

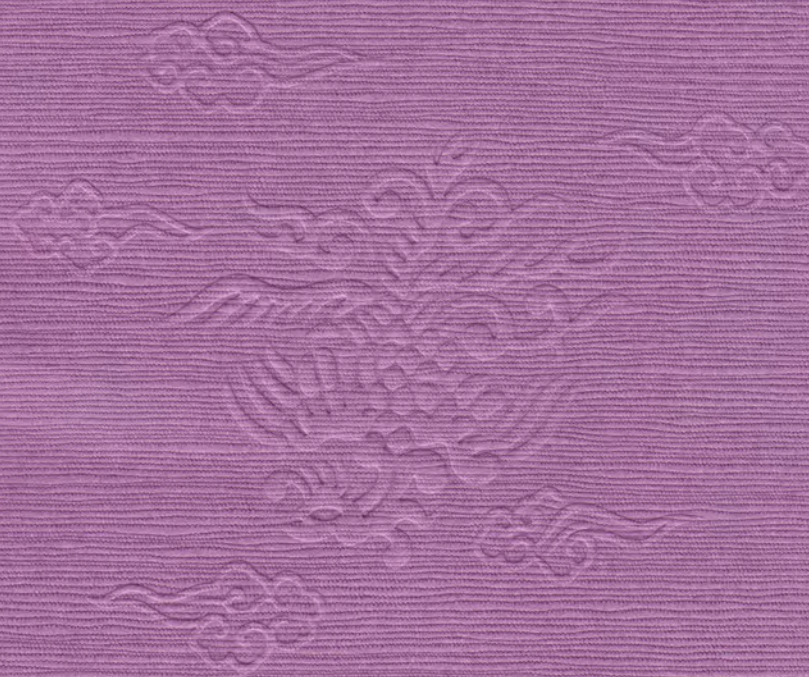
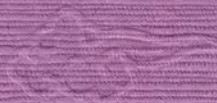


CHANOYU

Quarterly

TEA AND THE ARTS OF JAPAN

No. 63



The embossing on the cover is adapted from a gold embroidered fabric called *Hōun kinran*, favored by Sen Sōshitsu XV, fifteenth generation grand master of the Urasenke tradition of chanoyu. The motif is composed of a phoenix (*hō*) amid clouds (*un*), and is the graphic representation of his Buddhist name, Hōunsai.

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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 other terms marked with the symbol † 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 Sōshitsu XV, the Urasenke Foundation seeks to encourage the further development of these arts and to promote a worldwide understanding of the spirit of chanoyu.

A Withered Tree Flowering

Sen Sōshitsu XV

As some of you may know, a new edition of Okakura Kakuzo's classic, *The Book of Tea*, came out last year, and for this new edition I had the honor of contributing the Foreword and Afterword.* As I wrote in the Afterword, I dare say that the scope of my life's work might have been different if it had not been for Okakura's original writing of his book, for, long before I made my first trip to America not many years after World War II, there were people there who, though they perhaps knew very little else about Japan, had read *The Book of Tea* and, through it, already knew something about chanoyu. Furthermore, Okakura's insightful and beautifully written book had stirred in many of them a keen interest in learning more about this tradition—this "religion of aestheticism" or "religion of the art of life," as Okakura put it—that I had set out to share with people outside of Japan.

Today I would like to talk a little about the aesthetic of wabi that we enjoy and appreciate so much in chanoyu—an aesthetic that, if described in terms of the months of the year, has been said to be embodied in the month referred to, on the old lunar calendar, as the "month of no gods" (*kannazuki*), which would be about the month of November on our modern solar calendar. In terms of the time of day, it would be the feeling of evening. Let us imagine, for instance, the scene described in the following poem by Fujiwara Teika (1162–1241), often quoted as expressive of the atmosphere of wabi:

Gazing long to the shore,
There are no blossoms
Or crimson leaves:
Out at sea's edge, a rush hut
In autumn dusk.

Takeno Jōō (1502–55), who identified wabi as the sentiment or aesthetic underlying chanoyu, chose the above poem to express his concept of wabi.

Since Okakura's time, the word wabi has become widely established throughout the world. I think it has become a part of many people's vo-

* Tokyo & New York: Kōdansha International, 1989.

cabulary, though I tend to wonder how many people have a true grasp of its meaning. Okakura himself does not mention the term in his book, but those of you who have read *The Book of Tea* will probably remember the following statement found toward the early part:

[Teaism] is a cult founded on the adoration of the beautiful among the sordid facts of everyday existence. . . . It is essentially a worship of the Imperfect, as it is a tender attempt to accomplish something possible in this impossible thing we know as life.

If I were allowed to be so bold, I would prefer to say "the appreciation of . . ." rather than "a worship of . . ." ; but, this notwithstanding, I think Okakura's statement gives us a wonderfully poetic insight into the nature of the aesthetic of wabi, and helps us to understand the poem selected by Jōō.

By carefully reading Okakura's book, one will understand that wabi is not synonymous with "the Imperfect," as seems to be a prevalent conception. Rather, imperfection might be said to be one inevitable facet of wabi. For instance, I mentioned above that wabi is most keenly felt in the month of November, or in the evening. There are many people for whom the coming of winter or the coming of night represent negative concepts, just as imperfection is commonly regarded as a negative, undesirable quality. The month of no gods, as well as evening, are the times that tend to put us in a rather forlorn and dismal mood, and indeed these sorts of emotions are pivotal elements in the aesthetic of wabi. As the term "aesthetic" indicates, however, there is a beauty of a high order to be discovered in this seeming wretchedness; a beauty that is all the more exquisite precisely because we discover it in the wretched or "imperfect." Thus, the negative always embodies the positive; the imperfect always embodies the perfect. By realizing this, we can enjoy a beauty of a most exquisite kind even among "the sordid facts of everyday existence."

Towards the end of his book, Okakura says: "Perfection is everywhere if we only choose to recognise it." He adds a poem by Fujiwara Ietaka (1158–1237) which, in contrast to the still rather negative poem selected by Jōō, Sen Rikyū chose as expressive of the wabi aesthetic. Though I also often quote this poem, Okakura's lovely English rendition is as follows:

To those who long only for flowers,
fain would I show the full-blown spring
which abides in the toiling buds of snow-covered hills.



"Flowering Plum Branch." Painting by Mugensai Sōshitsu; inscription by Seikōin.

I would like to add one more poem here that I think is appropriate for this season, and which also well expresses the chanoyu aesthetic of wabi:

On a branch tip of a withered tree,
A single blossom!



Matsudaira Fumai's Ido Teabowls

Ikeda Hyōa

Introduction

One day early in the 3rd lunar month of the 6th year of the Bunka era (1809), the daimyō and chanoyu master, Matsudaira Fumai[†] (1751–1818), was in his villa at Ōsaki on the outskirts of Edo (present-day Tokyo), spending a bit of free time in carving a teascoop, when the Ido teabowl known as the "Tokonatsu"[†] was delivered by the dōgu (fine old chanoyu paraphernalia) dealer, Hon'ya Ryōun.[†] This brought the total of Ido bowls in his collection to six, the other five being the "Honda " (also known as the "Kizaemon")[†] the "Hosokawa,"[†] the "Kaga,"[†] the "Sakamoto,"[†] and the "Miyoshino."[†] Fumai recalled the history of his collection while viewing all six teabowls together. This essay imaginatively describes a day in Fumai's life at the time when the catalogue of his collection, known as the Unshū Kurachō,[†] was nearing completion.

[†] "Unshū" was another name for the Izumo fief, of which Matsudaira Fumai was daimyō, or feudal lord. The fief consisted of the eastern half of today's Shimane Prefecture, centering around the castle town of Matsue. "Kurachō" translates as "storehouse register."

Translated and adapted from "Matsudai Fumai kō no Ido-jawan (Unshū Kurachō no Shūshū)" 松平不昧公の井戸茶碗(雲州藏帳の収集) appearing in the October 1984 issue of *Tankō* (Kyoto: Tankōsha Publishing Co.), by permission.

Carving the Teascoop

Fumai had pulled a small writing desk out into the corridor of the drawing room, brilliantly illuminated with spring sunshine, and was carving away at a length of bamboo with a knife. Though in his eye there glinted a sharp discernment which decided the progress of the form with every knife stroke, a faint smile of enjoyment played around his mouth. The bamboo had a beautifully subtle pattern of sooty color above and below the joint, and had been delivered to him by Kaguraoka Funyū,[†] who was well aware of Fumai's tastes.

The time was early in the 3rd lunar month of the 6th year of the Bunka era, and Fumai was spending a few days at his detached villa in Ōsaki. This area was warmer than Edo proper, and the buds on the cherry trees were already plump. When they opened, there would be many guests from Edo, and there were promised chanoyu gatherings, so Fumai, intent upon awaiting the blossoms, had decided that he would stay at the villa for awhile.

Even though he was at his country villa in a retired capacity, Fumai was kept busy. He had to issue instructions to the servants responsible for the items kept in the storehouse; he had to make the rounds of the apartments where he gave lodging to the joinery carpenter, Tamagawa Yūtetsu,[†] and the site of the kiln on the villa grounds, built by the Rakuzan potters as his household kiln, to sanction the work of the craftsmen; he had to think up names for utensils and inscribe storage boxes; and, depending upon the season, chanoyu gatherings would follow one after another.

This particular day, however, Fumai had a rare, free morning, and so he took to carving the teascoop. He had been unconscious of the time as he was absorbed in the task of carving the difficult joint of the bamboo, when the midday meal was announced. Fumai made a practice of eating buckwheat noodles once every three days. He patronized a nearby noodle shop in Shinagawa and, though their fare was definitely not outstanding, he had grown accustomed to the flavor. Fumai's sense of affinity with commoner-class tastes was something he had inherited from his father, Lord Munenobu. Generally, as well, it was a fashion of the time for daimyō to show themselves to be at home among the commoners.

Finishing the midday meal, Fumai returned to his desk. There was very little left to do to finish the teascoop; all that remained was to smooth out the roughness of the knife strokes on the back.

Fumai already knew where this teascoop would go: he was going to present it to Tanimatsuya Jōhachi (Sōchō).[†] In a letter which had arrived in autumn of the previous year, Tanimatsuya had lamented, "Again, your lordship's teascoop which I gratefully received last year has met with the

fate of being requested from me. I am sincerely sorry. The party to whom it went was a chanoyu enthusiast and a client, who had been longing for one of your teascoops for years, so I could not deny it to him. Finally, not a single one of your teascoops remains with me."

This Tanimatsuya, familiarly known as Sōchō, was expected to arrive in Edo in two or three days . . . which accounted for Fumai's devoting this day's leisure time to carving a teascoop.

The house of Tanimatsuya was an old merchant family based in the Fushimi-cho area of Osaka, and had been in business since the time of the Great Regent [i.e., Toyotomi Hideyoshi; d. 1598]. Sōchō came from a subsidiary branch of the family that had moved to Kyoto during the time of Sōchō's father, Bun'emon, retaining the house name of Tanimatsuya. Though still young, Sōchō had become widely known as the most astute connoisseur of chanoyu artifacts in the land, and he was also well known as a practitioner of chanoyu. He had been acquainted with Fumai since his father's generation, and had succeeded in adding a number of famed items to Fumai's collection. For him, Lord Fumai was an important client as well as the daimyō of the great fief of Unshū, and was poles apart from him in terms of prestige, age, and relative position. Nonetheless, neither he nor Fumai had ever sought to place any barriers in the way of their association. Fumai had a high regard for Sōchō's expertise as a connoisseur, he respected his discernment as a man of taste, and he treated him as a companion in refinement transcending the bounds of class, at times having him as his guest at chanoyu gatherings, and at times being his guest. Whenever Fumai was in residence at his villa at Tosabori in Osaka, during the off times when he was not obliged to reside in Edo (where all daimyō were obliged to reside in alternate years under the *sankin kōtai* system), he was accustomed to receiving invitations to chanoyu gatherings from the main branch of the Tanimatsuya family, and Sōchō would inevitably serve in the role of attendant guest (*shōban*) on these occasions, giving Fumai's journeys an enjoyable touch in connection with chanoyu. The present teascoop was being carved as a return gift for these invitations.

