

CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 58



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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CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

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NUMBER 58

<i>Sen Soshitsu XV</i>	Flowers in the Tearoom	5
<i>Yamada Mumon</i>	A Flower in the Heart	7
<i>Honda Giken</i>	The Colors Bloom and yet . . . : Reflections on the Japanese Appreciation of the Transience of Life	19
<i>Hayashiya Seizo</i>	Teabowls – Part III	31
	<i>Temae</i> – Tea Procedure: <i>Kinindate Koicha</i> (Ro)	53
	Book Reviews	69
	Glossary	79
	Chronology	80

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.

Flowers in the Tearoom

Sen Soshitsu XV

In the *Genryu Chawa* [Tales of the Original Way of Tea], by Yabunouchi Chikushin (1678-1745), there is a famous anecdote about a "morning glory tea gathering." It was summer, and in the garden of Sen Rikyu's house, morning glories were in full bloom. Word of their beauty reached Toyotomi Hideyoshi, commander-in-chief of the nation, who asked Rikyu to arrange a morning tea gathering so that he could view them. A day was set, and Hideyoshi arrived at Rikyu's residence soon after sunrise, but in the garden, he found no flowers. With wonder, he entered the tearoom and saw in the tokonoma a single, beautiful morning glory glistening with dew, its vine clinging to the lattice window.

It is not certain whether this story, recorded one century after Rikyu's death, is true. However, it surely expresses Rikyu's extraordinary sense of beauty. Further, the description of the flower in the tokonoma is a splendid example of Rikyu's teaching: "The flower [should be] as it is in the field" (*Hana wa no ni aru yo ni*). In chanoyu, flowers are placed in the tearoom in such a manner that they reflect their own true beauty and essence, just as they are in nature.

This manner of arranging flowers in chanoyu is known as *chabana*, "tea flowers." It differs greatly from the methods of *ikebana*, the formal art of flower arrangement. The life of a flower is very short, and on its own, each flower blooms most beautifully in its natural setting. In *chabana*, we attempt to transfer the life of a flower from the field to the tearoom. We respect the life of the flower for itself, that life given by nature. When we put the flower into a vase, we try to show it at its very peak of existence. No endeavoring for artificial form is necessary to increase the flower's own beauty or its spirit. Hence, unlike *ikebana*, with its various rules and devices, *chabana* is not an art of imposed form. Rikyu had this to say on the "secrets" for success in placing flowers in a tearoom: "Cut fresh green bamboo for a vase, pour clear water into it and, with a pure heart, put in a fresh flower." It is unnecessary to use any artifice.

In Rikyu's day, as in any other, people often used the flower display as a means to flaunt some prized vase they owned, so they obtained flowers that would match the vase. Spurning this, Rikyu taught that one should first meditate upon the flowers with a quiet heart, and then select a suitable container.

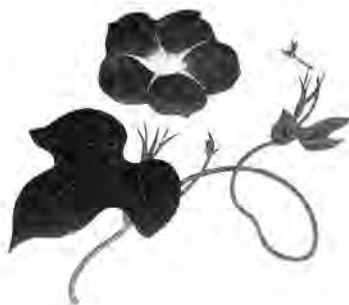
Flowers are a natural calendar in the tearoom. Although now we can easily get any flower from a florist, making flowers "seasonless," in the old days the host of a tea gathering had to go on his own two feet to get flowers from the fields or mountains. This was not only one of the joys of, but also a requi-

site in preparing for a tea gathering, as reflected in an old expression which reads, literally, "Create chabana with your legs." We should not forget this spirit.

Ii Naosuke (1815-1860), a key figure in the government just before the Meiji Restoration, was also a master of tea. In his work entitled *Chanoyu Ichie Shu* [Collection on the "Oneness" of Chanoyu], he writes: "In the tearoom, rare and unusual flowers are inappropriate. Preparing for a tea gathering, the host goes outside and looks for a flower, cuts it, and, returning, puts it in the tokonoma. This flower reveals the host's hospitality and gives a feeling of the exquisite evanescence of nature."

A flower often used for chabana during the colder months of the year is the camellia, which blooms throughout the countryside while other flowers are scarce. Even though the camellia has widely been shunned by the Japanese because the flower — its "head" — unexpectedly falls off while in full bloom, giving an inauspicious feeling, in chanoyu, it is loved for its quiet beauty, falling bravely in its prime. It makes us ever so keenly aware of the evanescence of nature.

One of the essential elements of chabana can be found in Ii Naosuke's most familiar words, *ichigo ichie*, "one time [i.e., moment], one meeting." A flower's delicate nature lasts but a brief moment. A morning bud blooms at noon, fades in the evening, and withers at night. So it is with all things, and as a reminder of this, flowers that last a single day are regarded as the most appropriate in the tearoom. A morning glory blooms for a single day, just as each moment in our life passes quickly. We must do our very best to fully realize each precious moment. 



A Flower in the Heart

Yamada Mumon



Calligraphy by Yamada Mumon.

This article features selected excerpts from Rev. Mumon Yamada, *A Flower in the Heart* (private publication, undated), trans. Gyo Furuta.



Sketch by Kano Tan'yu (1602-1674).
Property of the Kyoto National Museum.

When the Buddha was on Vulture Peak, Brahma-Deva once presented him with a golden lotus and asked him to speak to the people. Sakyamuni went up to the platform as usual, looked over the audience, and showed them the golden lotus without uttering a word.

They could not read the mind of the Buddha at all, and remained silent. Only the elderly man Mahakasyapa understood and smiled.

The mind-to-mind transmission of the Zen spirit had its beginning then; hence, it was then and there that the Zen sect had its start.

Now, what was in the mind of the Buddha when he raised the flower in silence? What was in the mind of his disciple when he saw it and smiled? These are important koans for we whose lives are as transient as flowers that bloom at one moment and wither at the next.

If Only the Moon were a Flower

It was the night of the harvest moon, and a moon-viewing party was being held by the disciples of Hanawa Hokiichi, a blind scholar. The disciples composed haiku, Chinese poems, and waka as their poetical fancy prompted them.

In the midst of their merrymaking, one of them asked the master to write a poem . . . obviously, a careless thing to do, even though the disciple intended no offense. After a moment of reflection, the master wrote as follows:

If it were a flower,
I would touch it . . .
Tonight's moon.

Silence fell upon the gathering, and everyone regretted that a thoughtless request had been made of the blind master.

The master's wife also composed a poem and showed it to the gathering:

Harvest moon!
A night of tears
For the blind man's wife.

The moon viewed with merriment up to then must have suddenly become covered with clouds, turning it into a dark, dreary night.

It is said of Shogun Yoshimitsu that, in order to hold a snow-viewing party in the heat of the summer, he had Mount Kinugasa covered with white cotton and viewed it from the balcony of the Golden Pavilion. What he did was surely an innocent, childish thing, and it was doubtlessly a sheer waste.

From ancient times, snow, the moon, and flowers have been regarded as objects of the finest aesthetic sensitivity. The moon, however, belongs to the world of celestial beauty and is beyond man's control, and so when it becomes cloudy or when it rains, people have to lament: "No moon to be viewed at the harvest season."

Snow belongs to the world of terrestrial beauty, but, like the moon, it is also beyond man's control. If a man wanted to have snow at all cost, he would have to be content either with Shogun Yoshimitsu's white cotton or the small pieces of paper thrown so that they flutter down to the stage from the ceiling of a theater.

If the moon belongs to the world of celestial beauty and snow to that of terrestrial beauty, flowers rightly belong to the world of man as his favorite objects of aesthetic enjoyment. Even the blind poet could touch them, feel their presence, and enjoy their mysterious scent. It is, however, the fate of the beauty of a flower that its life and death can depend on the whim of human will.

Although flowers belong to the world of man, people are by no means free to do what they like to flowers. Is it not a sign of refined culture that one does not do whatever one wants as one wants?

These days we often see elaborate so-called ikebana, for instance with gigantic wisteria vines laid on the ground and covered with cycad leaves, like snakes, and bleached pine and oak branches set against them. Garishly painted red and white, they give the impression of a jungle from which we would expect a tiger or leopard to jump out at any moment. Such works may be called great examples of modern cubist art, but are they really ikebana?

Albeit any flower used for ikebana is entirely subject to the will of man, does not genuine ikebana, and the good manner of any refined person, require that one show respect to and make use of tiny, lovely flowers according to their natural forms and nature, as something inviolate and sacred, like the moon in heaven and snow on earth?

Happy Fault

"The colored leaves of the trees on this mountain are inexpressibly beautiful every year. I stand before the canvas struggling with the theme, while the mountain moves away from me, inviting me to follow it.

"I have been struggling desperately with this mountain, day after day and year after year. For the past twenty years I have observed and painted only this mountain, but the sad truth is that I have not grasped the truth of this mountain yet. Or, when I thought I had succeeded in grasping it, it escaped from me and I have so far failed to express it on the canvas.

"In fact, I have painted the mountain to the exclusion of everything else; I have had no time to visit anywhere else or to draw or paint anything else.

"This mountain hides in it an endless truth which I shall not be able to exhaust in my lifetime, however much I paint it."

These words come from an unrecognized painter, Mr. A., whom I greatly respect. When he spoke, it was in a reflective tone. He chose this theme and staked his entire life on it, in poverty and in the face of scornful derision of people.

Recently he presented me with an impromptu piece in pale India ink, which he said expressed his recent spiritual state. The theme was autumn grass with an insect. The following poem accompanied the painting:

Listening to the insect chirp,
I become myself an insect.

He becomes an insect when he listens to it; the reddened autumn leaves

become him when he looks intensely at them; he becomes a mountain himself when he looks fixedly at the mountain. Such a spiritual and psychological state of mind and heart must be the source of artistic creativity.

No border lies between me and others in this
Boundless universe.
For the past ten centuries I have remained
In the same state of mind.

A joyful and free state of contemplative unity between the viewer and the viewed is exactly the state of Zen enlightenment. There, just as one is identified with the surrounding space, so one is identified with the entire span of time. In this way, one can at times bring before one's eyes ancestors and the religious masters, though they have been dead for the past hundred or thousand years, and show them one's gratitude and respect as if they were alive. In this state, one is religiously free and enjoys a transcendent world of ecstasy beyond time and space.

A solemn memorial service of offering flowers, candles, and tea to the deceased is a sort of mandala symbolizing an identification between oneself and others. This is a solemn service in which the self is worshipped by the self.

The flowers offered to the deceased are in fact arranged to look towards the one who did the arranging. If this is considered a breach of good manners, is it not still a happy fault wherein a unity between the deceased and the living is demonstrated?

Free of Rules

In order to express the essence of wabi-cha (chanoyu of simple taste), Jo'o, who was the mentor of the man who perfected this style of chanoyu, Rikyu, quoted a waka by Fujiwara Teika from the *Shin Kokin Shu*:

Flowers and reddened maple leaves
I looked for in vain,
Only a little cottage stood on the beach
In the serenity of the autumn evening.

The quintessence of chanoyu can be likened not to any gay spring flowers or gorgeous autumnal leaves, but only to a bleak late autumn scene of pampas grass swaying in the wind along the seacoast.

On this point, a critic of old commented: "To start with, if a man does not appreciate flowers or autumn leaves, he will not live in a rush-thatched

hut. It is only after an intense effort of observation and meditation that he will recognize the simple beauty of the rush-thatched hut." This comment refers to various aspects of life.

People often say that boiled rice with steeped tea poured over it, eaten with pickled radishes, makes the best dish. But this can be said only when they have day after day eaten the finest delicacies and rarest dishes of the world and grown weary of them. Poor people who everyday eat nothing but rice, tea, and pickles will never consider this the best dish in the world.

Recently I gave a sermon at Kamitakara, a village about twenty kilometers from Takayama, a famous town in the mountains of Gifu Prefecture. The village of Kamitakara itself is in the midst of the Japan Alps.

The villagers told me that when they go to Tokyo or Kyoto, the return trip is enjoyable only until they get to Gifu, the closest large city. When they change there to the Takayama Line and the train passes along the ravine, they begin to feel downcast and gloomy. This came to me as a big surprise, but all the villagers present at the meeting admitted experiencing the same feeling.

I told them that it was just the opposite with me. I became happy only when I transferred to the Takayama Line and the train started to run along the ravine. Especially, when it left Nakayama-Shichiri behind, the mountains were all afire with colored autumn leaves, and the beauty of the scene before me almost made me cry.

Mountain after mountain, afire with
Autumn leaves, a beauty of solitude
Here in Nakayama-Shichiri.

The secret teachings and extra-scriptural doctrines are truths understood only by those who have exhaustively studied the sutras and esoteric Buddhist doctrines. The secret teachings will never be appreciated by those who do not know the profundity of the Buddhist doctrines.

Once a nurse at an orphanage told me that when an orphan became seriously ill, she took care of him without eating or sleeping, but the word he uttered in a moment of feverish delirium was not her name, but "Mother!" She felt an inexpressible loneliness at that moment, but, she told me, she had come to think that it should be so. She was right. Likewise, a Japanese orphan, reared on Western science and civilization, has only this word "wabi" at the last moment to return to.

In the Buddhist vocabulary, "wabi" is a state of nirvana, a world of tranquility where the flames of wrath, of avarice, and of discontent have been perpetually extinguished. It is a state of mystical freedom where no theological views or opinions are found; that is, the *enso* (circle) state, which is the summit of spiritual ascent.

