

CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 59



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

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Chanoyu is a synthesis of arts that gives expression to many aspects of Japanese culture. From its beginnings in the fifteenth century down to the present, it has been both catalyst and medium in the development of distinctive art forms. Under the guidance of Grand Master Sen Soshitsu XV, the Urasenke Foundation seeks to encourage the further development of these arts and to promote a worldwide understanding of the spirit of chanoyu.

The Grain Beneath the Bark

Sen Soshitsu XV

Everything in life may be said to have two aspects: its appearance, meaning its outwardly visible aspect, and its inner, physically invisible character. Both of these, combined, form what in Japanese is called *sugata* or “figure.” Normally, the kanji 姿 is used to write the word *sugata* — for example, when describing the beautiful “silhouette” of Mount Fuji, or the gentle “sight” of a mother’s instinctive compassion. However, the kanji 相 (literally, “character”; normally read “*so*” or “*ai*”) is sometimes used when the term is meant to refer to a thing’s inner character. This kanji consists of two parts: 木, meaning “tree” or “wood”; and 目, meaning “eye” or “grain.” A tree’s *sugata* depends upon its grain, which lies unseen beneath its bark. One can say the same for a person or for chanoyu: the most important part lies in their grain — in the *kokoro* or “spirit” that forms their character — invisible on the surface, but apparent in the overall *sugata*.

Kokoro, also translated as “heart” in English, is a simple word, but a very difficult term to grasp. Human beings usually spend time stumbling around in the dark looking for their own “heart” or “spirit.” This is why I often say that when one looks at oneself in a mirror, it is not enough to see one’s outer features; the important thing is to notice whether the eyes of one’s heart are open or not. Though it is difficult to know how one’s *sugata* is perceived by others, one can easily see one’s own reflection in a mirror. No matter how well-molded and polished one’s outer features may be, if their beauty is only skin-deep, the image in the mirror cannot be said to reflect one’s real self.

As a way to enable one to find one’s real self — one’s true inner spirit — the practice of chanoyu takes on a profound meaning. Chanoyu does have its rules and procedures; for example, one examines the bamboo whisk, handles the bowl, purifies the tea container, and even offers salutations, all in certain prescribed ways. These rules are the manifestation of the form created and systematized in the process of making tea over the last five hundred years. By following this form, both the heart of Tea, as well as one’s own heart, will gradually be found.

There are two words in Japanese for “form,” often used interchangeably. One is *kata* and the other is *katachi*. *Kata* might be translated as “shape” or “mold,” while *chi* literally means “blood,” and refers to the human spirit. In terms of chanoyu, when *kata* joins with *chi* — in other words, when form is imbued with a person’s spirit — the purpose of the chanoyu procedures comes to life, and one’s chanoyu takes on true character.

A polished technique or splendid collection of tea utensils do not necessarily indicate a pure heart.

Sen Rikyu was once invited by Kambayashi Chikuan of Uji for tea, and arrived at Kambayashi's house on the appointed day with a few of his followers. Although Kambayashi had himself invited Rikyu, he doubted whether he was up to the honor of a visit by the great tea master, and the excitement and pleasure of having Rikyu as his guest prevented him from preparing tea in a tranquil state of mind. During his presentation, his hand hit the teascoop, making it fall from the top of the tea container, and causing the tea whisk to fall over as well. While those who were with Rikyu laughed at his ineptitude, Rikyu was pleased and said, "This is the best tea I have ever experienced!"

On their way back from Uji, one of the group asked Rikyu, "Why did you praise such ineptness, saying it was the best tea you had ever experienced?" He replied, "This man did not invite me with the idea of showing off his skill. He simply wanted to serve me tea with his whole heart. He devoted himself completely to making tea for me, not worrying about making errors. I was struck by that sincerity."

There are a lot of people who practice *kata*, but few who combine it with *chi*. Recently, people seem to have almost forgotten about the existence of *chi*. We should practice *kata* for the purpose of attaining *katachi*, for chanoyu's grain or character is really a matter of the spirit, and it is this for which we should strive. 

Philosophical Aspects of the *Chashitsu*

Furuta Shokin

The *Soan no Chashitsu*

The development of the *chashitsu* or “tearoom” was a progression from the large and spacious to the small and confined. With other buildings the reverse might be the norm, but with the *chashitsu* it was the process of becoming smaller that constituted development. The ultimate product – the small and confined *chashitsu* – is known as the *soan no chashitsu* or “informal hermitage” type of *chashitsu*, in reference to the small, grass-thatched hut in which the philosopher or religious in the East traditionally sought refuge from the world. Compared with the large, spacious *chashitsu* which belonged to the imposing *shoin-zukuri* style of residential architecture, this small *chashitsu* was a rustic affair; in appearance at least, a kind of “poor man’s *chashitsu*.”

Sen Rikyu (1522-1591) is traditionally said to have brought this type of *chashitsu* to perfection, but the question is what the word “perfection” means in this context. It would seem that the underpinnings for the very advent of such a *chashitsu* lay in the philosophy of tea itself; the maturing of this philosophy brought about the development of the *soan no chashitsu*. The evolution of tea-drinking into a ceremony, and the gradual imbuing of its movements and etiquette with a philosophic content, eventually led to the idea that *chanoyu* should be a spiritual activity. Thus, there initially occurred a change in the very concept of the activity, tea-drinking becoming less an amusement than an occasion for the quiet ordering of mind and soul. Consequently, surroundings more in accord with this purpose became necessary.

The increased emphasis on the spiritual implications of *chanoyu*, together with the concept of the small, rustic *chashitsu*, may be attributed to the influence of Zen Buddhism. Murata Shuko (1422-1502), the man usually credited with having made the first four-and-a-half-mat *chashitsu* – the size thereafter regarded as exemplary of a rustic *chashitsu* – studied Zen under Ikkyu (1394-1481). This Ikkyu, a man of many talents, was responsible not only for training Shuko in Zen, but also for awakening in him a sensitivity to the arts.

A room of four-and-a-half mats is normally a square room, ten feet by ten feet. It is likely that this size derives from that of the room in which Vimalakirti, a lay Buddhist of ancient India, is said to have lived and meditated.

Adapted from the series “The Philosophy of the *Chashitsu*” appearing in *Japan Architect* vol. 39 (1964), by permission. For the benefit of readers of Japanese, the entire series appears in Japanese in *Soan Chashitsu no Bigaku* (Tokyo: Sekkasha, 1967). Photos by Tsunenari Kazunori, Osaka.

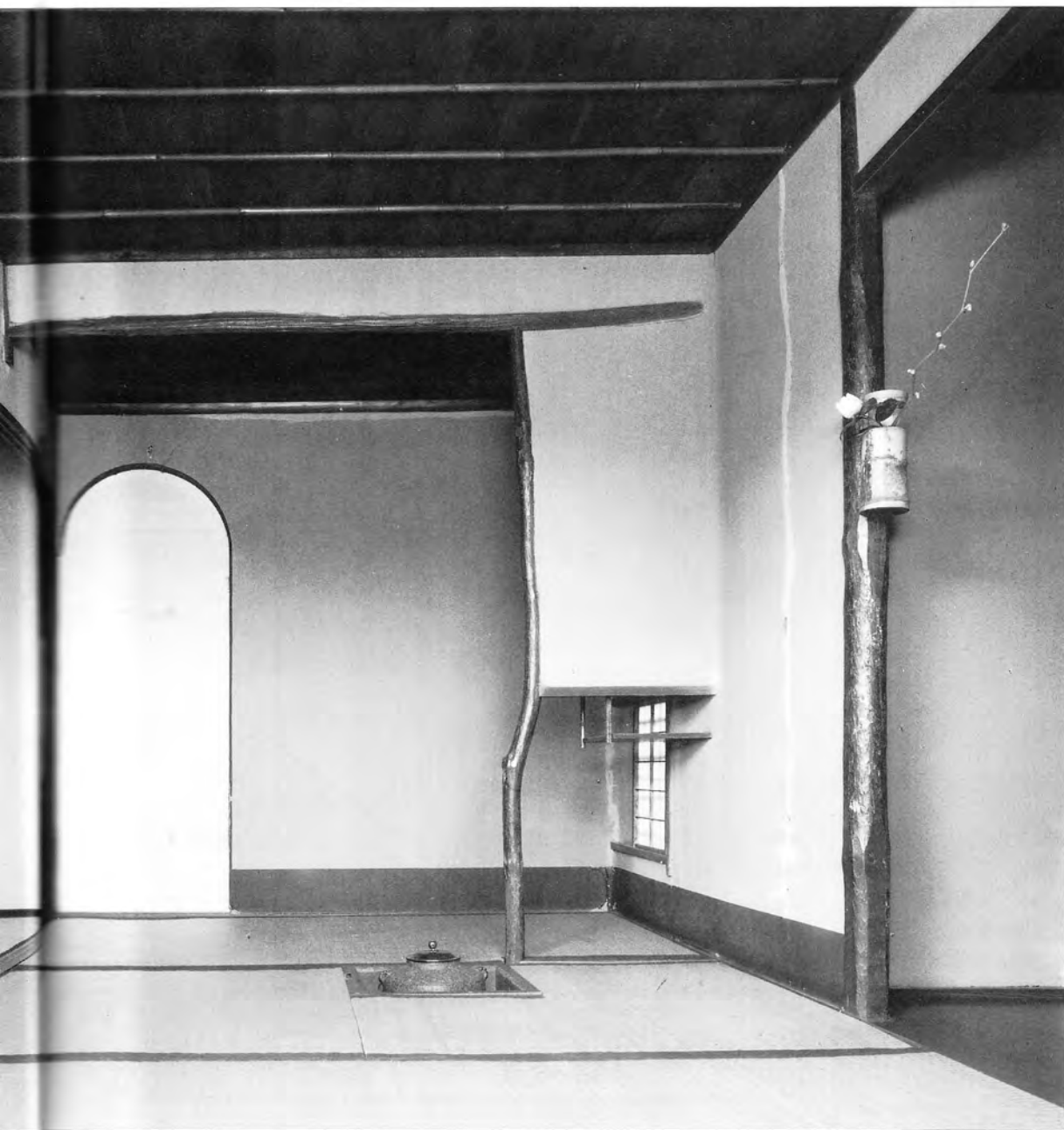
Though his room measured only ten feet each way, for Vimalakirti it had limitless space, since he lived not in the usual realm of finite space and time, but in the free, unbounded realm of enlightenment. The *Vimalakirtinirdesa-sutra*, in which Vimalakirti's story appears, is a Mahayana scripture which has long been popular among devotees of Zen. Ikkyu gave lectures on the work, and Shuko almost certainly learned about Vimalakirti from him and was inspired by the story of Vimalakirti's room to attempt to achieve the same sense of infinite space within a chashitsu of similar dimensions.

One should not interpret this act of Shuko's as an attempt to create something small, to counter the spacious shoin-zukuri tearoom. Small and cramped though his four-and-a-half-mat chashitsu might have seemed, for him it embodied the spaciousness of a vast chamber of dozens or even hundreds of mats. Through Zen meditation, and through the spiritual freedom granted by enlightenment, he sought to achieve that spiritual state unattainable by the ordinary processes of logic.

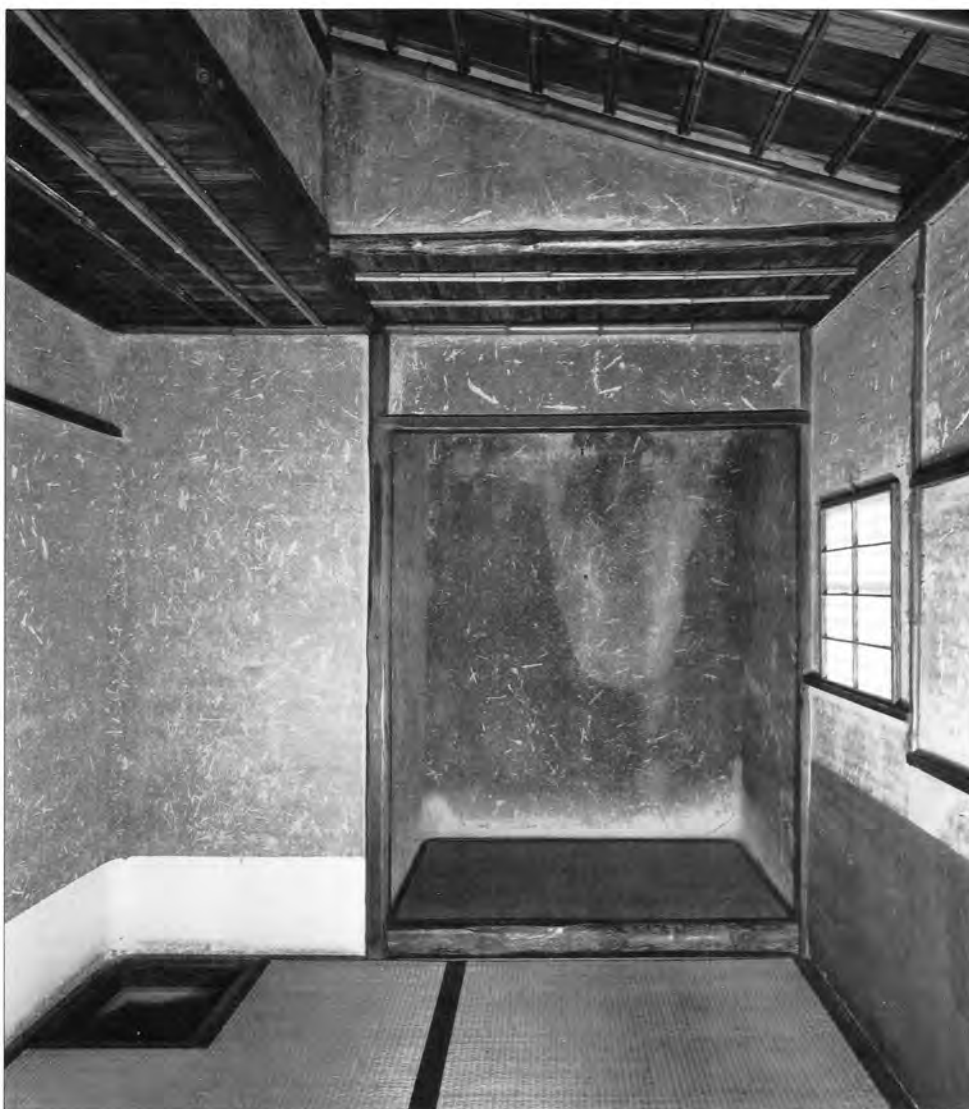
Common sense, of course, tells one that what is cramped is cramped and cannot be said to be spacious. Zen, however, teaches that one must break away from such set conceptions. Once one is free from intellectual constraints, one no longer feels confined, even in a small space. The four-and-a-half-mat room ceases to be small and becomes a place of infinite space and freedom. It was the four-and-a-half-mat room in this sense that Shuko discovered, and through which he expressed the affinity between the spirit of chanoyu and the spirit of Zen.

Takeno Jo'o (1504-1555), who came to the fore after Shuko, further deepened the spiritual quality which Shuko had given to chanoyu. It has generally been said that for both Shuko and Jo'o, tea meant Zen — and indeed, Jo'o also sought through the space of four-and-a-half mats to give expression to the Zen which he himself had studied and practiced. Blessed with a keen artistic sense, Jo'o was responsible for discovering the beauty inherent in things possessed of a poor and unpretentious character — that quality called wabi — and incorporating it into his four-and-a-half-mat chashitsu. Thus he would use common clay for the walls of his chashitsu, replace wooden latticework with bamboo, and omit the wooden panelling at the base of the shoji — all in an attempt to produce the required unpretentious, rustic effect.





Tearoom named Shukoan (Jukoan). At Shomyoji temple, Nara, where Murata Shuko spent his early years as an acolyte. Although this tearoom dates only to the Bunka era (1804-1817), it is said to reflect Shuko's taste. Altogether, the floorspace consists of four-and-a-half mats when the sliding wall panels separating the attendants' seating area (*shobanseki*) from the main area are removed, as seen here.



Tearoom named Taian; north wall with tokonoma. This tearoom, at Myokian temple in southern Kyoto, is said to have been designed by Sen Rikyu. The floorspace consists of only two mats. The tokonoma is relatively narrow and deep, with walls and ceiling of mud; a style of tokonoma, innovated by Rikyu, known as *murodoko*, or "room[-like] alcove." National Treasure.

Shuko's chashitsu possessed a religious flavor reminiscent of Vimalakirti's original hut, but with Jo'o, the chashitsu acquired a new, aesthetic quality. With Jo'o's chashitsu, a new type of beauty – the beauty of wabi – was introduced into Japanese architecture.