Fumai's name as a chanoyu master was known far and wide, and innumerable people desired to have one of his handmade teascoops, so it seems that every time Sōchō received one from his lordship, someone or another would want to have it.

When the teascoop was finished, Fumai turned his hand to the bamboo storage tube that had been fashioned by Funyū. Attempting to smooth the edge, Fumai's knife went too fast and made an unplanned gouge; but, deciding that this, too, had a "wabiness" about it, he left it as it was.

Fumai set the finished teascoop and storage tube in front of himself and looked at them for awhile, pondering on a name for the teascoop. Thinking that *this* time he had to make sure that the teascoop could not be given away, he devised a plan. Pulling his writing box closer and taking

the brush in hand, he drew the X-like sign of closure (*shime in*) on the storage tube and, below that, in two lines, inscribed the following poem from the ancient poetry anthology, the *Kokin Shū*: "Will today's early Spring breeze melt the water, turned to ice, that I drew, wetting my sleeve?" (*sode hijite / musubishi mizu no / kooreru wo / harutatsu kyō no / kaze ya tokuramu*). Then he signed it with his stylized written seal (*kaō*).

Turning the storage tube over, he specially addressed it to "Tanimatsu Jōhachi." This inscription, while expressing Fumai's fond wish that the teascoop should remain in the house of Tanimatsuya and be handed down through the generations in that family, also contained a humorous, or perhaps satirical nuance.

Fumai arranged the finished teascoop and storage tube on a square of fine cloth, and spent a little time gazing at them, absorbed in the rapture of creation. Just then, an attendant announced: "Hon'ya has arrived."

This was Hon'ya Ryōun, who had a *dōgu* business, or, in other words, a business merchandising fine old chanoyu paraphernalia. As his trade name Hon'ya, meaning "book dealer," suggests, the family had been in the publishing and book lending business. However, ever since Ryōun was a youth, he had been attracted to the arts and had used the family's fortune in collecting *dōgu*, with the result that dealing in *dōgu* became his main enterprise. Somehow, he had even gained enough prestige to be able to frequent the residences of daimyō; and the knowledge he had acquired as a book dealer had helped him in joining the ranks of the several dealers patronized by Fumai. Ryōun also carried out a task which remains of great importance in the history of the transfer of chanoyu wares: that of negotiating Fumai's acquisition of the famed items belonging to the timber magnates, the Fuyuki family, who were old clients of Ryōun's. The reason for his visit today was to deliver the "blue Ido" (*ao Ido*) teabowl named "*Katayama*,"⁺ which had been promised to Fumai since late the previous year, and had at last been released from the owner's storehouse.

Ryōun opened the sliding door and prostrated himself. Impatiently, Fumai called out to the head of white hair still bowed low: "Have you brought it, Ryōun?"

"Yes, I have indeed," answered Ryōun, and, looking up at Fumai, he exchanged a grin with him. Ryōun then edged into the room on his knees, and, opening his carrying cloth, drew out two parcels, one large and one small, and placed them before Fumai.

"What is this other box?" inquired Fumai, looking mystified and pointing to the larger box.

"Yes, well, Sumiya Sukesaburō⁺ has caught a cold, so . . ."

"Ah! The '*Tokonatsu*' Ido?"

"It is as your lordship says. Sumiya empowered me to handle the transfer."

The "*Tokonatsu*" Ido of which they spoke was a genuine, old Ido bowl which Fumai had taken a fancy to when Sumiya Sukesaburō previously used it at a formal chanoyu gathering, and which he had arranged to purchase. Sumiya himself was also a *dōgu* dealer who frequented the Matsudaira household, and was one of the group of connoisseurs who surrounded Fumai.

"The '*Tokonatsu*' . . . Well, well, two Ido bowls in one day!" Fumai was in high spirits.

As Ryōun began to unfasten the outer cloth wrapping of the "*Tokonatsu*" Ido bowl's box, Fumai hastily called to him, "Here, I'll do it." Removing the wrappings with one's own hands was an important part of the enjoyment of chanoyu artifacts, and was another of those things one could not leave to someone else. Fumai opened the outer wrapping, of antique imported cotton print fabric (*sarasa*),[†] revealing a box underneath that was finished in highly polished black lacquer (*shin-nuri*).[†] The teabowl within that was shrouded in a damask bag, and, removing this bag, the famed Ido bowl—five *sun* (approximately 15.2 cm.) in diameter and three *sun* (approximately 9.1 cm.) in height—revealed itself in all its glory.

"Yes, it's really nice after all, this one." Fumai gazed at it happily for a while.

"Ryōun, the glaze on this bowl is a little yellowish, don't you think?"

"Oh? It seems bluish to me."

"Bluish? No, I think the yellow tinge is stronger. . . . But never mind that. The manner in which the glaze ends and has formed a beaded, sharkskin effect (*kairagi*)[†] around the foot is especially interesting, isn't it?"

"Yes, Sumiya mentioned that, too."

"This makes the sixth Ido teabowl in my collection." Fumai's voice held a note of deep emotion. Perhaps he was recalling the time of his youth when he acquired his first Ido bowl.

It was in An'ei 7 (1778), when he was twenty-eight years old, that he had acquired the "*Honda*" Ido (also known as the "*Kizaemon*"). Next came the "*Hosokawa*" Ido. Then, after several years, came the "*Sakamoto*" Ido; and in Bunka 1 (1804), twenty-six years later, he had made it through to the "*Kaga*" Ido. Indeed, the history of his collecting of Ido bowls had extended over many years.

The Six Ido Teabowls

Fumai called the keeper of his storehouse, Murata Ikuemon,^{*} and told him to bring the five Ido bowls to him.

"I say yellowish, and you, Ryōun, say bluish. Let us try lining this bowl up with the other Ido bowls in the storehouse and see." His idea was to line up the Ido bowls that he already possessed—the "*Kizaemon*," the "*Hosokawa*," the "*Sakamoto*," the "*Miyoshino*," and the "*Kaga*"—together with the "*Tokonatsu*" that Ryōun had just delivered, and enjoy gazing at them, which he had not done for some time, while also conducting a comparison of them.

"Your Lordship," called a retainer from outside the door. "Tanimatsuya has arrived."

"Ah, Sōchō has come, has he? Tell him to come in."

Presently, Sōchō appeared and edged up to the threshold on his knees. As he was about to make his obeisance, Fumai called out to him: "Welcome, Sōchō. How was your journey? When did you arrive in Edo?"

"We were blessed with fine weather and made good progress. I slept last night in Kawasaki, and just now arrived in Shinagawa."

"Excellent. You not only have a good eye, but also a good nose—I just finished carving a teascoop to give to you."

"Yes, I did smell something of an aroma when I was passing Rokugō."

Thus, close friends that they were, the formal greetings were kept short, and their words were interspersed with this playful exchange.

Tea was served, and after they finished chatting about the teabowl in which it had been served, Sōchō ceremoniously returned to the subject of the reason for his visit.

"Your lordship, about the Katade teabowl² which you favored me with the other day—Kusama Waraku[†] of the Kōnoike family requested it and so I let him have it. He was exceedingly happy that you had supplied a storage box for it." Lowering his voice, Sōchō artlessly added: "I got a very good price for it."

"Is that so? It's helpful if the box has an inscription by me on it?"

"Yes, indeed; the value goes up many times over. Your lordship's boxes, carefully made so that the woodgrain from the single piece of paulownia continues around all four sides, and bearing your fine inscription, and having the wrapping of medicine-bag paper (*yakutaishi*)[†]—when men of taste realize the devotion that has gone into them, they are immensely pleased."

"Excellent. Oh, Sōchō, the '*Tokonatsu*' Ido has just now come into my possession!"

"What? You have acquired the '*Tokonatsu*'?"

"Yes. Sumiya has a cold, so Ryōun brought it."

"It's a wonder that Sumiya parted with it." So saying, Sōchō looked back at Ryōun.

² A type of Korean teabowl resembling Ido.

"Yes, he was saying that once your lordship set your eye on something, one was beat," responded Ryōun, his expression showing that his thoughts were in tune with Sōchō's.

"Well now," said Fumai, glancing back at Sōchō, "I believe the money for the Katade bowl should help to cover the price of the 'Tokonatsu.' You know, Sōchō, my pocket is in straits as always."

"How can your lordship say such a thing . . . a lord with a fief of 186,000 *koku*?"³

"Nay, even if it were one million or even two million *koku*, with the way I purchase *dōgu* one after another, it's impossible to keep up with these enormous expenses," responded Fumai with a laugh. He was recalling the letter he had sent to Kuchiki Masatsuna,⁴ Lord of Ōmi, the previous year. In this letter, he had listed the names of some fifteen items that he had bought, and added: "I am in a position now where I can no longer buy even a piece of penny candy."

On this day, too, Fumai's head was buzzing with the details of his debits and credits for chanoyu wares. There was the 350 *ryō*⁴ for the blue Ido which Ryōun had brought, and the 150 *ryō* for the "*Hōjyū*"⁴ tea caddy that he had bought from Fushimiya the previous month. Add to that Sumiya's "*Tokonatsu*" Ido, and the total came to 600 *ryō*. Even figuring in the 250 *ryō* for the sale of the Katade bowl handled by Sōchō, he did not think he would have enough. Yet Fumai, having begun buying chanoyu wares when he was a young man, and thus being accustomed to financial hardship, laughed with a tone of magnanimity.

"Sōchō, about that teascoop I'm presenting to you . . ."

"Yes?"

"This time I have inscribed a presentation name on the storage tube. I will give the teascoop to you a little later today, so take it home when you leave, as a present."

Recognizing the drift of Fumai's words, Sōchō made his facial expression to say, "Your lordship is indeed devilish!" while he bowed down and voiced his thanks.

"Well, Sōchō, you certainly *do* have a good nose! The 'Tokonatsu' just came, and so I, together with Ryōun, was about to set out the other five Ido bowls that are in my storehouse. You should stay awhile and take a look at them, too."

"I would certainly appreciate the pleasure. To be allowed such a rare feast for the eyes; this kind of good fortune comes only once in a lifetime!"

³ A *koku* is a measurement of unpolished rice equal to about 4.96 bushels. In the feudal ages, this was used as a unit of government salaries and a gauge of wealth and status. One *koku* of rice was considered sufficient to feed one person for a year.

⁴ The *ryō* was a unit of currency adopted in the sixteenth century. The standard gold coin of the Tokugawa Shogunate (1603–1867), the *koban*, was equivalent to one *ryō*. Many complicated variables make it virtually impossible to place a modern-day value on it.

Sōchō's reply was not at all a gross flattery. This was an era in which famous utensils and treasures were hoarded deep in the storehouses of daimyō and wealthy men, and one hardly ever had the opportunity to view them. Even Tanimatsuya Sōchō, the most important *dōgu* dealer in Japan and a chanoyu practitioner of no small reputation, generally had no chance to see them unless perhaps a client was carrying out an airing (*mushiboshi*) of the things in his storehouse and Sōchō managed to participate in this, or he helped with or served as attendant guest at a chanoyu gathering. In this period, a person with a reputation as a connoisseur underwent the hardship of having to amass his knowledge by taking advantage of such rare opportunities.

There is an anecdote about Fumai, pertaining to a request he made to view the famed tea caddy known as the "*Kitano katatsuki*"[†] owned by Mitsui Hachirōemon[†] of Kyoto. The Edo *dōgu* dealer, Fushimiya Jin'emon,[†] thinking that this was a rare chance, petitioned Fumai to request that he be permitted to accompany him; however, Mitsui refused this latter request. Fumai thought up a scheme, and told Fushimiya that if he happened along while Fumai was viewing the tea caddy, he could contrive to have him admitted. However, Mitsui discovered the plot, and Fushimiya missed his chance to view the "*Kitano katatsuki*." This shows what an exalted thing it was to view famed utensils.

To be able to see as many as six famed Ido teabowls all at once was *indeed* a chance of a lifetime.

