (18). Using the haisaji, distribute haiki ash around inside of ro in the same manner as for shozumi.



(19)

Finally sprinkle a few scoops of haiki ash, as necessary, on the places where white ash from the burned charcoal remains (19).



(20)

Return haisaji to haiki, placing it face-down. Assisted by L, pick up haiki (R), adjust grip (L, R), and with haiki in R, shift sitting position to diagonal right. Return haiki to its original place (L, R) (20).



(21)

Again shift to face ro. Take haboki (R) and dust robuchi, rodan (21), and gotoku as in Diagram A. [This second dusting is called *nakabaki*.] Then return haboki to its place on the tatami.

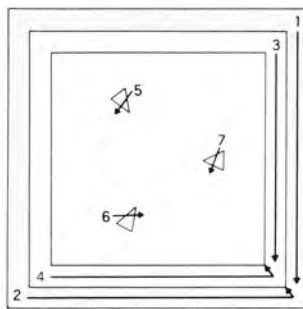


Diagram A



(22)

Move sumitori back to its original place (22).



(23)

Take hibashi (R) and transfer to L. L. keeping hibashi in horizontal hold, take *wado* from sumitori (R) and place between the two front legs of the gotoku in the ro (23). Wipe R fingers on kaishi in kimono.



(24)

Transfer hibashi to R, rehold for use as before, and put other sumi into ro (24). [Note: Their placement depends upon the condition of the remaining fire. Generally, however, they are laid somewhat as in a mirror image of shozumi — on the right, the *marugitcho*, *warigitcho*, and other *marugitcho*; on the left, the *marukuda*, *warikuda*, and *eda-zumi* all together, with *eda-zumi* branch-tips down, and finally the *ten-zumi*.] [This done, the guests return to their seats.]



(25)

Rehold hibashi as before (R) and return to sumitori. Then take haboki (R) and dust robuchi (25) and rodan as for shobaki. [This third and last dusting is called *gobaki*.]



(26)

Return haboki to original position on sumitori (26).



(27)

Shift sitting position to face the upper half of the temae tatami. Take kan at sides (L), separate (R + L), and simultaneously hook into kama lugs (27).



(28)

Pull kama and kumi kamashiki together back toward ro, stopping when they are at left-hand corner of ro (28), and rest kan against upper part of kama. Shift sitting position to face kama.



(29)

Remove kan (R + L), put together so open ends are to bottom, regrasp vertically (L) with thumb at open ends, and place to left-hand side of kama (29).



(30)

Shift sitting position to face diagonal right of ro. Take haiki (R) (30), regrasp (L, R), stand, and go to sadoguchi.



(31)

Sit before closed sadoguchi door, place haiki before knees (L, R), and open door (31).



(32)

Take haiki (R), regrasp (L, R), stand, and exit. Leave haiki in mizuya and return to tearoom with mizutsugi, sitting facing kama and placing mizutsugi to left of kama (32).



(33)

Take chakin from mizutsugi (R) and place on kama lid (33).



(34)

Take futaoki from mizutsugi spout (R), rest momentarily on L palm (34), and place between knees and kama.



(35)

Using chakin to clasp knob of kama lid, remove lid (R) (35) and place on futaoki.



(36)

Pour water into kama in usual manner (36), and then set mizutsugi down to left of kama again.



(37)

Using chakin to clasp knob of kama lid, place lid on mouth of kama (R). Leave chakin on kama lid (37).



(38)

Take futaoki (R), rest momentarily on L palm, and hang on mizutsugi spout (38).



(39)

L securing knob of kama lid, take chakin (R) and wipe lid in two strokes (39) as shown in Diagram B arrows 1, 2.

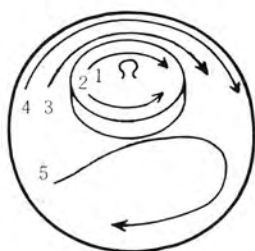


Diagram B



(40)

L releasing knob, wipe far side of kama body with chakin in two strokes (R) (40) as shown in Diagram B arrows 3, 4.



(41)

Continue next to wipe front side of kama body with chakin (R) (41) as shown in Diagram B arrow 5.



(42)

Return chakin to mizutsugi lid. Take mizutsugi back to mizuya (42).