The outlook of Rikyu, the next figure of importance after Jo'o, was a blend of the religious quality of Shuko and the artistic quality of Jo'o, and he adopted their ideas as the basis for expressing his own originality. He at-



Taian; south wall with *nijiriguchi*. The *nijiriguchi*, or “crawl-through doorway,” is another *soan no chashitsu* feature attributed to Rikyu. The one at Taian, probably representing the earliest example of a *nijiriguchi*, is much larger than those found on later-day *chashitsu*.

tached great importance to the idea, fundamental to the *soan* tearoom, that the building as such should be just sufficient to provide shelter from the elements, but he took correspondingly greater pains to incorporate into it the beauty of *wabi*. In his attempt to make this all-pervasive, he insisted on specifying not only the materials and measurements of the ceilings and walls of his tearooms, but even details such as the breadth and depth of the *tokonoma*. The sight of the unfinished, clay walls of some rural dwelling would in-





spire him to attempt the same effect in his chashitsu, and the tiny doorway of a fisherman's abode would give him the idea for the miniscule doorway, the *nijiriguchi*, by which guests would enter the tearoom. Though the structure itself might be a "thatched hut" offering the barest shelter, Rikyu was unflagging in his attempt to embody in it his new-found concept of wabi.

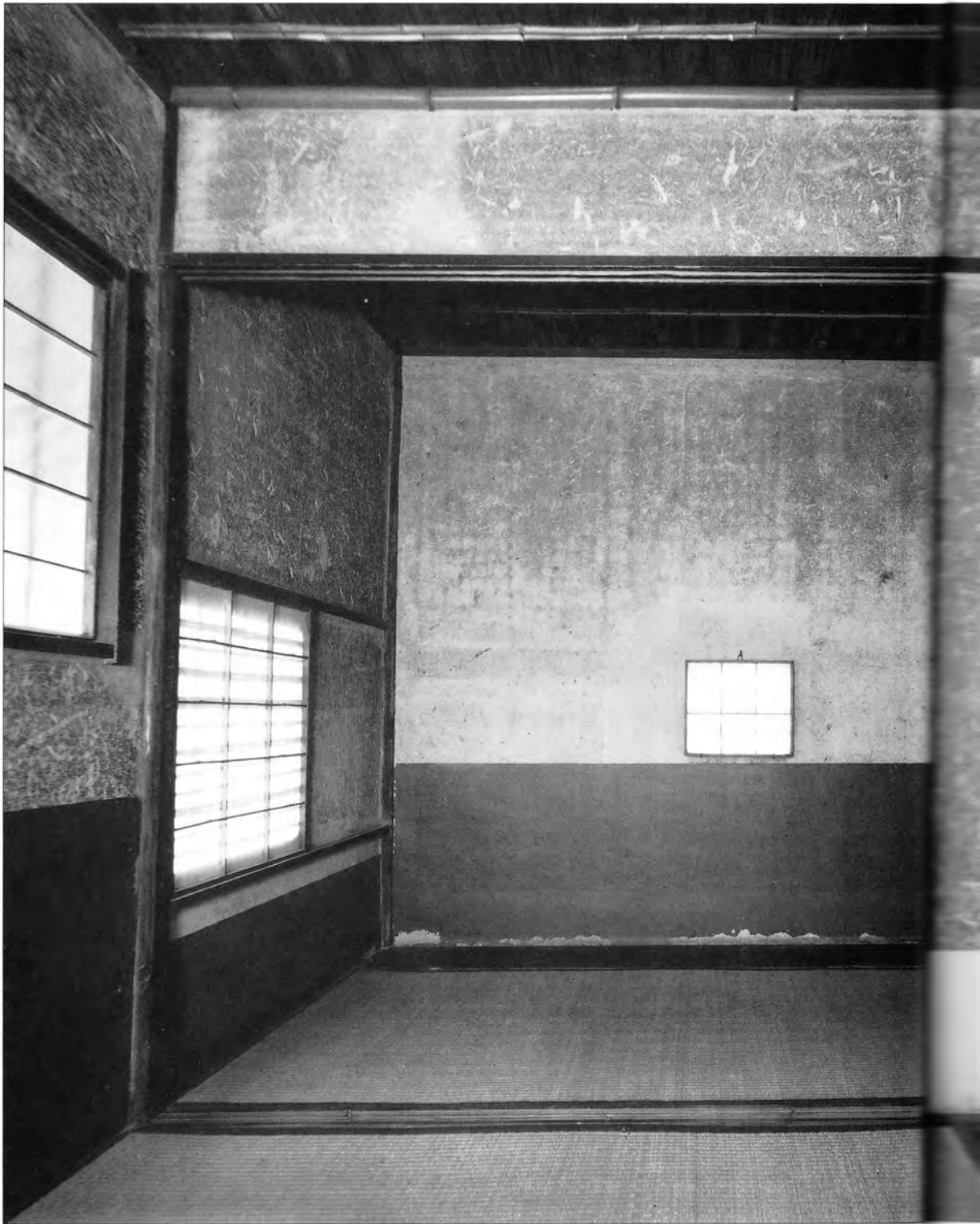
Eventually, Rikyu even stepped beyond the four-and-a-half-mat format, and came to build rooms of only two, or even one-and-a-half mats. The four-and-a-half-mat size came to seem unnecessarily large, and he sought to reduce the dimensions to an absolute minimum, wherein to express the spiritual freedom of chanoyu and his ideal type of beauty. It was he who first realized that the greatest spaciousness was to be achieved in the smallest room, and it was from the infinite implications of the small and restricted that he produced his wabi aesthetic.

A Zen koan speaks of enclosing a mighty mountain within a poppy seed. Rikyu's was just such an achievement: the containing of the infinite within the finite. It is highly significant that the man who reduced the already small chashitsu to its very smallest dimensions should be credited with having brought it to perfection. Though his wabi aesthetic was the unpretentious beauty of a humble peasant dwelling, it was also much more. In Rikyu's hands, beauty acquired intimations of infinity in inverse proportion to the size of the room in which it was lodged.

It is a seeming paradox that the increasing philosophic content of chanoyu should have produced a shrinkage in the size of the tearoom itself. But Zen philosophy likes to achieve its conclusions via negation; thus, "A" cannot be "A" unless it is first "non-A." One might well see the same principle at work in the development of the chashitsu, which achieved its true size and spaciousness only by becoming small and confined.

The smallness of scale cannot be explained as a product of a striving after the rustic and unpretentious, for it is only when the infinite is successfully expressed within a small compass that the true beauty of wabi emerges. Although wabi for Rikyu undoubtedly had something in common with the appearance of poverty, with him it went further than this and achieved an effect, almost, of rich abundance.

Taian; east wall as viewed from the adjacent room (*tsugi-no-ma*). The asymmetrical placement of the two *shitaji* windows succeeds in creating a restful atmosphere. The shoji covering the left-hand window hangs from a hook and does not slide, but can be totally removed.





Windows

There was an intermediate stage in the process of transition from the spacious chashitsu to the tiny soan chashitsu. This was the *kakoi*, which consisted simply of a space of five or six tatami mats in one corner of a large guest room, partitioned from the rest of the room by folding screens. It is from this partitioned space that the small, rustic-type chashitsu – an independent structure – is said to have developed.

Independence inevitably meant a separate building with walls of its own, which in turn meant that thought had to be given to the question of lighting and ventilation; in short, to windows, which – apart from certain modern buildings – practical considerations render indispensable in any independent structure.

In a soan chashitsu, however, windows cannot be designed solely in terms of practical needs. The whole existence of this type of chashitsu stemmed from the spirit of wabi, and windows had to play their part in this general scheme of things.

Jo'o's pupil Ikenaga Sosa (dates unknown) considered it best, for purposes of lighting, to construct chashitsu which faced north. "Light from the east, west, north, and south is variable; when it is too light, the articles used in the tearoom look trivial," he explained (*Ikenaga Sosa e no Sho* [Document to Ikenaga Sosa]). In an ordinary house, of course, the brighter the light coming through the windows the better; but a chashitsu must not be too bright, nor must the light be too changeable, for overly strong, direct illumination will cheapen the effect of the various chanoyu appurtenances.

No doubt Sosa had inherited from his master Jo'o the idea that to fulfill its role in a chashitsu, the lighting must enhance the beauty of the appurtenances.

Taian; adjacent room. This room, of one tatami plus a narrow board inset, was for the seating of high-ranking guests' attendants. In the corner behind the right-hand sleeve wall is a suspended shelf.

And since the appurtenances were to express a retiring, rustic type of beauty, it was, in fact, of utmost importance that they be viewed under the proper lighting. Thus, Sosa was indeed justified in turning his attention to the issue of lighting. With the advent of Rikyu, however, the outlook changed from that held by Sosa, and south-facing or east-facing tearooms came to be fancied. Though the basic preoccupation with the relationship between the perceived beauty of the utensils and the lighting remained, Rikyu, unlike Sosa, seems to have been interested in changes of light as such, and to have sought to take advantage of them. A man who could be said to have had the vision "to break the rules of chanoyu — making valleys of mountains, east of west — and do what he willed with things" (*Yamanoue Soji Ki* [Record of Yamanoue Soji]) was likely, indeed, to have tired of lighting that never changed.

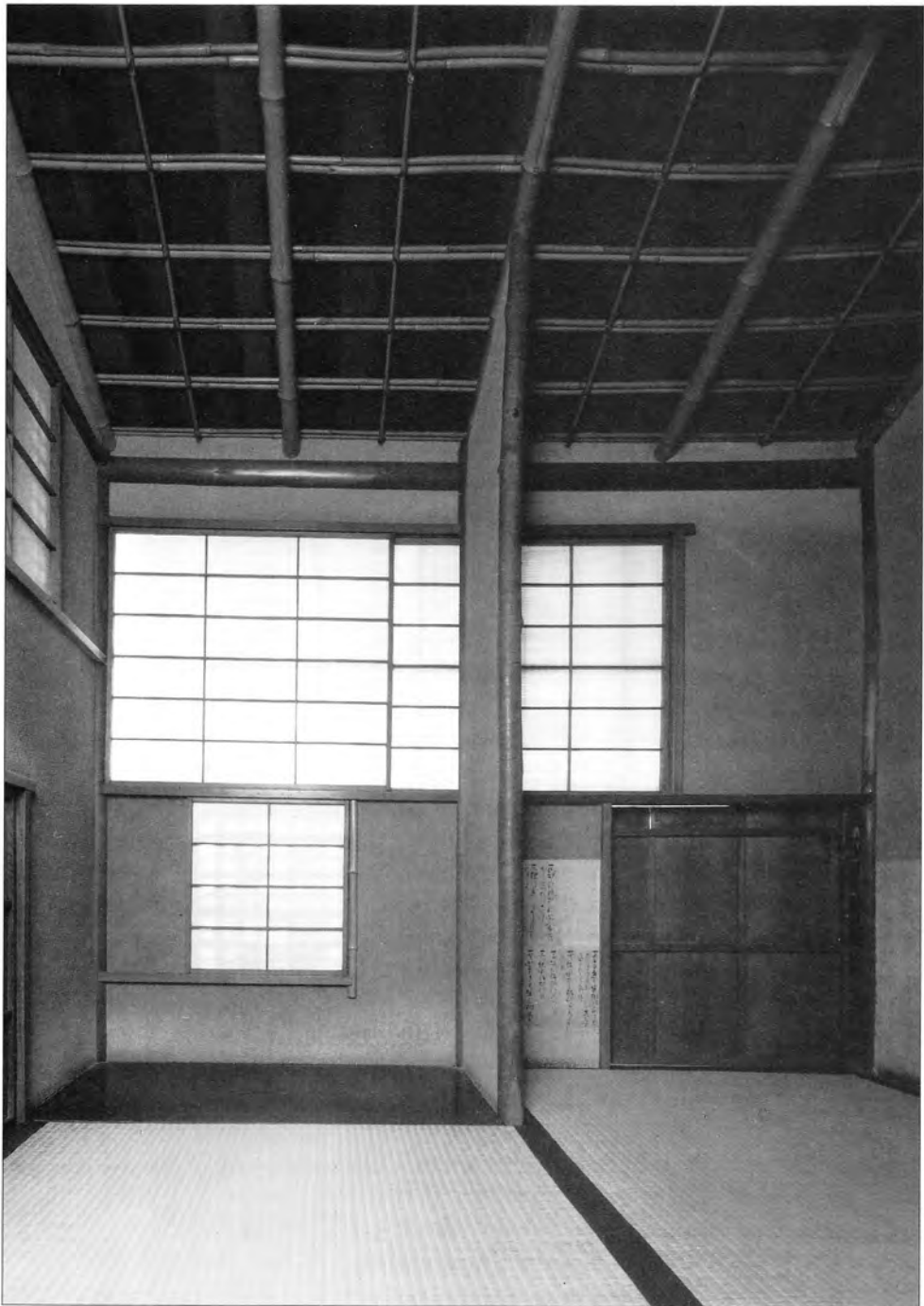
Jo'o built a tearoom of four-and-a-half mats in which the walls are reported to have been papered with white *torinoko*, a thick, smooth type of paper. Rikyu, however, made walls of clay, at first papering only the walls of the tokonoma, but later even making these of clay. Deprived of the reflection from the white paper, the chashitsu would have tended to become darker, and it may well have been this that prompted Rikyu to construct chashitsu which faced south or east, whereby the sunlight coming into the room would be stronger than if it faced north. In actual fact, in surviving tearooms, both the direction the room faces and the placement of the windows depend, to a great extent, upon whether the walls are papered or of clay.

In the celebrated Taian tearoom of Myokian temple, Rikyu mixed pieces of straw five or six inches in length with the clay of the walls, creating a darkish, somber effect. In other words, he deliberately tried to make the chashitsu even darker. It seems that, on the other hand, he sought to regulate this darkness at will by means of the light coming in from the outside, and that this prompted him to devise yet new ways of treating windows.

Not merely Rikyu, but a number of other leading masters of chanoyu made original contributions to the use of windows in the chashitsu. Rikyu himself adopted the type of window used in peasant cottages, wherein a portion of the wall was merely left uncovered with clay, exposing the underlying reinforcement of vines and such. Furuta Oribe (1543-1615) set a window in the wall at the side of the tokonoma in order to let in more light.

There are various types of windows — *koshi*, *renji*, *shitaji*, *tsukiage*, and so on. The *koshi* or "grid" window is covered with a latticework of vertical and horizontal strips of bamboo, while the *renji* or "barred" window has only vertical slats of bamboo or wood. The *shitaji* or "reinforcement" window is the type mentioned above, in which a portion of wall is left uncovered, exposing the reeds, wisteria vine, or other such material used to reinforce the wall. The *tsukiage* or "push-up" window is a kind of skylight, propped open with a pole from within the room.

The importance attached to various types of windows shows how the tearoom window is more than purely functional. What is more, a number of



Tearoom named **Konnichian**; south wall as viewed from the host's doorway. At Urasenke in Kyoto. Originally built ca. 1646 by Rikyu's grandson, Sotan; destroyed by fire in Temmei era and rebuilt in 1807. Including the wooden inset, it is only two mats in floorspace. The sleeve wall gives the wood-floored area the impression of constituting a tokonoma, but there is no tokonoma proper. This ultra-small tearoom represents the epitome of the *soan no chashitsu* aesthetic. Important Cultural Property.

small windows are often used instead of one or two large ones. The idea, of course, is to control not merely the quantity of light, but the quality and direction as well. Through their treatment of windows, the leading tea masters all sought to create the lighting effect that they desired. And by use of the varied light from several windows, they were able to make up for any sense of oppressiveness in a room of only four-and-a-half mats or less.

Though the tearoom has more windows for its size than any other Japanese building, it is not as light as one might suppose. The careful study devoted to the question of its windows has produced a type of illumination, neither too bright nor too dark, that admirably suits the meditative, highly concentrated frame of mind that chanoyu is supposed to induce. One is reminded here of the injunction to keep one's eyes half open when practicing Zen meditation; to have them wide open might well prove distracting, while to shut them would induce sleep.

Chashitsu windows have wooden shutters, called *kakedo*, on the outside, and *shoji* within. The shutters can be put up or removed at will, and the *shoji* can be slid back and forth, or sometimes completely removed in the same way as the shutters. The shutters are used in bad weather or extreme cold. In addition, they are sometimes used to shut out excessively strong light. The soft light which filters into the room through the white paper of the *shoji* probably created little effect as long as the walls were papered white, but took on importance after Rikyu started using clay walls. Furuta Oribe had walls made of red clay, and he is said to have had them redone every time he held a tea gathering. This, too, probably represented an attempt to make the most effective use of the coloring of the walls in relation to the light coming through the windows. One might say that with the advent of Rikyu, the preoccupation with the use of light in order to show the utensils to the best advantage further developed into a desire to give the whole tearoom a subtly subdued, unpretentious air.

Depending on the size of the windows, the *shoji* used in the tearoom are either of the double type which can be slid back in both directions, the single type which slides back in one direction only, or the type, already mentioned above, which can be removed completely. At times, of course, the opening or removal of the *shoji* reveals a fine view outside, thus creating a completely different effect from when they are shut. For example, the Yodo-mi-no-seki tearoom, designed by Fujimura Yoken (1613-1699), was made so as to give a view of the Yodo River from a small window in its southern wall, while other tearooms were designed to give a good view of the moon at night.

It was obviously with a definite purpose in mind that the *shoji* were made to be opened, rather than being constructed as a fixed covering. However, some further comment is necessary here on the nature of the "viewing" done from such windows. Though providing a view, the window must not be made as if for that express purpose. Rikyu is said to have deliberately planted bushes to cut off an excessively beautiful view from the small garden leading

to the tearoom, doubtless afraid that it would disturb the correct frame of mind essential in entering the room. Still more important was it, then, that one should not become preoccupied with the view when actually inside the room, since this would interfere with the spiritual concentration which for Rikyu was so much more important than the mere enjoyment of drinking tea.