The storehouse keeper, Murata Ikuemon, brought a box containing one of the teabowls into the drawing room. Then followed his subordinates, carrying the other pieces in one by one. Fumai advanced to the tokonoma and, receiving each box, began to remove the outer cloth wrappings. With the help of Ryōun and Sōchō, he opened the outer, middle, and inner boxes, and, taking out the teabowls, deftly lined them up. The "*Honda*" Ido ("*Kizaemon*"), the "*Hosokawa*" Ido, the "*Kaga*" Ido, the "*Sakamoto*" Ido, the "*Miyoshino*," and the "*Tokonatsu*"—the sight of these six large Ido teabowls standing shoulder to shoulder in the tokonoma was truly magnificent.

Without a word, Fumai began to examine the bowls one by one. At times he would lower himself and peer at the lower outer curve of the bowl; he would then take the bowl in his hands, turn it over, and examine the workmanship of the foot and the area around the foot; and finally he would look into the depths of the bowl's interior and focus his attention on the area at the very bottom.

From olden times, the rule was that, for a bowl to be judged as an excellent example of a large Ido teabowl (*meibutsu-de ō-Ido chawan*), it had to excel in terms of seven specific features (*midokoro*):[†] the bowl's overall loquat coloration; the wheel-turned ridges on the body (*dō rokuro*);[†] the spatula marks on the unglazed portion surrounding the foot (*koshi kanna*);[†]

the beady texture and appearance, resembling shark skin, of the glaze (*kairagi*); the foot, resembling a cross-section of a bamboo joint (*takè no fushi kōdai*);[†] the raised point in the center of the foot (*kōdai uchi tokin*);[†] and the unglazed round spots in the interior, where clay pellets had been placed in order to stack the bowls for firing (*mikomi meato*).[†] In addition to fulfilling these conditions, all good examples of large Ido teabowls were of the same general measurements, and the kind of clay and glaze used for them were the same. However, differences in the way in which the potter's wheel was turned and the spatula work was handled, and also the influence of the weather and temperature at the time a piece was fired would cause subtle differences in the effect of the clay and the glaze. It might be said that the joy of the ceramic lover lies in discovering the inexhaustible subtleties in pattern that differ from bowl to bowl.

All the Ido teabowls in Fumai's collection were excellent pieces that clearly met nearly every one of the above criteria—except for the fact that the majority lacked the unglazed round spots in the interior. To be missing one of the specific features required of a good Ido bowl would normally have disqualified the bowl altogether. However, Fumai may have liked the fact that a bowl lacked those unglazed round spots, for this meant that the bowl was at the top of the stack during firing, where the heat was able to circulate freely around it. . . . Or, he may simply have disliked the visual impression of the unglazed round spots. We are at a loss to know what the circumstances were.

"This '*Kizaemon*' and this '*Hosokawa*' are the gems of my Ido collection, but when you compare them carefully, they are so totally different that it seems impossible that they should both be called Ido bowls. What are your views on this?"

Presented with this question, Ryōun and Sōchō responded, "Oh, yes?" and edged up closer to the bowls.

Fumai picked up the "*Kizaemon*" and "*Hosokawa*," turned them upside-down, and placed them back in the tokonoma that way. "Look at the foot of both bowls and the way each of the two bowls are carved around their foot. The ruggedness seen here in this '*Kizaemon*' appears to me to be the result of having applied the spatula while the clay was still soft, and tearing the clay off; but, what do you two think? . . . And so the peeled clay caused the glaze to produce a very rough shark skin effect, and, you see, the center of the foot protrudes, too."

"That is how we view it, too."

"In comparison, how refined the '*Hosokawa*' is! The overall shape is decorously and properly executed, the construction of the foot and carving around the foot are gentle, and the shark skin effect of the glaze has a quiet character. Most likely, the clay was allowed to dry and then was carved, and this is why the clay has no roughness about it."



Teascoop made by Matsudaira Fumai and presented to Tanimatsuya Jōhachi (Sōchō). Private collection. Photo courtesy of Tankōsha Publishing Co., Kyoto.

"Indeed; your lordship is very discerning. This has been a remarkable lesson for us." So saying, the two *dōgu* dealers rendered their heartfelt thanks to Fumai.

With an ever-inquiring mind toward all things, Fumai, wishing to acquire a deep knowledge of ceramics, had collected objects of the same genre, and had visited kilns to study the actual conditions pertaining to the clays, glazes, and firing process. Hence, his great expertise in these matters.

"Incidentally, which of the two types of creative effect does your lordship prefer, that of the '*Kizaemon*' or that of the '*Hosokawa*'?" asked Sōchō. This was a question touching on Fumai's aesthetic sense.

"Let me see. As you know, I have owned five Ido bowls. The first was the '*Kizaemon*,' then the '*Hosokawa*.' These I obtained when I was twenty-eight years old. After that, it was nearly thirty years before I acquired the '*Kaga*' Ido from Lord Tanuma. Well, at first my heart was unconditionally drawn to the '*Kizaemon*.' As I have grown older, however, I have come to appreciate the gentle feeling of the '*Hosokawa*'; this unobtrusively beautiful workmanship. Shall I say that my heart has now grown to appreciate its quiet wabi spirit—its mild features which do not shout out at you?"

"Is that so . . . the quieter '*Hosokawa*' Ido? I quite understand. If I may be permitted to say so, I would guess that this is proof of the deepening of your lordship's tea spirit."

"Ha, ha, I wonder why. . . ." Once again, Fumai's eyes were drawn to the teabowls, and the two *dōgu* dealers also again became absorbed in viewing them.

Fumai's Donation of the "*Kizaemon*" to Daitokuji

"These days I seem to have developed something like a carbuncle on my shoulder here," said Fumai, as he reached into the collar of his overgarment and touched the spot in order to show them where. "It has been there for three months, and still shows no sign of healing. I have heard a rumor that Takeda Kizaemon[†] of Osaka, who owned this teabowl, suffered complications from a boil, which caused his death. The next owner of this bowl, Lord Funagoshi of Iyo, is also said to have fallen ill with an abscess. It is not that I feel uneasy, but I have been thinking of donating the '*Kizaemon*' to a temple—to Daitokuji."

"Donate it?" Ryōun and Sōchō looked at one another with wide eyes.

"You look as if you wish I would give the bowl to you," said Fumai, laughing candidly. "But, in all seriousness, if I give it to some individual,

he might also be cursed, so I think the best idea is to give it to a temple."

"It is as your lordship says; but it *is* somewhat regrettable."

"The 'Tokonatsu' came in today, so I will still have five Ido bowls."

"Indeed, there has never been anyone who has owned as many Ido bowls as your lordship."

"Well, I think I will now drink a bowl of tea in farewell to the 'Kizaemon'; both of you, join me." Fumai made this proposal quite suddenly, and called his chief of tea matters, Komori Genka,[†] to come. Telling him the names of the tea caddy, water jar, and teascoop to be readied, he indicated to him that, for the room, he should make use of the Dokurakuan.[‡] Genka took the "Kizaemon" and withdrew, whereupon Fumai directed the two *dōgu* dealers to pack up the other bowls, and he reseated himself in front of the desk. Taking out his writing box and picking up the brush, he began to write a letter:

I am wondering how you are finding the Goki teabowl I sent to you recently as you requested. Are you enjoying it? It will be fine if you leave the payment until the end of next month. At the time of the cherry blossoms, I will be holding a chanoyu gathering, and will await your visit to Ōsaki.

The addressee was his chanoyu friend, Lord Ii of Shinano, and the manner of the letter quite resembled something that a merchant would write when demanding payment. There are a number of other extant letters from Fumai to *dōgu* dealers, asking that his account be deferred until year's end. Fumai was a wise ruler who brilliantly revamped the once poor fief of Izumo and made it extremely wealthy; but, however prosperous the fief's economy was, it could not be expected to keep up with the payments on Fumai's frequent purchases of art treasures. All those who have read the *Unshū Kurachō* in after years have felt these misgivings. Fumai's above letter speaks of the juggling he had to carry out in this regard, and there are other letters that also reveal his human side.

"The preparations are complete," announced Genka, and so Fumai, accompanied by Sōchō and Ryōun, stepped out into the garden and proceeded to walk toward the Dokurakuan. It was past the eighth hour (2 p.m.), the spring sun was wending toward the west, and the sprouting moss glowed a dark green color.

Spending a good two hours in partaking of tea from the famed "Kizaemon" Ido teabowl and conversing about various artistic subjects, the two *dōgu* dealers at last took their leave as the evening bell of Tōkaiji Temple was heard.

This impromptu tea in farewell to the "Kizaemon" teabowl is known to have taken place as described above, in the 3rd lunar month of 1809; however, the "Kizaemon" was not to leave Fumai's possession for many



Ido teabowl, "Kizaemon." Property of Kohōan Temple, Kyoto. Photo from Benridō, Inc., Kyoto.





Ido teabowl, "*Hosokawa*." Hatakeyama Collection, Tokyo.





The Dokurakuan tearoom. Sketch by Ikeda Hyōa, based on an original sketch by the Edo period artist, Tani Bunchō (1736–1840).

years thereafter. Although he himself had that day announced his intention to part with the teabowl, perhaps his deep attachment to the bowl caused him to postpone the execution of that intention, for when his pre-death religious tablet was erected at the Kohōan subtemple within the precincts of Daitokuji in Kyoto, and the opening ceremony for the Daien'an[†] tearoom within Kohōan took place around that same time in Bunka 14 (1817), there was no mention of a donation of this teabowl; and, as it turned out, Fumai departed this world with the "Kizaemon" still in his embrace. The execution of his intention to donate the bowl to Daitokuji was at last carried out in the 5th year of the Bunsei era (1822), by his wife, Shōrakuin.[†]

Returning to the drawing room, Fumai ordered a lamp to be brought, took a seat in front of the desk, and got out the notebook in which he recorded the items which he acquired. On opening the notebook, the first

section was headed "Treasures" (*hōmotsu*) and listed sixteen items, beginning with the "*Aburaya katatsuki*" tea caddy and the "*Engo bokuseki*" scroll. As for the former, the list showed that this treasured tea caddy was accompanied by a letter by [Sen] Rikyū and a "*Wakasa*" tray; that it had been transmitted from Aburaya Jōyū[†] to [Toyotomi] Hideyoshi, Fukushima Masanori,[†] [Tokugawa] Ieyasu, Doi Toshikatsu,[†] Fuyuki Koheiji,[†] and Kawamura Zuiken;[†] that Fumai had acquired it through the dealer Fushimiya in Temmei 3 (1783), the year of the rabbit, when he was thirty-three years old; that it was bought for 1,600 *ryō*⁵ and that it had a value of 10,000 *ryō* in gold. As for the latter, the calligraphic work by Engo (Yuanwu), the list showed that this had been transmitted from Daitokuji temple to Shōunji temple in Sakai, and then to Tani Gentarō[†] of Sakai; that Fumai had acquired it in Bunka 1 (1804); that it was valued at 2,500 *ryō* in gold; and that the purchase was to be paid off with 30 bags of rice yearly for an indefinite period.

The section headed "Great Masterpieces" (*ō-meibutsu*) first listed numerous tea caddies, and then three Ido teabowls: the "*Honda*" Ido, shown as also being known as the "*Kizaemon*" Ido; the "*Hosokawa*" Ido; and the "*Kaga*" Ido. As for the first of these, the list showed this as having belonged to Honda Noto[†] and then Takeda Kizaemon of Osaka, and having been acquired by Fumai in the An'ei era, through the dealer Yamatoshi,[†] for 500 *ryō*. The "*Hosokawa*" Ido was shown to have been transmitted from the lord [Hosokawa] Sansai[†] to Fuyuki Moheiji,[†] and to have been acquired by Fumai in the An'ei era, through the dealer Fushimiya, for 300 *ryō*. The "*Kaga*" Ido had belonged to Toki Mino[†] and a certain person listed as Tanuma, and was shown as having been purchased by Fumai in the (Bunka) Kyōwa era, for 500 *ryō*.