(43)

Return to temae tatami and sit facing ro. Take kan at sides (L), separate (R + L), simultaneously hook into kama lugs (43), and rest on upper part of kama.



(44)

Move knees (L, R) slightly closer to ro. Then grasp kan and lift kama into ro (44). Once again rest kan on upper part of kama.



(45)

Take kumi kamashiki at side (L) (45).



(46)

Turning kumi kamashiki over, pass to R (46).



(47)

Return kumi kamashiki to original position in sumitori (R) (47).



(48)

Hold kan (R + L), straighten kama on go-toku if necessary (48), then simultaneously remove kan.



(49)

Put kan together (R + L). Hold them at open ends (R) and place in sumitori (49), leaning them, open-ends up, against the front center.



(50)

Slide slightly back from ro. Then, with bare fingers, open kama lid slightly (R) (50).



(51)

Adjust sitting position to sit directly before the right-hand edge of the robuchi. Pick up sumitori (51) and go to mizuya.



(52)

Stepping into mizuya, turn, sit at sadowuchi, place sumitori to side away from guests, and bow. Close door (52). 🙇

Book Reviews

Death Was His Koan: The Samurai-Zen of Suzuki Shosan. By Winston L. King. Berkeley: Asian Humanities Press, 1986. 395 pp., including appendix, bibliography, index of Japanese characters, and general index. US\$40.00, ¥5,000.

"Suzuki Shosan is one of Japan's most neglected figures," states Winston King in his introduction to the book under review here (p. 5). His intention in this book is to redress that situation, at least for the Western audience. King attributes Shosan's obscurity to the fact that Shosan neither assumed a place in the lineage of an established Buddhist school nor founded his own. He was largely self-taught, and his discipline seems to have been created to suit his own personal predilections. In King's words,

The amorphous and eclectic character of his "method" should be emphasized. By the same token, despite his Soto preference he never affiliated himself organizationally with any sect and his devices for meditation were a mixture that satisfied no one but himself. His use of the *nembutsu* was not Pure Land; yet his use of it in any form, even though Zen-modified, alienated the Zen traditionalists. He was an irregular Buddhist free-lancer, out somewhere between the sectarian lines fighting a solitary battle for the faith. And his composite technique not only lacked structural unity but was not sufficiently unique to constitute a distinctive apparatus that could spark a new movement. Its elements — *nembutsu* and *dharani* (mantric) chanting, scripture recitation, prostrations before the Buddha image, *koan* meditation — were all traditional Buddhist devices interpreted and used by the various sects, each in its own way. (p. 6)

Despite the personal character of Shosan's religious experience and writing, in some sense, the practice to which he bears witness may be regarded as supremely representative of his own age and Japanese religious practice through the ages. Religious scholarship tends to focus on the separateness of sects and on the religious philosophers who present an integrated and distinctive structure of thought. However, particularly as is evident in literary texts, religious belief and practice in Japan have always had "an amorphous and eclectic character." Shosan was passionate in his devotion to Buddhism, yet he chose not to create order out of the chaos of his religious experience but to be faithful to the fragmentary and sometimes contradictory quality of it. In this way, he gives a powerful voice to the eclectic spirit which has animated the Japanese religious experience. However, Shosan is entirely a man of the Tokugawa period and, like so many philosophers of the age, is imbued with the samurai ethos. King states,

I have found the study of this early Tokugawa samurai (1579-1655) turned free-lance Zen monk when he was over forty years of age, a way to study the character of the early Tokugawa times by seeing it embodied concretely in a person, his actions, and his ideas. (p. 8)

Thus, while Shosan is an outsider to mainstream Buddhism and an odd mix of monk and samurai, Zen Buddhist and Amida devotee, study of him reveals essential characteristics of the early Tokugawa period mind-set.

This is a good book for the general reader. As noted above, King sets his study of Shosan in the broad context of Tokugawa period history. Thus, Part I gives a broad overview of the social and religious aspects of seventeenth century Japan. King provides a biography of Shosan as well as a sketch of his intellectual universe. The remainder of the book presents the various aspects of Shosan's thought in a detailed and orderly fashion. The subjects treated include Shosan's critique of Christianity, his accommodation to Confucianism, his prospectus for a Buddhist renewal through government fiat, the techniques of his practice, and the centrality of an awareness of death in his discipline. King, in his introduction, admits about Shosan that "such varied influences and tendencies were bound to produce inconsistencies of action and statement — a source of almost endless frustration to the biographer and student of his ideas in search of a basic unity of thought and motivation" (p. 11). King nonetheless does a very good job of making Shosan's ideas fit into a coherent unity. This gives his work a readability that most readers will surely appreciate; yet is, ironically, the source of my only criticism of the work.