Rikyu and other leading masters of chanoyu did indeed provide "views," but their concept of a view was not the ordinary one. The ordinary view would call for as large a window as possible — yet the tearoom window is small. The very act of looking out from such a small window inevitably suggests some special significance. The chashitsu is supposed to be a realm of its own, separate from the mundane world — as Rikyu saw it, a place of religious retreat — and to view the outside scene from within it was to see the mundane with supra-mundane eyes.

I have elsewhere discussed the importance, in Zen Buddhism, of passing through the gateway of *mu*, the "gateless gateway." The tearoom window opening to the outside world is, in a sense, identical: it is the "window that is no window." Unless it is used in this spirit, the beauty of the view it affords will only distract and disturb the mind. Whoever, at a tea gathering, allows his mind to be moved by the beauty of the outside scene when a window is opened is, in truth, no longer qualified to participate. The room, for him, might as well be any ordinary drawing-room. To take a similar example, sometimes in the heat of summer the shoji is replaced by a reed blind in order to admit a cool breeze; indeed, Rikyu himself seems to have done so. Yet the cool breeze should not, any more than the view, *matter* to anyone.

Windows in the chashitsu are most often rectangular, but some are round and some are of the shape known as *kato*, meaning that their shape resembles that of a flower petal. The rectangular window may either be a horizontal or a vertical rectangle, and minute attention will have been paid to its proportions. Rikyu was particular about these down to the last fraction of an inch, since even this amount of difference is perceptible to the mind that is freed from all distraction. The round window is sometimes found in the wall beside the entrance to the tearoom, and very occasionally, as in the Shigure-tei tearoom at Kodaiji temple, in the very center of the tokonoma. One can detect in this arrangement a profound philosophical significance. In the Zen sect, the mind is often represented symbolically as a circle, and a scroll with depiction of a circle is sometimes hung in the tokonoma. The round window may thus be a substitute for this scroll. The intention may, of course, have been merely to replace a scroll bearing a landscape painting with a real view seen through the window, but this in itself would not account for the window's being made round; a square window would in fact seem more suitable for this purpose. In short, with the chashitsu window one must consider not only the normal functions of lighting, ventilation, and providing a view, but also its function as a "window that is no window" — the window as seen by the transcendental eye.

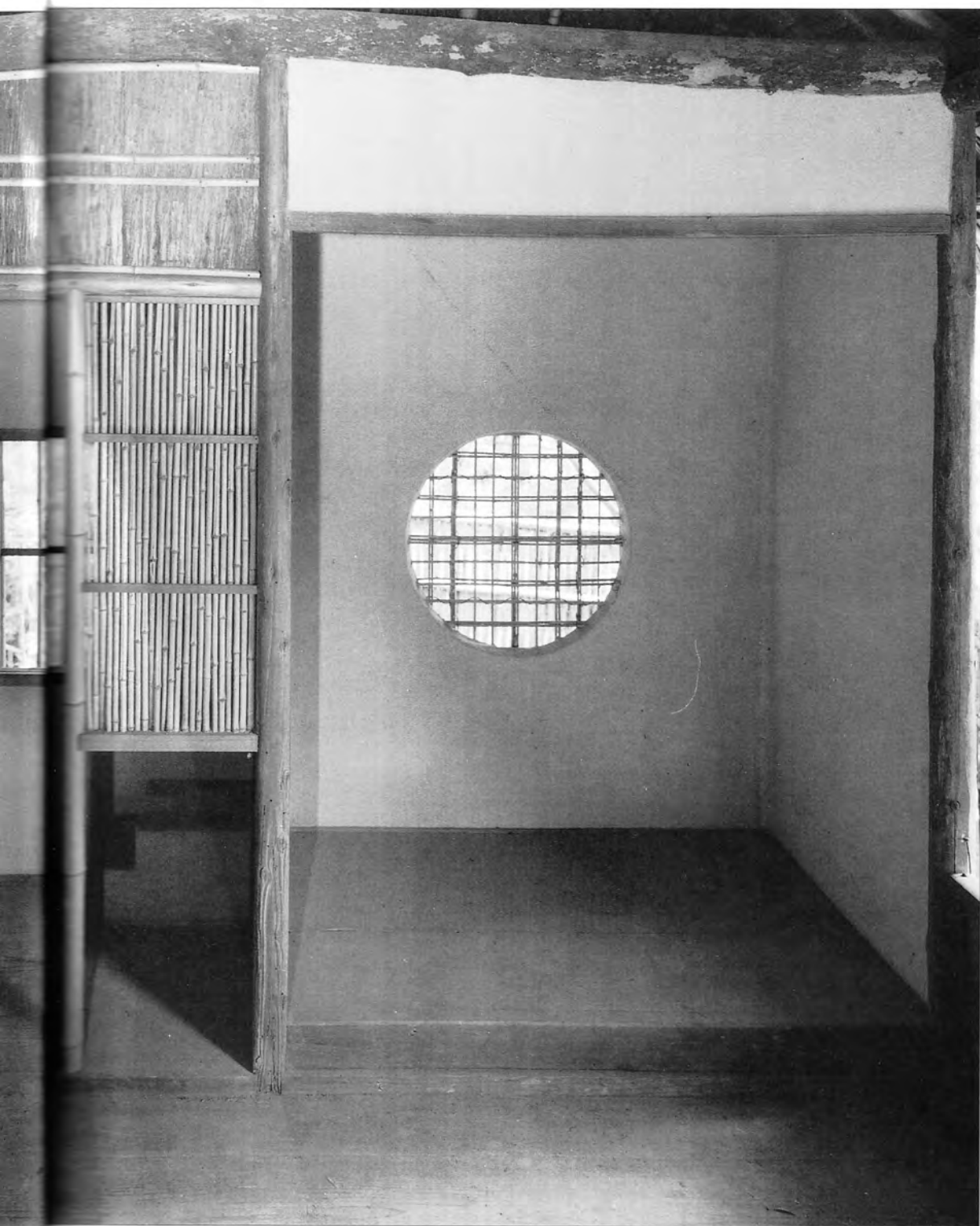
The *kato* window resembles the petal of a lotus in shape, and was almost certainly adopted from similar windows found in Buddhist structures. When one considers the importance attached to the chashitsu as a place for spiritual discipline and enlightenment, it is no surprise that this type of window was used in it.

The great significance attached to windows in the tearoom can also be seen from the fact that some kinds of rooms are referred to by the number of windows they have. Thus, there are *rokuso-an* (six-windowed huts) and *basso-an* (eight-windowed huts). Well-known examples of the eight-windowed type include the Hasoken of Manjuin temple, the Shokintei of the Katsura Imperial Villa, and the Hasso-no-seki in the Konchi'in of Nanzenji temple – though the last, despite its name, in fact has only six windows. The tearoom in the garden at the rear of the National Museum in Tokyo is known as “Rokusoan,” and is indeed a six-windowed room.

The number six in this case symbolizes the old Buddhist concept of the six “eyes” or sense organs – eye, ear, nose, tongue, body, and mind. The number eight has a similar significance, since another similar Buddhist theory lists eight such “senses,” counting the two eyes and two ears separately. The tearoom in this way is equated with the human body, the windows with the senses, and the spiritual processes of chanoyu with the process of bringing those senses under control. When the six senses are left to their own devices, they get out of hand. The eyes, for instance, become preoccupied with the pursuit of beauty, with which the mind soon becomes infatuated. Overly great attachment to the beautiful objects used in connection with chanoyu is an example of this. Chanoyu, as we have seen, stresses

Tea pavilion named Shiguretei; tokonoma. At Kodaiji temple, Kyoto; believed to have been moved there from Toyotomi Hideyoshi's Fushimi Castle around 1605. Shiguretei is a two-storied structure. The tokonoma, featuring a circular window in its center, is on the second floor, eastern side. Important Cultural Property.







Tearoom known as the Konchi'in Hasso-no-seki; north wall. At the Konchi'in subtemple of Nanzenji temple, Kyoto. Built ca. 1628; design by Kobori Enshu. Though called an "eight-windowed" room, there are actually only six windows, all visible in the above photograph. Important Cultural Property.



the importance of matching physical beauty with spiritual beauty, and the same principle applies to the specific sense of vision.

The six senses are unified by the sixth of them, the mind, which restrains them, by its unseen power, from getting out of control. The six or eight windows set in the tearoom can be interpreted as a simultaneous affirmation of the six senses and symbolic representation of the spiritual integration which prevents them from running uncontrolled. Once those present in the tearoom see its windows as symbolic of their own senses, these windows will necessarily cease to be mere architectural details and will be perceived as something in constant, close relation to themselves. In this way, without any apparent straining after effect, windows constitute a vital part of the philosophical scheme underlying the chashitsu.

Tokonoma

The ornamental alcove known in Japanese as *tokonoma* probably first appeared in the Momoyama period, when the custom arose of decorating rooms with scrolls bearing pictures or specimens of calligraphy, and of building special alcoves to accommodate them. It is said that, ultimately, tokonoma derived from the custom of hanging Buddhist pictures for worship and placing before them low tables bearing flowers, candlesticks, censers, and the like. In time, the place for doing this was incorporated into the room as an integral part of its structure. The tokonoma having, thus, been the place where religious pictures had been displayed, it commanded the same attitude of reverence, which was also extended to the scrolls hung in it chiefly for aesthetic purposes.

That the tokonoma is normally constructed at a slightly higher level than the rest of the room was but a natural outcome of its role as a sacred area.

A room with a tokonoma may be used either for guests or for ordinary family living, and people go about their ordinary daily affairs in the room. Yet they respect the sacredness of the tokonoma, and take care never to tread in it. The custom of placing the most honored guest in the seat closest to the

alcove is not merely a social convention; it is because the tokonoma, in itself, is considered the most important part of the room. In large rooms of the type found in the shoin-zukuri style of residential architecture, the tokonoma is often more than six feet wide, and sometimes as much as eighteen.

The tearoom, too, has its tokonoma. Here, of course, it is not large as in a shoin-zukuri building. In a chashitsu of only four-and-a-half mats, Rikyu is said to have provided an alcove six feet wide; but as the chashitsu developed, alcoves constructed in various different ways appeared. Nonetheless, the respect accorded them remained the same — or developed, rather, into a still more profound reverence, and as increasing respect came to be paid also to the fine pieces of art used in chanoyu, the alcove became a place for displaying them. This was especially true of *bokuseki*, scrolls bearing calligraphy by Zen masters.

The choice pieces of art used for this purpose were known as *meibutsu* (“celebrated pieces”), and where these were of Chinese origin — *karamono* — the rarity value of imported goods added still further to their worth. Yamanooue Soji wrote: “The owner of even a single *karamono* must needs build his own four-and-a-half mat room for it.” In other words, having a *karamono* required having a tokonoma where it could be displayed. So close was the connection between *meibutsu* and the tokonoma that a person might even build a four-and-a-half mat room without a tokonoma just because he had no choice piece to put in it.

Generally speaking, the tokonoma serves two purposes: to provide a place for the appreciation of art, and to house calligraphic scrolls intended to provide spiritual edification. Most tea adepts strive to combine both functions. When Rikyu made chashitsu which were even smaller than four-and-a-half mats, he had to devise corresponding changes in the tokonoma. Thus he made the front narrower, and, for the one-and-a-half-mat room, he devised the *horadoko* or “grotto alcove,” which is deeper than it is wide. Normally the tokonoma is very shallow; for instance, the alcoves of shoin-zukuri buildings of the Muromachi and Momoyama periods are believed to have been as much as eighteen feet wide but only about one-and-a-half feet deep. Rikyu changed this, and he also paid special attention to individual parts of the alcove, including its ceiling. In order to give the alcove distinctive features of its own, he used pillars with the bark left on, or whole round logs. Sometimes, he extended the clay or plaster of the walls to cover the ceiling of the alcove as well.

The increasing use of the tokonoma to give aesthetic pleasure led to increasing stress on its proportions. Rikyu insisted, for example, on specifying even the height of the ceiling. As I mentioned earlier, Furuta Oribe had the idea of putting a window into its side wall in order to regulate the amount of light reaching the alcove.

The original reason for singling out *meibutsu* for display in the tokonoma was probably that they themselves were accorded an almost religious ven-



Tearoom named Kanden'an; north wall with tokonoma. At Arisawa Sanso, Shimane Prefecture – villa of the Arisawa family, who were high-ranking retainers of the provincial lords, the Matsudairas. Believed to have been built ca. 1790. The floorspace of Kanden'an consists of only one and three-quarter mats plus a board inset. The tokonoma is of the style called *boradoko*, or "grotto alcove." Important Cultural Property.

eration. The high esteem in which they were held played a large part, in fact, in establishing tea drinking as a practice with its own aesthetic, rather than an act associated solely with refreshment and medicinal benefits. It is highly significant that Yamanoue Soji says of Jo'o, who expounded the theory of wabi in chanoyu: "Takeno Jo'o of Sakai was a great master. He had sixty choice pieces of tea equipment." This passage serves as a reminder that there was a keen appreciation of fine art objects at the bottom of the ideas of "rustic artlessness" which Jo'o introduced into chanoyu. Almost certainly, Jo'o revered such fine pieces in much the same spirit as he worshipped the Buddha. As I described at the beginning, the Buddhist sanctum intended for hanging a scroll bearing a Buddhist picture was probably, in a sense, the prototype of the tokonoma. The fact that the alcove in the chashitsu should have acquired a similar aura of sacredness without becoming a specifically religious installation probably stems from the psychological function played by the meibutsu as substitute objects of worship. These meibutsu might, in fact, be better described as "enshrined" rather than "displayed" in the alcove. Although I earlier distinguished two main purposes of the tokonoma — as a place for the appreciation of art, and as a place to provide spiritual edification — the near-worship of the meibutsu displayed in it was, in the end, an embodiment of both.

Rikyu singled out the hanging scroll as the most important instrument used in chanoyu. It thus follows that, of all meibutsu, the most highly revered is the meibutsu scroll. In the *Nampo Roku*,* Rikyu particularly stresses that



* For more on the *Nampo Roku*, and a translation of the "Oboegaki" [Memoranda] section where appear the teachings referred to here, see Dennis Hirota, "The Practice of Tea 3: Memoranda of the Words of Rikyu, *Namporoku* Book 1," in *Chanoyu Quarterly* no. 25 (1980): 31-43. —E.



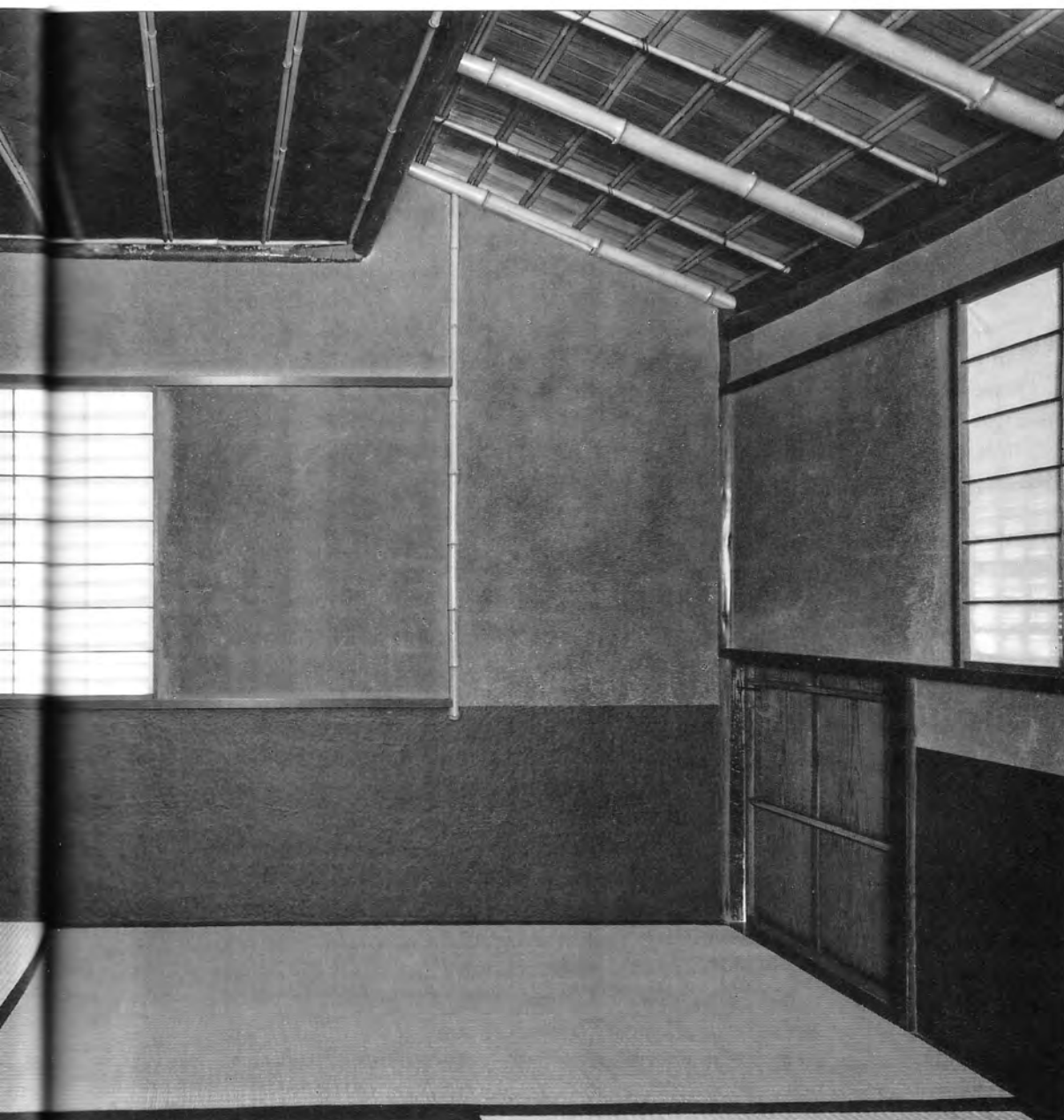
Tearoom named Yuin; north wall with tokonoma. At Urasenke in Kyoto. Originally built ca. 1653 by Sotan; destroyed by fire in Temmei era and rebuilt in 1789. While featuring elements characteristic of Sotan, this room is also exemplary of Rikyu's ideal of a four-and-a-half mat tearoom. Important Cultural Property.

ownership of a choice hanging scroll is a first requisite for a proper tokonoma. Calligraphic works of Zen monks are considered foremost among scrolls, and it is clear from the records of Rikyu's teachings that he considered their appreciation as constituting, in itself, a kind of spiritual discipline. To view such calligraphy should be to pay respect to the spirit behind it, and to savor the virtue of the person who wrote it. Rikyu also made sure, of course, that the calligraphy was mounted as artistically as possible, but the ultimate idea underlying appreciation remained, as ever, the appreciation of spiritual values. The *Nampo Roku* also mentions that paintings by Chinese priests included many representations of Buddhist figures, and so some people would not hang them in their tearooms, feeling it would create the effect of a private Buddhist sanctum. However, Rikyu rejected this view. Although he did not consider the tearoom as religious in the specific sense, he went out of his way to stress that pictures of Buddhist figures should be hung in the alcove and accorded particular appreciation. Thus, the aesthetic emphasis was combined with religious edification.