In this exquisite state of mind, when a man catches a fish, the fish basket is thought of no more, and when rules are mastered, they are left behind.

Spring Under the Snow

Jo'o quoted a waka by Fujiwara Teika, whereas Rikyu selected one by Fujiwara Ietaka to illustrate the essence of wabi-cha.

If they are looking for the cherry blossoms
I would show the green grass hidden in snow
In early spring.

The poem "Flowers and reddened maple leaves . . ." describes a world of tranquility the poet discovered after having seen flowers and autumn leaves to his full, while this poem, "If they are looking . . .," depicts a snow-covered world of quietude in the mountains, full of an intimation of the coming spring.

Both of these poems depict a world of tranquility, in that neither flowers nor autumn leaves are found there, but they exhibit a difference as wide apart as heaven and earth, in that while one speaks of the extremity of the yin, the other speaks of the beginning of the yang. When the operation of yin reaches its extreme, yang comes into action.

"Eternal wisdom is only one," say the Buddhist teachings. They also say, "Emptiness is color," and, "All is vanity." Wabi is a world of *mu* or nothingness, and a state of *ku* or emptiness. But if nothingness is nothing but nothingness, and if emptiness is literally nothing but emptiness, they would have no meaning. When emptiness shines as *shiki* or color, and nothingness operates as *e* or wisdom, there is then found life and meaning.

Rikyu's great insight was that, in wabi, he at last grasped the beginning of *sabi*.

Okakura Tenshin said that it belongs to the spirit of chanoyu to find naturalness in a distorted thing, and an integral beauty in something broken. Chanoyu thus displays a great wisdom for discovering truth and life in things discarded, neglected, poor, and oppressed. It also demonstrates a great mercy in looking for one lost sheep, leaving the other ninety-nine behind.

Once a certain priest sent a boy out to deliver a rare white camellia to his friend Sotan, a famous tea master. The boy must have idled his time on the way, for when he reached the home of Sotan, he held in his hands the flower and the branch separately, the flower had fallen off the branch. He was honest enough to confess his fault, and begged Sotan's pardon.

Now, the point is what Sotan did with the flower and branch. If he had thrown them away as useless, there would be nothing special to be said about him. He was different, however. When the priest came to tea, he at once saw the branch with firm buds — but without the flower — in a vase hanging from the alcove post, and the white flower very casually set underneath. They looked so beautiful and tasteful to him.

Camellia flowers easily fall off, but when, for example, they are found

lying on a mountain path, their beauty strikes us. Sotan, who could make the most of the flowerless branch, the fallen flower, the boy's errand, the good will of the priest who had sent this gift, and everything else, was truly a master of chanoyu, and had a profound grasp of wabi.

Hymn of Early Spring

Once Mr. Hokuro, a potter, told me of his meeting with Tomita Keisen, a famous painter, on the latter's first visit to Kyoto. To the former's question, "Which season do you find the most beautiful in Kyoto?" he answered, "Winter."

Having lived in Saga for years, I have had an ample opportunity to enjoy the scenery of Arashiyama, and I agree with the painter that the most beautiful season of Arashiyama is winter. Arashiyama in the season of the cherry blossoms is well known in Japan. The Arashiyama of early summer, with croaking frogs and fresh verdure, is also exceptionally attractive. But they do not match the Arashiyama of the fall in its profound and mysterious beauty, with colored leaves afire and the bright moon high in the sky at night. And yet nowhere is so serene and chaste, so severe and intimate, as Arashiyama in winter, when the entire hill is shed of leaves, revealing the lonely naked trunks of the trees with countless slender, crisscrossing branches, chiseling a naked figure stripped of all vanity.

I stand still
Under a dimly falling ray of the sun:
Saga in winter.

This haiku came to my mind one day when I was gazing at the wintry Arashiyama and, in the entire neighborhood, there was not even a cat to be found. Just imagine the figure of an old monk standing there like a withered tree. Even there, a ray of the winter sun gently fell through the naked trunks of the trees.

In this hill covered with bare trees, the approach of spring is felt when the countless branches turn crimson and a warm, mist-like atmosphere permeates the entire hill. Then I experience an unsurpassable joy filled with tranquility and sweetness.

This is a great hymn of the early spring that nature sings in chorus.

An ancient Chinese sage said: "A well disciplined man does not express emotions, but when a man who has attained an inner harmony expresses them, he automatically observes measures." Truly, the most attractive thing in life is found in this controlled state of mind.

In the art of archery, the hushed moment of silence before an arrow is released from the bow is called "being in communion." The moment when the arrow is to be discharged . . . and yet has not been discharged . . . from the bow drawn to the full is the moment when man and the universe have come into perfect communion and when the arrow and the target are linked together; that is, the moment when man and the divine are brought together. This is also the state of things before one's parents were born.

This state is also found in the breath of the forest as spring approaches, in the tension of the buds just before flowers blossom, and in the freshness of youths just as they are about to become adults.

A Flower in the Heart

In early summer last year, a man gave me a pair of bantam fowls. They were an old couple and the hen could no longer lay eggs. If I would not take them, he said, he would have them killed. That would be too cruel, so I accepted the gift and left them free in the garden, which is fortunately spacious.

They were pretty creatures, and often seemed to me like perfect toys.

Before I had time to prepare roosts for them, they flew up to the trees standing in front of my room, and looked around for comfortable places of their own. The cock chose a branch of a tangerine tree — the only tree of its kind in Kyoto, I believe — and the hen, a branch of a fragrant olive tree right next to the tangerine branch; and there they made their roosts.

Be it a rainy night or a windy night, they rested in their roosts until morning, and nothing disturbed them. Then came the frost, and the tangerines began to turn yellowish.

One such cold night, the cock started to crow with an alarming cry. I got up at once, thinking that he had probably been attacked by another animal. Going out, I looked for him throughout the garden, even under the corridor, but in vain. As morning came, I found that he had taken refuge on the roof during the night.

For awhile after this incident, I had him pass the nights in the kitchen. But before long, forgetting that fearful night, he again began using the tangerine branch for his roost.

A few days later, there was again an alarming cry at midnight. "O my," I thought, "another attack!" This time, however, it was the hen, and by the time I got outdoors, its cry was receding towards the direction of the bamboo thicket.

From that time on, I had the cock pass the nights in the loft of the barn. The sight of his lone figure pecking at the moss all day long in the spacious garden stirred in me a sentiment of pity. Every morning after the incident took

place, the cock came near my room and flew up not onto the tangerine branch, his roost, but onto the olive branch on which the snatched-away hen had slept. It then announced the dawn in a pathetic cry in the direction of the bamboo thicket, where the hen had been carried away. This would last nearly a half an hour.

At first I did not pay any attention to it, but when this continued for a month and then for a second month, I realized what he had been doing. Every morning, it drew tears from my eyes.

Nichiren said that "a bird cries without shedding tears." I am moved at the thought of this creature that cries every day, though without shedding tears.

Flowers About to Bloom

The New Year's gate decorations are
But a milestone on our road to Hades;
A sign for congratulations and condolence.

Ikkyu, the celebrated poet-priest who wrote the above poem, once put a skeleton on a bamboo pole and thrust it out at people on New Year's Day. This would have been enough to kill the joy of any day, let alone New Year's. He was wont to do things like this. In the above poem, however, Ikkyu displays a great depth of enlightenment.

The pine [used for New Year's gate decorations, *kadomatsu*] is a symbol of eternity, as the following sayings indicate: "Pines old and young know no difference of color"; "Pines are still fresh and green after a thousand years." Add to this a calligraphic scroll featuring words such as "Pines have knots," or "A plum blossom unfolds five petals," and one cannot fail to create a New Year's atmosphere. Further, place a vase of early-flowering narcissus on a flower stand made of Chinese quince, and you have a fine scene for New Year's Day.

"Happy are you, young pines! Branches grow longer and needles thicker." This is a rather worldly poem, but much better than the bigoted "Withered tree on a cold rock growing for three winter months." If all stories ended with the familiar "... all lived happily ever after," however, there would be no progress in the world. Rather, to recognize that happiness and unhappiness are found together shows a profound Buddhist insight into reality.

Looking at the old pine tree
On a gold-leaf screen
I pass the winter.

I sense in this poem a certain richness together with a quality of tranquility.

It is said that time is like a traveler en route for a hundred generations. The pair of pines standing at the gate at New Year's have marked milestones for the traveler for a hundred generations.

The river is blue and the birds look ever whiter.
The mountains are green and the flowers are about to bloom.
This spring is again nearly gone.
When shall I be able to return home?

Thus did Toho, a wandering Chinese poet, muse in a poem. Just as the white birds against the blue river were but a momentary reflection on the flowing water, how long would the blooming flowers last in the green mountains?

Time is a traveler; nature is a traveler; society is also a traveler. The universe of visible things is, after all, like a traveler's momentary reaction to the views seen from a moving train. Even if a man does not "pass his life on a boat," or meet his approaching old age while "holding the horse by the mouth," he truly makes Traveling his home if he is a poet and lives his life in observing transient flowers and composing poems about them.

The nature of a flower is both to bloom and to wither. Insight into this contradictory character of reality makes the traveler.

A Seat for a Deity

In the alcove in a traditional Japanese room, one will find several pegs. As most people know, the one at the upper part of the back wall is meant for hanging a scroll; the one near the center, and also the one on the pillar, are both for hanging a flower container. However, not many people know the use of the peg that can often be found at the upper part of the side wall.

I recently heard the following explanation from an old gentleman: Since the alcove dias was originally a seat for deities, correct manner required that guests first sit facing the alcove and pay their respects there before exchanging greetings with the host. If it happened that a scroll was not fit to receive such an honor – for example, if it were a rather worldly painting of a beautiful lady – it would be hung on the side wall.

Of course, in the beginning the scroll on the alcove wall was inevitably a portrait of Buddha or of a religious founder. Later, letters of religious instruction or the personal letters of famous priests came to be used. Paintings of mountains, rivers, flowers, or birds were also allowed in place of a portrait of Buddha.

Still later on, the scroll came to be removed altogether, and was replaced by live flowers. The people revered these and found joy in them.

The sound of a mountain stream
Is a long sermon.
The mountain,
A pure deity.

This poem is a masterly syncretism of the Zen which sees Buddha in nature, and of the Japanese thought that worships a natural phenomenon as a god.

Is it not an expression of a highly refined culture, that we arrange a single sprig of plum blossoms, camellia, or stalk of narcissus on a seat for a deity and enjoy tea in a noble and quiet atmosphere? 

The Colors Bloom and yet. . . : Reflections on the Japanese Appreciation of the Transience of Life

Honda Giken

The Life of a Flower

Flowers bloom and scatter. It is their blooming and their scattering that is their essence.

In ancient Japan, flowers were associated with the spirit of grains, and especially of rice — the very essence of life. An abundance of spring flowers provided magical assurance of a rich autumn harvest.

The custom of *hanami*, flower-viewing, rose out of this old tradition of auguring fall harvests by observing spring flowers, and eventually became a popular form of recreation. As Donald Keene points out in his *Japanese Literature*, the single word *hanami* not only conveys the literal sense of going out to see flowers, but also suggests a throng of revelers dressed in gala finery. English writers must use five or six words to convey the literal meaning, the poetic effect, Keene concludes, is largely lost. One senses in the word *hanami* the long history of Japanese people's everyday emotional involvement with flowers.

But alas, flowers bloom only to scatter.

References to scattering flowers exist from as early as the myths in the *Koji Ki* [Record of Ancient Matters, 712] and *Nihon Shoki* [Chronicles of Japan, 720]. Both of these relate the story of Ninigi-no-mikoto¹ and his marriage to the lovely Konohana-no-sakuya-bime, or "Princess Tree-in-blossom," who was the younger daughter of the mountain deity, Oyamatsumi-no-kami. When Ninigi passed over the elder daughter, Iwanaga-hime, or "Princess Eternal Rock," and proposed marriage to the younger, their father insisted that he take both — but Ninigi declined, and spent the night with the younger one only. Then the father explained that he had offered Princess Eternal Rock in hopes that the lives of Ninigi's offspring might be steadfast and eternal, and Princess Tree-in-blossom in hopes that they might flourish like the blossoms on the trees. However, because the prince took only Princess Tree-in-blossom,

1. Grandson of the god of creation and the sun goddess, Ninigi-no-mikoto had been sent to pacify and rule over the islands of Japan. According to the myths, his great grandson subsequently became the first emperor, Jimmu.

Translated and adapted from NHK Books no. 66, *Nihonjin no Mujo-kan* (Tokyo: Japan Broadcast Publishing Co., Ltd., 1968) pp. 74 - 90, by permission. The romanization of ancient names, poems, and other Japanese words throughout reflects modern pronunciation.

the lives of his children would be brief and full of sudden change, like blossoms that easily scatter and fall. The two accounts conclude that this is why emperors, and indeed all humans, are mortal and short-lived.

Early poets, too, often likened mortal man to flowers, as in these lines from a *Man'yo Shu* poem: *bito wa banamono so utsusemi yobito*, "Frail as flowers are the lives of men, passing phantoms of this world" (MYS XIII: 3332).²

In the following poem, prefaced "Lamenting the Shortness of Life in This World," Yamanoue no Okura (660 - 733) expresses regret at the human conditions of aging and death.