It seems a shame that we never get a chance to experience an extended piece of "raw," unexplained Shosan. In order to find the continuity in Shosan's thought, King has had to take apart his writing, so he never cites a passage longer than twelve lines and the passages are often taken from a wide variety of sources. It is as though Shosan's own voice is constantly being interrupted, and we are not given a chance to see Shosan's own logic at work. It is a question of whether the integrity of the presentation of ideas is as important as the ideas themselves. In the end, this is a matter of taste, and it is perhaps not fair to criticize King for failing to do something he had no intention of doing. What King set out to accomplish, he succeeded in doing. I recommend this work highly to anyone interested in the Tokugawa period specifically, or Japanese religion in general.

This review would be remiss if it did not quote Shosan himself. We shall let him have the last words.

At least you must be anxious about your own death. From this comes valorous energy. So too, the fact that you are dying right now is something right there before your eyes. That is something about which you cannot be negligent. (p. 286)

Cast everything away and leave it behind; just train for death. If you continually do death-training, opening up time for death, then when death really comes you will not be dismayed. . . . Any sort of "knowledge" is the enemy of your attainment of Buddhahood. Just become as earth itself and use the *nembutsu* to do death-training. (p. 288)

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A History of Japanese Literature, Volume Two: The Early Middle Ages. By Jin'ichi Konishi; translated by Aileen Gatten; edited by Earl Miner. Princeton: Princeton University Press, 1986. xvi + 461 pp. including chronological table, bibliography, and index. US\$57.50 cloth, US\$23.75 paper.

The past few years have seen the publication of volumes of promised complete histories of Japanese literature by three outstanding scholars: Donald Keene's *World Within Walls* and *Dawn to the West* survey the major writers, schools, and literary trends of the Tokugawa and modern centuries; Shuichi Kato's *A History of Japanese Literature* treats major works of Japanese literature in their political, philosophical, and social settings; and the publication of the first two volumes of a projected series of five by Jin'ichi Konishi provides us with yet another valuable approach to the riches of Japanese literature, and with yet another addition to the required reading list of anyone interested in Japanese or comparative literature.

Professor Konishi's fertile mind combines an encyclopedic mastery of his own tradition with a broad interest in other literatures and forms of criticism. He eschews the dry accumulation of fact and received opinion and the biographical approach of the typical Japanese literary history, and uses, instead, a typological framework within which to discuss major questions of genre, style, and literary influence. In addition, he has elected to adopt a periodization of Japanese literature based not upon political or social developments, but literary ones.

In Volume One, he treated the "Archaic Age" and discussed the comparative development of Yamato, Ainu, Ryukuan, Korean, and Chinese literature; the magico-religious origins of poetic rhetoric; the performance and reception of early poetry; the genre classification of Japanese prose; and numerous other topics. He found the age to be typified by a lack of distinction among literature, religion, and history, and by the flourishing of the *kotodama* (word spirit). He also discussed the "Ancient Age," when the Japanese awoke to the ideal of *ga*, or literary precedent. The discussion ended with the early ninth century.

In Volume Two, after first investigating the influence of the Chinese Six Dynasties and T'ang styles of poetry and prose in the evolution of Japanese prose and poetry during the transitional late eighth and ninth centuries, Konishi treats the "Early Middle Ages," the years between the compilation of the *Kokin Shu* [Collection of Poems Ancient and Modern] and that of the *Shin Kokin Shu* [New Collection of Poems Ancient and Modern]. He defines the Middle Ages as "that period when Sinified expression came to transform the conceptual focus of indigenous Yamato literature" (pp. 3-4). The Early Middle Ages are characterized by the acceptance of *furyu* (Ch., *feng-liu*), the ideal of elegance of the Chinese Six Dynasties period. The High Middle Ages and Late Middle Ages — the former characterized by the adoption of the concept of *michi* (*tao*, artistic vocation), and the latter, by the adoption of the concept of *jori* (*ch'ing-li*, [conflict between] reason and feeling) — will carry us all the way to the first half of the nineteenth century in succeeding volumes.