Insofar as they are instruments of chanoyu, both calligraphic works and Buddhist paintings are in the same category as teabowls, tea containers, and other such utensils. However, the correct approach to them is very important. To consider them merely as artistic accessories and to spend money eagerly collecting them is to reduce chanoyu to a curio-collector's fancy, while to pursue only the aesthetic aspects of chanoyu is to reduce it to an elegant pastime.

While Rikyu draws a clear distinction between the Buddhist sanctum and the tokonoma, he nevertheless teaches that "chanoyu in the small room is aimed primarily at religious training and the achievement of enlightenment through Buddhism" (*Nampo Roku*). The tokonoma must fit in with this aim. The prime importance he attached to the scroll meant prime importance also





Yuin; east wall. The perfect harmony and balance of all its elements has given this room a reputation as the classic example of a four-and-a-half-mat tearoom.

for the alcove where it was to hang, and the attention he paid to the latter was accordingly elaborate. Because of the influence of the height of the alcove on the effectiveness of the scroll hung in it, his measurements for the height of its ceiling were extremely precise. Since he was concerned with meibutsu scrolls, he did not hesitate to build his ceilings to fit the scrolls instead of adjusting the mounting of the scrolls to fit the alcove, as would be more normal. The alcove exists for the scroll, not the scroll for the alcove.

At Ryokoin, a subtemple of Daitokuji in Kyoto, there is a tearoom known as Mittan. The name derives from that of Mittan Kanketsu (Ch., Mi-an Hsien-chien), a Zen priest of Sung China, and tradition says that Kobori Enshu (1579-1647) had the room made especially to house a fine piece of calligraphy by Mittan which had been brought to Japan and which Rikyu had mounted as a scroll. Such was the strict attention paid to selecting the right place for displaying a "choice piece."

The word "display" here requires a little more discussion, however. "Displaying" assumes that the object will catch the eye of the visitor, but Rikyu warned against display intended merely to impress the guests. As is clear from the *Nampo Roku*, he considered such accessories of chanoyu as existing for the sake of the owner, and not primarily to be shown to guests. Without doubt, the intention to please one's guests with the sight of some choice piece of art is an important element in chanoyu, but any vulgar display of wealth or authority is contrary to the whole spirit of "training the mind and attaining enlightenment through Buddhism."

Elsewhere in the *Nampo Roku*, Rikyu teaches that chanoyu involves learning from the deeds of the great Buddhists of the past; it must mean the putting into practice of the spirit of "non-self" which characterized all their achievements. This denial of the personal ego and rejection of all egocentric ideas obviously implies, in the context of chanoyu, a refusal to attempt any display before one's guests. Following the point in the *Nampo Roku* where we find the words stressing the prime importance of the scroll in the tearoom, we find the passage, "for both host and guests, it is a means to the achieving of enlightenment through the perfect concentration of the mind (*isshin tokudo*)."

Though this is particularly true of the calligraphic scroll, it is also true, in varying degrees, of all the other appurtenances of the practice, all of which are aimed at inducing a frame of mind conducive to religious concentration and enlightenment. Though the meibutsu are ultimately for "showing to people," true appreciation in the tearoom is only achieved when both the host who "shows" and the guests who "see" direct their aesthetic sensation into religious channels. This, then, is the meaning of "displaying" — and the tokonoma's existence as a fixed place in the room reminds us of this meaning.

There is an anecdote concerning Rikyu and Toyotomi Hideyoshi which may help in understanding the difficult concept of "achieving enlightenment through perfect concentration of the mind." Hideyoshi, having heard of the

beauty of the morning glories growing at Rikyu's home, went one morning to see them. Rikyu, however, cut and discarded all the flowers which were blooming at the entrance to his house, with the exception of one, which he put in a vase in his tearoom. When Hideyoshi arrived, Rikyu took him into the tearoom and showed him the solitary remaining bloom.

True or not, the story well sums up the philosophy and aesthetics of chanoyu. In terms of Rikyu's action, *issbin tokudo* signifies the ability to see the whole beauty of all morning glories that ever were in the one flower. And if there had been no tokonoma, the episode could hardly have taken place, since it is the tokonoma which raises the one bloom to something more than a single flower. To cull all the flowers growing in a hedge, say, and to leave only one would not have the same significance. Only the tokonoma can give the remaining bloom this limitless meaning.

Throughout everything, the tokonoma remains a hallowed spot to be approached with reverence. The *Bunrui Sojimboku*, written in 1564 by Shunkei, says that whoever views the scroll in the tokonoma should always be separated from the tokonoma by the width of one tatami — which is a good indication of the degree of respect accorded it. A question that should be considered here, however, is that of the precise nature of the object revered, since one's understanding of the tokonoma inevitably varies in accord with this.

From the time of Shuko, the connection between chanoyu and Zen deepened. Zen, however, stresses that one should not look for external objects of worship, but should seek them in one's own heart; ultimately, there is no Buddhahood outside one's own mind. The tea masters of old, who had devoted long years to Zen practice, looked on the tokonoma as a place of reverence, but did not have some predisposed, fixed object as the object of that reverence. Did not Rikyu supposedly display in it not a fine scroll but a single morning glory? In the state of mind where one has achieved the perfect concentration of mind that is the Zen ideal, the distinction between subject and object is lost. The single bloom becomes at the same time a fine piece of calligraphy, or the Buddha, or the viewer himself. For this reason, Rikyu also taught that one might make a tokonoma even if one did not possess a meibutsu to place in it. He taught, as we have seen, that the meibutsu was there not for the benefit of the guests, but of the owner himself. If one carries this relationship still further, then complete identification is achieved, and there is no object of reverence in the tokonoma but oneself. Thus, we admire and are given pleasure by a fine piece of art placed in the tokonoma, yet the question of its precise nature, and the precise role that it plays, must be left to the individual himself. It poses, as it were, a typical Zen koan. ☯

Teabowls — Part IV

Nonko and the Raku Lineage

Asahi

Ninsei

Kenzan

Nin'ami Dohachi, Eiraku Hozen, and Eiraku Wazen

Some Edo Period Teabowls

Appendix — The Appreciation of Teabowls

Hayashiya Seizo

Nonko and the Raku Lineage

The man of whom Hon'ami Koetsu wrote, "Kichibei now is a wonderful maker of Raku," was also known by the names Donyu and Nonko. It is said that he received a flower container named Nonko from Sen Sotan, and because of this, began to be called Nonko. He was born in 1599, the son of Kichizaemon Jokei (1561-1635), and died in 1656 at the age of 57.

From Nonko's time, Raku pottery entered a new age. Raku pottery before Nonko is popularly known as Old Raku (Ko-Raku) because of the great differences in the style of Raku teabowls before and after Nonko. The greatest change was the achievement of a glossy, jet-black Raku glaze, brought about by raising the firing temperature, perhaps through improvements effected in the kiln.

In addition, the works broke free from the basic "Rikyu shape" which had prevailed up to then, and pieces with designs showing individuality began to be made. In this, Hon'ami Koetsu (1558-1637) probably exerted a large influence. Nonko, however, did not start firing teabowls in his own style from the very first, but in the beginning produced Old Raku style pieces completely covered with glaze. Later he began to let the clay body around the foot show, stamping the seal "Raku" within the foot.

Among Nonko's teabowls there are many which show a great facility and technical mastery. It was Nonko who purposely applied a black glaze at the lip so that it would flow down in a curtain of glaze about the bowl, and it was also Nonko who sought a decorative effect by creating white glaze-resistant areas. The teabowl "Chidori" (photo 61) shows these innovative tech-

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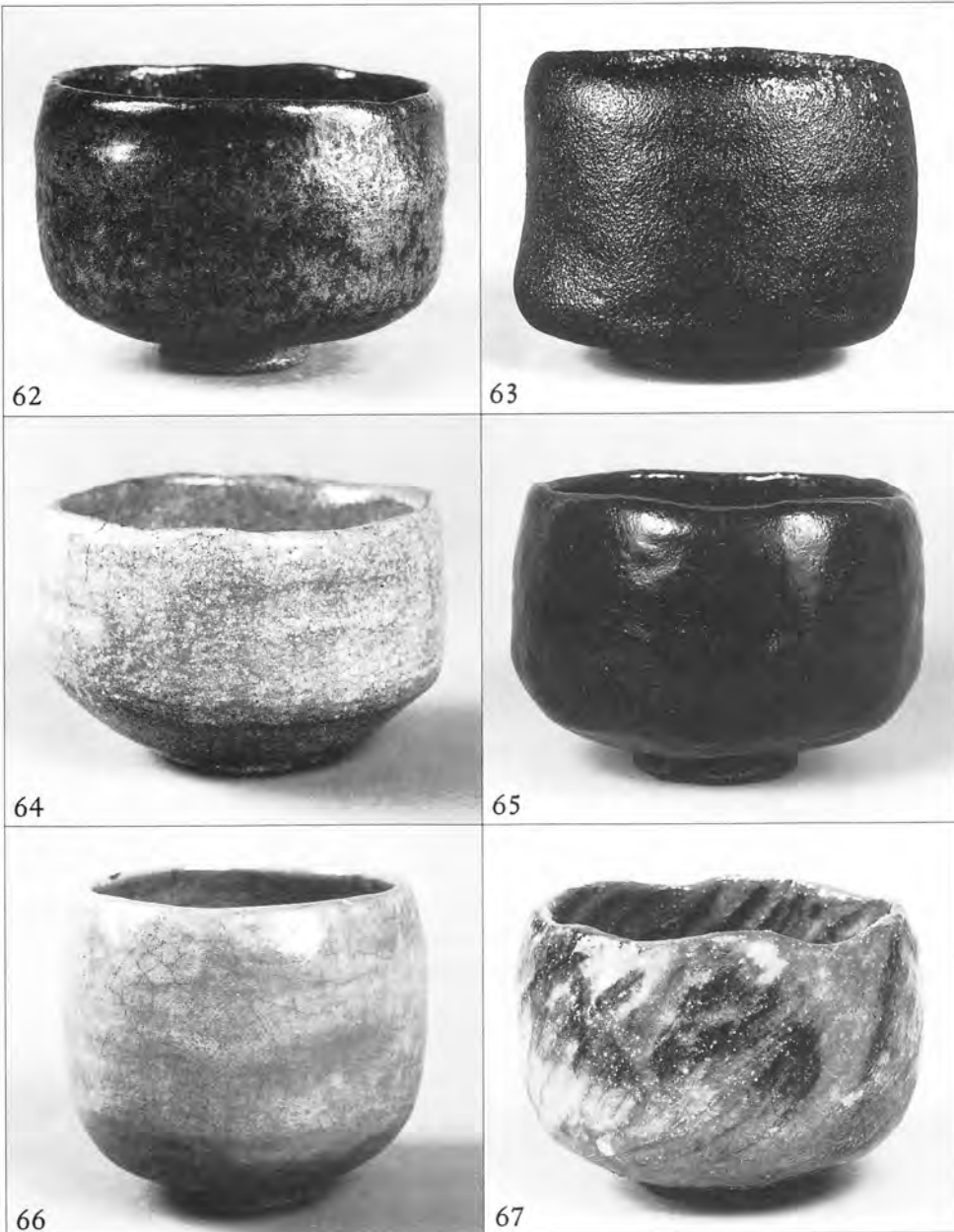


61. Nonko Black Raku teabowl "Chidori." Height, 7.8 cm.; diameter of mouth, 12.2-12.5 cm.; diameter of foot, 5.5 cm. Property of the Fujita Museum of Art, Osaka.

niques. However, surely the greatest virtue of Nonko's teabowls lies in the breadth and volume of the interior, making them extremely well-suited for the kneading or whisking of tea. Strangely, there are few fine examples of red Raku by Nonko.

With the exception of Nonko, the Raku potters after Kichizaemon Jokei all succeeded to the name of Kichizaemon, and they adopted names such as Ichinyu, Sonyu, and so on after taking the tonsure. From Nonko on, each used a different seal bearing the character "Raku."

Although Nonko, superb craftsman that he was, made teabowls in his own individual style, his son Ichinyu (d. 1696 at the age of 59), fourth in the Raku family line, seems to have returned once again to the inward-curving Old Raku style. Thus, for the most part he produced pieces having a soft, warm reserve. Ichinyu used a technique whereby specks of vermillion glaze appeared in his black glaze, like stars in the Milky Way, and this is generally recognized as his special trademark. Most of Ichinyu's pieces are entirely covered with glaze. The *kanoko-madara* or "dappled" teabowl in photo 62 is an example of his work.



62. Ichinyu Black Raku teabowl "*Kanoko-madara*." Height, 8.0 cm.; diameter of mouth, 9.9-10.5 cm.; diameter of foot, 4.1 cm. Property of the Tokyo National Museum.

63. Sonyu Black Raku teabowl "*Kimo*." Height, 8.2 cm.; diameter of mouth, 9.3 cm.; diameter of foot, 5.2 cm. Property of the Raku Museum, Kyoto.

64. Sanyu Red Raku teabowl "*Kaiko*." Height, 7.6 cm.; diameter of mouth, 11.2 cm.; diameter of foot, 5.0 cm. Raku Museum.

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The fifth in the Raku family line was Sonyu (d. 1716 at the age of 53), Ichinyu's adopted son. He was born the son of the Kyoto clothing merchant Kariganeya San'uemon, and was a cousin of the well-known figures in the world of art and ceramics, Ogata Korin (1658-1716) and his brother Kenzan (1663-1743). Sonyu's black Raku teabowls, as seen in the example in photo 63, are covered with a harsh, rough-surfaced "*kase*" glaze, giving them a special character. Bowls stamped with his seal are comparatively rare.

After Sonyu we have the sixth generation Raku Kichizaemon, Sanyu (d. 1739 at the age of 55), Sonyu's adopted son and the second son of a certain Yamatoya Kabei of Kyoto. He seems to have been a talented technician, and was an expert in making reproductions. His copies of Koetsu teabowls include some excellent pieces. The teabowl in photo 64 is an example of Sanyu's red Raku. Sanyu's son Chonyu (d. 1770 at the age of 50), the seventh generation in the line, created the black Raku bowl in photo 65.

Chonyu's eldest son, Tokunyu (d. 1774 at the age of 30), suffered from poor health and did not produce many bowls. The piece in photo 66, therefore, may be said to be a rare example of his work. Among the teabowls attributed to Chonyu, there are some thought likely to have been made by his younger brother, Ryonyu (d. 1834 at the age of 79), who succeeded as the ninth generation Raku Kichizaemon, and who was the finest Raku potter after Sonyu. His production of teabowls was remarkably large. An example of his work is seen in photo 67. Ryonyu also seems to have been an astute connoisseur.

Asahi

Tradition states that Asahi pottery, which was counted among Enshu's seven kilns, began when a certain Okumura Jiroemon (also known as Tosaku) founded a kiln at the foot of Mount Asahi in Uji, near Kyoto, during the Keicho era (1596-1615). Its history, however, still holds a number of unanswered questions. The kiln seems to have been devoted to the production of teabowls and other tea ceramics, and the old Asahi pieces I have seen are almost solely limited to teabowls. Most of these are done in a neat and elegant manner, thoroughly appropriate to Enshu-favored pieces. The teabowl "*Dohimo*" (photo

65. Chonyu Black Raku teabowl (unnamed). Height, 8.5 cm.; diameter of mouth, 10.5 cm.; diameter of foot, 4.6 cm. Raku Museum.