*tsune narishi
emai mayobiki
saku hana no
utsuroinikeri
yo no naka wa
kaku nomi narashi*

The smiling face and painted brows
Once always before me
Have vanished quite away,
Like the fading blossoms.
It is the same
With all things in this world.

MYS V: 804

The imagery of fast-fading flowers came to be used ever more frequently as a metaphor for the transience of life, as in this line by Otomo no Yakamochi (716 - 785): *saku hana wa utsurou toki ari*, "The flowers that bloom have their time to fade" (MYS XX: 4484). This lonely expression of sorrow at inevitable change refers implicitly to the fall of noble lines in the political turmoil of the world of ancient Nara. In this way, flowers came to symbolize the emotional burden of sorrow at the impermanence of human society and institutions, as well as the frailty of nature and human life.

*natsu makete
sakitaru hanezu
bisakatano
ame uchifuraba
utsuroinamu ka*

The *hanezu* that waited
Until the summer to bloom —
Will this rain
Falling from the heavens
Now cause the blossoms to fall?

MYS VIII: 1485
Otomo no Yakamochi

Hanezu, the flowering tree mentioned here, is said to have been a variety of either garden plum or garden cherry. It produced a faintly red flower in early summer, but the hue of this blossom faded quickly. Through the image of flowers and rain, the poem suggests the poignance of the passage of time.

2. Tr. Nippon Gakujutsu Shinkokai, *The Manyōshū* (New York: Columbia University Press, 1969), p. 312.



Spring Evening. By Hayami Gyoshu (1894-1935). Property of the Yamatane Museum of Art, Tokyo.

Melancholy Thoughts: Ono no Komachi

*bana no iro wa
utsurinikeri na
itazurani
wagami yo ni furu
nagame seshi ma ni*

Alas! The beauty
Of the flowers has faded
And come to nothing,
While I have watched the rain,
Lost in melancholy thoughts.³

KKS II: 113

This is the famous poem by Ono no Komachi included in the *Hyakunin Isshu* [Single Poems by One Hundred Poets] collection. After the earlier *Man'yo Shu* poems quoted above, one cannot help but sense in this poem a life that is somehow broader and more complex.

Hana, “flowers,” here refers to both actual flowers, and to the poet herself. A mysterious Heian period woman, Ono no Komachi was said to be as beautiful as the ancient heroine Sotoori-hime (“Robe-penetrating princess”), the fragrance of whose voluptuous charm penetrated her robes. *Iro*, meaning color or beauty, is both the color of the flowers and of the poet’s life: alike phenomena of this earthly world, they are alike doomed to perish. The division of mind and body suggested in *wagami yo ni furu*, literally “my body grows old in the world,” is derived from the *utsusemi* (men of this world) image in the *Man'yo Shu* poem quoted earlier (XIII: 3332). The verb *furu* is a pivot-word with three different meanings: to fall (as rain), to pass (as time), and to grow old. *Nagame*, from the verb “to watch,” can also mean “long rain,” customarily a time of sexual abstinence in ancient times because it coincided with the sacred rice-planting season. The melancholy brooding of that time has been transposed to an aristocratic, interiorized world. The verb *furu* simultaneously suggests the world of nature and of human affairs – including affairs of the heart – which now, in looking back, the poet sees to her sorrow have “come to nothing.” These multiple meanings, playing against the dual senses of *nagame*, convey the depth of the poet’s sadness. She does not direct her sadness outward, but remains focused inward, gazing steadily at herself. This depiction of the human heart, and the human situation, is rendered through an interiorizing of nature.

The kana preface to the *Kokin Shu* sums up Komachi’s poetry by saying that “It reminds one of a beautiful woman suffering from an illness.” The following poems by her serve as poignant examples of this.

3. Tr. Helen Craig McCullough, *Kokin Wakashu* (Stanford: Stanford University Press, 1985), p. 35.

omoitsutsu
nureba ya hito no
mietsuramu
yume to shiriseba
samezaramashi o

Did you come to me
Because I dropped off to sleep
Tormented by love?
If I had known I dreamed,
I would not have awakened.⁴

KKS XII: 552

utatane ni
koishiki hito o
mitesbiyori
yume cho mono wa
tanomisometeki

Since encountering
My beloved as I dozed,
I have come to feel
That it is dreams, not real life,
On which I can pin my hopes.⁵

KKS XII: 553

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

So much I have learned:
The blossom that fades away,
Its color unseen,
Is the flower in the heart
Of one who lives in this world.⁶

KKS XV: 797

wabinureba
mi o ukikusa no
ne o taete
sasou mizu araba
inamu to zo omou

In this forlorn state
I find life dreary indeed:
If a stream beckoned,
I would gladly cut my roots
And float away like duckweed.⁷

KKS XVIII: 938

This is a woman who wrote of longing, and of inconstancy, describing the inconstancy of men and women toward each other as “the flower in the heart of man.”

Komachi's life is veiled in an impenetrable mist of legend, but she is thought to have lived in the latter half of the ninth century – a time when the *ritsuryō* bureaucracy, a system of centralized patrimonial rule that developed in the late seventh century, was giving way to a regency government dominated by the powerful northern branch of the Fujiwara family. The dissolution of small and medium-sized aristocratic families was a parallel trend. It is not surprising that Komachi, a member of the distinguished, aristocratic Ono family,

4. Ibid., p. 126.

5. Ibid.

6. Ibid., p. 174.

7. Ibid., p. 206.

should have written of the loneliness of “growing old in the world.” The sense of the vanity or frailty of life conveyed by the words *yo ni furu* is evoked again in the prologue of the later *Kagero no Niki* [The Gossamer Years]: “These times have passed, and there was one who drifted uncertainly through them (*yo ni furu bito*), scarcely knowing where she was.”⁸ The words take on a distinctly hermitic flavor as used by the itinerant *renga* master and priest Iio Sogi (1421-1502), who lived in the turbulent Muromachi period: *yo ni furu mo sarani shigure no yadori kana*, “Growing old; still in early winter rain I seek a shelter.” Two centuries later, the great haiku master Basho (1644-1694) wrote *yo ni furu mo sarani Sogi no yadori kana*, “Growing old, I come to Sogi’s shelter.”

The *Tamatsukuri Komachi Sosui Sho* [Book of the Grandeur and Decadence of Tamatsukuri Komachi], a Buddhist treatise of uncertain date, contains the following passage:

Along the roadside was a woman of haggard appearance, her figure weary and thin. She was barefoot and naked. Her voice trembled so that she could not speak, and her legs buckled so that she could not walk. She crawled along, wandering from road to road. When I asked her who she was, she said that she had been born into a good family, and told me of her youth. Her face and figure then were seductive and beautiful; brocade robes overflowed in her luxurious apartments. Mica adorned the windows, crystal the doors; the floors were paved with coral, the platforms lined with agate. At meals she dined on delicacies such as sweetfish from the Eastern River, and pears from Tun Huang. Proposals of marriage from royalty left her unmoved. But finally her mother and father died, and a succession of deaths in the family brought her fortunes low. The call of the departing crane came from afar, and the stork cried out in sorrow as it flew away. In the dilapidated house, crickets inhabited the walls, and fireflies zigzagged through the air. Countless men burned with love for her long ago, but now she wanders alone down the roads. Rather than continue piling up shame to no purpose during her life, she has decided it would be far better to take Buddhist vows, and begin building up merit for the life after death.

The work quoted here is ostensibly told by a narrator who encounters an old woman, listens to the story of her life, senses in it the impermanence of all existence, realizes the truth of the Middle Way, and finally writes this treatise

8. Tr. Edward Seidensticker, *The Gossamer Years* (Tokyo: C.E. Tuttle, 1964), p. 34.

to praise the Buddha's all-encompassing mercy. Using a great deal of formal rhetoric and drawing on a vast, pedantic knowledge of ancient things, the writer draws a riveting contrast between the old woman's bright youth and decrepit old age, seeking through the resulting sense of evanescence to touch upon a spirit of Buddhism close to that of the Pure Land sect.

Although the account stops short of positively identifying the unfortunate woman as Ono no Komachi, the legends that have grown up around her are a constant ghostly presence.

The Komachi legend — the story of the passionate, peerless beauty and her eventual degradation — fed the romantic imagination of the Japanese. While the name Komachi itself became suggestive of an ancient shamaness or, later, a prostitute (Yanagita Kunio, *Imoto no Chikara*), the beauty of Komachi the poet became associated with a Buddhist sense of transience, albeit mixed with a touch of the burlesque.

The inspiration for the figure of the beautiful dead woman in the *Jukkai zu* ("Ten Worlds Painting") of Raigoji temple in Omi is said to be Komachi. The *noh* drama *Sotoba Komachi*, a poetic "madwoman" drama (*kyōjo-mono*) attributed to Kan'ami (1333-1384), is also based on the Komachi legend. The play portrays an old beggarwoman suffering from spells of madness at memories of youthful loves. On a streetcorner just south of Rashomon (the southern gate to Kyoto), an itinerant priest engages the withered crone in a discussion of the law of equivalence of evil passion and enlightenment. All at once the crone's voice is transformed into that of a man. She is possessed by the tormented spirit of Shosho no Fukakusa, a suitor who called on her every night for ninety-nine nights, as she had demanded, only to fail on the one-hundredth night. Her final dance of madness ends with a prayer for enlightenment.

The Komachi legend is alluded to again in the following sequence of linked verse⁹ in *Sarumino* [Monkey's Raincoat], an anthology of Bashō's mature work dated the third year of Genroku (1690):

inochi ureshiki senju no sata

Long life be praised — the poems have been chosen

(Kyorai)

samazama ni shina kawaritaru koi o shite

Various, in various ways, to have been in love

(Boncho)

9. Tr. Cana Maeda, *Monkey's Raincoat* (New York: Grossman Publishers, 1973), p. 54.

ukiyo no bate wa mina Komachi nari

Komachis are we all, when life is done

(Basho)

The Iroha Poem

About the same time that Komachi lived, a type of melodic chant known as *shomyo*, derived from sacred Buddhist songs of India and China, was in vogue at Tendai, Shingon, and other temples. At Tendai temples, grand performances were held of solemn and dramatic choral symphonies for mixed voice like the *Hokke Sembo*, a vocal rite of the *Lotus Sutra*. Such Buddhist music had a strong emotional and aesthetic appeal for the members of the aristocracy. Gradually, amid these large-scale works, Buddhist poems or hymns composed in Japanese began to emerge. Known as *wasan*, they are based on the *imayo* style in which four lines of alternating seven- and five-syllables constitute a single stanza; many run to several dozen stanzas.

The following poem, which presumably dates from about this time, expresses the Buddhist concept of evanescence. Following modern pronunciation, it reads:

*iro wa nioedo
chirinuru o
wagayo tare zo
tsune naran*

The colors bloom
And scatter.
In this world,
Who lasts forever?

*ui no okuyama
kyo koete
asaki yume miji
ei mo sezu*

Today let us cross over
Remote mountains of life's illusions
Dreaming no more shallow dreams,
Drunk no more.

The poem may be paraphrased as follows: As the color of the blossoms fades, so the lives of people vanish. All things with form and brightness in this world of phenomena, all things that are illusory and subject to perpetual change, all things that are made or born — all, all vanish away. All things appear and disappear. Let us rise above this world of birth and death, this dream-like world, and enter into the true way of Buddha, into the heart of enlightenment. The world of Nirvana, of stillness and constancy, is the world of truth.

Because the poem — known as the *iroha* poem — contains each syllable of the Japanese syllabary once, it began to be used as a sort of alphabet. Tradition

has it that it was composed by the priest Kukai, also known as Kobo Daishi (774-835). Kukai was indeed deeply interested in the Japanese language, and did compose works of a similar nature such as the passage on *mujo* (mutability) at the conclusion of the *Sango Shiiki* [Following the Three Religions]. Even so, the theory of Kukai's authorship has been conclusively refuted on linguistic grounds: in Kukai's day the Japanese language contained two disparate vowels distinguished as [e] and [je], the former from the *a*-line and the latter from the *ya*-line of the syllabary. By the time of the *iroha* poem, however, that distinction had apparently been lost. The disappearance of the second vowel has been traced to the latter half of the tenth century.

Another famous legend has it that the *iroha* poem is a translation and adaptation of a famous four-line poem in the *Nirvana Sutra*:

All things are transient,
This is the law of life and death.
When life and death are transcended,
There is the joy of entering nirvana.

This legend is based on the early twelfth-century *iroha* commentary of Kaku-ban (1095-1143), a priest of the esoteric Shingon sect, but it too is unconfirmed. In any case, the *iroha* poem was almost certainly composed by a learned priest of Mahayanist Buddhism who had an interest in the Japanese language.

The oldest surviving text of the *iroha* poem is in a 1079 copy of the *Konkomyo-saishoo-kyo-oni*, a guide to the form, pronunciation, and meaning of difficult characters in the *Golden Splendor Sutra*, a sutra used mainly in the Hosso sect. The poem is written in *man'yogana* (Chinese characters used solely for their sound value), and divided into lines of seven syllables, each with the Chinese readings attached; vermilion accent marks are also provided. The poem was apparently intended as a guide to the study of accent patterns in Chinese and Japanese words. The division into groups of seven, too, is apparently not accidental, but rather intended to facilitate an abstract understanding of the nature of accent.