Konishi finds two principal genres, *waka* (Japanese poetry) and *monogatari* (tale), to have reached their zeniths during the Middle Ages. In discussing these genres and their generic successors — *renga* (linked verse), *haikai* (unconventional linked poetry), *noh*, *ukiyo-zoshi* (stories of middling classes), and *joruri* (Edo period urban theatre) — he introduces the concept of premier (or "worthy") arts as the sphere of the amateur, where composers and recipients were indistinguishable, and of secondary (or "lowly") arts as products of professional creation, with creators quite distinct from their audience. He finds that the striking discrepancy in the treatment accorded to genres in both China and Japan (where writing poetry and formal prose were considered worthy activities while composition of prose fiction or comic drama lowered one's reputation) reflects the relationship between the creator and recipient in a given genre. "The distinction is based on whether or not they were members of the same circle" (p. 95). Within the premier genres, composer and audience shared mental stances, and an intellectual and educational background that encouraged restrained expression, retrospection, subtlety, fragmentation, and profundity. In Volume Two, Konishi focuses on the qualities of retrospection and subtlety in the principal genres.

Konishi views the royal command to compile the *Kokin Shu* in 905 as the symbolic point of establishment in *waka* of the *ga* aesthetic, and he argues that literary history should divide the Early Middle Ages (the era of the pure Yamato idiom) from the High Middle Ages (when literature was written in a language which intermingled Chinese loanwords with Japanese) on the basis of linguistic phenomena. He selects the year 1205, the date of the compilation of the *Shin Kokin Shu*, as the point at which to divide the Early from the High Middle Ages, because of the willingness to focus on fresh expression demonstrated by the title of the latter anthology. He discusses the principles of *furyu* and *en* (refined beauty); the transcription of Japanese in hiragana and the development of the mixed style (*wakan konkobun*) consisting of Japanese mingled with Chinese loanwords; the influence of Po Chü-i (Jp., Haku Rakuten;

772-846) and the composition of prose and poetry in Chinese; the composition, reception, and transmission of waka and the development of the *Kokin Shu* style; and the composition of and varieties of prose in Japanese. Under the latter topic, Konishi introduces some original genre criteria: he finds that the distinction between monogatari and *nikki* (diary), for example, is not so much one of fiction versus nonfiction, or of the "first person" versus "third person" points of view; "rather, the criterion is whether the narration is concerned with a single protagonist" (p. 252). A final chapter reviews the history of the song in Japan, particularly the status of the Buddhist hymn at the juncture of the Early and High Middle Ages.

This second volume makes frequent reference to Volume One, and, although it is possible to read it alone, the reader will only fully comprehend the panorama being laid out if both volumes are available. Individual sections, however, can be sampled. The index is accurate and thorough, making such sampling relatively painless. Because Konishi rarely summarizes plots or provides background information, the non-specialist may find the more analytical chapters heavy going, but the "overview" chapters, with their challenging and original interpretations, should be of interest to all. As with Volume One, the editing and translation are outstanding. The text presents few problems to the reader, fewer even than the elegantly translated Volume One. The author, editor, and translator are to be congratulated on an organization and style that are more helpful than intrusive, and on the creation of another outstanding volume. This unique and monumental work is destined to stimulate further debate on literary history and the reading and re-reading of the texts of Japanese literature.

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The Bridge of Dreams: A Poetics of 'The Tale of Genji.' By Haruo Shirane. Stanford: Stanford University Press, 1987. xxiii + 276 pp., including notes and index. US\$37.50.

Haruo Shirane, Assistant Professor in the Department of East Asian Languages and Literatures at Columbia University, has drawn upon centuries of Japanese studies of *The Tale of Genji* as well as upon contemporary literary theory to provide a detailed explication of this classic of world literature. In *The Bridge of Dreams* the author analyzes the *Genji* in terms of four intertextual relationships: those between the *Genji* and classical Japanese poetics; the *Genji* and its narrative predecessors; the *Genji* and its immediate historical context; and between the parts of the *Genji* itself. These relationships are discussed within the context of three major concerns — political, social, and religious. For each topic

discussed, Professor Shirane illustrates the manner in which Murasaki Shikibu responds to and deviates from the Heian literary tradition and her immediate socio-political environment. In this process of adoption and transformation, we see the brilliance of the *Genji* not only as a piece of prose fiction, but also as an expression of literary and social criticism.