66. Tokunyu Red Raku teabowl (unnamed). Height, 9.2 cm.; diameter of mouth, 9.7 cm.; diameter of foot, 4.5 cm. Raku Museum.

67. Ryonyu Red Raku teabowl (unnamed). Height, 7.9 cm.; diameter of mouth, 9.9 cm.; diameter of foot, 3.2 cm. Raku Museum.



68. Asahi teabowl "*Dobimo*." Early Edo period, 17th c. Height, 8.5 cm.; diameter of mouth, 12.0-12.8 cm.; diameter of foot, 5.2 cm. Private collection.



Above: 69. Ninsei teabowl with gold diamond-shaped designs. 17th c. Height, 8.1 cm.; diameter of mouth, 8.9 cm.; diameter of foot, 4.9 cm. Property of the MOA Museum of Art, Shizuoka. *Below:* 70. Ninsei teabowl "Urokonami." 17th c. Height, 8.8 cm.; diameter of mouth, 12.3 cm.; diameter of foot, 5.0 cm. Private collection.



68) is a representative example, and its characteristic quality lies in the thin and light style learned from the so-called *gobon* teabowls – the bowls made at the Japanese sponsored kilns in Korea according to paper models provided by such chanoyu masters as Furuta Oribe (1543-1615) and Kobori Enshu (1579-1647). They have enjoyed fine reputations among men of tea as fine Japanese bowls for thin tea. The “*Dohimo*” bowl in particular is said to be the finest among Asahi teabowls, and its style clearly belongs to the period from Kobori Enshu to Kanamori Sowa (1584-1656) – that is, the early Edo period.

Ninsei

Looking back on the development of Japanese teabowls from the Momoyama period to the first part of the Edo period, we can see that the tastes of the tea masters like Rikyu, Oribe, and Enshu, who were the successive “trend-setters” in the world of tea, were widely adopted in the form of the teabowls popular in each period. Further, looking at Raku pottery, we see that it employed a method of group pottery production, and there are relatively few examples in which a potter’s own distinctive individuality is at work in the design. However, upon entering the Edo period, Nonko, under the influence of Koetsu, developed a consciousness as an individual artist, and this consciousness gradually extended to other potters as well. In particular, in urban centers like Kyoto, where the level of culture was high, there arose a tendency which favored a style with individuality, and famous craftsmen appeared one after another. In this atmosphere, the most remarkable potter to appear was Ninsei (d. ca. 1678-1695).

Ninsei had as his advisor the foremost master of tea in Kyoto at the time, Kanamori Sowa. Sowa’s preferences came to be reflected in Ninsei’s style – so much so that, in later times, to speak of Ninsei was also to speak of Sowa, and vice versa; in a sense, they were two embodiments of a single artistic personality. We do not find here the relationship of a production workshop and a guiding tea master, but rather one of a single craftsman and his advisor. It is as though a relationship like that which existed between Rikyu and Chojiro had been formed a second time.

Chief among Ninsei’s works are pieces decorated in overglaze enamel, and he added to Japanese teabowls a new use and combination of colors. The chanoyu of Sowa in turn adopted, for the first time in tea, utensils rich in coloration, developing a refined and tasteful style for which he has been called “Princess Sowa.”

Ninsei’s teabowls include “rust-painted” pieces and works in which a blue-green glaze has been poured over a Shigaraki clay body; however, in the end it is the colorful overglaze enamel teabowl which embodies Ninsei’s true visage and true character.

Although Ninsei also worked with Shigaraki clay, the painted teabowls employ a fine-textured white clay known as Omuro clay. It can be said that the elegant style began with the choice of this soft, refined clay body. Over it, Ninsei applied a transparent, eggshell-colored glaze with fine crazing. This, taken together with the softness of the original clay surface, resulted in a delicate glaze charged with a feeling of slight moistness. Over this, Ninsei painted his colored patterns in enamel.

The extent of Ninsei's fame as a master potter can be gauged by the fact that he presented pieces for Emperor Gomizuno'o's personal inspection. Every teabowl by his hand is thin and formed in a slightly plump, rounded shape. It is no overstatement to say that there is not a single Ninsei bowl of the early period which is hard and lean in appearance. It is unclear whether Ninsei conceived of and executed his designs himself, but if he did, he was also a superb master of design and coloration. The teabowl made for the use of Empress Tofukumon'in bears a design – done in black, red, gold, and green on a white glaze ground – which possesses true elegance and freshness (photo 69). The “*Urokonami*” (photo 70), said to have been a favorite of Sowa's, has slightly drawn and tense walls, which can be counted among the special characteristics of Ninsei's teabowls. Ninsei stamped his own works with a “Ninsei” seal, of which there are two types: one which is known as the Sowa seal; the other which is said to have been bestowed by the imperial (*monzeki*) temple Ninnaji.

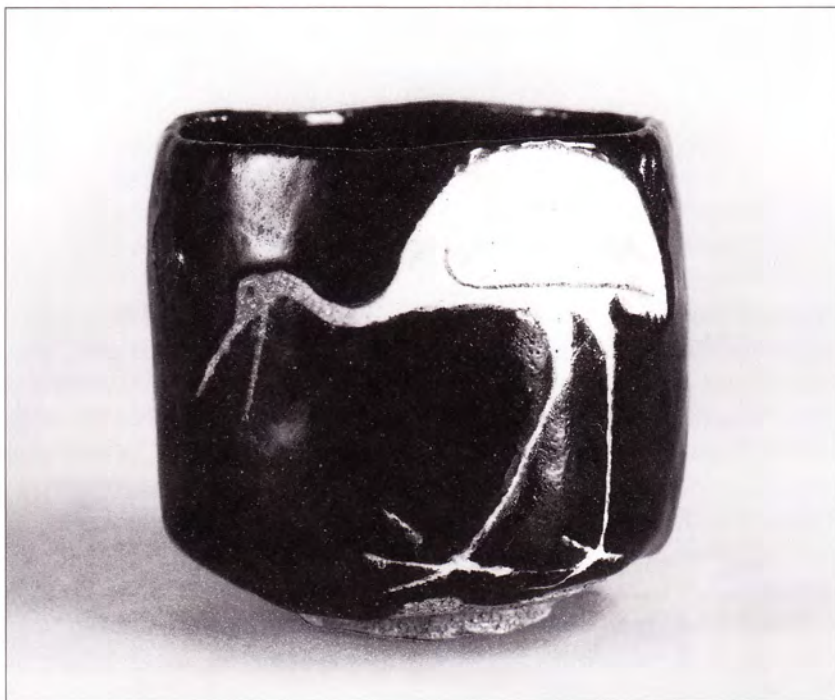
Kenzan

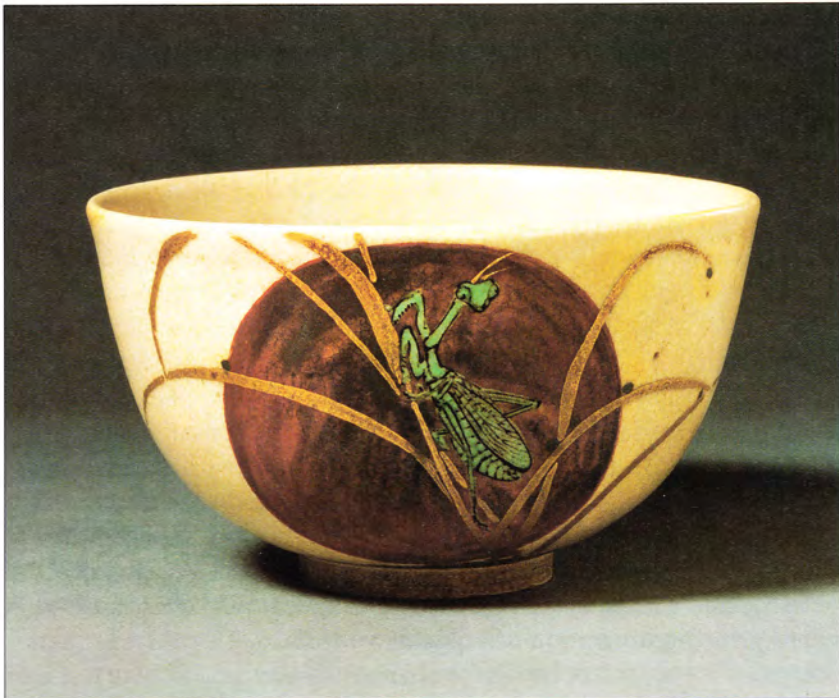
The elegant overglaze-enamel Kyoto pottery developed by Ninsei suited the tastes of the Edo period at its full flowering during the Genroku era (1688–1704), and it came to be produced in quantities at kilns in Yasaka and Awata in Kyoto. In this milieu, Ogata Kenzan (1663–1743) took Ninsei as his ideal, patterned himself after him, devoted himself to ceramics at the age of thirty-seven, and created a realm of color decoration which differed from all that had come before.

Kenzan built a kiln in Narutaki in the northern part of Kyoto in 1699, and began to produce pottery with Ninsei's son Ihachi as his assistant. Born into one of the most important families in the clothing trade in that period in Kyoto, the Kariganeya, his older brother was Korin, a painter of genius, and this background exerted great influence on his style. In works of the early period in particular, there are some which were painted directly by Korin himself, and it is thought that he is responsible for the decorative designs of quite a few others. Of course, Kenzan himself had a considerable aptitude for painting, and there is no doubt that he wielded a formidable brush. Thus, Kenzan's work came to center around painting on ceramics, and in order to make the decorations more effective and to achieve the flavor of a brush applied to paper, he covered the plain clay body with a slip of white clay before



Above: 71. Kenzan teabowl "Yariume." Early 18th c. Height, 8.0 cm.; diameter of mouth, 10.0 cm.; diameter of foot, 5.5 cm. Property of the Umezawa Memorial Gallery, Tokyo.
Below: 72. Nin'ami Black Raku teabowl "Tsuru." Early 19th c. Height, 9.5 cm.; diameter of mouth, 9.7 cm.; diameter of foot, 5.4 cm. Property of the Tokyo National Museum.





Above: 73. Eiraku Hozen teabowl "*Hi-no-de Kamakiri*." Early 19th c. Height, 7.1 cm.; diameter of mouth, 12.2 cm.; diameter of foot, 4.7 cm. Property of the Tokyo National Museum. Below: 74. Eiraku Wazen teabowl "*Namiguruma*." Late 19th c. Height, 6.4 cm.; diameter of mouth, 11.1 cm.; diameter of foot, 3.8 cm. Tokyo National Museum.



painting on it. This unique method, which he devised himself and which is not seen even in Ninsei, became Kenzan's personal touch and his forte.

Kenzan also had a deep interest in poetry, and he actively fired teabowls and dishes bearing "rust painting" which reproduced the poems and legends of *sumi-e* brush painting. The "*Yariumé*" teabowl (photo 71) is a representative work of this type, and on the reverse side from the painting, the respective lines of verse are written.

Nin'ami Dohachi, Eiraku Hozen, and Eiraku Wazen

Kyoto pottery, enhanced by the special qualities of the two great artists, Ninsei and Kenzan — the former, with his elegant beauty, and the latter, with his poetic sensibility — went on to achieve greater and greater popularity. In particular, upon reaching the last days of the Edo period, superb potters such as Okuda Eisen (1753-1811), Aoki Mokubei (1767-1833), Nin'ami Dohachi (1783-1855), and Eiraku Hozen (1795-1854) appear one after another, bringing about a great orchestration of color decoration.

However, there are few bowls for chanoyu in this period which show originality in style, and reproductions of famous works of the past which were popularly appreciated by the people of the day were fired in great numbers — copies of Korean bowls such as those of the *gobon*, *Irabo*, or *Mishima* types, of Ninsei and Kenzan; and even of the cobalt-blue painted *sometsuke* and *shonzui* or "good omen" type teabowls fired in China in the latter part of the Ming dynasty.

The outstanding craftsmen of Kyoto pottery at this time were Nin'ami Dohachi and Eiraku Hozen, both of whom fired excellent teabowls. Aoki Mokubei also had a fine reputation as a potter, but with his literati interests he, for the most part, directed his creativity towards utensils for *sencha*, or "steeped tea." This is not to say that he produced no matcha teabowls, however, and occasionally one comes across a *Mishima*-copy or *sometsuke* teabowl by him.

Nin'ami Dohachi was born into a family of Kyoto potters by the name of Takahashi, and was originally the second generation Takahashi Dohachi. After he was granted the use of the character "nin" and given the title *ami* by Ninnaji temple and the Samboin at Daigoji temple, respectively — both of which were imperial temples — he generally went under the name Nin'ami Dohachi. He was the most skilled of the famous Kyoto potters of the day, and was skillful in all types of ceramic techniques — celadon, *sometsuke*, overglaze enamel, *Raku*, and so on. In particular, he produced a number of excellent reproductions of Kenzan and Korean-type teabowls. It should be noted, however, that his copies were not mere imitations. Rather, his special quality lay in his ability to create something new while drawing upon the

artistic concepts of the famous pieces of the past. Among his works, the "cloud-brocade" style (*unkin-de*), with color decoration based on Kenzan's designs, was a unique achievement of his which influenced the products of later generations. A teabowl known as the "*Tachizuru*," done in the style of a similar *gobon* teabowl, and a bowl which adopts the same "standing crane" design to black Raku (photo 72), are representative works by Nin'ami.

Eiraku Hozen was the adopted son of the Nishimura family, known as makers of clay braziers used in tea. The head of the Nishimura family had taken the name Zengoro for generations, and Hozen became the eleventh generation Zengoro. However, in recognition of his great assistance to the Kairakuen pottery — the official kiln of the Tokugawa family of Kii Province (present-day Wakayama Prefecture) — he received a silver seal with the characters reading "Eiraku" from the clan head, Tokugawa Harutomi, and accordingly changed his name to Eiraku.

In contrast to Nin'ami, who was strongly drawn to the style of Kenzan, Hozen seems to have been attracted to Ninsei, and he was the greatest producer of Ninsei-inspired works. In addition, he produced pieces in the Chinese Kochi style, copies of shonzui and sometsuke, and pieces in the "gold brocade" style (*kinran-de*). With Hozen also, although we speak of copies, they were not outright imitations but pieces which emulated Ninsei's artistic intentions, and in form and pattern, they fathom those intentions with great astuteness. The "*Hi-no-de Kamakiri*" teabowl (photo 73) is just one example of his work.

Hozen's son, Wazen (1823-1896), a craftsman in no way inferior to his father, was likewise skilled in Ninsei-inspired works. However, he did not succeed, as his father had, in reproducing a soft glaze surface. Wazen also made many works in the "gold brocade" style, an example of which is the "*Namiguruma*" (photo 74).

Some Other Edo Period Teabowls

The teabowls I have discussed up to this point have been representative works of their respective ages. Upon entering the Edo period, however, countless kilns arose, prospering and declining by turns, and among these there was probably not a single one which did not fire teabowls. It is inevitable, then, that if we proceed in an orderly fashion down through Japanese history, we will encounter teabowls in a great diversity of styles, and in varying quality. We come upon wholly unexpected works, and also rare treasures. I have selected a sampling from among those with special characteristics.

The decorated Seto teabowl in photo 75 is thought to have been fired in the early part of the Edo period at Seto in Owari (present-day Aichi Prefecture), and was made in imitation of Annam pottery. It is listed in the *Taki-*



75. Decorated Seto teabowl (unnamed). Early 17th c. Height, 8.0 cm.; diameter of mouth, 11.8 cm.; diameter of foot, 7.0 cm. Private collection.

76. Imari sometsuke teabowl with design of autumn grasses. Early 17th c. Height, 7.6 cm.; diameter of mouth, 10.2 cm.; diameter of foot, 5.4 cm. Kyushu Ceramic Museum, Saga.