Following the next section, headed "Reassessed Masterpieces" (*chūkō meibutsu*), came the section headed "Objects on the Level of a Masterpiece" (*meibutsu-nami*), where the "*Miyoshino*" and "*Sakamoto*" Ido bowls were listed. The first of these had a notation beside its name, reading: "Ido of the 'masterpiece' type" (Ido *meibutsu-de*). Both bowls were co-listed as having been owned by Kyōya[†] of Kyoto, having been purchased by Fumai in the Bunka era, through "Takechū" [i.e., Takeya Chūbei],[†] for 700 *ryō*, and having a combined value of 1,000 *ryō* in silver.⁶

Fumai scanned the sections where the above Ido teabowls were listed, and continued turning the pages until he came to the end of the section headed "Masterpieces, First Part" (*meibutsu jō no bu*), where he recorded that day's acquisitions:

⁵ According to some records, the price was 1,500 *ryō*.

⁶ Fumai's notebook as described in the above text is published under the title "*Unshū Meibutsu*" in Sen Sōshitsu, ed. rep., *Chadō Koten Zenshū* vol. 12 (Kyoto: Tankōshinsha, 1962), pp. 371–411, with editorial commentary concerning the original copy and other such questions following on pp. 412–15.



Ido teabowl, "*Kaga*." Private collection.



Ido teabowl, "Tokonatsu." Private collection. Photo courtesy of Tankōsha Publishing Co., Kyoto.



Large Ido, "*Tokonatsu*." [Acquired through] "Sumisuke" [i.e., Sumiya Sukesaburō] and "Mosai."[†] 100 *ryō* in gold.

Blue Ido, "*Katayama*." [Belonged to] Taru Yozaemon.[†] [Acquired through] "Honsō."[†] 350 *ryō*.

Matsudaira Fumai was fifty-nine years old, and his storehouse catalogue was nearing completion. Although he was weak and ill, he was still to be blessed with another nine years of life.



AFTERWORD CONCERNING MATSUDAIRA FUMAI

Although Lord Matsudaira Fumai was a lofty figure in terms of his worldly position, chanoyu people of the Edo Period fondly referred to him, among themselves, as "Fumai-sama"—something like "Master Fumai," as opposed to the formal "His Lordship." Possibly contributing to the feeling of intimacy that allowed them to refer to Fumai—lord of the great 186,000 *koku* fief of Unshū—in such a friendly fashion was the fact that chanoyu-related episodes about the lord, and knowledge of his chanoyu style, even reached the ears of those of the commoner class. Owing to his prodigious activities in regard to chanoyu wares, there were a number of people who possessed wares which he had once owned. Furthermore, tea containers of his design had become popular. Thus, he had made it possible for people to know him through such concrete means. Also, his straightforward relationship with *dōgu* dealers pleased the "Edo-ite" temperament. All these things may have created an image that was personable, and that made other chanoyu aspirants somehow see him as "a person who followed the same path as they."

Lord Fumai was born and raised in the Hosokawa residence located in the Akasaka sector of the capital proper, so he was truly an Edo-ite himself. According to records of his life, it indeed appears that he spent half of his life in Edo.

From his youth to early middle age, however, he utilized the opportunity given him by the *sankin kōtai* system to make extensive inspections within his fief in faraway Izumo, and to revise the fief's government welfare policies. Fumai was a zealous student of chanoyu from the time he

was eighteen years old, but chanoyu always remained a hobby for him. His first concern was the proper execution of his duties as a feudal lord.

At that particular time, the finances of the fief of Izumo were in a dangerous state, due partly to successive natural disasters and partly to construction projects undertaken at the bakufu's command during Fumai's father's generation. Fumai, together with his head retainer, Asahi Tamba,[†] was able to set the district government back on its feet. Energetic economic policies with regard to flood control, industrial development, and trade met with success, and the fief quickly reverted to its previous wealthy circumstances. This is easily said, but one can imagine what a difficult undertaking it must have been.

These government reforms began with agricultural and pastoral industries, and went on to commercial and mining policies. The greatest successes were in the field of flood control; and, by constructing devices to hold back the sand drifts from the sand dunes which covered much of the fief's land, cultivable land was increased. As a remarkable example of this, we are told of the reclaiming of 10,000 *koku* of land from the sand dunes of Jimmon. Fumai's policies in the field of forestry included afforestation measures. Paper making and wax making industries also prospered. Of particular interest was the cultivation of Korean ginseng. It was Asahi Tamba who had the perception to note that ginseng would grow in the Izumo environment. The story of his concealing spies in the Tokugawa family's ginseng field at Mount Nikko, to find out the secrets of ginseng cultivation, is more interesting than a novel. His years of effort bore fruit, for, by the time he had developed the ginseng industry to export level, it was bringing in proceeds of 20,000 *ryō* per year. Those involved in chanoyu are probably familiar with the fact that Fumai promoted the establishment of the Izumo Rakuzan-ware kilns, and the Izumo *sarasa* (cotton print fabric) industry.

There is no written record of the legendary gold mines of Izumo. Was the story that a Matsue mining official discovered gold within the domain a fabrication? Did the public invent the rumor to account for the remarkably rapid financial comeback of the government? Or, did Fumai's extravagance in the purchase of *dōgu* spark off the rumor that gold had been discovered?

Records show that Fumai's collecting activities began in the 3rd year of An'ei (1774), when, at the age of twenty-four, he purchased the teabowl called "*Hakuan*"[†]—a "reassessed masterpiece" (*chūkō meibutsu*)—from Fushimiya Jin'emon at a cost of 500 *ryō*. According to a letter written in the 4th year of Temmei (1784), the downfall of the high-ranking bakufu official Tanuma Okitsugu[†] resulted in Okitsugu's possessions coming back into circulation. It was also a time when there were continuous sales of possessions by collector families due to repeated famines. This provided Fumai with his chance to purchase such items as the "Sailboats Returning

to the Distant Bay" (*Empo Kihan*)[†] painting by the 13th-century Chinese painter and priest, Muqi (Jp., Mokkei),[†] the "*Zangetsu katatsuki*"[†] tea caddy, the "*Honda*" Ido, and the "*Hosokawa*" Ido.

Fumai's *Chadōgu Yuzuri-chō*[†] [Notebook of Utensils Received] was brought to a close when the lord was sixty years old and in retirement. Adding to this the eight years thereafter, during which he spent his days enjoying chanoyu at his Ōsaki villa, the time he took to form his collection was a lengthy forty-four years.

Nothing remains today of the detached villa at Ōsaki where Fumai spent his last years. The area presently referred to as Ōsaki is immediately adjacent to the train station called Ōsaki; however, the name Ōsaki in the Edo Period seems to have referred to Goten'yama (literally, Mansion Hill) in Shinagawa. The villa is said to have occupied over 20,000 *tsubo* (about 250 acres), which would mean that in later years the villas of the industrialist and chanoyu enthusiast, Masuda Takashi (Don'ō; 1848–1938), and the entrepreneur and chanoyu enthusiast, Hara Rokurō (1844–1933), were probably either included in or bordering on this land. It is said that the western plateau of the estate overlooked the beach of the Shinagawa River. The eastern and western wings of the main building covered over 3,000 *tsubo* on hilly terrain, and an additional 18,000 *tsubo* of land was given over to apartments for servants, a guard house, three storehouses, an airing room, and other buildings. In the garden facing west were scattered a total of eleven buildings for chanoyu, beginning with an altar room in honor of Sen Rikyū and including the tearooms named Dokurakuan, Ippōan,[‡] Shōmei,[‡] Kigen,[‡] Irakuan,[‡] Min'un,[‡] Fujimidai,[‡] Momijidai,[‡] and Kiyomizu Chaya.[‡] In addition, there were four arbors (*azumaya*).[‡] It was within this enormous villa that Fumai spent the twelve years following his retirement in enjoying his favorite aesthetic pursuits and his beloved chanoyu.

His entire collection of chanoyu artifacts and utensils was housed in the storehouses within this villa. Concerning them, Fumai cautioned in his will: "They may be used for chanoyu gatherings held at the Akasaka mansion, but must be returned to Ōsaki without fail; they should not be left within Edo City, where fires are common." Situated outside the Takanawa gate to the capital, Ōsaki was a secluded suburban spot somewhat removed from Edo. Since the Ōsaki villa had full storage facilities within spacious grounds, complete with servants to look after them, the treasures of Unshū were indeed housed in the safest possible environment.

Around the time in the 3rd year of the Bunka era (1806) when Fumai announced his retirement, he brought his storehouse lists up to date in the form of the *Chadōgu Yuzuri-chō*, and went through the official motions of passing them on to his heir, Naritsune (Gettan).[‡] He wrote strict injunctions on the care of the items, however, and in reality continued to see to them himself, never allowing them to leave his side.



Large chrysanthemum-motif *natsume* tea container, "Yamaji." Favored by Matsudaira Fumai. Property of the Kitamura Museum, Kyoto.

Collectors are pleased with chanoyu wares from Fumai's collection, because they are in such good condition. Fumai seems to have hated to leave items in his possession in a poor state of repair. He showered his collection with loving attention in many ways. He would repair broken boxes and torn pouches, and supply lids and boxes to items which lacked them. For some items, he would even have storage boxes made and would label them with his own hand, or bestow an object with a poetic name and thus give it a new lease on life. The storage boxes favored by Fumai were made of high-grade paulownia or cedar, put together by famous artisans. They show such evidence of devoted craftsmanship as the use of a single plank so that the grain pattern continues around all four sides of the box. Fumai had cords for the boxes woven to his taste, and always used fine quality medicine-bag paper for the wrappings.

The above touches are signs of the extraordinary attachment and love he felt for his *dōgu* collection. When we consider that these were the artifacts to which Fumai devoted his whole life and energy, and most of his wealth, we can sense, behind the words of his final testament, the degree of attachment which he felt for them:

Even if my descendants dislike chanoyu, they should take good care of these artifacts. They are the family's treasures, which I chose and collected during my lifetime, so consider it an act of filial piety to protect them after my death.

Judging from such other accomplishments of his as his writing of the *Kokon Meibutsu Ruiju*⁺ [Classified Collection of Famous Utensils, Ancient and Modern] and the *Seto Tōki Ranshō*⁺ [The Genesis of Seto Ceramics], the motive behind Fumai's collection can be understood to have sprung not from mere greed or material attachment, but from a full knowledge of the value of chanoyu-inspired artworks and a determination to preserve them for the benefit of future generations.

The items listed in his *Unshū Kurachō* are all excellent examples of such art. There are 38 items classed as *ō-meibutsu*, or "great masterpieces"; 61 *meibutsu*, or "masterpieces"; and 67 *chūkō meibutsu*, or "reassessed masterpieces." Adding the lesser items to this number, a total of 839 pieces are listed. These include 12 National Treasures and 12 Important Cultural Properties, in terms of modern designations given them by the Japanese government.

Traditionally, a listing in the *Unshū Kurachō* has been enough to guarantee that an article will be unconditionally accepted as a masterpiece of its kind by *dōgu* connoisseurs. Indeed, even during Fumai's lifetime, chanoyu artifacts of the Unshū fief seem to have enjoyed a high reputation; and in the one hundred and seventy-odd years since his death, that unshakable value has increased still more.

Let us consider the question of what conditions made possible the collection of such superb art treasures. Of course, the facts that the fief of Matsue was wealthy, and that Fumai lavished money on his collection and possessed superior taste and discernment, were invaluable. An important additional factor was the prudence with which he carried out his purchases. Fumai invariably sought the opinion of experts to back up his own assessments before deciding to buy a piece, and continued to do so with every purchase into his old age. A man in Fumai's position as lord of a great fief must have been surrounded by people who practiced base flattery, and he could easily have fallen into the trap of becoming overly confident of himself. It seems that, in order to guard against this, Fumai made a practice of asking a third party for an unbiased opinion. Perhaps Fumai, having begun his collecting activities when he was young, had had some sour experiences. He was wise enough to appreciate the validity of an expert connoisseur's opinion.