Part I, "The Aesthetics of Power," discusses the manner in which Shikibu employs plot conventions known to her audience, such as the "exile of the young noble," manipulating this paradigm in such a way as to criticize the contemporary *sekkon* (regency) system of government. Looking back to an earlier and more ideal age of kingship, Shikibu replaces the contemporary atmosphere of intrigue, nepotism, and deception with the ideal of a court society in which cultivation of the arts and the intellect take precedence. Genji is shown to consolidate his power not as a scheming politician, but as a man of culture and emotional depth. These qualities are emphasized by the poetic nature of Genji's exile – the "*Suma*" chapter corresponds to the books of parting and travel in the *Kokin Shu*, employing almost all the rhetorical devices of Heian poetry – and by the exaltation of the arts in subsequent chapters, which focus upon painting, the seasons, dress, poetry, prose fiction, calligraphy, incense, and music. As Shikibu's writing matures, however, the narrative reaches a turning point, at which imminent glory is replaced by the effects of time and past deeds, and political issues are replaced by those of a psychological nature.

Parts II and III, "Hidden Flowers" and "Lyric Tragedy," deal with social concerns. Here we are shown how Shikibu merges the structure and themes of *tsukuri monogatari* (fabricated tales), primarily a male genre, with the female perspective, subjective focus, and lyricism of the *uta nikki* (poetic diaries) by women. In utilizing the *monogatari* convention of a heroine whose family has declined or disappeared, but who is discovered by a noble and brought from humble surroundings into high society, the author emphasizes not the glorious conclusion of the traditional tale, but the suffering and sacrifice that such a woman would actually have to endure as she dealt with the pressures of early eleventh century society and politics. For example, Murasaki, a romantic heroine in Part One of the *Genji*, becomes a vulnerable and tragic figure as she faces the consequences of polygamous marriage in Part Two. What begins as a social romance, with its origins in the *monogatari* tradition, culminates in a lyric tragedy. "*Maboroshi*" (The Wizard), the final chapter in Part Two of the narrative, constitutes an elegy to Murasaki, reflecting the *uta nikki* tradition in the density and nature of its poems – poems in which memories merge with seasons. While reminding the characters of loss and transience, the attachments represented by such memories also prevent them from transcending time and earthly ties.

In Part IV, "The Spiritual Quest," Shirane emphasizes the contribution of Pure Land Buddhism to the development of the psychological part of the novel. Contemplation of salvation, fate, and the threats posed by earthly bonds

brings the action of the novel into the mind and heart. In Part Three of the *Genji* it becomes evident that while the psychological growth of a character often continues in, or is inherited by, his successor, the successor is not always able to employ this state of consciousness to his advantage. For example, Kaoru, born with an inclination for the spiritual, strays instead toward the erotic, wandering in the darkness which fills the last pages of Shikibu's work.

Shirane bases his work upon the thesis that the *Genji* resists the notion of thematic unity or "totalization." Rather, the narrative may be seen as continually growing and evolving, leaving intact its former self or selves even as it transforms those selves by presenting earlier ideals, attitudes, themes, or plot paradigms from a different perspective. For example, the "*Ukifune*" (A Boat upon the Waters) chapters, which culminate the text, may be read independently or as part of the entire narrative. Seen as a whole, the reader perceives that what began as a social romance, emphasizing the ideals of love, glory, and *miyabi* (courtliness), evolves into a spiritual quest in which such ideals are not only insignificant but are actually a hindrance to one who seeks to renounce the world. On the other hand, two apparently disparate elements, *mono no aware*, that emotional and aesthetic sensibility which is the emphasis of Part One, and *sukuse*, the Buddhist concept of fate or destiny, are shown to reflect two sides of the same experience. As the narrative grows more somber and religious in tone, we achieve a deeper understanding of the aesthetics of pathos, fragility, and uncertainty introduced in the first chapter of the work.