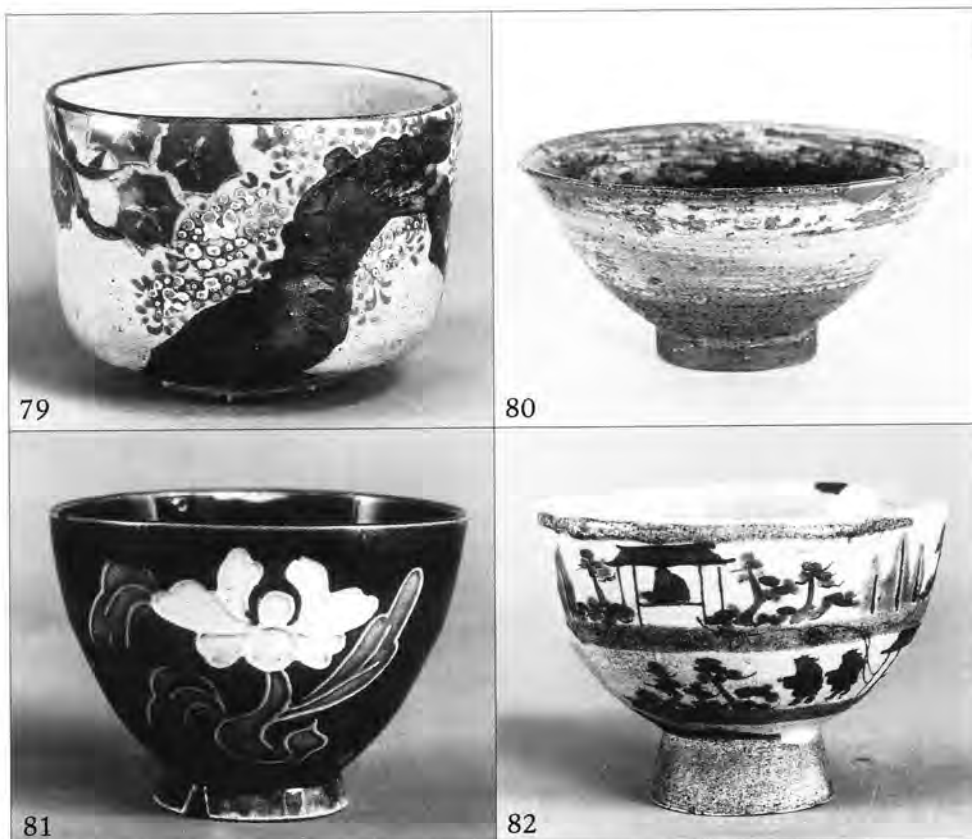
77. Shiga sometsuke teabowl with design of mountains and rivers. Ca. late 18th c. Height, 6.8 cm.; diameter of mouth, 11.9 cm.; diameter of foot, 5.1 cm. Tokyo National Museum.

78. Satsuma teabowl with design of roses. Late 18th c. Height, 7.4 cm.; diameter of mouth, 11.6 cm.; diameter of foot, 4.5 cm. Tokyo National Museum.

motobo Kura-cho (also known variously as *Yawata-meibutsu Ki*, *Yawata Kura-cho*, and *Shokado-meibutsu Ki*), a record of tea objects which belonged to the master calligrapher and tea aesthete, Shokado Shojo (1584-1639).

The Imari teabowl in photo 76, covered, in part, with an iron glaze and featuring a painted design of autumn grasses, is a product of the early seventeenth century, making it an example of early Imari sometsuke.

The Shiga sometsuke teabowl in photo 77 was fired in about the Kansei era (1789-1801) at Shiga in Tamba (area crossing present Kyoto and Hyogo prefectures). The painted decoration with mountains and rivers is quite fine,



79. Takamatsu teabowl with design of cherry blossoms and maple leaves. Ca. late 19th c. [Dimension information not available.] Tokyo National Museum.

80. Rakuzan "brushmark" (*bakeme*) teabowl. Ca. 17th c. Height, 7.8 cm.; diameter of mouth, 16.5 cm.; diameter of foot, 6.1 cm. Tanabe Art Museum, Shimane.

81. Kairakuen Kochi-style teabowl. Ca. late 19th c. [Dimension information not available.] Tokyo National Museum.

82. Akahada teabowl with Nara scenery motif. Late Edo period, 19th c. [Dimension information not available.] Tokyo National Museum.

resembling Nanking sometsuke, and was probably done by an artisan originally from Arita.

In the latter part of the Edo period, the Satsuma kilns, whose old style I discussed in Part III, came under the influence of Kyoto ceramics and began firing a painted pottery in the refined Kyoto manner. This highly prized ware was called "decorated" or "presentation" Satsuma. The rose-pattern teabowl in photo 78 is a fine example, though somewhat wanting in tea flavor.

Takamatsu ware, also known as Rihei ware, was first fired in Sanuki Province (present-day Kagawa Prefecture on the island of Shikoku) during the

Keian era (1648-1651), by a Kyoto potter named Kinota Rihei, and for generations the kilns produced official wares for the Takamatsu daimyo. The cherry blossom and maple leaf pattern teabowl in photo 79 is thought to be by the ninth generation potter, Kinota Kamenjo, who studied under the third generation Dohachi in Kyoto. The design imitates Nin'ami Dohachi's "cloud-brocade" style. Within the foot is an impression of the character for "Taka" of Takamatsu, in the form of a mountain.

The Rakuzan pottery of Izumo (present-day Shimane Prefecture) was also founded during the Keian era, but after the famous artisan Kurasaki Gombei came to this kiln in about the Empo era (1673-1680), firing superlative reproductions of Korean teabowls — especially of the Irabo and Totoya types — the name "Gombei of Izumo" became more widely known than that of Rakuzan pottery. The teabowl shown in photo 80 is an early example of Rakuzan ware.

The Kairakuen kiln was founded during the Bunsei era (1818-1829) as the official kiln of Tokugawa Harutomi in present-day Wakayama Prefecture. There, well-known Kyoto potters such as Eiraku Hozen and Nin'ami Dohachi were invited to produce works. The speciality of the kiln was a technique based on the Kochi pottery fired in China during the Ming dynasty. However, teabowls were seldom produced, and the one in photo 81 is a rare specimen.

Akahada was counted among Kobori Enshu's seven kilns, and so its origins are presumably quite old. However, the Akahada pottery commonly met with today dates only to the mid-Edo period. The teabowl in photo 82, decorated with a Nara scenery motif, is a representative piece from the late Edo period.

Appendix — The Appreciation of Teabowls

In looking at a teabowl, the first question that arises is where and when it was fired. It is extremely difficult to date a teabowl immediately upon seeing it, or to determine the exact location where it was produced. What distinguishes the expert from the amateur is the comparatively high proportion of bowls he will be able to pinpoint. How does one become such an expert? The only way is by seeing a large number of known pieces and gaining a familiarity with the entire range of teabowls, from the earliest works to ones of recent make. In other words, one must carefully scrutinize as many works of known date and provenance as possible, learning from them and applying them as a standard.

With all types of pieces, the original is generally precise in form, but there will also be copies which may even have been made in the very same period as the original. In the case of the shoe-shaped bowl, there is the original, which was fired about the beginning of the Keicho era (c. 1596) and was favored by the tea master Furuta Oribe, and there is also this style of bowl which gradually gained popularity and began to be produced in quantities. The shape of the original is quite firm, but gradually there occurs a transformation towards weaker, decorative pieces possessing a feeling of lightness. It is important to be able to grasp such transitions with one's own eyes, taking into consideration why the form and appearance of a bowl came into being.

This kind of careful eye is also necessary for the determination of kilns. Since pottery is made of clay, it is important to be able to distinguish the clays of the various production areas, and for this, the kiln sites must be properly investigated. Learning the distinctive characteristics of the various clays, however, can present great problems. At Karatsu, for example, there are red clays as well as white. One must read whatever research reports are available, of course, but the most important thing is to examine actual specimens. If one does not, one by one, burn into the mind's eye samples of the clays, it is quite difficult to learn their characteristics.

Another matter which requires attention is that of forgeries. If a genuine piece of excellence and a forgery are placed together, they can usually be distinguished by a person of some discrimination; but again, this is not always the case. It is no problem to apply the coloring of age, and even dealers have to be wary. In appraising a piece, one must investigate it from a number of different aspects.

When a practitioner of tea becomes able to fully discern the distinction of an excellent piece, then he or she has finally attained maturity. If there are people who reach such a level after five years, there are also those who fail even after twenty, or their whole lifetime.

IDO AND CHOJIRO TEABOWLS

Ido bowls first gained high regard as bowls for wabi tea from the latter part of the Muromachi period into the Momoyama period – about the beginning of the sixteenth century. Oda Nobunaga and Toyotomi Hideyoshi both owned pieces, and many daimyos of the Sengoku (Warring States) era (1467-1568) were extremely fond of them. Their attraction lay, I think, in their straightforward simplicity and in their placid, open-hearted quality. The daimyos of the Sengoku era felt a sympathy with their settled, self-possessed appearance, free of any designs on the beholder. Thus, from early times the treasured pieces were those with forceful forms, rough and without taint of self-consciousness. But the excellence of Ido bowls eludes explanation, and it might be best conveyed by saying that they are the choice of people who have a strong sense of communion with a teabowl.

It is often said that Korean bowls have their particular appeal because they were originally used as ordinary ware, but this is not necessarily the case. Mishima ware, for example, was indeed widely produced in kilns throughout southern Korea, though it surely was not ordinary rough ware. It is characterized by finely incised, carefully designed patterns, yet its overall atmosphere is without any disagreeable elements. Ido bowls are said to have been the everyday rice bowls of ordinary people, and this may have been the case; but it is also possible that they were used for tea drinking. According to recent research, a certain portion of the Korean populace became practitioners of chanoyu following the Bunroku-Keicho invasions.

Raku teabowls were, ever since their beginnings, produced specifically for wabi tea. Apparently, the artisans like Chojiro who produced Raku type pieces were specialists in the manufacture of roof tiles, and Chojiro himself probably began making teabowls after meeting Rikyu. Among early red Raku bowls, there are some in the Temmoku shape. The truly wabi teabowls made according to Rikyu's own designs were perfected just when Rikyu was at his height of influence, about 1585-1586. Like the Ido teabowls, these might also be described as being extremely frank and unpretentious in form, but their simplicity is altogether different in nature from that of the Ido teabowls. Ido bowls gained their quality from being turned out rapidly, one after another, on a potter's wheel. Unlike this, Raku bowls are molded by hand, so the craftsman's individuality normally expresses itself quite strongly. In the case of the Chojiro bowls, however, they were created as Rikyu-favored bowls – so that Rikyu's taste is fully manifest in them. Their outward form is quite plain and simple, but they embody the religious spirit of Rikyu, who declared, "Know that chanoyu is simply a matter of boiling water, making tea, and drinking it." In this sense, there are strong elements of design at work in these bowls.

RIKYU'S PREFERENCES, ORIBE'S PREFERENCES

The person who discerns the beauty of the Chojiro teabowls may well feel perplexed by Oribe-style pieces, with their deliberate misshapeness. Oribe was Rikyu's disciple, and he dominated the latter half of the Momoyama period, just as Rikyu did the former. Oribe, however, exhibited a totally contrasting sense of design. While Rikyu sought a form and style in which self-consciousness and contrivance were totally absent from view, Oribe openly applied a strong surface design. Here we can sense a shift in the cultural trends of the period. The spirit of the Middle Ages still colored Rikyu's times, but Oribe lived in the true golden age of the Momoyama period. Mercantile and economic interests prospered, and "Oribe ceramics" were produced in great quantities as the favored ware of the period. They gave expression to the spirit of the times.

The Oribe-favored shoe-shaped teabowls, in spite of their appearance, are well-suited for whisking tea in, and I have not come across a single one which

is really difficult to use. However, they are hard to drink from. One of the most representative shoe-shaped pieces is the Gray Shino teabowl named "*Mine-no-Momiji*" (photo 32, Part II). Thick tea is extremely easy to knead in this bowl, and thin tea is also easy to whisk, but the lip, because of its thickness, is unquestionably difficult to drink from. In this respect, the Rikyu-favored Chojiro bowls have the advantage of being both easy to make tea in and easy to drink from. In Rikyu's case, the feeling of "utility is beauty" was predominant. Oribe's age, by contrast, was one which emphasized surface design, favoring pieces of strong personal self-assertion over considerations of use. It can be said that the elements of entertainment and relaxation in tea had gained the upper hand over the sense of tea as a religious practice, and this was directly expressed in the Oribe-favored bowl. If it is asked where the excellence of such a bowl lies, the only answer is in the strong sense of individuality manifest in its misshapeness. Outside of this, it is a matter of personal taste. People of the Momoyama period found such bowls extremely attractive and, in fact, the Oribe style was also adopted in Raku ware. We cannot draw a clear line between the tastes of the two ages, however, for Rikyu-style pieces were still produced during the Keicho era, alongside of the Oribe-style pieces.

MEIBUTSU

In tea, treasured utensils have been designated *o-meibutsu* (great masterpieces), *meibutsu* (masterpieces), and *chuko-meibutsu* (recently favored masterpieces). The standards are complex, but in general modern usage, an *o-meibutsu* piece is one which had been held in esteem from before the time of Rikyu. This chiefly denotes the treasures of the so-called Kitayama and Higashiyama eras (roughly, 1369-1490), symbolized by the cultural activities of Ashikaga Yoshimitsu at his Golden Pavilion at the foot of Kyoto's Kitayama mountains, and those of Ashikaga Yoshimasa at his Silver Pavilion at the foot of the Higashiyama mountains. In terms of teabowls, the representative *o-meibutsu* are the Yohen Temmoku (photo 1, Part I) and Yuteki Temmoku bowls. A little later in period, *o-meibutsu* include a large number of Korean teabowls, among which the Ido bowls predominate.

Meibutsu pieces are those which came into use in the period of Rikyu and Oribe. A large number of Chojiro teabowls have been so designated, as well as the Korean teabowls which began to be used during this period. *Chuko-meibutsu* are, for the most part, works singled out by Kobori Enshu.

These designations were first brought into use in a work entitled *Chuko-Meibutsu Ki* [Record of Recently Favored Masterpieces], which was drawn up in about the middle of the Edo period, and which is concerned chiefly with the period of Enshu and after. There is also Matsudaira Fumai's *Unshu Meibutsu Ki*, which distinguishes four categories of meibutsu: great, upper class, ordinary, and recently favored. This interest in classification probably reflects the influence of the four-tiered social class system of samurai, farmer, artisan,

and merchant inaugurated by the Tokugawas, and most of the o-meibutsu were in the treasuries of the daimyos. I think it is unnecessary to cling to such labels, though many people still tend to be attached to them.

BOX INSCRIPTIONS

A great number of famous Chinese paintings and ceramic objects are preserved today in Japan. That so many pieces have been handed down to this day indicates the great care taken in their preservation, and wooden boxes have played an important role in this. Moreover, in the case of the transmission of tea utensils, including teabowls, as time passed and feelings of reverence toward a particular piece deepened, box was gradually added to box, becoming two or three in number. Such a practice is probably peculiar to the Japanese, but it expresses their profound love of the objects and the importance they have placed on transmission.

In addition, inscriptions concerning the name and provenance of the utensils were written on the boxes by tea masters, and so the boxes themselves have also come to be treasured, and are often inspected along with the utensils. The box inscriptions I like best are those of Sen Sotan. His own aesthetic response to the piece openly manifested itself, and he bestowed an appropriate name. One can sense a human warmth, as though he were naming his own child. From about the time of Sotan's grandson Zuiryusai (1660-1701), box inscriptions came to indicate certification of the inscriptions of previous masters, and did not arise directly out of respect and appreciation for the piece. I think this kind of inscription took the delight out of the act. Nevertheless, there is a feeling that something is missing if there is no inscription, and at tea gatherings there is always the question of whose inscription is on the inside of the lid, or on top, or on the bottom of the box.

One feels a resistance to the fact that a piece should be expensive because it has three boxes, or because of its inscriptions. However, in boxes, too, there are many degrees of quality and importance. For example, though I have never seen one, if there were a superb Rikyu-favored Chojiro teabowl with a box on which Rikyu had inscribed a name for the bowl, such a box would be of tremendous historical value, and naturally it would increase the price of the bowl. I think we would have to honor such a box.

Be this as it may, however, the central thing should always be the appreciation of the excellence of the bowl itself. With new pieces these days, it seems as though the most important thing is the inscription. If the inscription is good, people are happy, whatever the bowl is like. This is the opposite of what it was like for tea men of the Momoyama period, who felt, in the words of Rikyu's prominent disciple Yamanoue Soji, that "if the form is good, it is a fine utensil." The excellence of the tea ceramics of the period can be attributed to this attitude, which did much to nurture them.

THE WORTH OF A TEABOWL

Many teabowls can be appreciated even by someone who has no experience in tea, and they maintain their appeal even apart from the tearoom. However, with the birth of wabi tea, tea men began to seek bowls whose excellence demonstrated itself through use in a room embodying the spirit of wabi. Masters from Murata Shuko (1421?-1502) and after, particularly in the case of Rikyu, had bowls made which were not especially meant to be appreciated in themselves, but for the purpose of drinking tea. This was the attitude, also, with the adoption of the Ido and other Korean bowls. Thus it follows that the beauty of a teabowl is most apparent when it is being used in a tearoom.

During the Kitayama and Higashiyama eras, before the advent of wabi tea, Chinese aesthetic sensibilities dominated the world of art in Japan. The desire for Chinese ceramics was based on an admiration for their precise and exact beauty. Even today it is said that the Yohen Temmoku bowls passed down from the Higashiyama period are the most beautiful examples of the potter's craft in the world. These are exquisite wherever they are seen. Nevertheless, when wabi tea was at its height, these lovely Yohen Temmoku bowls attracted little attention, and today we find lacunae in the transmissions of many Chinese teabowls from the Higashiyama era to the first part of the Edo period. This means that during this span these bowls did not command a particularly high regard. The world of wabi tea, in this sense, was quite thoroughgoing in its aesthetic, although at present this strictness is gone. I have never seen a record of a Yohen Temmoku bowl being used in a tea gathering of the Momoyama period, and it is only after we enter the Edo period that their transmissions become relatively clear.