The *Godan*, a book quoted in the *Kakaisho*, the famous twenty-volume commentary on the *Tale of Genji*, reveals that by at least the first half of the twelfth century, this poem was being used as a hiragana primer. It continued to be so used all the way through the Edo period. The *gojuon zu* (chart of the fifty sounds) is of course the other common arrangement of the Japanese syllabary. Other "alphabet" systems were also used, but were discarded at an early date, leaving only the *iroha* poem and the *gojuon zu*. As to why the *iroha* poem survived: this can be laid to its appeal to the wellsprings of Japanese emotion.

The *iroha* tradition has very deep roots. In the twelfth century, an acrostic set of forty-seven poems was composed called *Gokuraku gan'oyo ka* (Poems of longing for death and rebirth in Paradise), each beginning with a different kana

syllable in iroha order. There was also a twelfth-century dictionary in iroha order called *Iroha Jirui Sho*, the first in a long tradition leading up to the authoritative *Genkai*, completed in 1886.

The Portuguese traders who came to Japan in the sixteenth century brought with them not only guns, wine, and tobacco, but also cards (Jp., *karuta*). From then through the Edo period, certain card games were popular among the merchant class: first the *Ogura hyakunin issbu*, and then *iroha karuta*, which used popular proverbs familiar to children (each beginning with a different syllable). The European game of cards, adapted to the principle of poem-matching games popular among the nobility, but using common folk proverbs, was thus converted into a children's game played with two matching sets of cards: reading cards, each with a proverb to be read aloud, and corresponding picture cards, to be spread out and then spotted and snatched as the proverbs were being read. *Iroha karuta*, played every New Year's Day, has served an educational purpose, unconsciously nurturing the imaginations and enriching the lives of the common people and their children.

In such ways, the iroha poem has penetrated deeply into Japanese life, almost to the level of the unconscious. That penetration betokens not so much a practical awareness of the philosophical principle of *mujo*, which it expresses, as a widespread awareness of the complexity of human life and emotion, based on experience. Written in the soft cursive style of hiragana, the iroha poem has survived for a millenium at the depths of the Japanese sense of the beauty inherent in impermanence.

Addendum

So we see, in Japan, the aesthetics of emotion have been colored from earliest times by the brevity of the life of a flower.

*nagamu to te
hana ni mo itaku
narenureba
chiru wakare koso
kanashikarikere*

Gazing at them,
I find these blossoms have grown
So much a part of me,
To part with them when they fall
Seems bitter indeed.

Shin Kokin Shu II: 126
Saigyō (1118-1190)

*konoyo ni wa
wasurenu haru no
omokage yo
oborozukiyo no
hana no hikari ni*

In this world,
A trace of a spring
I cannot forget:
The brightness of the flowers
On a hazy moonlit night.

Princess Shikishi (d. 1201)
from her collected poems

*hana wa chiri
sono iro to naku
nagamureba
munashiki sora ni
harusame zo furu*

The flowers scattered
And gone, no colors
Meet my gaze;
In the empty sky
A spring rain falls.

Shin Kokin Shu II: 149
Princess Shikishi

*hana narade
mata nagusamuru
kata mo gana
tsurenaku chiru o
tsurenakute mimu*

If only I had some other way
To comfort my heart,
Apart from the blossoms –
Coldly they fall,
Coldly I watch.

Gyokuyo Shu II: 239
Princess Shikishi

*bitoshikiri
fukimidashitsuru
kaze wa yamite
sasowanu hana mo
nodokani zo chiru*

The winds that blew
So wildly for a time
Have now died down –
What blossoms they left,
Fall softly.

Fuga Shu III: 228
Kyogoku Tamekane (1254-1332)

Such passages of modern literature as the following also come to mind:

In my quiet old garden in the Yamanote area, like the Chinese poet who counted twenty-four spring breezes, I watch as blossoms of the plum, weeping forsythia, peach, magnolia, wisteria, kerria rose, tree peony, and bush peony each bud and scatter in turn.

As I gaze on in mute distraction, the constant permutations
of color – burning in the bright sunshine, then fading in
their turn – convey to my heart a soft sadness, like chapter
after chapter in a sad and exquisitely beautiful tale of love.

Nagai Kafu (1879-1959)
Kanraku, Hana yori Ame ni

Nobel prize-winning novelist Kawabata Yasunari (1899-1972) once declared that “the ancient classics of the orient, especially the Buddhist classics, are to me the greatest literature in the world” (in *Bungakuteki Jijoden* [A Literary Autobiography]). He was attracted by the “mystery and depth” (*yugen*) and “lavish brilliance” (*karei*) of Buddhism (in *Matsugo no Me* [Eyes in the Final Years]), and one day, inspired by the iroha poem, he penned a piece of fiction entitled *Chirinuru o*: “[The Blossoms] Scatter.” ☂

Translated by Juliet Carpenter

Teabowls — Part III

Bizen, Shigaraki, Iga
Koetsu, Kosa, Koho
Karatsu
Takatori
Agano
Satsuma
Hagi

Hayashiya Seizo

Bizen, Shigaraki, Iga

Bizen pottery, fired in the Imbe area of Bizen Province (part of present-day Okayama Prefecture), was — along with Shigaraki ware — among the first native pottery to be used in wabi tea. Neither Bizen nor Shigaraki wares possess the beauty of a thick glaze. They are wares in which the clay body is simply fired hard, and thus have an astringent plainness. However, it was in this simple and rough appearance that men of wabi tea found a deep sense of accord.

Although there are pieces on whose plain surface a glaze has formed naturally in the kiln, the special quality of both Bizen and Shigaraki lies in the fact that the wares bring to life the flavor of the clay itself. Even when, with the spread of wabi tea, wares favored by men of tea began to be fired in quantities, what these men sought in the wares was to bring to life and to enjoy the flavor of the actual clay. In terms of types of wares, then, the clearly exposed clay surface was perfectly suited for flower containers and fresh-water jars, but — despite the fact that such kilns as Seto and Karatsu, which fired glazed wares, produced so many teabowls — Bizen and Shigaraki teabowls are extremely scarce. Apparently, tea men of the Momoyama period felt that the materials were not suitable for teabowls. Bizen teabowls are particularly scarce. The shoe-shaped Bizen teabowl “*Tadaima*” (photo 39) is the most outstanding of these rare bowls. It is done in the strong and spirited style of Oribe’s preference, and is probably a product of the late Tensho era (1573-1592).

Although Shigaraki also produced teabowls from about the Momoyama period, I have never seen one with a vital style. The Shigaraki teabowl “*Mizu-no-ko*” (photo 40) belonged to Tsuda Sogyu (d. 1591), who, together with Rikyu, was one of the great tea masters of the Momoyama period. Upon entering the Edo period, it seems that Shigaraki teabowls were fired according to

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Above: 39. Bizen teabowl "*Tadaima*." 16th c. Height, 9.0-9.5 cm.; diameter of mouth, 12.5-15.0 cm.; diameter of foot, 7.8 cm. Property of the Okayama Prefectural Korakuen. Below: 40. Shigaraki teabowl "*Mizu-no-ko*." 16th c. Height, 9.3 cm.; diameter of mouth, 9.8 cm.; diameter of foot, 5.6-6.0 cm. Property of the Nezu Institute of Fine Arts, Tokyo.





41. Shigaraki teabowl "*Hanatachibana*." Early Edo period, 17th c. Height, 7.3 cm.; diameter of mouth, 11.7 - 14.2 cm.; diameter of foot, 4.6 cm. Private collection.



42. Iga teabowl "*Suteishi*." Early Edo period, 17th c. Height, 9.0 cm.; diameter of mouth, 14.1 - 15.7 cm.; diameter of foot, 6.5 - 7.1 cm. Private collection.

the tastes of Sen Sotan (1578-1658) and Kobori Enshu (1579-1647); the Shigaraki teabowl "*Hanatachibana*" (photo 41) is said to have been made according to Enshu's design, using a pattern cut out of paper as a model. Here, full consideration was given to its intended use as a teabowl, while also showing the special qualities of Shigaraki pottery to advantage. On the inside of the bowl where the tea is to be whisked, blue vitriol glaze has been applied, while the exterior features an unglazed clay surface scorched red. It has a strong artificiality, but is interesting as a bowl for thin tea.

Iga also produced a large number of tea utensils in the Momoyama period, but since, like Bizen and Shigaraki, it fires quite hard because of the nature of the clay, teabowls were rarely produced. The Iga teabowl "*Suteishi*" (photo 42) is one of the rare examples.

Koetsu, Kosa, Koho

If I were to select from among the vast number of Japanese teabowls the one possessing the greatest grace and dignity, I would without hesitation choose

the "*Fujisan*" (photos 43, 44) — a Raku teabowl by Hon'ami Koetsu (1558-1637).^{*} The "*Muichimotsu*" (photo 18, Part II) can make a person sense a resonant quality of boundless expanse, but for personal creativity splendidly vibrant in the form, and an inexpressible overall grace, I think of the "*Fujisan*."

Even with teabowls formed on a potter's wheel, the maker's individuality naturally emerges in the style, but, perhaps because Raku pottery employs a hand-carving and modeling method rather than a potter's wheel, the maker's spirit seems more directly expressed than in teabowls turned on a wheel. In this sense, Koetsu's Raku teabowl can be said to be the product of the artistic spirit of Koetsu the man. Through his strong personal originality, he brought to flower, in the Raku teabowl first developed by Chojiro, an elegance of form which seems to sport in solitary pleasure.

The form of the "*Fujisan*," a short cylinder rising up with precision, is totally different from that found in Chojiro's teabowls, and can be said to be unique to Koetsu's Raku style. If it is accepted that Chojiro's works were made according to Rikyu's preferences, then their significance as teabowls lies in their being of Rikyu's taste rather than an expression of the maker's own individuality. Chojiro's consciousness as a potter does not manifest itself on the surface, and in a sense, his bowls are works brought about by a creativity which negated individuality. Although of the same Raku ware, Koetsu's teabowl is entirely different. Throughout every part of the bowl, from its foot to its lip, the maker's eye and heart are evident. In spite of the fact that the foot is small, close inspection of the carving carried out from the foot rim to the lower portion of the body gives one a persuasive impression of an immense and majestic stone, both in its sense of volume and strength. People of later times have made copies of Koetsu's teabowls, but no one has been able to reproduce a form as full of energy and spirit as the "*Fujisan*." It seems that the original intention was for the "*Fujisan*" to be a white Raku teabowl, but during firing, the lower half underwent carbonization. Thus, while the upper half is white, the lower portion is scorched a lead black color, adding an accidental effect which Koetsu had not foreseen. Its overall impression strongly calls to mind the sacred peak of Mount Fuji. On the lid of its box, Koetsu himself wrote "*Fujisan* (peerless mountain), Taikyoan (one of the names Koetsu used, and the name of a house which he had)," perhaps with the thought that such a bowl could not be made a second time.

It is not clear when Koetsu first came to take an interest in pottery, but the *Hon'ami Gyojoki* [Record of the Doings of Hon'ami] states: "I have found good clay at Takagamine and am often immersed in just making things, without the least inclination to honor my pieces unreasonably with the name 'ceramics'." From this record, and the fact that most of the letters touching on pottery are in a style of his late years, it seems that his activity in ceramics

^{*} A concise biography of Hon'ami Koetsu is given in Mizuo Hiroshi, "A Portrait of Hon'ami Koetsu," *Chanoyu Quarterly* 34: 21-52. — E.



43, 44. Koetsu White Raku teabowl "*Fujisan*." Early 17th c. National Treasure. Overall height, 8.5 cm.; diameter of mouth, 11.6 cm.; height of foot, 0.5 cm.; diameter of foot, 5.4 cm. Private collection.



45. 46. Koetsu Red Raku teabowl "Otogoze." Early 17th c. Overall height, 8.3 - 8.8 cm.; diameter of mouth, 10.0 - 11.6 cm.; height of foot, 0.4 cm.; diameter of foot, 4.0 cm.; weight, 370 g. Private collection.

came after Tokugawa Ieyasu gave him a parcel of land at Takagamine in 1615. From about the time that the building of his village at Takagamine slowed down three or four years later, it appears that Koetsu immersed himself in pottery as his spirit for the arts moved him. Bowls like the "*Fujisan*" or "*Otogoze*" (photos 45, 46) give not the slightest clue that they are the works of a man in his late years, but they were the diversions of a man past sixty.

Koetsu learned the technique of Raku pottery from the Raku potter Kichizaemon Jokei (1561-1635) and his son Nonko (a.k.a. Donyu; 1599-1656), who also had the name Kichibei. He seems to have recognized the genius of the young Kichibei, and their relationship apparently was quite deep, as the following entry in the *Hon'ami Gyōjōki* indicates: "Kichibei now is a wonderful maker of Raku. We have great solace in being able to turn over the traditions of Raku glazes and so on to Kichibei." Viewing Koetsu's teabowls in the light of these facts, it becomes clear that the jet-black glaze of his black Raku bowls is practically the same in character as Nonko's black Raku, and that a glaze composition differing from that of Jokei's black Raku had been discovered. Since the creation of white Raku has traditionally been attributed to Jokei, Koetsu probably learned about white Raku from him. The glaze surface of Koetsu's red Raku differs from both Jokei's and Nonko's, and has a beautiful glass-like appearance – the result perhaps of firing at a temperature not used in ordinary red Raku methods. The teabowl "*Otogoze*" is a good example of this. Also, there are a number of Koetsu's pieces in which red clay was used.