The Bridge of Dreams is a fascinating study, clearly written and convincingly argued, which will be of great interest to both the general reader and the scholar of Japanese literature. By demonstrating how Shikibu may have added depth and new perspective to each stage of her work not only through the addition of chapters which follow earlier pieces but through the addition of sequences which parallel earlier chapters in terms of time, Shirane implicitly suggests that the *Genji* is not something which can be read in an abridged version of "selected" chapters. *The Bridge of Dreams* is an invitation to read and reread *The Tale of Genji* as an integrated whole, enjoying chapters and chapter sequences both individually and in relationship to each other. As one does so, one's appreciation of this work will be greatly enhanced by the many insights made available by Shirane's synthesis of a vast corpus of *Genji* studies.

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A Japanese Touch for the Seasons. By Kunio Ekiguchi and Ruth S. McCreery. Tokyo, New York: Kodansha International, 1987. 136 pp., including appendix and index. US\$19.95, ¥3,100.

In trying to grasp the aesthetics of Japanese arts and crafts, both traditional and modern, one sooner or later realizes how intertwined these are with nature, the seasons, and the cyclical passage of time. In this book, the authors have managed to finally provide a how-to crafts book that explains Japanese craftwork in terms of how the Japanese observe the seasons – the colors, food, plants, and symbols associated with the seasons – all in a readable and easily digestible format.

The Introduction discusses how the traditional Japanese lived in tune to the changing seasons. In early spring, the fresh, juicy shoots of the field horse-tail (*tsukushi*) would be plucked and eaten. Autumn would bring with it the aroma of roasted chestnuts and the color of persimmons ripening on the branch. Motifs used in the summer would try to impart a sensation of coolness to counter the stifling heat of Japan's humid season; winter motifs would be full of New Year's themes; autumn would inspire artwork based on moon-viewing. The motifs associated with one season of the year could not be used during another, since each would fit only a specific time frame. While a strict adherence to Japan's seasonal symbols is not necessary for the artist who delves into Japanese motifs outside of Japan, an awareness of the seasonal nature of Japanese art will serve to sensitize the artist to his or her own natural environment.

After the Introduction, the book is arranged according to the four seasons: Spring, Summer, Autumn, and Winter. Each section opens with an informative essay on the season's holidays and celebrations, which flowers are in bloom, and some of the traditions associated with the season. Popular seasonal dishes are also discussed, with a brief background as to why they became associated with that particular period of the year. These essays are followed by craft projects appropriate to that season. Projects for Spring, for example, include the making of various kinds of dolls (for the Doll Festival, also known as Girls' Day), lunch boxes (for flower viewing), and carp streamers and egg-shell figurines (for Boys' Day).

The project instructions are profusely illustrated with step-by-step drawings. Care has been taken to list alternatives to Japanese materials that may not be readily available outside of Japan. A list of suppliers is also included in the Appendix, a thoughtful addition for hobbyists seeking good sources of Japanese craft material. The projects range in complexity, and appear to have been chosen to cover a wide, representative span of crafts and methods.

Ruth S. McCreery's text is very clear, simple, and precise, making the explanations and instructions easily understandable. The book also has an abundance of photographs, many in color, of seasonal food, animals, plants, and crafts. The photography is up to Kodansha's usual level of excellence, and the

overall design of the book is elegant.

The amateur or artist wishing to expand his knowledge of Japanese crafts will find much in this book. Even for someone not particularly interested in taking on many of the projects, the explanatory sections are invaluable in deciphering the beautiful and seasonal arts of Japan.

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Honolulu

Rituals. By Cees Nooteboom. Translated by Adrienne Dixon. Baton Rouge: Louisiana State University Press, 1983. US\$12.95.

Some novels tell a story and attempt little more. In others the narrative is a medium around or through which an author opens problems or perspectives which go far beyond the confines of the plot. *Rituals*, by the Dutch writer Cees Nooteboom, is set almost entirely in Amsterdam, but the symbolic fulcrum of this superb, richly conceived novel is a tantalizing set of rough equivalences between the Catholic Mass and the Japanese Way of Tea. It is not until the final third of the novel that the relationship between the Mass and the Way of Tea is raised, but when that happens the nexus between chalice and teabowl becomes intimate indeed. There is an impressive and engaging intelligence at work in *Rituals*, which won the Pegasus Prize for Literature in 1982.