It is a question, then, whether the teabowls of wabi tea have universality as works of art. Probably only a Japanese would pay tens or even hundreds of thousands of dollars for an Ido or Chojiro teabowl; but if the "*Inaba Temmoku*," which has been designated a National Treasure, were put on the world market, I think there are a number of collectors around the world who would be willing to bid at least as high as a Japanese. Thus, the art works used in chanoyu include some which have universality and others which are confined to tea. In order to explain tea to Westerners, Okakura Kakuzo wrote at the close of the Meiji era, "Chanoyu is the religion of the love of the imperfect." Since the aesthetic sense of wabi can be expressed only in such paradoxical words, I think the bowl nurtured solely within its domain cannot be fully appreciated beyond the precincts of tea.

THE DIGNITY OF TEABOWLS

When a teabowl is selected for use, the host must take into consideration its level of dignity — its gravity or lightness. These qualities in the character of the teabowl are difficult to determine, but, for example, a bowl possessing a cer-

tain weight and solemnity is selected for thick tea, while one with lightness in feeling (upon entering the Edo period, this meant one decorated in colors, or a gohon teabowl) is chosen for thin tea. Just as in noh the *aikyogen* ("low-life" interlude) adds relief to the general solemnity, so thin tea provides a contrast in feeling to the gravity of the thick.

Elements of the history of a bowl's transmission and its former owners have gradually been added to consideration, creating a sense of dignity not inherent in the piece itself. However, fundamentally it is a matter of drawing from the character of the bowl, and the distinction between those appropriate for thick tea and those for thin has been shaped by an extremely clear purpose and perspective.

TRANSMITTED VERSUS EXCAVATED TEABOWLS

While transmitted pieces have been handed down from one tea practitioner or collector to the next from the time of their firing, there are also excavated pieces which were once lost — perhaps buried at a kiln site — and later recovered. In Korea, for example, old bowls are still being found, and in China, excavation work is progressing rapidly. However, in the world of tea, pieces which have been carefully transmitted down through the generations are held in special reverence, due largely to the fact that the beauty of a teabowl deepens and increases through long years of usage. I have compared Ido bowls which have been transmitted down from the past with others of the same type which have been excavated, and while the form of the latter may unquestionably be fine, they lack flavor as teabowls.

In bowls with a long history of use, the original beauty has been augmented by a patiently nurtured patina which is quite clearly apparent. This is, of course, quite irrelevant to the writing on the box, for it cannot be said that all pieces with wonderful inscriptions on their boxes are themselves excellent pieces. Even among the so-called traditionally transmitted bowls, there is a great difference between those which have been truly appreciated and conscientiously used, and those thoughtlessly treated, stored between use without even being rinsed well. A teabowl which has been properly treated gains an attractive and appealing aura, while an ill-used bowl imparts an unpleasant feeling and fails to awaken the desire to drink from it. Thus, a four-hundred-year history only has meaning if the piece has truly lived through those four hundred years.

Since a teabowl is taken up in the hands and put to the lips, the feel of the glaze surface is extremely important. Excavated pieces tend to feel hard. Moreover, the glaze surfaces of excavated pieces have almost invariably suffered damage. However, perhaps the greatest failing of excavated pieces is that, because they have been buried, they carry the smell of the earth. Mud has seeped through the cracks in the glaze, and the odor remains. There are a variety of methods for removing this odor. Usually they require the use of a

bleaching agent, and while it is interesting to tackle the problem oneself, it is best to have a specialist handle it. After the earth smell is removed, it is simply a matter of having tea from it and patiently treating it well. Sometimes a patina is artificially applied with lacquer, but this does not make for a real sense of the atmosphere of tea.

SELECTING A TEABOWL

Tea practitioners planning to make a purchase of a teabowl have many practical questions to consider. For one, since a teabowl is used for kneading or whisking tea in, it is important that it be of a shape and quality which lends itself to this use. One with a faulty inner surface – with sand adhering to it or spots bare of glaze – should be avoided, and a small interior is difficult to make tea in. Bowls with a broad, flat bottom such as the Seto Black are also difficult to use. In this regard, Nonko's Raku bowls are outstanding, as are the Korean bowls. Nonko's teabowls have been found from the past to be the best Raku bowls, aside from the Chojiro pieces, for actually making tea in. Many show a strength of design and compactness in feeling, but their most prominent feature is their spacious inner volume. This is especially important if the bowl is to be used for thick tea, since one bowl of thick tea is normally shared by a number of people.

It is best to select a bowl which will gain flavor easily; an attribute lacking in hard-fired bowls such as sometsuke and celadon. People of wabi tea commonly use sometsuke dishes or fresh-water jars, and celadon flower containers, but will only rarely use such hard-fired pottery in the form of a teabowl.

One further general consideration is that pieces which lack directness and frankness will become boring after a time. It may be fine for a person who owns a large number of pieces to have one or two such bowls, but for the person who can afford only one, I think a bowl with a simple, straightforward form is best. These qualities are best seen in Ido teabowls; and Ninsei's bowls, while they show great technical accomplishment, also possess a great directness and frankness. There are two teabowls which I am particularly fond of. One is the Ido bowl "*Tsutsuizutsu*," which is truly free of any sense of contrivance; the other is the early Raku bowl "*Muichimotsu*" (photo 18, Part II). Both, in their overwhelming plainness and commonness, impart a sense of the extraordinary.

THE PRESERVATION OF TEABOWLS

The best way of preserving a teabowl is to use it every so often, and after each use, to rinse it out thoroughly with hot water, wipe it dry, cover it with cloth, and keep it in a wooden box. Teabowls like those of Ninsei and Eiraku which have clay exposed about the foot are easily sullied by hands and fingers, so

prior to every usage the exposed portion should be allowed to soak in water. The patina, called *shibu* in Japanese, that gradually appears when a teabowl is used and stored in this way will become the flavor of the bowl.

If one were to decide to give a bowl this aura by not washing it thoroughly after use, it would surely take on coloring quickly, but this coloring would probably make the bowl appear merely stained and dirty. People who have some contact with tea sometimes get the idea that a bowl gains flavor if it is a bit dirty or cracked, but this is a misconception. It is always better for a teabowl to be in clean and flawless condition, with a glaze surface that is refreshing to the touch. Even among famous transmitted bowls, there are some with extremely dingy tea discolorations. Such bowls should be washed with a strong detergent (of which good ones have been developed), while also exercising care not to remove the patina.

If an old teabowl is kept unused and is merely stored away as a fragile treasure, the glaze surface will take on a dead appearance. The Ido bowl "*Tsu-tsuizutsu*," which was owned by Hideyoshi, was long in the treasury of the Bishamondo Temple, where it was not used at all. It then became an exhibit in the Kyoto Museum, and throughout the Second World War was kept in a glass case. After the war, however, it went into private hands, and the new owner used it frequently. When I was a schoolboy, I saw it often in the Kyoto Museum. I also knew the person who purchased it after the war, and when I went to see it, I was astonished by the transformation. The dusty glaze surface glowed with life. A teabowl is no more than an inorganic object, but the glaze can truly come alive. To use a piece, then, is to bring it to life. Part of the attractiveness of ceramics lies in the changes of the surface as a piece is used; it can be as fascinating as watching a child grow up.

THE HAIKEN OF A TEABOWL

In conducting *haiken*, or close inspection, of a teabowl, one first takes in the overall form, discerning the character and dignity of the piece. Next, taking it in hand, one closely examines the lip, then the body, with particular attention to the glaze, and last the foot. One then returns to the top to look within. There are bowls which appear larger inside than one first imagines on seeing the outer form. This is true of many excellent pieces.

The most vital points of a teabowl are the lip and foot. These are also probably the most difficult to form. Since the lip is determined at a stroke when the clay is soft, it is probably the more difficult; but it is in the foot that the individuality of the potter is most apparent. This is especially true of Raku bowls.

The difference between pieces of high reputation and mediocre bowls lies in their dignity and character. If, in addition, the formation of the lip is alive in the total form, the foot vibrant, and the interior spacious and easy to make tea in, then it will be recognized as a splendid teabowl. 

Temae — Tea Procedure:

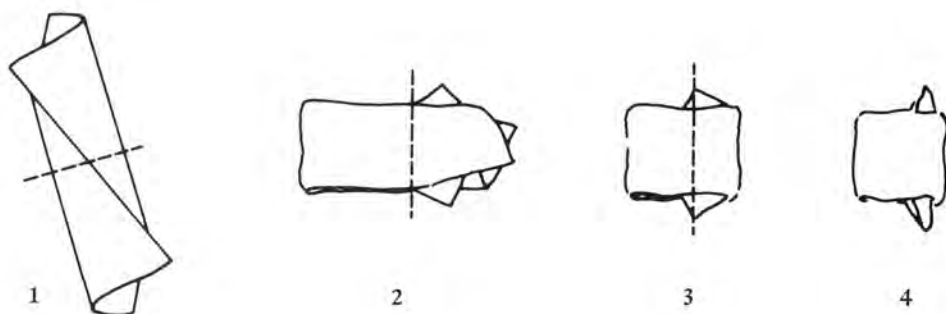
Kinin Kiyotsugu Usucha (Ro)

This procedure was devised as a guideline for how to serve usucha to a *kinin* — a person of noble rank or birth — and his or her attendant(s) (*otomo*). The word *kiyo* literally means “pure” and, in this case, “noble”, the word *tsugu*, a form of the noun *tsugi*, means “next [in rank].”

As a training exercise, *kinin kiyotsugu* emphasizes the deference shown toward a guest of high hereditary rank — not only by the host, but also by the guest’s own attendants. On first thought, this special treatment might seem outmoded. However, an attitude of respect toward one’s “superiors” is a valuable quality in any age and any society, and this *temae* helps to instill the tea student with an awareness of this attitude as it operates as social convention. Perhaps because of its significance in this sense, it is among the earliest *temae* in the Urasenke teaching curriculum.

The procedure for serving usucha to an unaccompanied noble was outlined in Chanoyu Quarterly no. 17 (*furo*) and no. 57 (*ro*). Readers are requested to refer to these for information regarding the utensils to be used for the main, “noble” guest. For serving the other participant(s) (*otsugi*), *kinin kiyotsugu* further requires a separate, regular tray of sweets, and a chawan without a stand (*dai*), having in it a chakin folded into a shape suggestive of a *chidori* or “plover” (see p. 56 diagrams for how to fold), and a chasen made of smoked bamboo (*susudake*). In addition, when this *temae* is conducted using a *ro*, as featured here, a small, usually triangular board called *chidori ita*, measuring approximately 7.5 cm. on each side, is used to place the second chakin on during the *temae*. The host carries this into the room tucked within the pad of kaishi paper in the front overlap of his kimono. The *chidori ita* has a design on one side, indicating which side should be placed directly on the tatami. If the design consists of some tea master’s cipher (*kao*), the other, blank side is the “bottom” side; with other designs, the side with the design is the “bottom,” and faces away from the host’s body when put into his kimono.

From a practical standpoint, because the *kinin* here is accompanied by his or her own attendant(s), the host need not employ an assistant (*banto*). This factor reflects one of the main characteristics setting this *temae* apart from plain *kinindate*: the active role of the other guests in attending on the main guest. Nevertheless, one of the foremost rules of chanoyu, emphasized especially in cases when the guest is a nobleperson, is for the host to be accommodating to the guest. The success of the occasion ultimately depends, in great part, upon the host’s ability to meet any circumstance gracefully and expediently.



To fold the "chidori chakin": (1) fold the two opposite corners in as shown, place left-hand thumb across the center (dotted folding line — where the thumb remains throughout the rest of the process), and fold chakin in half; (2) fold the loose ends under; (3) fold under once again; and (4) finally remove the left-hand thumb. When placing this in the chawan, the puffed part goes to the front.

Before beginning the temae, carry the sweets to the guests. [Note: With temae involving a kinin guest, a bow is made at the sadoguchi before taking the sweets to the kinin. Therefore, first sit at closed sadoguchi with takatsuki to side away from the guests, open door, and bow. Take the takatsuki to the kinin, and then the regular sweets tray to the first otsugi, in the usual manner. In the ro season, the sadoguchi door is normally closed after the serving of the sweets.]



(1)

Sit at closed sadoguchi, place kinin chawan and dai to the side, open door, and bow (1). Pick up chawan and dai. Steadying chawan on the dai with right hand (R), go and sit in front of tana.



(2)

Hold rim of the dai at the side with R again, and, sliding the left hand (L) around to hold the front edge, place chawan and dai near the wall (2).



(3)

Take usuki from tana (R) and place slightly to the right in front of tana (3).



(4)

Hold dai (R at right side, L at front), slide L to left side and R closer to front, and place chawan and dai to left of usuki (4). Return to mizuya.



(5)

Hold second chawan on R palm and kensui with L, step into tearoom, and turn and sit facing sadoguchi. Set kensui slightly to the left in front of knees, with hishaku handle parallel to knee line, place chawan to the right of kensui (L, R), and close the door. Hold the chawan and kensui as before, proceed to temaeza, sit at imae (for temae involving a kinin, this means with the body aligned with the outer left-hand corner of the ro frame), and set kensui down (5).



(6)

Place the chawan near the wall (L) (6).



(7)

Take hishaku (L), hold it briefly in the "mirror" pose, take futaoki from kensui (R), place it in corner of ro tatami (7), and rest hishaku on futaoki (R).



(8)

Move kensui up (L), straighten kimono and 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 kinin chawan and dai in front of knees (8), leaving enough space to place usuki.



(9)

Place usuki between chawan and knees (R) (9).



(10)

Take fukusa from belt and, in usual manner, fold it and purify usuki, then place usuki in standard position between tana and ro (L) (10). Refold fukusa, purify chashaku, and rest it on usuki (R). Place chasen to right of usuki (R).



(11)

The knob of the kama 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 as in “mirror” pose (11).



(12)

Using fukusa, remove kama lid (R) and rest it on futaoki (12). Place fukusa to the side of left knee.



(13)

Take chakin from kinin chawan (R) and place on kama lid (13).



(14)

Rehold hishaku for use (R) (14), and pour hot water into chawan. Rest hishaku on mouth of kama.



(15)

Take chasen (R) and, L steadying chawan, rest it in the chawan (15).



(16)

Grasp dai at sides (R + L) and move chawan and dai closer to knees (16).



(17)

L steadying chawan across edge of rim, examine the chasen in the standard manner (17), then return chasen to right of usuki (R).



(18)

Take chawan (R assisted by L), and discard water into kensui (L) (18).



(19)

Take chakin from kama lid (R) and wipe chawan in standard manner, leaving chakin in chawan at the end (19). Return chawan to dai (R assisted by L), then return chakin to kama lid (R).



(20)

Hold chashaku (R) and, with L fingertips touching tatami, invite the kinin to eat the sweets (20).



(21)

In standard manner, take usuki (L), remove lid and place before right knee (R), scoop tea into chawan (21), replace usuki lid, and return usuki and chashaku to their places.



(22)

Remove mizusashi lid (R) and, transferring it to L, lean it against left-hand side of mizusashi (22).



(23)

Take hishaku (R), pour suitable amount of hot water into chawan, pour remainder back into kama, and rest hishaku on kama as before. Take chasen (R) and, L steadying chawan across rim, whisk the tea (23). Return chasen to its place on tatami.



(24)

Pick up chawan and dai (R + L), 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 dai (24), followed by L to the near side, and rotating the chawan and dai one quarter turn clockwise; then repeat this procedure. Sliding L to front left, place chawan and dai to right of kama lid (R + L).



(25)

Move back slightly (left knee, right knee) and rest hands lightly on tatami at sides (25). [The kinin's attendant sitting next to him – the first otsugi – goes to get the tea for him].



(26)

After the kinin's first sip, bow and inform him that you will now prepare tea for the next person (26).



(27)

Shift body to imae position, pick up the second chawan (L) (27), and place it in front of knees (R).



(28)

Take the second chasen and place it by the far right side of the kensui (28).



(29)

Take the chidori ita from your kimono (R) (29).



(30)

Supporting the chidori ita on L, regrasp it across right and bottom edges (R) (30).



(31)

Place the chidori ita on the temae tatami, at right angle with and two weaves of tatami away from the tatami border, so the left edge is aligned with the right-hand edge of the ro frame (31).



(32)

Take chakin from the second chawan and place it on the chidori ita (32).



(33)

Take hishaku, pour hot water into chawan, and proceed as in standard usucha temae: inspect second chasen (raising it only once), discard water, wipe chawan with the “plover” chakin (handled in same manner as chakin folded in standard fashion), make tea (33), and place the tea out on the ro tatami. [The otsugi goes to get the tea and, bringing it back to his seat, places it before his knees within the tatami border. He bows to the kinin, saying he will also share in some tea (“*oshoban shimasu*”). If there is another participant on his other side, he places the tea toward that side, bows to pardon himself for having the tea first, then replaces the bowl before his knees. He bows to the host, saying he will partake of the tea, and drinks.]



(34)

Acknowledge the guest's salutation with a bow, and once he has taken his first sip, pick up the fukusa (R) and return it to your belt (34). [If there is more than one otsugi, each of them quickly returns the second chawan to the ro tatami after drinking, for the host to prepare tea for the others. Meanwhile, the kinin, having finished drinking, examines the kinin chawan. If the otsugi asks to examine it, the kinin passes it on to him. (All otsugi make sure to place the dai to the far side of the tatami border.) The last person returns the kinin chawan and dai to the ro tatami.]



(35)

Once the kinin chawan and dai have been returned, shift body to sit centered with right-hand edge of ro frame, grasp dai (R at right side, L at front) (35), and pick up chawan and dai. Sliding L to left side of dai, shift body to imae and place chawan and dai before knees.