The professional connoisseurs whom Fumai chose to be in his circle were mainly *dōgu* dealers: Fushimiya Jin'emon, Hon'ya Ryōun, and Sumi-ya Sukesaburō of Edo; Tanimatsuya Gombei[†] of Osaka; Takeya Chūbei[†] and Tanimatsuya Jōhachi of Kyoto. These people were his reliable confidants. Because of this, the relationship between Fumai and these *dōgu* dealers was not merely one between client and dealer, or feudal lord and merchant. The study and classification of old art objects bound them in a rarefied relationship.

At the same time, these men were all companions in refinement; immersed together in the rapture of being emotionally stirred by the beauty of art objects. The *dōgu* dealers in Fumai's circle would advise him on utensil combinations for his chanoyu gatherings, actually help him with the preparations, or serve in the role of attendant guest. At times, the *dōgu* dealers themselves would hold chanoyu gatherings and request Fumai to share a bowl of tea and a flask of sakè with them. In spring, the flowers; in autumn, the moon; in winter, the snow—the group would share the aesthetic pleasure of seasonal beauties. Although Fumai himself certainly possessed a cool and discerning eye for chanoyu artifacts, his superb collection might never have been realized had he not, in addition, had the cooperation and friendship of the dealers who frequented his home.

This essay has centered on the chanoyu wares collected by Matsudaira Fumai. Before concluding, however, I would like to touch upon two more points: the new wares created according to his design, and Fumai's style of chanoyu.

The wares designed by Fumai were mostly lacquerware. Under his direction, large numbers of tea containers, incense containers, and other items were produced by such master artisans of the *makie* lacquer-decorating technique as Nakayama Komin[†] (1808–70) and Hara Yōyūsai[†] (1772–

1845), and the master craftsman of the papier-maché lacquer technique called *ikkenbani*, Kishi Ikkan (Kishida Sōji;⁷ dates uncertain). It seems that Fumai distributed these works to his friends and students. On the boxes we see the inscriptions, "one of thirty," "one of fifteen," "one of ten"; in some cases, as many as one hundred copies were made of the same design.

In addition, he had the Unshū kilns produce copies of Kobori Enshū's Satsuma-ware gourd-shape tea caddies known as the "*Hojoyū*"; copies of Chōsa-ware "crane's neck" (*tsurukubi*) tea caddies; Mozuya kettles; *mentori* kettles, *bō-no-saki* waste-water receptacles, and other items.

Records show that a large number of people followed the style of chanoyu practiced by Fumai: important officials within his fief, such as Arisawa Ittsū⁸ (d. 1776);⁷ daimyō friends, such as Sakai Tadazane (Sōga;⁹ 1755–90) of the Harima-Himeji fief (part of present-day Hyogo Prefecture), who headed the school of ancient, sacred music called *gagaku*, and Kuchiki Masatsuna (1750–1802) of the Tamba-Fukuchiyama fief (part of present-day Kyoto Prefecture); and also many high officials of the shogunate, officials at the treasury (*ginza*), physicians, and *dōgu* dealers. Within his home province, too, there were many chanoyu practitioners who were followers of Fumai's style of tea. This probably accounts for the fact that he required utensils of his design to be produced in such large numbers.

It is said that Fumai began his chanoyu practice as a follower of the Sekishū school (see footnote 7); that his chanoyu style also acquired some of its flavor from the Senke school [the school headed by direct descendants of Sen Rikyū]; and in the end, he was able to create a style of his own. The chanoyu wares that he favored and designed had a delicate feeling—the product of the refined modishness of the late Edo Period combined with his own cultured sensibility. Although Matsue, in present-day Shimane Prefecture, was his homeland, it was at his family's mansion in the Akasaka part of Edo that he drew his first breath, and he spent half of his life in Edo. We can readily imagine, then, that he naturally absorbed some of the mellow ripeness of Edo culture. His having been good friends with the sophisticated Sakai Tadazane and his brother Sakai Tadanao (Hōitsu;¹⁰ 1761–1818), who was a famed painter living in Edo, doubtless had an influence on his chanoyu style. Even more than this, however, the fact that his own father, Munenobu, was known as a daimyō who was a great man-about-town, and who mingled with the townsfolk and enjoyed a wide range of pursuits, must have influenced him. Fumai's wife, Shōrakuin, with whom he seems to have had a happy marriage, was the

⁷ Arisawa Ittsū, whose common name was Noto, was long a follower of the Sekishū school, or style, of chanoyu originated by the daimyō Katagiri Sekishū⁸ (1605–73). (For a description and explanation of the traits of Katagiri Sekishū's chanoyu style, see Nakamura Shōsei, "Katagiri Sekishū and Kōrin-an," *Chanoyu Quarterly* no. 23 [1980], pp. 25–36.) As elder retainer of the Izumo Matsudaira clan, it is known that he exerted a great influence on the chanoyu style practiced by Fumai. To this day, Ittsū's descendants are the hereditary head masters of the Fumai school of chanoyu.

ninth daughter of Datè Munemura,[†] Lord of Sendai, and it is supposed that she transmitted to her husband the Datè family style of chanoyu as passed down from her ancestors.⁸ In terms of chanoyu, she especially lent her skills to Fumai in the finishing of cloth covers (*shifuku*) for his chanoyu wares.

One more figure who should not be forgotten is Fumai's younger brother, Irakuan Sessen.[†] Born in Edo two years after Fumai, Sessen spent his life immersed, together with his brother, in the refinements of chanoyu. He was also renowned as a haiku poet, and, like the two brothers' father, warmly associated with the townsfolk and was skilled in various art forms. In fact, he was reputed to be one of the three most renowned dilettantes in Edo. It is said that he accompanied Fumai on the latter's *sankin kōtai* journeys, along with the beloved "*Aburaya katatsuki*" tea caddy and "*Engo bokuseki*" scroll. Fumai would have chanoyu parties at the inns he frequented along the way, inviting chanoyu friends living nearby to enjoy a time of culture and refinement with him.

An account remains of one such journey in the 2nd year of Kyōwa (1802), when Fumai and his friend Sakai Tadazane were passing in opposite directions and happened upon each other outside the watch station of Edo Castle, and they forthwith enjoyed a bowl of tea together. Fumai bestowed the name "River Crossing" (*Kawawatari*)[†] on the black Raku-ware teabowl which they had used—a teabowl that had been made by Nonkō[†] (the third generation in the Raku line)—inscribing this name on its box, in one of the most famous anecdotes concerning these two daimyō "men of Tea."



Translated by Rebecca Otowa

⁸ The Datè family had been powerful provincial military leaders since the Kamakura period. Datè Masamune[†] (1567–1636), the family's most famous leader, was the first to become daimyō over the Sendai domain. He was also a devotee of the arts, and was adept in chanoyu. Among his many associates were Sen Rikyū and the daimyō and chanoyu masters Furuta Oribe[†] (1544–1615) and Hosokawa Sansai (1563–1635).

(Continuation from issue no. 62)

Everyday Zen

Ueda Shizuteru

I have so far described how, in a two-fold way—one whereby, directly in connection with the task at hand, a person exercises the "*samādhi* of things" and non-attachment, and one whereby a person practices formal sitting or free-form breath-counting in the intervals between tasks—a day, in which one does all kinds of things and adapts to various circumstances, is made into a day of Zen.

My next point is that, when something non-everyday happens inside oneself or in one's environment, one must on the spot—in the very midst of the whirlpool of the happening—sit in zazen or practice breath-counting. In the course of a day, we must face various non-everyday happenings, both large and small, that tend to make us lose our peace of mind. It is said that "*samu* (work in the Zen style) is *samādhi* power in the midst of commotion," and there is a phrase, "the way of practice in the midst of activity." Well, as long as we are engaged in concrete tasks, whether they involve moving our bodies or using our brains, it is still not impossible to concentrate body and mind; and, as long as our minds are in a state of peace, it is not so difficult to practice zazen, even in the minor breaks between our tasks. The "motion" of the worst nature for us is turbulence of the mind, and the ability to practice zazen in the midst of such a state of mind is, therefore, of special importance. Without this ability, it is to be feared that zazen, too, will prove to be nothing more than "an exercise in swimming on tatami." We may be convinced that we shall be all right, or tell ourselves that we shall never come to 'that,' but as long as the thing does not actually happen to us, we cannot know how we shall fare in the circumstances. We have now come to the question of how to practice zazen when non-everyday things actually happen to us.

At the very point when we feel lonely, are in a bad mood, feel angry, are anxious or in a bind, do not know what to do, or are faced with some problem—at the moment we lose our peace of mind—we must (if circumstances permit it at all) sit and practice zazen irrespective of the length of time, or, at the least, engage in breath-counting meditation, even for

Translated from the chapter "Nichijō Kufū" 日常工夫 appearing on pp. 146–175 in vol. 2, *Zen no Jissen* 禅の実践 [The Practice of Zen] in the series *Kōza Zen* 講座禅 [Lectures on Zen] (Tokyo: Chikuma Shobō, 1967), by permission.

only one or two breaths if time does not permit any more. This "on the spot" or "at the very point" is the crucial opportunity or *kairos* (*ki*).⁴ If we miss it, we will, in all our excitement, become engulfed in the happening, and the thing will become more and more complicated; or we will be further and further driven along by the stream of our moods and feelings and lose all grip on ourselves. Of course, when we feel angry, in a bad mood, or nervous, it is because these are not frames of mind that allow us to practice zazen. Precisely for this reason, zazen in the midst of such frames of mind becomes decisively important. It is zazen for the very reason that one cannot do zazen. One could call this an amputation of self by means of an instantaneous decision. It is sitting while getting away, in an abrupt and blind come-what-may move (a "fundamental leap"), from the self that has come up against things and been beset by them; from the self that is being swayed by its moods and tossed about by its feelings. It is getting away from all that and practicing breath-counting meditation. At this point, the practice of this meditation itself is the getting away.

One must not expect that a concrete solution of the problem will emerge directly from one's practice of zazen, or that by doing zazen one's troubled mind will directly be stilled and one's moods and feelings will return to their psychological equilibrium. Zazen is not a technique or panacea in this sense. It relates to the basic way of being of the self. What happens is that, for example when one feels impatient and in a bad mood, by doing zazen in the midst of that impatience, the impatience is taken up in turn within zazen. In other words, something that envelops these turbulences of the mind from a point that lies deeper than them becomes one's possession as this zazen. No matter whether, psychologically speaking, the impatience disappears or not, the fact itself of doing zazen on that point is the reality of "not being impatient." It is not the basic purpose of zazen, to rid one of becoming impatient anymore. Zen is, from beginning to end, a way of being directed at becoming one's original self, and the turbulences of the mind are the Zen hall where the battle for access to the original self is fought in all earnest.

The zazen in the midst of a bad mood is "enquiry into the self" in that bad mood; it is becoming the question, "who is that person at the bottom of the bad mood?" The same zazen that is that question is the realization (*genjō*,⁵ *ereignis*) of a self "before" the bad mood, that emerges from a deeper dimension of the self that is now in a bad mood. In this way, the buds of something that is not upset while one is upset, that is not anxious while one is anxious, that is not in difficulty while one is in difficulty, that is not sick while one is sick, that is not lonely while one is lonely—the beginning of the free reality of the self—opens up, and one goes on to face things in a manner touched by that reality. Since both outward circumstances and subjective feelings are changeable anyway, it often happens

that, even without doing zazen, the circumstances change and the difficulties are solved, or one's mood clears, for example as a result of a diversion. However, this has nothing to do with the free subjectivity of the person, while, on the other hand, to do zazen while being mentally disturbed is directly connected with the return to the original self. One could speak of something that embraces the turbulence from "before" the turbulence; becoming oneself; or of becoming that self wherein the reality before one's parents were born is now doing zazen. Zazen in the midst of turbulence is one and the same as the self that is something that does not end up being run off its feet by events, being adrift on the stream of its feelings, being swayed by its moods, or being tied by its psychological mechanisms.

This is directly linked with and is radicalized in what has been called "stepping into a fire and not being burned; entering the water and not getting wet." The state of "ordinariness (and) no-thing" (*byōjō buji*)[†] does not refer to one in which nothing is happening. It has to do with "making things pass without ado," by means of "the something that does not get upset while being upset, and that does not get wet while getting wet" becoming the reality of the self. It also means that the freedom of the subject that "lets things pass without ado" becomes, in turn, an activity that does not object to fire and water. In this sense, "a day" is precisely the training hall of "ordinariness itself" (*byōjōtei*);[†] the place to overcome the various large and small non-everyday things.