Concerning clay, the *Hon'ami Gyōjōki* states: "I have found good clay at Takagamine." However, Koetsu did not necessarily use only the clay he found in that area. In a letter written to Jokei at the beginning of the Kan'ei era, when he was over seventy years of age, Koetsu requests, "Please come and bring white and red clay as soon as possible." Moreover, though it is certain that there was a kiln at Takagamine, it seems that in his last years he had pieces fired at the Raku family kiln or at Zeze (in present-day Shiga Prefecture).

Koetsu's teabowls show no attachment to any determined form, but come in a variety of shapes. Even though some pieces may have the same general shape, in each one there is a different concept at work, and one can sense that each bowl was made with evident pleasure and is charged with the maker's creativity. For example, looking at the trimming of the foot alone, there is the strict, vigorous manner, full of tension, of the "*Fujisan*," as well as the warm softness of the "*Otogoze*." The expressiveness seen here, following the maker's free spirit wherever it led and ignoring the standard concept of Raku teabowl foots which had prevailed up until then, reveals an inventiveness only Koetsu was capable of. The carving of an appropriate foot to accord with the overall form of each teabowl hints of the great freedom with which Koetsu practiced his pottery.

This freedom and ease in his pottery-making can further be seen in the high temperatures at which Koetsu fired his works, deviating from what had been accepted as common sense in Raku pottery until then. One imagines him



Above: 47. Kosa Red Raku teabowl (unnamed). Early 17th c. [size and owner unknown]. *Below:* 48. Kuchu Shigaraki teabowl "Musashino." 17th c. Height, 8.3 - 8.6 cm.; diameter of mouth, 11.3 - 11.7 cm.; diameter of foot, 4.0 - 4.7 cm. Property of the Nezu Institute of Fine Arts, Tokyo.



watching with pleasure to see what kind of baptism the flame would give his teabowls. This is something unthinkable in the professional ceramic production of potters like Chojiro, Jokei, and Nonko.

As with the bowls of the Raku family potters, Koetsu's were for the most part black or red, although there were also pieces covered with white Raku or *ame* (candy) glazes. Koetsu varied his use of glazes according to the overall shape of the teabowl. He applied a white Raku glaze to the "*Fujisan*," but in general, bowls which can be said to have a rather 'correct' and upright form he glazed black, while with the rounded, more intimate bowls like the "*Oto-goze*," he used red. When one studies the body of Koetsu's pottery in some detail, it never fails to impress one as the production of a truly tasteful mind.

Koetsu's great enthusiasm for ceramics was also shared by many of the people around him. For example, there was Shokado Shoji (1584-1639), and also Koetsu's adopted son, Kosa (d. 1637). The Raku family preserves a letter from Koetsu stating, "Also, please bring Kosa's teabowl," and so I had thought for some time that a teabowl by Kosa might well survive. Recently I discovered a teabowl whose box bears the inscription, "Teabowl made by Kosa, Takagamine, Myoshuji Joju" (photo 47), but what is interesting is that, although the old inner box is clearly inscribed with the name Kosa, the lid of the outer box, inscribed by a later practitioner of tea, says, "By Koetsu." Conjecturing from this, it seems possible that the teabowls which have been transmitted down to this day as Koetsu's may well include pieces by Kosa. The recently discovered Kosa teabowl, as we might expect, displays a strong Koetsu influence, but its overall style is softer and warmer than Koetsu's bowls.

Koetsu's grandson Kuchusai Koho (1601-1682) also engaged in pottery, learning from his grandfather, and in terms of technique, he was some steps ahead of both Koetsu and Kosa. He also fired Raku teabowls, but perhaps because a number of works using Shigaraki clay have been handed down, he is commonly known for his "Kuchu Shigaraki" (photo 48). Besides teabowls, he produced fresh-water jars and flower containers. Moreover, it was probably from Koho that Ogata Kenzan (1663-1743) learned Raku techniques and heard stories of Koetsu, thus acquiring the admiration which impelled him into the path of ceramics.

Karatsu

It is said that Karatsu wares began to be fired in Hizen Province (present-day Saga Prefecture in Kyushu), centering around the area of Karatsu, by potters who had immigrated from Korea about the time of the Bunroku-Keicho campaigns (1597-1598). However, when we consider the fact that the ceramic wares of Korea had occasioned frequent contact between Japan and Korea from the Temmon era (1532-1555) on, it is reasonable to place the early beginnings of Karatsu pottery before the Bunroku-Keicho invasions. If one re-



49. Karatsu Okukorai teabowl "Miyamaji." 16th c. *Meibutsu*. Height, 8.0 cm.; diameter of mouth, 14.0 cm.; diameter of foot, 6.1 cm.; weight, 295 g. Property of the Kyoto Mingekan.



50. Incised Karatsu teabowl "Genkai." Late 16th c. Height, 10.1 cm.; diameter of mouth, 12.9 - 14.2 cm.; diameter of foot, 7.4 cm. Private collection.

calls the fact that the appreciation of Korean teabowls reached its height from the Temmon to the Eiroku-Tensho eras (1558-1592), it seems quite possible that production of Korean-type bowls by immigrant Korean potters started about that time. However, Karatsu's expansion into the great complex of potteries that could compete with Mino and Seto came after entering the Keicho era (1596-1615), and Karatsu wares first appear in a tea record in Keicho 8 or 9 (1603, 1604). There, "Karatsu flower container" and "teabowl, Karatsu" are all that are recorded, so it is impossible to determine precisely what sort of pieces these were. However, it is clear that Karatsu wares began to be used more and more as tea ceramics from this time, eventually coming to share the limelight with Seto pottery and "currently fired" wares.

Just as a variety of teabowls – Seto Black, Oribe Black, Black Oribe, Shino, Gray Shino, Yellow Seto, and so on – were fired at the Mino and Seto kilns, so with Karatsu teabowls there were many styles, from early pieces to later ones, fired at the numerous kilns scattered about the area. Among these, the type called Okukorai, imitating the style of the Old Korai (Korean) bowls, is thought – judging from the plainness and simplicity of its style – to be of



51. Seto-Karatsu "whale skin" teabowl. Late 17th c. Overall height, 5.1 - 6.0 cm.; diameter of mouth, 15.4 - 15.9 cm.; height of foot, 0.6 cm.; diameter of foot, 5.1 cm.; weight, 272 g. Property of the Tekisui Art Museum, Ashiya.

the early period. The "*Miyamaji*" (photo 49) is a representative piece of Oku-korai, and in its unassuming form, the trimming of its base, and "loquat colored" glaze, it gives a strong impression of having been made by the hands of a potter from Korea.

The *hori-Karatsu* or "incised Karatsu" bowl "*Genkai*" (photo 50) is also a piece of the early period, but in form and style, and in the character of the glaze, there are points of resemblance to Shino, pointing to the likelihood of relations between the Karatsu and the Mino kilns.

Among the varieties of teabowls using a feldspar glaze in which rice-straw ash has been mixed, there is the ware known as Seto-Karatsu *kawakujira*, or "whale skin" (photo 51).

Karatsu teabowls bearing decorations painted in an iron slip are generally grouped together under the rubric *e-Karatsu* or "decorated Karatsu," but these were — as were other Karatsu wares — fired at a number of different kilns, so there is great variation in their manner. Among them can be found bowls which are identical in pattern and shape to the Oribe bowls of Mino. In particular, shoe-shaped teabowls — favorites of the period and produced in large quantities



Above: 52. Decorated Karatsu teabowl with iris design. Ca. 17th c. Height, 9.3 cm.; diameter of mouth, 12.3 cm.; diameter of foot, 6.5 cm. The Tanakamaru Collection, Fukuoka. *Below:* 53. Decorated Karatsu teabowl with spiral design. 16th c. Height, 7.7 cm.; diameter of mouth, 12.5 cm.; diameter of foot, 5.4 cm. Property of the Idemitsu Museum of Arts, Tokyo.





Above: 54. Takatori teabowl (unnamed). 17th c. Height, 8.0 cm.; diameter of mouth, 13.3 cm.; diameter of foot, 6.8 cm. Private collection. *Below:* 55. Takatori teabowl "Kaguyama." 17th c. Height, 8.0 cm.; diameter of mouth, 10.8 cm.; diameter of foot, 5.4 cm. Property of the Nomura Art Museum, Kyoto.



at Mino from the Keicho era to the Genna (1615-1624) – were also fired in large quantities at the Karatsu kilns, indicating the astonishing extent of the diffusion of Oribe's preferences.

The teabowl with iris design shown in photo 52 is an early example of decorated Karatsu. It is covered with the same type of feldspar glaze as Seto Karatsu ware. The most commonly seen type of decorated Karatsu teabowl is that shown in photo 53. Most of these are thought to have been fired from the end of the Keicho era through the Genna and to the Kan'ei. With the pleasant, decorative element added to the Karatsu simplicity, they are pieces favored for thin tea. There are but a few rare examples of cylindrical Karatsu teabowls.

Takatori

The Takatori kiln was opened in Keicho 5 (1600), when the warrior Kuroda Nagamasa entered Chikuzen Province (part of present-day Fukuoka Prefecture), by an immigrant potter named Hassan (Japanese name, Takatori Hachizo Shigesada; d. 1654). It produced teabowls and other wares as the official kiln of the Kuroda clan. In the *Kakumei Ki*, the diary of the resident priest of Kinkakuji temple in Kyoto, Horin Shosho (1592-1668), Takatori works are recorded as "Chikuzen pottery."

The reputation of Takatori pottery was established with the opening of the Shirahatayama kiln in Kan'ei 7 (1630), which fired pieces favored by Kobori Enshu (1579-1647) as one of "Enshu's seven kilns." Among its products, tea caddies and fresh-water jars are highly popular among men of tea. The style is one of elegant and graceful beauty – a distillation of the *kirei sabi* or "refined rusticity" characteristic of Enshu.

This kind of elegant ware, generally known as Enshu Takatori, is regarded as the typical product of the Takatori kilns, and until recently, not much had been known about the products of the earlier kilns. On the whole, therefore, as opposed to Mino or Karatsu, Takatori has not been regarded as one of the mainstream kilns of the Momoyama to early Edo periods. As a ware reflecting the tastes of a new age and possessing an urban air not found in other ceramic wares of Kyushu, however, it has been considered deserving of notice.

Within the past few years, however, excavations of an old kiln site at Uchigaso have thrown new light on the history of this pottery center. The Uchigaso kiln was established around the year Keicho 19 (1614), and shards unearthed at the site reveal that its products were quite different in style from the elegant Enshu Takatori, and more in line with the Oribe style being produced by the Karatsu and Mino kilns. Because of this, most of the products from the Uchigaso kiln had been mistaken for Karatsu ware. The highly esteemed pieces traditionally labeled *madara-Karatsu* or "mottled Karatsu" (photo 54), in particular, are actually products of the Takatori Uchigaso kiln. Further, the kind

of *Chosen Karatsu* or “Korean-style Karatsu” made using a pounding technique (*tataki-zukuri*) were produced at both the Karatsu Fujinokawachi kiln as well as the Takatori Uchigaso kiln, and the glaze quality of the Uchigaso products are superior. These recent discoveries have convinced me that the Uchigaso kiln produced the most diverse styles among the potteries in the area of Western Japan from the Keicho (1596-1615) to the Kan’ei (1624-1644) eras.

The Takatori *shimo mentori* (literally, beveled at the bottom) teabowl named “*Kaguyama*” (photo 55) is a fine example of the style of Takatori regarded as most typical — the style reflecting Enshu’s preferences. On first glance, one may doubt that it is a work of the Kan’ei era, because of the perfectly disposed and balanced style. However, tradition has it that this bowl was made according to a paper pattern cut by Enshu himself.

Agano

Agano pottery was also established by immigrant Korean potters after the Bunroku-Keicho invasions — more precisely, in about Keicho 7 (1602), when the warrior Hosokawa Tadaoki (better known as Sansai; 1564-1645) was appointed head of Kokura Castle. It was started by Sonkai (who later used the name Agano Kizo) and his family at Agano in the Takawa district of Buzen Province (part of present-day Fukuoka and Oita prefectures), as the official kiln of the Hosokawa family. An excellent example of an early-period piece is the “*Fugen*” (photo 56), closely resembling the so-called mottled Karatsu style. When the Hosokawa family was transferred to Higo (present-day Kumamoto Prefecture), Sonkai established the Yatsushiro kiln, which specialized in firing copies of the Korean Old Unkaku bowls.

Satsuma

Satsuma pottery is another ware which was established after the Bunroku-Keicho invasions of Korea. It was begun by potters brought from that country by the returning Shimazu clan. Among the Kyushu potteries, it is second only to Karatsu in the number of its kilns. Since the term Satsuma ware generally applies even to the works with varicolored painted decorations produced since the mid-Edo period, works fired from the Momoyama to the early part of the Edo period are known among men of tea as Old Satsuma (*Ko-Satsuma*).

Old Satsuma teabowls have commonly been described simply as “black pieces” or “white pieces,” reflecting the fact that works covered with a black-



Above: 56. Agano teabowl "*Fugen*," 17th c. Height, 8.1 cm.; diameter of mouth, 11.2-14.5 cm.; diameter of foot, 6.0 cm. Property of the Idemitsu Museum of Arts, Tokyo. Below: 57. Satsuma teabowl (unnamed). Early 17th c. Height, 8.7 cm.; diameter of mouth, 10.0-10.5 cm.; diameter of foot, 6.6 cm. Private collection.