(36)

Scoop a ladleful of hot water into chawan (36) and discard the water into kensui.



(37)

At this point, the kinin either tells the host to finish his portion of the presentation or requests another bowl of tea. Acknowledge this with a bow (37). If the kinin desires more tea, make another bowl of tea for him (steps 17 - 23).



(38)

When no more tea is to be prepared for the kinin, after replacing chawan on dai, bow and say that you will close the kinin's portion of the presentation ("*oshimai ni itashimasu*") (38).



(39)

Pour a ladleful of cold water into chawan (39).



(40)

Examine the kinin chasen in the standard manner for closing procedure (40), then return chasen to its place.



(41)

Discard the chawan water into kensui, place the kinin chakin in the chawan (41), and replace chawan on dai.



(42)

Place kinin chasen in chawan (R) (42).



(43)

Take the second chasen (R) and place it to the right of the usuki, where the kinin chasen formerly stood (43).



(44)

Pick up kinin chawan and dai (R + L) and, sliding L to front of dai, temporarily place the kinin chawan and dai near the wall (44). [About this time, the last guest returns the second chawan to the ro tatami.]



(45)

Take the second chawan (R) (45), place it in front of knees, scoop hot water into it, and discard the chawan water into kensui.



(46)

At this point, the first otsugi tells you to finish the presentation. Acknowledge this with a bow (46). Place chawan before knees and bow, saying you will close the presentation ("*oshimai ni itashimasu*").



(47)

Take hishaku, scoop cold water (47), and pour into chawan.



(48)

Take the second chasen (R), swish it in the water (48), rest it briefly in the chawan, remove it from the chawan with the usual circular motion, and return it to the tatami.



(49)

Discard chawan water into kensui, place the second chakin in the chawan (R) (49), and place chawan before knees.



(50)

Pick up the chidori ita (R). Supporting it on L, regrasp it and then tuck it into the front overlap of your kimono (R) (50).



(51)

Pick up the second chasen (R) and place it in chawan (51).



(52)

Hold chashaku (R), and move kensui toward the wall, leaving enough space between it and the kinin chawan to place the second chawan (L) (52).



(53)

Take fukusa from belt, fold it, and in standard manner for closing procedure, purify chashaku (53). Place chashaku face-down on the second chawan (R), dust fukusa off over kensui, and return fukusa to belt.



(54)

Move usuki to front right of mizusashi (R) (54).



(55)

Pick up second chawan (R) and place it to left of usuki (L) (55).



(56)

Transfer a ladleful of water from mizusashi to kama (56), then draw a ladleful of hot water from the kama and return it to the kama (*yugaeshi*).



(57)

Replace the kama lid slightly ajar on kama (R) (57). Rest hishaku on futaoki (R).



(58)

Close mizusashi lid (L, R) (58).



(59)

The kinin here asks to be shown the usuki and chashaku. Acknowledge this request with a bow (59).



(60)

Take hishaku (R) and set it on the tana. (60).



(61)

Place futaoki on L palm, shift body to face tana, and place futaoki on tana (61).



(62)

Pick up the second chawan (R) and place it near the wall, between the kinin chawan and the kensui (62).



(63)

Place usuki on L palm, shift body to sit centered with right-hand edge of ro frame, and place usuki before knees (63).



(64)

Take fukusa from belt, fold it, and purify usuki in standard manner for placing it out for examination. Setting fukusa before knees, turn usuki so it faces the guests, and set in corner of ro tatami (64).



(65)

Return fukusa to belt and shift body to sit facing tana. Take chashaku from second chawan (R), transfer it to L, and shift body to sit at imae. Turn chashaku in clockwise direction so handle faces the guests (R), and place it to right-hand side of usuki (65).



(66)

Shift body to face tana, pick up second chawan (L) and set on R palm, hold kensui with L (66), and go to sadoguchi. Sit, place the items in front of knees as in the beginning (see step 5), open door, pick up the items again, and exit.



(67)

Reenter tearoom empty-handed, sit before tana, pick up kinin chawan and dai (R at side, L at front left), slide L to the side and secure the chawan on the dai with R (67), and go to mizuya.



(68)

Entering mizuya, turn and sit facing sadoguchi, place chawan and dai to side away from the guests (R + L), and bow to kinin (68). Stand and set the chawan and dai in the mizuya.



(69)

Enter tearoom with mizutsugi, and replenish mizusashi (69).



(70)

Returning to mizuya with mizutsugi, sit at sadoguchi with mizutsugi before knees, and close door (70). [The first otsugi goes after the usuki and chashaku and takes them to the kinin. The kinin and all other participants in turn examine these, then the last person returns them to the ro tatami.]



(71)

Sit before sadoguchi, open door, and go sit facing the utensils. Bow, answer any questions that might be asked about them (71), and bow again. Pick up usuki (R) and place on L palm. Hold chashaku with R, and shift body to face tana. Place chashaku temporarily on mizusashi lid, and place usuki on tana. Take chashaku (R), hold temporarily with L just below node, regrasp with R somewhat up from handle tip, and go to mizuya.



(72)

Entering mizuya, turn and sit facing sadoguchi, place chashaku to side away from guests, bow together with all participants (72), and close door. ☞

Book Reviews

A Reader's Guide to Japanese Literature. By J. Thomas Rimer. Tokyo and New York: Kodansha International, 1988. 208 pp., including index. US\$14.95, ¥2,300.

A Reader's Guide to Japanese Literature is designed to provide access, for the nonspecialist, to literary works which are part of a "different and developing tradition" (p. 8). Professor Rimer has selected fifty works, twenty from the classical tradition (through the first half of the nineteenth century) and thirty from the modern period, which he feels are representative of the Japanese tradition and are highly regarded by the Japanese themselves. In each category, classical and modern, Rimer introduces a variety of genres, including poetry, tales, diaries, literary jottings, drama, and novels. *A Reader's Guide* begins with an introduction in which Rimer discusses the roots of Japanese literature and aesthetics in personal, lyrical prose; basic differences between Western and Japanese literature; and the influence of Western literary models on modern Japanese writers.

Each of Professor Rimer's fifty descriptions places the work in a historical or literary context, summarizes the contents, discusses the author(s), suggests various angles from which the reader may approach the work, and lists available translations. Read from beginning to end, the *Guide* is an integrated presentation of Japanese literary history through works in translation. In its emphasis on traditional influences, the *Guide* represents a broader, less technical version of Rimer's *Modern Japanese Fiction and Its Traditions* (Princeton University Press, 1978). More than a road map for the uninitiated, the *Guide* would prove a valuable companion volume in any introductory or survey course on Japanese literature.

As an instructor of Japanese literature in translation, I found Professor Rimer's brief summaries of "other works by the same author" particularly useful. After reading one work by Natsume Soseki, for example, students will often want to know what else has been translated, and what each of these books is about. The *Guide* provides a list from which they may choose those works which seem to coincide with their own interests. The reader will also appreciate learning about the influence of literature on the film industry. For example, those who have seen the Kurosawa film *Rashomon* may be interested in reading both "Rashomon" and "In a Grove" — the Akutagawa stories on which the film was based. Students of comparative literature will benefit from learning not only about Western influences on modern Japanese literature, but also about the influence of traditional Japanese literature (particularly noh and haiku) on Western writers. Rimer also provides comparisons with similar works from the Chinese literary tradition so that, for example, readers who enjoy the Zen poems of Ryokan may also explore translations of the poems of Han-

shan. In the case of multiple translations, Rimer does a great service for the reader by discussing the differences between the translations, and by demonstrating how the reader might benefit from several possible interpretations.

A Reader's Guide to Japanese Literature is not meant to be an exhaustive list of available translations or studies of Japanese literature. It is likely that specialists in the field would concur with most of Rimer's choices, but would wish to make two or three changes in the works or authors discussed. Although Professor Rimer states that "modern Japanese literature can boast a dozen or more women novelists of the highest accomplishment" (p. 108), the only two women novelists he discusses among his thirty modern works are Higuchi Ichiyo and Ariyoshi Sawako. I keenly felt the omission of Enchi Fumiko, one of the most highly acclaimed modern writers, whose novels *Masks* (*Onnamen*) and *The Waiting Years* (*Onnazaka*) have been translated by Juliet Winters Carpenter and John Bester, respectively. Several of her short stories are also included in anthologies of women's literature. In terms of the number and the quality of translations available, she is certainly more accessible to the general reader than the poet Taneda Santoka, or the prose writers Koda Rohan and Arishima Takeo, all three of whom are included among Rimer's "top thirty." Enchi's ten-volume translation of *The Tale of Genji* into modern Japanese, and the allusions to classical literature in her own writing, also qualify her for discussion in terms of traditional influences. Certain authors included in the "modern" category seem to be placed there more for the purpose of introducing new translations or fulfilling the requirements of a literary history than to cater to the interests of the "general reader."

A Reader's Guide to Japanese Literature culminates with a suggested list of "Further Readings" and the author's notes on "Some Missing Books." Under the section on 'Useful Anthologies' in "Further Readings," I would certainly have added one or more of the recent anthologies of women's stories, such as *Stories by Contemporary Japanese Women Writers* (M.E. Sharpe, 1982). This anthology makes available stories by Miyamoto Yuriko and Hayashi Fumiko, who Rimer mentions in his section "Some Missing Books" (p. 197). Under 'Studies on Individual Works and Authors,' I would have added Ueda Makoto's *Matsuo Basho* (Kodansha International, 1982), which contains many fine translations as well as a discussion of Basho's life and writing.

These few differences aside, I feel that Professor Rimer's *Reader's Guide* will be useful to the general reader and serious student alike, and I am eager to introduce this work in my own classes. Professor Rimer's observations on what still needs to be translated should be of use to the graduate student as he or she looks for unexplored areas of literary excellence.

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The Japanese Through American Eyes. By *Sheila K. Johnson*. Stanford, California: Stanford University Press, 1988. x + 191 pp., including index. US\$22.50, hard cover. Tokyo: Kodansha International, Ltd., 1989. ¥1,200, paperback.

A wag once observed, "Be in Japan a week, and you think you could write a book about 'the Japanese'; a month, turn out a good article; a year, well, maybe a paragraph." It would seem that familiarity also breeds complexity. It may not be possible to mention "the Japanese" without asking, "Which Japanese?"

In the last forty-five years Americans have thought of the Japanese as warlike and cruel, as charming and artistic, as business-oriented and clever. We have been hostile toward the Japanese; remorseful over Hiroshima; condescending, admiring, wary, irritated, and baffled in the face of Japanese culture. To some extent all these attitudes coexist in the United States, since different groups of Americans are drawing upon different experiences with Japan to form their stereotypes. (p. 163)

Sheila Johnson's analysis of American attitudes towards the Japanese has resulted in a well-balanced and — though serious — very readable book. The chapter headings reveal the many facets of American perceptions through the legacies of war, Hiroshima, and the occupation; sexual, cultural, and business contexts; popular novel portrayals of shoguns, ninjas, and martial arts heroes. She has used all manner of popular sources from the past fifty years: cartoons, best-sellers, magazine articles, films, art exhibitions, export statistics, business reports, and tourist figures.

Of special interest are the cartoons, the personal statements of famous figures, and — perhaps the most curious of all — an article with photo illustration from TIME magazine of December 22, 1941 on how to tell the difference between the Chinese ("your friends") and the Japanese.

The current shifts in attitudes and allegiances especially in China and in the Soviet Union point out the timeliness of Johnson's wise caution:

Given the complex relationship between international behavior and the stereotypes of nations, there can be no easy answer to how a particular nation — say, Japan — can maintain a favorable image in the eyes of another nation, such as the United States. (p. 170)

She advocates maintaining a healthy scepticism of any one particular stereotype:

"The Japanese are sneaky and cruel" may be one residue of World War II. "Yes, but the Japanese are also kind and

gentle," is likely to be the response of someone who was there during the occupation. "The Japanese are artistic and non-materialistic" may be the impression of a 1960s visitor. "The Japanese are hard-driving businessmen," says the tourist of the 1980s. No doubt each of these images contains, or contained, a kernel of truth, but their multiplicity and impermanence should make us cautious about accepting any one of them as either fixed or wholly accurate. . . . In the final analysis, Americans would do well to cultivate a permanent suspicion of any sentence that begins "The Japanese are . . . ," with the possible exception of the following. The Japanese are an interesting and talented people, fully as diverse and capable of change as we credit ourselves with being. (p. 171)

The Notes section is entertaining as well as informative, and invites further reading. Lastly, a detailed Index compounds the usefulness of this important, unpretentious book that is a model of clear thought and plain speaking, so vital "when worlds collide."

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Glossary

() denotes alias.

Aoki Mokubei	青木木米	<i>kata</i>	型
<i>bokuseki</i>	墨蹟	<i>katachi</i>	形
<i>Bunrui Sōjimboku</i>	分類草人木	<i>katō</i>	花頭
<i>Chidori</i>	千鳥	<i>Kimō</i>	亀毛
<i>chidori ita</i>	千鳥板	<i>kinin kiyotsugu</i>	貴人清次
Chōnyū	長入	Kinota Kamenojō	紀太龜之丞
<i>chūkō-meibutsu</i>	中興名物	Kinota Rihei	紀太理平
<i>Chūkō-Meibutsu Ki</i>	中興名物記	<i>kinran-de</i>	金欄手
<i>Dōhimo</i>	胴紐	Kobori Enshū	小堀遠州
Eiraku Hozen	永樂保全	Konnichian	今日庵
Eiraku Wazen	永樂和全	<i>kōshi</i>	格子
Fujimura Yōken	藤村庸軒	Kurasaki Gombei	倉崎権兵衛
Furuta Oribe	古田織部	<i>meibutsu</i>	名物
Furuta Shōkin	古田紹欽	Mittan Kanketsu	密庵咸傑
<i>gobon</i>	御本	<i>monzeki</i>	門跡
<i>haiken</i>	拝見	<i>mu</i>	無
<i>bantō</i>	半東	Murata Shukō	村田珠光
<i>bassō-an</i>	八窓庵	<i>Namiguruma</i>	波車
Hassōken	八窓軒	<i>Nampō Roku</i>	南方録
Hassō-no-seki	八窓の席	<i>nijiriguchi</i>	欄口
Hayashiya Seizō	林屋晴三	Nin'amī Dōhachi	仁阿弥道八
<i>Hi-no-de Kamakiri</i>	日之出かまきり	Ninsei	仁清
<i>boradoko</i>	洞床	Ogata Kōrin	尾形光琳
Ichinyū	一入	Okakura Kakuzō	岡倉覚三
Ihachi	猪八	Okuda Eisen	奥田頴川
<i>Ikenaga Sōsa e no Sho</i>	池永宗作への書	Okumura	奥村次郎右衛門
Ikkyū	一休	Jirōemon	(藤作)
<i>Inaba Temmoku</i>	稲葉天目	(Tōsaku)	
<i>isshin tokudō</i>	一心得道	<i>ō-meibutsu</i>	大名物
<i>Kaikō</i>	開口	<i>renji</i>	連子
<i>kakedo</i>	掛戸	<i>rokusō-an</i>	六窓庵
<i>kakoi</i>	囲	Ryōnyū	了入
Kanamori Sōwa	金森宗和	Sanyū	左入
<i>Kanoko-madara</i>	カノコ斑	<i>sencha</i>	煎茶
<i>kaō</i>	花押	Sen Rikyū	千利休
<i>karamono</i>	唐物	Sen Sōshitsu	千宗室
Kariganeya	雁金屋三右衛門	Sen Sōtan	千宗旦
San'uemon		<i>shibu</i>	濱
<i>kase</i>	かせ	Shiguretei	時雨亭
		<i>shitaji</i>	下地

<i>shoin-zukuri</i>	書院造り
<i>Shōkintei</i>	松琴亭
<i>shonzui</i>	祥瑞
<i>Shukōan</i>	珠光庵
<i>Shunkei</i>	春溪
<i>sōan no chashitsu</i>	草庵の茶室
<i>sometsuke</i>	染付
<i>Sōnyū</i>	宗入
<i>susudake</i>	爆竹
<i>Tachizuru</i>	立鶴
<i>Taian</i>	待庵
<i>Takeno Jō'ō</i>	武野紹鷗
<i>tokonoma</i>	床の間
<i>Tokunyū</i>	得入

<i>torinoko</i>	鳥の子
<i>tsukiage</i>	突上
<i>Tsuru</i>	鶴
<i>Tsutsuizutsu</i>	筒井筒
<i>unkin-de</i>	雲錦手
<i>Unshū-Meibutsu Ki</i>	雲州名物記
<i>Urokonami</i>	鱗波
<i>Yamanoue Sōji Ki</i>	山上宗二記
<i>Yamatoya Kabei</i>	大和屋嘉兵衛
<i>Yariume</i>	檜梅
<i>Yodomi-no-seki</i>	淀看席
<i>Zengorō</i>	善五郎
<i>Zuiryūsai</i>	随流齋

Chronology

Asuka period, 538-645

Hakuho period, 645-710

Nara period, 710-794

Heian period, 794-1192

Kamakura period, 1192-1336

Muromachi period, 1336-1568

Momoyama period, 1568-1603

Edo period, 1603-1868

Modern period, 1868-

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