This "emergency zazen" practiced on the very spot of a mental disturbance may seem to be a very difficult thing to do, but, for someone who practices sitting morning and night and at various moments of the day, it is essentially not any different from the ordinary zazen routine. When one tries to enter *samādhi* by doing zazen, even at times when one's mind is "at rest," all kinds of thoughts and feelings are apt to well up in rapid succession. The turbulence of the thoughts and feelings coming and going in one's mind during zazen is no lighter than the maelstrom of experiences of the mind triggered by the events of the day. They might even be called their archetype. Our mind is perpetually in commotion. Only, ordinarily we are not aware of this because of the things happening in and around us. However, once we start sitting or even counting breaths, wild thoughts start popping up, and soon it is like a witches' sabbath or a troop of wild monkeys. Since Zen consists precisely in pouring one's total energy into becoming the counting of breaths or identifying with one's *kōan* in the midst of such turmoil but without ever following their lead, it follows that ordinary zazen, on condition that one really practices it, is the real training for emergency zazen.

In the preceding, I have told how zazen must become the "from here to there" of "a day" and of the various happenings and actions of the day,

through the practice of morning and evening zazen, zazen at sundry moments of the day, and emergency zazen. Throughout the day, which for us who have a family and working life consists of a lot of concrete and heterogeneous tasks, we thus go on practicing "the day being Zen." Because of the difficulties resulting from being engaged in an active life, this can turn out to be a "baptism by fire"; but, if one does not go at it heart and soul, zazen is apt to become a half-baked and ambiguous thing. An impression of lukewarmness may already have been given by what I have said up to now, since I have been putting stress on what is easy to accomplish in the everyday. For that matter, the act of speaking about these things in detail is already truly a lukewarm thing. In the true spirit of Zen, "sit and die!" says everything.

Still, in closing this discussion of "the day being Zen," I should add that when one goes at it in the way I have described, the living of the day can easily become one's primary consideration, and zazen only secondary. Therefore, it is to be recommended that one participates, from time to time, in a *sesshin*¹ in a Zen hall and shares in the life of the *unsui*,[†] a life wherein zazen is in fact the primary consideration.¹ For us people in the world, this means a kind of small-scale leaving the world; a concentration on zazen at the sacrifice of our everyday life. Now and again, irrespective of circumstances and schedules, we must leave the reality of our daily lives behind in order to gain a day of zazen only, and continue such days of "zazen only" for several days. To participate in a *sesshin* at a Zen hall is, by itself, the practice of "the day being Zen" wherein zazen is the primary consideration; and once we return to our everyday lives, it becomes the archetype for making our day into Zen in the concrete happenings of everyday life. In this repeated small-scale "withdrawing from the world and returning to it," by a mutual deepening of both the practice of the archetype and the practice of concrete training in real life, a "the day being Zen" will find its actual realization.

Addenda

So far, we have considered the process "from the everyday to Zen" while taking zazen as our model. However, Zen has one more way of practice besides zazen; namely, *sanzen*.[†] In form, *sanzen* is the act of presenting to one's Zen master one's understanding of the *kōan* one has been given—in

¹ *Sesshin*, literally "searching the heart," refers to the week-long periods of meditation during which zen trainees devote themselves to meditation from early morning until late into the night. *Unsui*, or monks in training at monasteries, participate in these "intensive training" periods several times a year. —E.

other words, becoming oneself the answer and laying one's whole being bare in a single word or a half phrase or even in a single movement of hand or foot, and receiving the master's verdict (*tenken*).⁴ Zazen and *sanzen* can be called the two wings of the Zen path. Static and silent zazen is the place of true emptiness without self or other; dynamic and verbal *sanzen* is the place of the wondrous "person to person" encounter. From the Zen point of view, a treatment of the everyday practice—the relationship between the everyday and zazen—is unsatisfactory if it does not investigate the relationship between the everyday and *sanzen*, which is every bit as important.

Furthermore, in describing the way "to Zen," I have spoken of "training" in zazen, of "practicing" in the everyday with zazen as the model, and of cultivating the everyday. But there is in Zen something that cannot be reached by training, practice, cultivation, or by application and techniques. Think of the "katsu!" cry which often reverberates in Zen. This is something one cannot grasp simply by following prescribed disciplines; and trying to blurt it out does not constitute a discipline. Again, think of Chao-chou (Jpn., Jōshū) leaving the room with his straw sandals on his head, or of Chū-chih (Jpn., Gutei) answering all questions by lifting a finger. When it comes to such extremely simplified acts that fully express the essence of Zen, there is no methodological approach that can lead up to them. These are simply wondrous no-action acts that spontaneously well up, like sparks or like the wind, from a point in the bottom of zazen where zazen itself has been broken through. What we can and must strive for in daily diligent practice is the deeper and deeper living of "the day being Zen" together with kōan practice and fidelity to *sanzen*. This does not mean that there may not occur our breaking down of the universe, warming ourselves by burning a Buddha image, or taking our leave with a roar of boisterous laughter. Such acts or happenings, if they happen, well up spontaneously and out of the concrete circumstances. They are not the fruits of effort.

Zen being the Day

So far, we have considered how to practice zazen in the everyday day, and how to thereby live the entire day in zazen and as zazen. Through this, our days can become days of limitless effort in a straight upward line toward Zen. What we want to consider now, in contrast to this orientation "from the everyday toward Zen," and as though overturning it, is the orientation "from Zen to the everyday." To explain once more where the problem lies, let us reexamine a previous example.

Even in a simple thing like writing a postcard, the exercise was geared toward "totally becoming the thing" once one engages in it. However, the

concrete event of writing a postcard is not something existing for the sake of training in concentration. It exists, for example, for the sake of writing an answer to a particular request of a friend, because the friend is waiting for an answer. The concrete realities of everyday life find their origin in such particular "for the sake of" and "because of" events. At its extreme, the Zen that leads to concentration and abandonment, however, is said to be "*ohne warum*" (without why or wherefore). When one directs one's efforts solely toward making the concrete events of everyday life into a Zen training hall wherein one trains oneself in concentration, one ends up sublimating away the particular "for the sake of" into this "without why or wherefore," with the effect that the concrete reality of the event as such loses all positive meaning. In the case of the writing of the postcard, insofar as the thing is to totally become the writing, no proper meaning is left in the writing of the postcard as such. If this were to happen, however, our actual everyday life, wherein we work from morning till night, would be left behind in a void, with the effect that we end up doing Zen in a void. It is here that, from the Zen standpoint, the problem arises of affirmatively building up the concrete events of life in all their concreteness. If we posit that the first orientation consists in an upward "zennification" of the everyday, whereby one tries to make the things one engages in into zazen, then the present orientation could be described as a downward "turning into real life" of Zen, whereby one engages in the thing as this thing and thus concretizes Zen. Before describing how this is achieved, let us first have a more concrete look at the problem.

The essence of Zen lies in the identity of infinite negation and pure affirmation, whereby the "without why or wherefore," in a direct turn-about, becomes the simple fact of "raising an arm, stretching a leg." Here lies the basis for the affirmative path "from Zen to the everyday"; this very essence of Zen. Still, this essence of Zen is only the basis, and one cannot directly deduce the concrete everyday practice from it. In other words, the essence of Zen cannot, as such, embrace the concreteness of the concrete everyday events. This is for the simple reason that our "everyday" does not consist of "raising an arm, stretching a leg"—actions simple and unlimited, like sparks, or invisible, like the wind. The world of everyday real life is not the world of "identity" (*soku*).[†] Here, the "absolute nothingness" and "raising an arm, stretching a leg," which in Zen form a unity, are as if it were spread out and several levels inserted in between. Our everyday life, in its concreteness, is made up of complex happenings and composite acts situated in one of these inserted levels, which did not find their origin in the essence of Zen. Provisionally, each of them forms an autonomous realm ruled by its own distinct laws. For example, when it is cold I have to light a fire (technical praxis); since I made an appointment, I must leave at 3 o'clock (ethics). The question of principle in connection with the realization of the identity of Zen and the everyday lies here: How can Zen

embrace and pervade all these levels—the instinctive, habitual, practical, technical, customary, legal, ethical, religious, and so on—while bringing each to life in its concreteness? If this cannot be done, Zen and the everyday will forever be separate and it will come to such queer things as somebody spouting the essence of Zen with the phrase "When it is hot, kill the heat with hotness" while using an electric fan—in other words, without being able to get away experientially from the facts of daily life.

This does not mean that one must not use a fan. The question is whether one can positively build from Zen the bridge between its essence, whereby one totally becomes the heat, and the practical habit of using a fan when it is hot. Or, to take another example, in the Zen saying, "When hunger comes, the thing is, namely, to eat," the "namely" is the pure manifestation of the essence of Zen. This same essence of Zen is expressed in the form of an extreme negation that coincides with the above affirmation, in the phrase "Eating rice all day and still not having touched a single grain of rice." The problem is whether, simply with that essential "namely" or "non eating," one can adequately—that is, so that one also builds up these things in their concreteness—come to terms with "meals" whereby one receives the life of meat and vegetable, and the work, care, and attention of those who prepared them. In principle, Zen's essence is not separate from the everyday. But the problem is whether one can see that non-separateness not only from the viewpoint of the essence, whereby the concrete reality of everyday things becomes transparent, but equally and conversely in a way wherein the everyday comes into view and Zen transforms itself into it while shedding its own form.

It is, of course, true that one does not have Zen as long as one cannot leap into the essence from whatever concrete everyday reality. The eating of the meal must be so that, no matter how much effort it has cost, it is "namely eating"; and, no matter how copiously one has eaten, it is still "not touching a single grain of rice." When using an electric fan because it is hot, it must be "neither hot nor cool." The breeze produced by the fan must still be the grace of the natural breeze. However, one can look at it from the other side and see that, with that alone, one goes in the direction of robbing the concrete work, care, and attention found in the everyday of all their value, and toward a Zen that loses its footing in the everyday, to float above the everyday like a cloud. While it is true that "there is originally neither east nor west; don't look for north or south anywhere," true Zen must enable us to walk promptly to the east when circumstances require it. This Zen, while corresponding to the saying, "Within an urn there exists a limitless universe," must permit us to leave at 3 o'clock when we have made an appointment at that time. It is the orientation of "emptiness is form" contrasted with "form is emptiness"; and we could add that the question is whether emptiness can empty and concretize itself into form as "form is form."

At this point, the particularity of the problem lies in the many sides and levels of the concrete reality of the everyday. For example, when speaking in the Zen way of "not eating while eating; eating while not eating," in the orientation of the first part, "not eating while eating" (form is emptiness), a pure rectilinear thoroughness is demanded; in the orientation of the last part, "eating while not eating" (emptiness is form), on the other hand, the basis undoubtedly lies in the pure "namely eating," but here we must be able to apply this in a fitting way to every instance of the complex web of levels and realms involved in the event of "a meal." There is also the economic problem of buying food, the technical problem of cooking the food, the problem of imposing on others the burden of buying and cooking the food, and further the moral problem of eating heartily while there are lots of people in the world who do not have enough food to fill their bellies even when they are hungry. There is moreover the problem of etiquette. . . . In a word, even a single meal involves an infinite complex of problems. Our question is: How does Zen respond to all these problems when it proposes a way of eating called "eating while not eating"? When we exclaim, "Ah, how good!" that whole complexity must have been swept away; but if, in our quest or behavior, we cut ourselves off from all these problems, we fall victim to what is termed "Zen sickness."