58. Satsuma *bibakari*-type "lotus leaf" teabowl. 17th c. Height, 9.3 cm.; diameter of mouth, 12.0 - 14.4 cm.; diameter of foot, 5.8 cm. Property of the Tokyo National Museum.

ish or whitish glaze used to be the basic products. Often, Old Satsuma teabowls are rather stolid and heavy in feeling. Excellent Old Satsuma teabowls were fired at the Kojosa kiln, which was started by Kinkai (Japanese name, Hoshiyama Chuji) and his son Kinwa, who were among the finest of the potters who came from Korea to Japan.

A Satsuma teabowl which has been much discussed among men of tea is the "*Nonomiya*." There are a number of teabowls, such as that shown in photo 57, which resemble this bowl; however, there are extremely few examples with an elegant beauty as rich in landscape as the "*Nonomiya*," and it is still a riddle as to in what period or at which kiln it was fired.

Among Satsuma teabowls, there are those called *gobante*, which were intended for the official use of the clan head. These bear a seal impression inside the foot rim. A unique product of the Satsuma kilns is the so-called *bibakari*-type ware, of which the "lotus leaf" (*ren'yo*) bowl in photo 58 is an example. This ware has a white clay body covered by a transparent glaze with fine crazing running through it, and is said to have been fired at the Kojosa kiln.



59. Hagi teabowl "*Shirasame*." Early 17th c. Overall height, 8.1 - 8.3 cm.; diameter of mouth, 14.2 - 15.1 cm.; height of foot, 0.8 cm.; diameter of foot, 5.9 cm. Private collection.

Hagi

Hagi pottery was started by a Korean potter named Ri Shakuko, who came to Japan in the first year of the Bunroku era (1592) by the summons of Toyotomi Hideyoshi. At first he lived in Osaka, but later he was entrusted to the daimyo Mori Terumoto (1553-1625), and going to Hagi, built a kiln for the official use of the Mori clan near their castle at Matsumoto Nakanokura. His younger brother, Ri Kei, was also summoned, and the head of the clan, Hidenari (1595-1651), bestowed the name Koraizaemon on him. He engaged in the production of pottery at Matsumoto Nakanokura together with his elder brother. Later, in the generation of Ri Shakuko's grandson, Yamamura Heishiro Mitsutoshi, a certain Kurasaki Gorozaemon built a kiln at Fukawa Minose in Nagato Yumoto, and it was arranged that Mitsutoshi also receive a residence and move there. Thus, there are two lineages of Hagi pottery which survive to this day — Matsumoto Hagi, centered around the Koraizaemon lineage of Ri Kei, and Fukawa Hagi, centered around the Yamamura family stemming from Ri Shakuko.



60. Hagi teabowl (unnamed). Early 17th c. Height, 7.8 cm.; diameter of mouth, 11.5 - 12.4 cm.; diameter of foot, 5.1 cm. Property of the Fujita Museum of Art, Osaka.

The Mori clan had their kiln fire not only the ordinary tableware expected of an official kiln, but also teabowls in the manner of the Korean bowls which were in the limelight of the times. Further, the products of the early period also show resemblances to Karatsu and Agano ware, and so the appraisal of Old Hagi presents difficult problems.

The pieces of the early period are commonly known as Old Hagi, but it is unclear precisely at what date to set the upper limit of these works. Moreover, since the descendents of Ri Kei and Ri Shakuko still carry on the lines to this day, compared with other potteries, their techniques have been carefully transmitted over a long period, and thus it is often difficult to determine the age of a piece. The classification of a particular piece as Old Hagi by men of tea of former times was based on nothing more than its seemingly old appearance. Indeed, the Hagi teabowl "*Shirasame*" (photo 59), in view of its stylistic plainness reminiscent of Korean teabowls and Karatsu pottery, is unquestionably a product of the early period, while the Hagi teabowl in photo 60, though it has a marked artificiality like that of the Oribe-favored style, has a box in-

scribed by Sen Sotan, and therefore seems also to be a relatively early product. Thus, in the same early period, both Korean type pieces and those in an Oribe style were fired. Viewed from the fashions of the times, this is certainly plausible, and it would be a mistake to assume that because a piece shows strong elements of design, it is a relatively late work.

The reason Old Hagi is sometimes ranked, among Japanese teabowls, second only to Raku and ahead of Karatsu, is probably because its glaze surface is softer in tone than Karatsu, and because there are a number of pieces which are rich in depth of feeling as teabowls. However, comparing them – even those done in imitation of Ido teabowls – with Korean works, one finds that there is a certain lack of weight and composure, and there are not many pieces with great loftiness of character. 

Temae — Tea Procedure: *Kinindate Koicha* (Ro)

Although the actual need for the *kinindate* temae — the procedures for serving tea to a guest of noble rank or birth — has almost entirely disappeared, the learning of these temae remains an important part of a chanoyu student's training. The temae themselves are not the highest ranking of all temae; however, they represent the highest level of formal courtesy a host can show toward a guest. A dramatic example of this is the fact that, in an actual situation, *kinindate* calls for the exclusive use of new utensils. Also, the host shows respect to the noble by employing trays and stands to raise the food and tea up from the tatami. The sweet is offered on a tall stand called a *takatsuki*, with a folded piece of white paper placed under the sweet. The chawan rests on a stand called a *kinindai* (*dai*). In cases when there is more than one noble guest, their sweets are served individually — on individual *takatsuki* — and the host prepares a separate bowl of *koicha* for each. A *hanto* helps the host in serving a noble. The customary posture for a *hanto* when sitting in waiting is with the arms down to the sides, the knuckles of the loosely clenched fists placed lightly on the tatami. This posture denotes readiness to be of service. For *kinindate*, the host also assumes this posture when sitting in waiting.

Kinindate takes place in a room of four and a half mats or more in size, wherein a *tana*, *daisu*, or *nagaita* is usually used. Here the use of an *orisue-dana* is highlighted. Except for the use of the *dai*, the *kinindate koicha* temae is basically the same as a standard *koicha* temae. In preparing the chawan and *dai*, note that the side of the *dai* with the wider woodgrain is placed to the front.

The following instructions focus on the unique points of the temae, and are based on the premise that there is only one guest. Further, as the knob of the kettle lid happens to be of a type which requires the host's use of a *fukusa* to handle it (gold, silver, or the same iron as the kettle), the instructions are for this type of knob.



(1)

Sit at *sadoguchi*, place chawan and *dai* to the side, open door, and bow (1).



(2)

Pick up chawan and dai. Shift right hand (R) up to steady chawan on the dai, and go sit in front of tana (2).



(3)

Shift R back down to hold rim of dai at the side. Sliding the left hand (L) around to hold the front edge, place chawan and dai near the wall (3).



(4)

Move chaire slightly to the right (R) (4).



(5)

Hold dai (R at right side, L at front), slide L to left side and R closer to front (5), and place chawan and dai to left of chaire. Return to mizuya. Reenter tearoom with ken-sui (L), sit facing sadoguchi, and close door before proceeding to temaeza.



(6)

Sit at imae (for kinindate, this means with the body aligned with the outer left-hand corner of the ro frame), set kensui down, take hishaku (L), and hold it upright (6).



(7)

Take futaoki from kensui (R) and place in corner of ro tatami (7).



(8)

Rest hishaku on futaoki (R). Then bow together with the guest (8). [About this time, the hanto sits at the sadoguchi, opens the door, bows, slides into the room, pivots around and closes the door, pivots back around, and waits seated diagonally on the tatami directly within the sadoguchi, hands resting to the sides on the tatami.]



(9)

Move kensui up (L), adjust sitting position if necessary, and pause to gather concentration. Pick up dai (R at front right, L at left side) and, sliding R to right side, place chawan and dai in front of knees (9), leaving enough space to place chaire.



(10)

Place chaire between chawan and knees (R) (10).



(11)

Open shifuku and remove chaire in standard manner. L still holding shifuku, place chaire between chawan and knees (R) (11).



(12)

Smooth out open end of shifuku (R + L). Turn shifuku over so cord knot is on the right (toward the fire source), and place on R palm. Grasp shifuku at bottom (L) and place on tana (12).



(13)

Take fukusa from belt (L) and do *yobosa-baki* (inspect the four sides [13], and fold for purifying the chaire).



(14)

Purify chaire in standard manner (14), and place in standard position between tana and ro (L).



(15)

Refold fukusa, purify chashaku (15), and rest chashaku on chaire (R).



(16)

Place chasen to right of chaire (R) (16).



(17)

If mizusashi lid is lacquered, transfer still-folded fukusa to R and use it to dust the lid in two strokes (17). (If mizusashi lid is not lacquered, omit this step.)



(18)

Transfer chakin from chawan to mizusashi lid (R) (18).



(19)

The knob of the kettle lid featured here requires handling with a fukusa. Therefore, now secure fukusa between L forefinger and middle finger. Then take hishaku (R) and hold it upright (19).



(20)

Using fukusa, remove kama lid (R) (20) and rest it on futaoki. Place fukusa near right knee.



(21)

Pour hot water into chawan (21). Holding hishaku upright again (L), take fukusa (R) and return lid to kama, closing lid completely. Again place fukusa near right knee. Rest hishaku on futaoki (R).



(22)

Take chasen (R) and, L steadying chawan, place in chawan, leaning it against right-hand side (22).



(23)

Grasp dai at sides (R + L) and move chawan and dai closer to knees (23).



(24)

L steadying chawan across edge of rim, examine the chasen in the standard manner (24). Return chasen to right of chaire (R).



(25)

Take chawan (R assisted by L) (25) and discard water into kensui (L). (Note: When emptying this shape of chawan, it is best to hold it with L fingers across the foot rather than inside it.)



(26)

Wipe chawan with chakin as usual (26), return chawan to dai (R assisted by L), and return chakin to mizusashi lid (R).



(27)

In standard manner, take chashaku (R) and chaire (L), transfer three scoopfuls of tea to chawan, rest chashaku on right-hand rim of chawan, and rotate chaire to pour the remainder of the tea out (27). Wipe chaire lip with R fingers, wipe fingers on kaishi in bosom pocket, replace chaire lid, and return chaire to its place.



(28)

Take chashaku (R) and, using the tip, smooth out the tea (28). Tap chashaku against rim of chawan, and place on chaire.



(29)

Take hishaku and transfer to L. Take fukusa (R), remove kama lid, and place on futaoki (29). Place fukusa to side of left knee (R). Take a ladleful of hot water (R) and pour some onto the tea in chawan. Pour remaining hot water back into kama and rest hishaku on kama.



(30)

Take chasen (R) and, L steadying chawan from the top, knead the tea until it is evenly blended (30). Lean chasen against left-hand side of chawan. Scoop another ladleful of hot water (R), raise chasen slightly (L), and pour proper amount of water into the bowl. Lean chasen in chawan again (L), pour remaining hot water back into kama, and rest hishaku on kama. Take chasen (R) and further blend the tea. Return chasen to its place.



(31)

Pick up chawan and dai and shift body to sit centered with right-hand edge of ro frame. Turn chawan and dai by first sliding R to the far side of the dai (31), followed by L to near side, and rotating the chawan and dai one quarter turn clockwise, then repeat this procedure.



(32)

Sliding L to front left, place chawan and dai to right of kama lid (R + L) (32).



(33)

Move back slightly (left knee, right knee) (33), and rest hands lightly on tatami. [The hanto takes the tea to the guest.]



(34)

After the guest's first sip, bow and inquire about the tea (34).



(35)

Move forward (right knee, left knee), shift body to imae position, close kama (without using fukusa), and put hishaku and futaoki away (*nakajimai*) (35).



(36)

Shift body to sit centered with right-hand edge of ro frame again. Answer the guest's questions about the tea and the sweets (36).



(37)

As soon as the guest takes his last sip, shift back to imae. Put futaoki out on ro tatami (L, R), take fukusa (R), remove kama lid and place on futaoki, return fukusa to side of left knee (R), place chakin on kama lid (R), and remove mizusashi lid (R, L) (37).



(38)

Transfer a ladleful of water from mizusashi to kama, and again rest hishaku on kama. Return fukusa to belt. [When the guest finishes looking at the chawan, the hanto returns the chawan and dai to the ro tata-mi.] Shift body to sit centered with right-hand edge of ro frame. Grasp dai (R at right side, L at front) (38) and pick up chawan and dai.



(39)

Sliding L to left side of dai, shift body to imae and place chawan and dai before knees. Bow with the guest (39).



(40)

Scoop a ladleful of hot water into chawan (40) and discard the water into kensui. Replacing chawan on dai, bow and inform guest that you will close the procedure.



(41)

Pour a ladleful of cold water into chawan and examine the chasen in the standard manner for closing procedure (41). Return chasen to its place.



(42)

Discard the chawan water into kensui, place chakin in chawan (42), and replace chawan on dai.



(43)

Place chasen in chawan (R), hold chashaku (R), and move kensui toward the wall (L) (43).



(44)

Take fukusa from belt, fold it, and in standard manner for closing procedure, purify chashaku. Place chashaku face-down on chawan (R) (44), dust fukusa off over kensui, and return fukusa to belt.