The story is relatively simple. Inni Wintrop is financially independent through inheritances from a family he scarcely knows, an urban dilettante whose boredom is interesting only because it is so well described by Nooteboom. He is an educated European in terms of his knowledge of history and art, but he feels cheated by a fate which forces him to live in the second half of the twentieth century, the burnt-out end of a whole millennium. At those rare times when he has a sense of being connected to something meaningful, that sense is much more likely to come from sex than from the Catholicism of his youth. He chances to meet — although at very different times of his life — a father and son. The former, Arnold Taads, is a hard-minded misanthrope and anticleric who lives by private, compulsive rituals of his own. He has completely abandoned Philip, his son by an Indonesian woman. Winthrop gets to know the father and the son sequentially, the latter only after the former's death, a death that was in some sense suicidal. Part of the fascination of Philip lies in the subtle character and destiny resemblances to the father, whom Philip himself had never known.

Philip, biologically half Asian, lives in the middle of Amsterdam, but in a room and mental world he has created entirely for himself out of Japanese materials. The practice of Tea is at its center — although, in order not to be disappointed, he has chosen to refrain from ever visiting Japan itself. Kawabata Yasunari's *A Thousand Cranes* (a kind of novel-within-the-novel here),

itself centered on teabowls, is for him treasured as a Bible, although he can also quote freely from Okakura Kakuzo's *The Book of Tea* and a variety of Zen and Taoist sources. He lives like a monastic and aims his life towards the eventual purchase of a Raku teabowl that ordinarily would be far beyond his meager means. The plot's ending should not be told here; but even its powerful dramatic action is in large part the result of fusions between symbols drawn from biblical-ecclesiastical sources and those from the world and classics of Tea.

There is in this novel a profound sense of pathos about the spiritual condition of Europe, a civilization whose core symbols and rituals have become, as another writer once put it, "semantically depleted." Innis Wintrop's daily experience is full of things straining to recapture their older, biblical significance: doves, accidental mixtures of wine and blood, farewell dinner parties, and even the pure love of young women. These things, mirrored in the torn-up streets of Amsterdam, are merely the vestiges of symbolic thoroughfares which once permitted traffic to someplace Real. Now they no longer go that far.

It is into a Europe so depleted of meaning that "the East" has come in this novel; and it has come with a vengeance. "The seventies. No sooner had they closed the door of the church behind them than they crawled like beggars to the bare feet of gurus and swamis" (p. 113). Big-boned Dutchmen try yoga, bald-pated and bell-ringing Hare Krishnas dance in the streets of Amsterdam, Zen in one form or another is practiced. And somewhere in the midst of all of this impingement of Asian spirituality on old Europe is the "ritual" of Tea — or, at least, the painful Tea of Philip Taads, who "practiced his one-man religion — if it was that — alone in his homemade monastery" (p. 117).

The novel can be read either as a serious one that flirts with comedy, or a comic one that turns easily to a certain seriousness. Philip Taad's long and difficult effort to scrape together enough money to purchase a long-cherished Raku teabowl is a good instance of this. It becomes the equivalent in his own life of the quest for the Holy Grail — especially because in the novel much is made of the relationship between teabowl and chalice. But the grail-quest in European folklore and literature is itself an ambivalent tradition, one that embraces both symbols of holiness and the hilarity of picaresque adventures. When the practice of Tea gets fused onto the top of that ambivalence, it is bound to look very out of place in the European setting — especially because Philip Taad's main source of his "one-man religion" of Tea is Kawabata's *A Thousand Cranes*, a novel which, in the view of its own author, depicts a "decadent" notion of Tea.

Those who have known the Way of Tea — even in settings outside of Japan — to be other than decadent will probably wince when reading of Philip Taad's practice in Amsterdam. But then Nooteboom was not even interested in giving an account of Tea rightly understood and transmitted into Western culture; his purpose was that of writing fiction, and he does that superbly well. *Rituals* is a rich book, and probably the ambivalences add to that rich-

ness. Its characters are contemporary Europeans who cannot quite believe any longer in the Christian symbols, but who cannot quite jettison them either. There is something always on the edge of the comical in the attempts of these people to infuse Asian religious and aesthetic practices into their otherwise stubbornly European way of life. Their situation is both funny and pathetic.