In order to overcome the above problems inherent in the orientation "from Zen to the everyday," Zen must leave Zen behind and once again learn and keep on learning the concrete reality of everyday life in and from everyday life. This is very close to the standpoint of Meister Eckhart, who said that, on the strength of the union with God, we must leave that union with God to reenter the school of life (*die Schule des Lebens*) and train body and mind in the midst of the discriminations of reality. However, at the same time, we must be able to transform the things we learn into things that Zen spontaneously developed out of itself. On that point, in order for Zen to be able to embrace within itself—in its very concreteness—the realm of everyday concrete reality which, seen from the proper essence of Zen, is not "Zen-like," Zen itself must be able to become a "Zen that is not Zen" and to disappear into the everyday, like "light softening its brilliance to become one with the dust," or like "a Bodhisattva coming down to the level of the people that are to be saved." It is true that the proper reality of Zen in its purity is the linchpin to unify everything, but a linchpin as linchpin—a closed door, so to speak—may become a stick to batter down everyday reality, but cannot embrace the reality that must be unified in all its concreteness. In that position, it cannot constitute a Zen that is not Zen while bringing reality in all its concreteness to new life. It is only when the door is open that a place is opened up that can embrace things. On the surface of the open door, the pure and strict unity of things in the linchpin is lost; but, precisely because of this, a place has been opened up. And,

through the fact that this place is opened up from its pivotal point, the place obtains a dynamism "from the pivot to the pivot." In the same way, Zen itself must open up its proper reality, its pure identity, while at the same time its identity as such, which has nothing to do with opening or closing, remains, from beginning to end, its identity. And, while coinciding with all the various levels, which in the perspective of its proper reality have been transcended and left behind in one sweep, Zen must effect the reverse metamorphosis of itself into the principle of each of these levels.

Thus, for example, in returning to the realm of ethics and the moral laws, Zen must become the principle that guides these laws and imparts to them the orientation "from Zen to Zen," which is what the "precepts" are. It must be able to disclose on each level the "ought," although in itself it does not contain any "ought." In this way, Zen, while concretely affirming all levels and realms of reality by entering into them and becoming one with the original law of each of them, can simultaneously give their concrete reality the orientation "from Zen to Zen." The "*qua*" (*soku*) of "Zen-*qua*-Zen" opens up and becomes "from Zen to Zen"; and, by imparting on each concrete reality contained in the space "from Zen to Zen" the orientation "from Zen to Zen," it makes all of them into the concrete reality of Zen. Thereby, the freedom proper to Zen becomes a freedom to move up and down in the space "from Zen to Zen." We could call this standpoint a "non-dimensional multi-dimensionalism."

With this in mind, I would like to tentatively consider the following three: vow, precepts, and regulations. These three can be seen as examples wherein a dynamism originating in the pure essence of Zen pervades at least three levels of reality—the religious, the ethical or moral, and the customary, practical, and technical—to become the dynamic principle of each level, thereby emptying itself to conform to each of them. The fundamental event in this connection is that Zen becomes a "vow." The center of the vow, and that wherein all vows find their sublimation, is the vow to "carry all sentient beings, innumerable as they are, to the other shore." Herein, Absolute Nothingness becomes Great Compassion "for the sake of others"; and the "*ohne warum*" or pure essence of Zen, while adapting itself to the series of particular "for the sake of" on each concrete level, appears as the final goal of all of them. This is none other than "in order to bring all sentient beings to the other shore." The "vow" is, at the same time, the fundamental efficient cause that sets all activities in motion from out of their depths, and the ultimate final cause that comes to awareness in each concrete activity as its guiding principle. One must not think that, as such, the vow is something wherein the proper reality of Zen has stepped down to a lower level. The vow, which is the highest peak of the leveled structure that originates when Zen develops itself in the world of the concrete reality of everyday, and Zen's proper reality, wherein there is no trace of any leveled structure, are perfectly interchangeable. It is the equivalence of

"without why and wherefore" and "ultimate aim." Consequently, from the viewpoint of the vow, it can be said that also the practice in the orientation of Zen, of which I previously spoke, was in fact practice for the sake of the fulfillment of the vow.

With that vow as the apex, Zen descends through different levels, through "precepts" and "regulations," and, forming a pyramidal structure, goes on to pervade the concrete reality of the every day. Of course, it must be repeated and stressed that one does not have true Zen if one cannot freely execute the leap back into the pure essence of Zen directly from whatever level of this pyramid. From this proper reality of Zen, the vow to save all sentient beings would evoke the answer: "Where are those sentient beings of the three worlds of past, present, and future?" In connection with the precepts, there is the famous *mondo*: "How is that with precepts, meditation, wisdom? I have nothing to do with useless things." (Meaning: the elements that constitute the Buddhist system are all rubbish and are not to be found in the pure essence of Buddhism.) Similarly, in relation to the regulations, there is the episode of the eccentric T'ang Zen man, P'u-hua (Jpn., Fuke), who, when invited for a meal together with Lin-chi (Jpn., Rinzai), kicked over the table saying: "When the great working presents itself, the regulations cease to exist." (Or, "What's Buddha-Dharma got to do with etiquette?")

However, our present problem is the "retro-power" from the pure essence outwards. It is at the point where, out of a freedom that can break down and transcend morality, one freely—not only ethically—builds up the world of morality; at the point where, out of a freedom to break all the mores of society, one freely—not only socially or mundanely—follows the mores of the world; at the point where, out of a freedom from all practical considerations, one freely—not only practically—pays attention to practical things, that the concrete realities of the everyday become the everyday of Zen and Zen becomes real life. In fact, the whole gamut of life in the Zen training hall contains the aspects we are now discussing. Indeed, in the life of the Zen training hall, daily practice is made up not only of things which directly touch the proper reality of Zen, like *zazen* and *sanzen*, but also of the basic elements of human life, like food, shelter, and clothing. All these aspects of life, while being true to the concrete inner reality of the activity at each moment, are innerly informed by vow, precepts, and regulations, and thus obtain the orientation "from Zen to Zen."

In connection with this double ascending and descending orientation, the question may arise as to from which moment one can switch to the descending orientation. One may be inclined to think that one can switch to the descending orientation once one has gone all the way in the ascending direction. Looking macroscopically at a life of thirty, forty, or fifty years, it may be possible to distinguish a period wherein the ascending practice was dominant and a period wherein the descending practice be-

came the main thing. However, in the nature of things, these two directions are forever in a reciprocal relationship, and, especially in the case of the "householder," who practices Zen while engaging in the real life of everyday, the days cannot but become days of training in this "reciprocity" as such. Not a practice coming down after enlightenment in any temporal sense, but a practice which, while all the time pursuing the orientation "from the everyday to Zen" in an ascending way, at the same time is engaged in the opposite direction and is intent on the descent "from Zen to the everyday."

From the perspective of this last orientation alone, this may be called, in Pure Land terminology, a switching to *gensō*[†] (return to this world) while the *ōsō*[†] (the move toward the Pure Land) is still incomplete and enlightenment not yet obtained. It is, however, a training in a way of being wherein one has already rejected the striving for enlightenment and now "vows that one will bring all sentient beings to the other shore before one crosses over oneself" (Amida's Primal Vow). Each day is then an endless endeavor wherein the two orientations are simultaneous and reciprocal. What in reality sustains the reciprocity of the two orientations is the "person" who is free to go in both directions. When writing a postcard, the "bottom person" who, as "not writing a postcard," endlessly goes beyond it in the upward direction, is the selfsame person who is here racking body and mind in writing the postcard and, while attending to all the problems involved in the writing, is working "for the sake of others" in a downward direction. Still, while it is true that originally this is a free reciprocity, it also happens that, when looked at one by one, the concrete activities of the everyday come to show each according to its nature either as an upward or a downward orientation.

In this way, while going up and down the different levels of reality, diligently building up, at each moment, the concrete reality of the moment, one trains oneself simultaneously and reciprocally in going deeper and deeper "from the everyday to Zen," and also in going "from Zen to the everyday."

Next, I want to pursue the course and content of "a day" that originates from a Zen that is not Zen, while being moved by the "vow," being protected and guided by the "precepts," and being polished by the "regulations."

When, from zazen, one lives a day as a day, and when thereby Zen, "weakening its brilliance to identify with the dust," as the saying goes, becomes the real life of the day, the starting point of it all lies in the "stepping out of meditation" at the end of the morning zazen. Thus, this "stepping out" obtains a double meaning in accord with the two-fold orientation: ascent and descent. The first, of which I spoke earlier, is that of being the

starting point of the ascending direction wherein, standing up "from zazen," one exercises zazen in the midst of things, away from the sitting position. The second one, which we are considering now, is that of being the beginning of the downward movement whereby one distances oneself "from zazen," to live the real life of the day. After stepping out and before throwing oneself into the life of the day, one recites the Four Great Vows: "However innumerable sentient beings are, I vow to save them. . . ." ² This denotes the metamorphosis of zazen into the "vow"; that is, into the fundamental dynamism or principle of movement—efficient cause as well as final cause—pervading and guiding all activities of the day. The recitation itself of the vow after stepping out of meditation is the primal mover that turns the static into the dynamic, or even into the dynamic as dynamic. It is said that the deeper one has come to rest in zazen, the purer the movement is that wells up from that depth. However, what wells up here becomes prime mover by being consciously gathered into the shape of the vow. This vow is not simply a willful decision. It is something wherein the original power that leads to the decision pervades the conscious decision and enhances its *Potenz*; something which moves the total body and mind in the form both of "I must do it" and "I have no other alternative," and sets all activities in motion from their bottom up.

In fact, zazen itself is not for one's own sake. Supposing one has set aside thirty minutes for zazen in the morning, and supposing even that this was done at the cost of great effort, it would be nothing but a perversion if one were to think of it as a great merit of one's own, or if one were to consider these thirty minutes as an exercise for one's own self-improvement. Only zazen that rejects all such ideas is the real thing. Supposing, nevertheless, that some consciousness of a distinction between self and other does pop up, the consciousness that the other is the master must take over. Already, the time made free for this thirty-minute zazen period in the morning, no matter how much effort it has cost to make it free, is a free time given to him who makes the effort. The fact of being able to do zazen—to be allowed to do it—is a gift for which one should feel grateful. This zazen is not something one can claim as one's own; it is zazen done in the place of people who, while you are sitting, are already on their way to work, or cannot get up because of illness. It is zazen in the place of the man who, in one's place, is already on his way to work, and in the place of the

² *Shiguzeigan*; *shiguseigan* [†]—the Four Great Vows which all bodhisattvas make at the outset of their spiritual careers. According to both the *Shikan Taii* [†] and the *Ōjōyōshū*, [†] the first and second vows are: (1) *shujō muhen seigando* (translation given in the above text), and (2) *bonnō mushu sengandan*, "I vow to extinguish innumerable evil passions." The *Shikan Taii* gives the third and fourth vows as: (3) *hōmon mujin sengangaku*, "I vow to study all the inexhaustible Buddhist teachings," and (4) *butsudō mujō seiganjō*, "I vow to attain the supreme Buddha Way." The *Ōjōyōshū* gives these as: (3) *hōmon mujin seiganchi*, "I vow to know all the inexhaustible Buddhist teachings," and (4) *mujō bodai seiganshō*, "I vow to realize the supreme enlightenment." (*A Dictionary of Japanese Buddhist Terms*, s.v. "Shiguzeigan.") —E.

woman who is bedridden in one's place. If one stresses the original idea of forgetting the distinction between self and other in zazen, one can speak of "no three worlds; no sentient beings";³ but once the idea of the distinction raises its head, one's zazen must be in the spirit of "what can I do for the sentient beings of the three worlds?" It must be zazen for the sake of others. One may provisionally think of it as one's own practice or training, but then only as a training to become a person for others, a person who can be of help to others. Once the consciousness of the difference between self and other has reared its head, one must momentarily do one's best to think consciously this way. But, when one's zazen deepens, there will arise from the depths of that zazen something that turns this mere consciousness of what should be into a deep self-awareness; and, conversely, through that self-awareness, what arises out of zazen will work with a higher *Potenz*.

Who are the sentient beings? If this is not clear and concrete in one's mind, one's "vow to save all" will only be an empty *nembutsu*. Those sentient beings without number are not somewhere far off. "Sentient beings" means, for example, your father and mother, and your wife. They are sentient beings who, by a karmic relationship, are your father and mother or your wife. The same can be said about your children, friends, and colleagues. "Sentient beings" also means the unknown persons who are riding together with you in the streetcar, the dog you come across on the street, and the spider that creeps into your room. "I vow to save them all."