(45)

Move chaire to front right of mizusashi (R) (45).



(46)

Grasp dai at sides (46) and, sliding R to front right, place chawan and dai to left of chaire.



(47)

Transfer a ladleful of water from mizusashi to kama, draw a ladleful of hot water from the kama and return it to the kama (*yugae-shi*). Replace the kama lid slightly ajar on kama (R) (47). Rest hishaku on futaoki (R).



(48)

Close mizusashi lid (L, R) (48).



(49)

The guest asks to be shown the chaire, cha-shaku, and shifuku. Acknowledge this request with a bow (49).



(50)

Take hishaku (R) and set it across the ken-sui (L). Place futaoki on L palm, and shift body to face tana (50). Place futaoki under the joint of the extending handle of the hishaku (R, L). Grasp dai (R at front right, L at left side) and, sliding R to right side and then L to left front, move chawan and dai to the wall.



(51)

Place chaire on L palm, turn to sit centered with right-hand edge of ro frame, and place chaire before knees (R). Take fukusa from belt, fold it, and purify chaire in standard manner for placing it out for inspection (51). Setting fukusa before knees, turn chaire so it faces the guest, and set in corner of ro tatami.



(52)

Return fukusa to belt and shift body to sit facing tana. Place shifuku on L palm. Take chashaku from chawan (R) and place it face-up on shifuku in L, L thumb securing it (52). Shift body to sit centered with right-hand edge of ro frame.



(53)

Turning chashaku and shifuku clockwise so chashaku handle faces guest (R), place chashaku, resting on shifuku, to right-hand side of chaire (53). [The hanto takes the chaire, chashaku, and shifuku to the guest. Then, instead of retreating to the tatami before the sadoguchi, the hanto retreats to the adjacent tatami, to make way for the host's passage.]



(54)

Shift body to sit facing tana. Place hishaku and then futaoki on tana shelf (54). Take kensui (L), go to sadoguchi, open door, and exit.



(55)

Return to tearoom and sit facing tana. Grasp dai (L at front, R at right side) and, sliding L to left side, pick up chawan and dai. Shift R up to steady chawan on dai (55), and exit. Return to tearoom with mizutsugi and replenish mizusashi. Returning to mizuya with mizutsugi, sit at sadoguchi with mizutsugi before knees, and close door. [When the guest finishes inspecting the utensils, the hanto returns them to the ro tatami, this time setting the three items down separately. He then goes and sits before the sadoguchi, opens the door, slides out, pivots around, bows, and closes the door.]



(56)

Reenter tearoom and sit facing the utensils. Bow, answer the guest's questions about the utensils (56), and bow again.



(57)

Place shifuku on L palm, set chashaku on the shifuku, L thumb securing it, and pick up chaire (R) (57). Go to mizuya, sit facing sadoguchi, place the utensils to the side, bow, and close door. ☂

Book Reviews

Secret Teachings in the Art of Japanese Gardens. By David A. Slawson. Tokyo: Kodansha International Ltd., 1987. 220 pp., including appendices, notes, bibliography, and index. US\$34.95, ¥5,300.

YOU MUST NEVER SHOW THIS WRITING TO OUTSIDERS. YOU MUST KEEP IT SECRET.

With this stern warning, David Slawson opens his book. However, do not be mistaken; it isn't intended about his own writing but, rather, is the closing line of the fifteenth-century text that makes up the core of his book. Until now, for the English-language reader interested in Japanese gardens, there was only one peek into the past: the *Sakutei Ki* [Notes on Garden Making], written in the eleventh century by Tachibana no Toshitsuna, and translated by Shimoyama Shigemaru (1976, limited edition). Slawson has given us another choice.

Slawson, while in Japan as a Fulbright scholar, was apprenticed to the noted Kyoto gardener, Nakane Kinsaku. He translated a "secret" gardening text called *Senzui narabi ni yagyo no zu* for his Doctoral thesis, which, "newly revised and expanded," became this book. In English, the title of the secret text is *Illustrations for Designing Mountain, Water, and Hillside Field Landscapes*, but because this is awkwardly long, I will do what Slawson so wisely did and refer to it hereon simply as the *Illustrations*.

The dating of the *Illustrations* is somewhat confusing. The manuscript Slawson used was dated 1466 as well as 1448, but it was originally compiled by the garden-building priest Zoen, who, according to Slawson, lived before the eleventh century. Unfortunately, we never find out whether this text reflects fifteenth-century thinking or tenth. Beyond the English version of the *Illustrations* (which makes up the last third of the book), Slawson fills the book with insights on how to better appreciate the Japanese garden. But let us first turn to the translation.

The text is interesting, not so much as a usable garden design manual but because it reveals the depth of thinking of garden designers four hundred (or perhaps even eight hundred) years ago. It also contains a number of interesting practical hints: notably, on the construction of ponds for carp, and on some novel transplanting techniques. A great deal of attention is paid to detailed observation of the various habitats and forms found in Nature. For instance, one is cautioned, with respect to both rocks and plants, to "keep in mind the three forces — horizontal, diagonal and vertical." The garden builders of that day were very aware of the grain of the rocks they used, and of the importance of properly composing the various patterns created by them — things which probably escape most modern Western landscape architects.

There are some very sensitive touches; for example, the reminder that "since the Japanese apricot has an inviting fragrance, plant it in the direction from which the prevailing breezes blow with respect to the living quarters." Or further, the wonderfully poetic passage which, though it is an image from a different time and society, is still appealing: "White chrysanthemums and asters have a magical affinity like that of the intimate converse between a man and a woman . . . plant them on opposite sides of a formal wooden fence, so that they appear to be peeking at one another through the fence."

One aspect of the manuscript that strikes a clear chord is the frequent admonitions to keep in mind the needs of the client. Here is the passage that struck me as particularly pertinent: "The size of the garden must be determined on the basis of the master's financial situation. If the master lacks the financial means, he may be defeated by the garden." There is surely no secret about this!

Aside from such rare gems of poetry and insights into the past, however, the *Illustrations* mostly consists of specific information. There is, for instance, the seemingly endless list of names of rocks which most readers will probably find very difficult to relate to — Dragon's Abode Rock, Rock of the Spirit Kings, Absolute Control Rock, and so on. Slawson makes clear that our difficulty in relating to such names stems from the fact that "we lack sufficient knowledge of the culture from which they have been drawn." After reading his careful explanations, we come to understand more; but we are still one step removed from a spontaneous reaction to them.

Often, specific instructions are given and then immediately contradicted or qualified, and rather than being given an explanation of why something should be done as instructed, we have the evasive, "There must be oral transmissions concerning this." Slawson makes clear that this kind of "secret text" was only intended as a mnemonic device to back up oral teachings. Unfortunately for the reader, what we find is that it is those oral teachings that are, by far, important. Nevertheless, Slawson wholeheartedly takes up the role of teacher, and it is here that the book has merit.

Part One of the book starts off with a description of the transmission of the art of gardening in Japan. Slawson defines five categories: viewing works of past masters, learning from nature, apprenticeship, oral transmission, and secret texts. The first three he categorizes as experiential or "body" learning, and the last two, as verbal. He stresses that the West has a "dominant bias favoring verbal learning" and speaks of the need for more 'down to earth,' 'learn by doing' techniques. Despite this, his own analysis of Japanese gardens is extremely scientific and intellectual. While this kind of study does give us (people from modern societies influenced by Science) insights which we can relate to, it does not put us inside the minds of the gardeners of old, who didn't think in terms of "frontal and longitudinal picture planes" and such.

Slawson believes that the various elements of gardens fall on a "design continuum" between the "feature oriented" and "quality oriented." The

former are “symbols that stand for ideas or emotions” the way the pine tree in Japan evokes images of longevity, persistence, and ruggedness. The “quality oriented” are “sensory effects that convey ideas and emotions directly,” such as shapes, colors, and textures. In Chapter Two, Slawson presents a rather brief discussion of feature-oriented elements, in which he emphasizes the importance of natural habitat. He points out, as both the *Sakutei Ki* and the *Illustrations* do, that one must first understand in what relationships plants and rocks exist in their native environment, and then work to recreate the essence of this in the garden.

Chapter Three, in which Slawson discusses the quality-oriented features, is where he fully spreads his wings. Here he helps us see how the Japanese garden works on a basic sensory level. With detailed analysis based on various mechanisms of human perception, Slawson presents the design elements of scale, framing, rhythm, motion, and space which he says are “at the heart of its [the garden’s] power to create an illusion of physical reality by teasing our perceptual systems into belief.” By this he does not mean that Japanese gardens are illusions; rather, he means that, for instance, the grain and placement of rocks can create the illusion of movement, just as their size, color, and texture can cause the illusion of greater-than-real depth in the garden.

Slawson coins the term “scroll” garden — a play on the popular term “stroll” garden. Where the latter is a large garden that one moves through, various scenes unfolding enroute, the scroll garden is like a three-dimensional ink painting that one views while sitting, usually inside a building. Slawson points out that, in traditional Japanese architecture, the aperture through which one sees the garden provides a horizontally long and narrow frame, like that of a scroll painting. Various elements in the garden, from hedges and bridges to the very surface of a pond, reflect this horizontal frame and extend it into the garden.

The control of motion implied by the various patterns and grains of the plants and rocks in the garden is amply described. The passive, languid horizontal plane and the dynamic, even heroic vertical plane (assigned their respective qualities because of our reaction to the suppressive effects of gravity) interact to form the composition of the garden. As a result, Slawson says, triangles are the favored form of the Japanese garden because they “have a stable base and can also imply movement.”

Spatial sensations (usually intended to falsely expand space) are created in any number of ways: for example, zig-zag lines that take the eye on a “path many times longer than the shortest route”, or layered sizes, in which large specimens of rocks or plants are placed at the front of a garden, and miniature versions of the same type at the back. One of the more interesting techniques is based on “aerial perspective” — the natural atmospheric phenomenon in which distant objects appear whitish or bluish and somewhat unclear. Slawson claims to see this in the choice of rocks and plants set in the rear of some gardens. One difficulty here, and throughout the book, is that almost all of his

examples come from either a handful of the Kyoto *meien* (famous gardens) or the work of Nakane, and are not necessarily representative of all Japanese gardens.

Chapter Four makes a foray into the menagerie of cultural symbols that inhabit Japanese gardens. Of course there is the often mentioned "carp rock," a vertical rock found in the middle of some waterfalls that represents a carp trying to leap the falls. "In Buddhism, the carp is a symbol for the perseverance needed to attain enlightenment." Slawson brings new life to this clichéd element by pointing out that it works so well because it isn't just an esoteric icon but "communicates the qualities of a leaping carp on a sensory level."

Slawson makes reference throughout the book to the possibility of using these "secrets" of Japanese gardens to create new gardens back home. He suggests, as stated before, that we involve ourselves in more direct learning processes like sketching natural habitats and great gardens of the past. With respect to the awareness of natural habitats, he points out that, in the same way that the Japanese recreated the essence of their pine-covered craggy cliffs and babbling mountain brooks in their gardens, so might we try, for instance, to capture "the dramatic uprising rock formations . . . in the American Southwest." To do this, he suggests that "the longitudinal axis and the grain of the rocks could be set parallel to an imaginary axial line running through the garden." Slawson's book also gives us plenty of good ideas on how to manipulate the various subtle sensory aspects of the garden to better communicate the ideas or moods we are trying to express. The real challenge may lie in his final point: the cultural symbols. How can we best interweave images of our own culture into the garden so that the "master's" relationship to it is spontaneous and natural?

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Buddhism: A Cultural Perspective. Edited by William R. LaFleur. New Jersey: Prentice Hall Series in World Religions, 1988. x + 150 pp., with bibliography and index. US\$20.50.

A major difficulty with short introductions to vast subjects such as "Buddhism" is to decide what to leave out. LaFleur, however, has written a remarkably readable and informative introduction to the subject, remarkable even more so given its brevity. He takes a broad approach (history of Buddhism, analysis of the three treasures) and then provides concrete, specific examples of Buddhist stories, teachings, and figures, thus giving the reader choice nibbles from the rich feast of Buddhist history.

This short, introductory book is made up of two parts. The first, "Bud-

dhism and Culture in History," gives a necessarily brief but sufficient outline of the Buddha's life and the spread of his teachings throughout Asia and beyond. LaFleur then takes up three specific topics, "the general nature of dissent in Buddhism," "women and the dharma," and "a bone of contention in the Middle Kingdom" to illustrate certain themes from the history of Buddhism. The final chapter in this section introduces "twenty-five hundred years of poetry," with various examples from traditional sources such as *The Elders' Verses* and the Tibetan Milarepa, and ending with some striking contemporary verse by Gary Snyder.

The second section consists of an "analysis of the Buddhist tradition: the three treasures." Again, LaFleur picks up specific cases to illustrate these broad themes. Buddhaghosa and Nishitani Keiji are examined to illustrate the dharma ("doctrine and philosophy"), a Theravada monastery and Japanese *sesshin* are the examples chosen to represent "the Buddha: models and rituals," and the Tibetan lama and Vietnamese "monks ablaze" illustrate "the sangha: community and modernity."

As one can plainly see, contemporary Buddhism is well represented in this book. I was particularly pleased with the treatment of Nishitani Keiji, the modern Japanese philosopher, whose work represents a serious attempt to grapple with the relevance of Buddhism in our contemporary situation, both East and West. The discussion of the Vietnamese monks also provides important comments on the social implications of Buddhism in the modern world.