It will be interesting to see if Nooteboom, who also in a novella entitled *Mokusei* has written about a European's engagement with Japan, will continue to treat the theme of such meetings of cultures.

William R. LaFleur
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Glossary

<i>Asaina</i>	アサイナ	<i>Hirosawa</i>	広沢
Baba Akiko	馬場あき子	Honganji Jitsujū	本願寺実従
<i>Bunrui Sōjimboku</i>	分類草人本	Ihara Saikaku	井原西鶴
Chōjirō	長次郎	<i>Ishiyama Honganji Nikki</i>	石山本願寺日記
Daikokuan	大黒庵	Jōkei	常慶
<i>Eiga Taigai</i>	詠歌大隈	<i>jo-no-mai</i>	序之舞
<i>fūga</i>	風雅	Jūshiya Sōgo	十四屋宗悟
Fujita Sōri	藤田宗理	<i>Kadensho</i>	花伝書
<i>Fukutomi Zōshi</i>	福富草紙	Kanze Kojirō	勘世小次郎信光
Furuta Oribe	古田織部	Nobumitsu	
<i>Fuyuki</i>	冬木	Kitamuki Dōchin	北向道陳
<i>Fuyu no Yo</i>	冬の夜	<i>Kokoro no Fumi</i>	心の文
<i>Gantori</i>	雁取	Komparu Zempō	金春禅鳳
Goshōan	午松庵	<i>Konusubito</i>	子盗人
<i>gozumi</i>	後炭	<i>Kōtō</i>	勾当
Hakuan	伯庵	<i>machishū</i>	町衆
Hanabusa Ungai	英雲外	<i>Mine no Momiji</i>	峯紅葉
<i>Hashibime</i>	橋姫	Moriya Takeshi	守屋毅
Hayashiya Seizō	林屋晴三	<i>Muichimotsu</i>	無一物
<i>Himatsu</i>	日松		

<i>Mukiguri</i>	むき栗	<i>Yasokai Shi Nibon Nempō</i>	耶蘇会師日本年報
<i>Murata Shukō</i>	村田珠光	<i>Yōkyoku to Bukkyō</i>	謡曲と仏教
<i>Murata Sōju</i>	村田宗珠	<i>yūgen</i>	幽玄
<i>Nisuiiki</i>	二水記	<i>Yugyō Shōnin</i>	遊行上人
<i>Ōguro</i>	大黒	<i>Zeami</i>	世阿弥
<i>Raku Kichizaemon</i>	楽吉左衛門	<i>Zempō Zōdan</i>	禪鳳雑談
<i>Rinchū Hisbō roji</i>	隣忠秘抄 露地	<i>Zenchiku</i>	禪竹
<i>sadō</i>	茶堂 茶頭		
<i>Saigyō</i>	西行		
<i>Saiokuken</i>	柴屋軒		
<i>Sakai-fushin</i>	堺普請		
<i>Sanetaka-kō Ki</i>	実隆公記		
<i>Sanjōnishi Sanetaka</i>	三条西実隆		
<i>Sazanami</i>	さざ波		
<i>Sekirekishū</i>	磧礫集		
<i>Sen Rikyū</i>	千利休		
<i>Shingorō</i>	新五郎		
<i>Shino Sōshin</i>	志野宗信		
<i>Shinshōsai Shunkei</i>	真松斎春溪		
<i>Shunkan</i>	俊寛		
<i>sōan</i>	草庵		
<i>Sōchō Nikki</i>	宗長日記		
<i>Sōjimboku</i>	草人木		
<i>Sōkei</i>	宗慶		
<i>Sōmi</i>	宗味		
<i>Sumiya</i>	角屋		
<i>Takeno Jō'ō</i>	武野紹鷗		
<i>Temmoku</i>	天目		
<i>Tengu</i>	天狗		
<i>Toyohara Sumiaki</i>	豊原統秋		
<i>Ukiyo Eiga Ichidai Ōtoko</i>	浮世栄花一代男		
<i>Unohanagaki</i>	卯花牆		
<i>utoku-sba</i>	有徳者		
<i>Waraya</i>	わらや		
<i>Washino'o Takayasu</i>	鷺尾隆康		
<i>Yamanoue Sōji Ki</i>	山上宗二記		
<i>Yamazatoan</i>	山里庵		
<i>Yamazatomaru</i>	山里丸		

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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