In such a short book, everyone is bound to find something which they feel has been left out or oversimplified. A minor quibble of mine concerns a common, though somewhat justified, misconception or overemphasis concerning Buddhism as a "gentle" religion. To be fair, LaFleur does admit that one "should not obscure the difficulties, sometimes quite severe, that have arisen during its long history" (p. 45), but I believe he goes too far when he adds that Buddhism has "no history of heresy, no great concern to eject certain persons from the Buddhist community because they held views at variance with the majority." I address this point only because it is a common misconception or oversimplification, used often in contrast to the uglier aspects of another (originally) "gentle" religion, Christianity. One need only look quickly at the history of Buddhism in Japan to discover, for example, the warrior monks of Mount Hiei and Miidera; internecine conflict, assassinations, and pitched battles between the temples of Kyoto and Nara; the banishment of major figures such as Honen, Shinran, and Nichiren (who was nearly executed); the branding (correctly, I believe) of the Tachikawa-ryu as heretical for its incorporation of sexual practices for the attainment of Buddhahood; the unfortunate treatment of the currently popular Ryokan by the Soto school of his day; and so forth. The point is, one can go too far in ignoring the "dark side" which comes to the fore at one time or another in all religious traditions.

In conclusion, this short book provides a good introduction to Buddhism and points a way to a variety of areas which the reader may want to pursue in

detail in other books. It is not a comprehensive work, but it is not meant to be so. And yet I found that even a hardened and sated Buddhologist like myself could find many refreshing insights and new material in LaFleur's broad sweep of the subject. I highly recommend it both for use as a textbook in introductory courses on Buddhism and world religions, and to the general reader who is interested in finding a pleasant and informative way to approach this vast subject.

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Passionate Journey: The Spiritual Autobiography of Satomi Myodo. *Translated and annotated by Sallie B. King.* Boston & London: Shambhala Publications, Inc., 1987. xvi + 212 pp. US\$12.95, paper.

Satomi Myodo (1896-1978) was a disciple of Zen master Yasutani Hakuun, and, in 1956, published an autobiography in the Japanese journal *Kyosho*. The present volume contains both a translation of that work, as well as a commentary by Sallie B. King that provides an introduction to the often complex ethos of Japanese religion in which this autobiography takes place.

Satomi Myodo will be best remembered not as a great Zen master, but as a seeker. Her spiritual strength, perseverance, and the absolute candor in which she has written about her "journey in search of the way," as the Japanese title reads, is remarkable. Satomi's contribution is one of revealing her struggle, without thought of embarrassment, in order that others might benefit from her experience. One senses that this autobiography was written as a spiritual practice, not as an intellectual exercise. She states in the first chapter: "I am happy that I can now take the first step in practicing real Buddhism. I am infinitely grateful. In my inadequate way, I would like to write about my meager experience."

Following in the Japanese literary tradition of *zuibitsu* (essay), Satomi Myodo has written twenty short chapters which are punctuated with her own poetry or poems and aphorisms taken from a wide variety of sources, primarily in the Zen tradition.

King has made a special effort to trace and footnote obscure references and to explain religious terms and their specific usage which might be unfamiliar to Western readers. Indeed, from the very beginning it becomes evident that Satomi Myodo's spiritual world is a product not simply of the Zen tradition, but also of an amalgam of native folk beliefs, Shinto, and Pure Land Buddhist thought that developed over her lifetime into an unshakeable, if hybridized, faith in the Zen Buddhist way.

This volume presents a fascinating, if not sometimes overwhelming, view of the frenzy and constant activity of a person driven in a desperate search for peace of mind, progressing through conflict, crisis, madness, ascetic practices, and then a gradual awakening to what Satomi Myodo calls “the true way.”

Beginning with the conflict between the strict idealism of the Confucian-style moral education she received at school and the perceived failings of the adults around her, Satomi launched headlong into a plan of spite and revenge that resulted in an unwanted pregnancy and marriage, then the loss of her husband and children. In a poignant parable of a winged ant that crawls up a weed only to fall down again and again, exhausting itself in its pursuit, yet still persevering, Satomi apprehends the concept of *makoto* (sincerity) that remains an ideal toward which she strives and to which she always returns throughout the narrative of her forty-year quest.

After her fall into madness when abandoned by her husband and having her children taken away from her, Satomi recovers and begins her spiritual studies with Kannagara-no-michi Shintoism. Officially a form of state-supported Shintoism with nationalistic and political overtones, the ascetic purification practices and training in which she engaged partook of a much older, traditional form of native animistic ritual and worship. Her senses opened to the world of kami, spirits, and ghosts — the authenticity of which she does not deny — Satomi became a *miko*, a shamaness, providing an important service to members of the community. However, she was still consumed by the doubt that what she experienced was not true liberation.

Turning to the Buddhist tradition, Satomi encountered many teachers, but became exhausted in the search for a satori outside of herself. With the guidance of a true dharma friend and finally Yasutani Hakuun Roshi, she realized that the mistakes which she seemed to repeat time and time again were actually part of a necessary process leading to the condition in which she could realize enlightenment. She describes her own realization as that of coming full circle, back to the original starting point of sincerity.

Awakening from a dream, I see:
Sincerity is simply my original nature.
Where, then, shall I look for it?

As pointed out in the footnotes and commentary, Satomi Myodo's encounter with many diverse religious practices forced her to develop a philosophical system in which she made sense of her kami and spirit-possession experiences as being “apparitions of the 8th consciousness,” the Buddhist *alaya-vijnana* or “storehouse” consciousness. Her understanding and interpretation departs from what is considered orthodox. Distinctly Japanese in character, she sees no impelling reason to deny what she has found to be true in her practice of Shintoism, and finds a way to incorporate these experiences into a Buddhist framework.

In approaching the autobiography alone, the average Western reader is at a disadvantage, because a basic level of familiarity with Japanese popular religion and culture is assumed. King has made a great effort to compensate, and to explain what, to a Japanese reader, might seem obvious.

Her commentary provides an essentially sound introduction to the historical background and religious concepts that figure prominently in the autobiography. The product of much research, it will be most helpful to the reader encountering this subject for the first time. For instance, the chapter entitled "The World of Satomi-san" briefly explains the changes in social, political, and religious outlook that took place during Satomi's lifetime, which spanned the Meiji, Taisho, and Showa eras. Succeeding chapters clarify the difference between kami, Buddha, and Bodhisattva; terms used flexibly in popular Japanese understanding. Such concepts as ritual, purity, makoto, and *kokoro* (mind, spirit, feeling) are also placed within their proper frames of reference.

I would like to emphasize that the value of this autobiography is found in its inspirational nature and eclectic religious approach. It seems only fitting that Satomi Myodo would find as her most important teacher Yasutani Haku-un Roshi, a master who held an unusual position in the history of modern Japanese Zen Buddhism. Known for his eclectic teaching methods, he gave much to Satomi Myodo, and also to Philip Kapleau and Robert Aitken, who, as Zen masters, are continuing his line of teaching in the West.

This volume makes an important contribution to Buddhist literature available in the English language. It allows the reader a glimpse into a Japanese religious world that is far removed from Western romantic images, and speaks directly of the effort and sacrifice that is necessary for spiritual development. Satomi Myodo's story is also an inspiring addition to the growing number of books about women in Buddhism.

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Daruma: The Founder of Zen in Japanese Art and Popular Culture. By H. Neill McFarland. Tokyo & New York: Kodansha International Ltd., 1987. 124 pp. US\$22.50, ¥3,200.

So who is this crazed-looking, furry monk with the saucer eyes? His scruffily-bearded grimace turns up everywhere you go in Japan — in temple alcoves and souvenir stalls, at karate classes and political rallies, on toy tops and Buddhist scrolls. He is at once a charming regional knick-knack, a child's bauble, a silk-worm grower's good luck charm, the inspiration of Zen masters, and the patron saint of kung-fu. He is the somber soul of discipline, and the roly-poly embodi-

ment of spunk *a la Japonais*. He (who can sometimes even be a *she*) is Daruma, without a doubt the most beloved and paradoxical icon in all of Japan.

In this delightful volume on the role of Daruma in the arts and popular culture of Japan, H. Neill McFarland, Professor of the History of Religion at Southern Methodist University in Dallas, Texas, offers insights into a cultural image so intriguing it catches the eye of both the first-time visitor to Japan and the lifelong scholar.

McFarland introduces Daruma, the Japanese nickname for Bodhidharma, as "the celebrated founder and first patriarch of what is now known in much of the world as Zen." It was Bodhidharma who, according to tradition, brought Zen from India to China in the 5th century at the ripe old age of 150. Through history and legend, McFarland traces the path of Daruma from the caves of the Shaolin Temple in China, where Daruma sat facing a wall in meditation for nine straight years until his legs fell off (hence his reputation for determination, and perhaps the reason he is most often depicted in a seated position), to his daring ride across the sea on a rush leaf (some eight decades after his reported death in China) to carry his message of enlightenment through self-discipline to Japan — all of which proves that nothing is really impossible, given the perseverance and tenacity of a spirit like Daruma.

To make sense of Daruma's dual role as Zen patriarch and popular folk image, Professor McFarland divides the book into two sections. In Part I, he discusses the role of Daruma-Daishi, the Great Teacher, as the preeminent icon in Zen Buddhism. Exploring the development of Daruma as the most common subject of Zen ink painting, McFarland begins to unfold the paradox of the Daruma cult in Japan, for Zen is a sect famous for its disdain of idols of every description. "For centuries," he states, "Zen masters have said that Daruma is Zen. Perhaps it would now be as appropriate to say that Daruma is Japan." Daruma, as it turns out, is the ultimate Zen *koan*, a riddle whose answer is both simple and impossible — a puzzle solved not with logic, but with experience.

In Part II, McFarland ventures into that even more perplexing area where, in effect, Daruma-Daishi "was spirited away from the temple and monastery and assigned to serve the more mundane and playful interests of the common people." Here, down through the ages, he becomes the lovable old Daruma-san — the original pop cult character, talisman of good luck, and symbol of the Japanese people themselves, with all their irrepressible spirit and "insatiable aspiration for wholeness and prosperity."

We find that almost no souvenir shop in Japan would be without a few shelves of Daruma dolls, whether the local specialty be statues handcarved in cedar, or the molded papier-mache *okiagari* dolls (a doll which rights itself when knocked over) painted a brilliant Santa-Claus red once thought to be effective in preventing small pox. Certainly no politician would miss the chance for an extra stroke of good luck on election day by failing to paint in the eyes — one at the start of his campaign, the other if and when he wins — of a giant *me-nashi* or "eyeless" Daruma.

One disappointing facet of the book is the somewhat unimaginative visual format in which all these marvelous images are presented. Although the book features eight pages in color and an abundance of descriptive black-and-white photographs from the author's extensive collection of Daruma memorabilia, they lack the professional spark necessary to do this visually dynamic subject justice. The all-too-predictable layout of the book takes little advantage of the graphic possibilities that a topic this eclectic and vivid would seem to offer.

In the closing chapter, McFarland tells of the recent revival of the 800-year-old Daruma cult through the efforts of the new Japan Daruma Association, whose avowed purpose is "to honor Daruma as a symbol of certain virtues and values that they perceive as critically important to harmony in the contemporary world," and also through the pursuit of what are at times more "opportunistic goals" on the part of temple priests.

The informative map and listings of Daruma festivals and markets provided at the back of the book do enable the faithful — both veteran devotees and newly converted collectors of Daruma memorabilia — to pursue their addiction to new limits.

With a Daruma-like combination of humor and knowledge, this fascinating book succeeds in enlightening another intriguing corner of Japan within which the secrets to understanding so often seem to hide. Perhaps with Daruma's multifarious personality as a model, Professor McFarland, respected scholar and recipient of the Third-Class Order of the Sacred Treasure, has come up with a book that makes his research accessible — even downright enjoyable — to the general reader. He has brought together a scholar's knowledge of an esoteric subject and a curious observer's insights into popular culture in Japan.

"The most important fact in all this," Professor McFarland says, "is that a thread of continuity passes uninterrupted through this gamut of diversity and inexplicably ties it together." The thread McFarland picks up here is immediately recognizable to any Japanophile who has ever been seduced by what appears on the surface to be an innocent enough cultural artifact, only to be held spellbound for the next thirty years exploring the labyrinthine possibilities, paradoxes, and intricacies of all things Japanese.

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Kyoto: Seven Paths to the Heart of the City
Kyoto

Glossary

() denotes alias.

Bashō	芭蕉	Kinwa	金和
<i>Chanoyu Ichie Shū</i>	茶湯一会集	Kobori Enshū	小堀遠州
<i>Chirinuru o</i>	散りぬるを	<i>Koji Ki</i>	古事記
<i>Fugen</i>	普賢	<i>Kokin Shū</i>	古今集
<i>Fujisan</i>	不二山	<i>Konkōmyō-saishō-kyō-ongi</i>	金光明最勝王經音義
<i>Genkai</i>	言海	Kōsa	光瑳
<i>Genryū Chawa</i>	源流茶話	Kūchūsai Kōho	空中齋光甫
<i>Gōdan</i>	江談	Kūkai	空海(弘法大師)
<i>Gokuraku gan'ōjō ka</i>	極樂願往生歌	(Kōbō Daishi)	
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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
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