By now it has become clear why, after all, we have to do whatever we do in the everyday. Our point of departure was a situation wherein, while saying that we eat to live and do not live to eat, we were not clear about why we are living and thus ended up living only to eat. Now eating too is "for the sake of saving all sentient beings." The extreme point, "namely eating," opens up and the meal becomes a practice through the various levels of vow, precepts, and regulations. The *Jikiji Gokan*[†] [Five Reflections Before Eating] contains the following: "One: Let us think on how much we have accomplished and how this food has come to us. Two: Let us weigh the good deeds we have done, and see whether we are worthy of this offering." In other words, with the food in front of us, let us pause a moment and think of the trouble nature and human beings went to in order to prepare that food, and reflect upon whether one has anything to give in return, whether one has done anything to be worthy of it, and how one can repay it.

A cow is not originally food; its meat belongs to the life of the cow. The fact that at the table we do not witness the dying convulsions of the cow that is slaughtered by an iron pin being driven into its head does not

³ The "three worlds" (*sangai*)[†] refers to the three realms of the world of transmigration: (1) the realm of desire (*yokkai*); (2) the realm of form (*shikikai*); and the realm of non-form (*mushikikai*). (*A Dictionary of Japanese Buddhist Terms*, s.v. "Sangai.")—E.

change the reality. Even a single slice of salmon does not appear on the plate before our eyes without the shipwrecks of fishermen and the pain of the bereft families. The benevolence of heaven and earth, the gifts of nature as a whole, are contained in the products of rice and wheat. When we say "*itadakimasu*" (literally, "I receive") before the meal, it is not only food that we receive. We are then the recipients of a whole process and accumulation of sacrifice of life, the workings of nature, and the work of human beings. What would it mean to live up to that or repay it? The *Jikiji Gokan* further adds that the meal is "to heal the weakness of our body" and also to gather forces "to establish the way" (to attain buddhahood) and the *Hymn of the Three Spoons* says, expressly, that it is "in order to save all sentient beings." Let us say that fish is on our plate. The death of the fish becomes our life. Our life then must be capable of bringing the fish to buddhahood. This is living "for others"; "living to save all sentient beings."

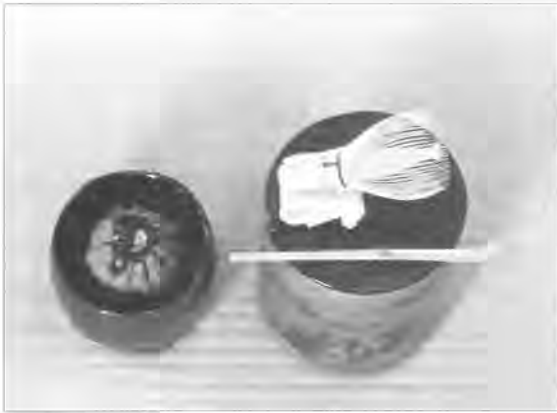
What does this "for others" mean concretely? What is it, after all, to "save sentient beings"? Can we really live our entire lives for the sake of others? Do we not finally end up by appropriating everything for ourselves? Does not our human "finitude" render all effort to live for others null and void? How would the "vow to bring all sentient beings to the other shore, no matter how innumerable they are," answer these questions?

Leaving still many questions with regard to the "vow," and without having been able to touch upon the "precepts" and "regulations" and the concrete everyday Zen practices in connection with them, I must end my writing here, in the hope of being able to treat these questions on another occasion. However, since I have often taken eating as an example, I would like to end with a quotation from the 75th chapter of the *Blue Cliff Record* (*Bi-yān lu*; Jpn., *Hekigan Roku*) and thus turn the problem of everyday Zen practice into a single question:

At every midday mealtime, Kingyū Oshō would himself bring the pail of boiled rice and, in front of the refectory, dance and laugh loudly, saying, "Dear Bodhisattvas, come and take your meal." He acted this way for twenty years. Tell me! What is it that Kingyū wants to tell us?"



Translated by Jan Van Bragt



Initial utensil display on dogu tatami (standard tearoom, ro season). The mizusashi, filled with fresh water, is positioned in the middle of the dogu tatami. The chakin, folded in the standard manner, is placed just in front of the handle on the mizusashi lid, and the chasen is propped up on the chakin. The chashaku is set face up vertically across the right-hand side of the mizusashi lid. The chaire, filled with the proper amount of powdered tea and clothed in its shifuku, is nested within the chawan, and this chawan-chaire set is displayed in front of the mizusashi.

Temae—Tea Procedure:

Chawan Kazari (Ro)
Chashaku Kazari (Ro)
Chasen Kazari (Ro)

As mentioned in the previous issue, which featured the ro version of the *chaire kazari* temae, there are four *kazarimono* temae which involve the making of tea. Listed in the order in which they appear on the Urasenke teaching schedule, they are: *chasen kazari*, *chawan kazari*, *chaire kazari*, and *chashaku kazari*. All four have one special characteristic in common: the setup of the utensils on the dogu tatami—the upper half of the temae tatami—when the guests enter the tearoom for the temae (see photo above). In other words, this manner in which the utensils are displayed signifies that a particularly distinguished item will be used for the temae. In *chawan kazari*, *chaire kazari*, and *chashaku kazari*, that item—the chawan, chaire, or chashaku, respectively—is a special part of the *kazari* or "display" in the tokonoma during the first half (*shoza*) of the tea gathering. Thus it is obvious to the guests, when they first enter the tearoom, that the temae will feature that item. The temae called *chasen kazari* is for use when the special item is something other than these; something which, hence, cannot be displayed in the tokonoma. For example, it may be the kama, the ro frame, or the mizusashi. In *chasen kazari*, the initial tokonoma display therefore features the scroll alone, and the temae takes its somewhat mis-

Photos courtesy of Tankōsha Publishing Co., Kyoto.

leading name from the manner in which the chasen is displayed on the mizusashi at the outset of the second half (*goza*) of the tea gathering.

For all four of these *kazarimono* temae, a display stand (*tana*) is never used, and it is essential that the mizusashi has a lacquered lid. Furthermore, due to the character of these temae—to honor a particularly distinguished utensil—they are generally limited to the solemn presentation of *koicha* in the context of a formal tea gathering (*chaji*, as opposed to *chakai*). In this article, let us begin with the most complicated of them.

Chawan Kazari

For this, the special chawan, clothed in a stringed pouch called *gomotsu-bukuro* (usually made of purple crepe fabric called *chirimen*), and placed on a *fukusa* (usually a purple one) spread open with the unsewn edge on the right-hand side, is displayed together with the scroll in the tokonoma during the *shoza* (see photo). In most cases it is positioned either one-third the tokonoma width to the right or left of center, since only items of extreme distinction are displayed in the very center of the tokonoma.



When the guests retire from the room for the intermission (*nakadachi*), the host puts the scroll away, arranges flowers in the tokonoma, and places the mizusashi and other items on the dogu tatami as explained in the photo caption on p. 48, using the special chawan removed from its *gomotsu-bukuro*. The room thus prepared, the guests are called in for the *goza*.

The special care in handling the chawan makes this the most distinctive and complicated of these temae. For example, throughout the main portion of the temae—up to the point when the host informs the guests that he will begin to close the temae—the chawan is generally handled with both hands together. Hereunder is presented an abbreviated guide to this portion of the temae; the portion that differs from plain *koicha hirade-mae*. A brief summary of the guests' manners is also included.



(1)

Sit at closed sadoguchi with kensui (containing futaoki, and with hishaku resting on it) before knees. Open door (1), and enter tearoom with the kensui. Turn, sit, and close door before proceeding to temaeza.



(2)

At temaeza, sit at imae (body directed toward outer corner of ro frame), set kensui down, take hishaku and hold in "mirror" pose, take futaoki from kensui with your right hand (hereafter, R), and place it in corner of ro tatami (2). Rest hishaku on futaoki.



(3)

Bow together with the guests (3).



(4)

After moving kensui up and composing yourself, pick up chawan with R assisted by your left hand (hereafter, L) (4), and place it in front of knees (R assisted by L), leaving enough space to place chaire.



(5)

Take chaire from chawan (R, with L at side of chawan) and place it between chawan and knees (R) (5).



(6)

Open shifuku cord and remove chaire from shifuku in standard manner. Place chaire between chawan and knees (6).



(7)

Place shifuku to left of mizusashi (L) (7). (Knot of shifuku cord should be on the side closest to the fire source—in standard cases, the right side.)



(8)

Take fukusa from belt, do *yohōsabaki* (inspection of the four sides) in standard manner, and fold fukusa for purifying chaire. Purify chaire (8), and place it in standard position on tatami.



(9)

Refold fukusa, take chashaku from mizusashi lid (R), purify chashaku (9), and rest it on chaire.



(10)

Take chasen from mizusashi lid (R) (10), and place it to the right of chaire.



(11)

Depending on the circumstances (as determined by the usual rules pertaining to such), now clasp fukusa between L fingers *or* put it away into belt. Take hishaku, hold it upright (L), remove kama lid and place on futaoki (R), scoop ladleful of hot water, and pour it into chawan (11). Again hold hishaku upright, replace lid on kama, closing it completely, and rest hishaku on futaoki. (Those using fukusa, place it near right knee between use.)



(12)

Take chasen and place it in chawan (R) *without* allowing the handle to make a sound when placed on the chawan rim. Move chawan closer to knees (R + L) (12). Examine chasen in standard manner, and return it to its place on tatami.



(13)

Pick up chawan (R assisted by L) (13) and discard chawan water into kensui (L). Wipe chawan with chakin, place chawan before knees (R assisted by L), and return chakin to mizusashi lid.



(14)

Transfer proper amount of tea into chawan in standard manner for koicha temae (14), and prepare the tea in standard manner. (Those using fukusa, place it to side of left knee after removing kama lid during this process.)



(15)

Once the tea has been properly blended and the chasen returned to its place, pick up chawan (R assisted by L), set it on L palm while continuing to hold it with R (15), and shift body to sit at kyakutsuki (body facing straight right and centered with outer edge of ro frame).



(16)

Place chawan in front of knees (R assisted by L) (16).



(17)

Take kobukusa from front overlap of kimono (R) (17).



(18)

Place the kobukusa on L palm. (At this time, the fold is on the right-hand side and the unsewn edge is on the upper left-hand side.) Regrasp it on the left-hand side with R, placing the thumb on top and fingers underneath (18).



(19)

As you take the kobukusa from L palm in order to place it on the ro tatami, rotate it 180° clockwise, and then flip it over from right to left so that R thumb is now underneath and fingers are on top. Place the kobukusa on the ro tatami where the chawan will next be placed, and open it from left to right (R) (19).



(20)

In order to turn the chawan so that it faces the guests, repeat the following process twice: hold the chawan on the far side with R and on the near side with L, lift it slightly (20), turn it a quarter turn, and set it down.



(21)

Place the chawan on the open kobukusa (R assisted by L) (21).



(22)

Move back (left knee back; right knee evened with it), position hands to the sides on the tatami, and wait for the first guest to come for the tea and take it back to his seat (22). [The first guest takes it back to his seat without removing it from the kobukusa.]



(23)

Once the first guest has placed the tea within his tatami,* move forward (right knee forward; left knee evened with it) and wait with hands on lap. [*The first guest places the chawan + kobukusa between himself the next guest, and all guests bow. Then he places the chawan + kobukusa in front of his knees, and turns the chawan two quarter turns clockwise as described in step 20, lifting it up slightly from the kobukusa and then placing it back down on it between each turn. He picks up the chawan + kobukusa, and begins to drink.] After the first guest's first sip, bow and inquire if the tea is satisfactory ("Ofuku-kagen wa?") (23). [The first guest answers that it is fine ("Kekkō de gozaimasu").]



(24)

Having been assured that the tea is fine, shift body to sit at imae and do *nakajimai* (temporary putting aside of hishaku and futaoki) (24). Then, again shift body to sit at *kyakutsuki*. [Meanwhile, the first guest drinks his remaining two and a half sips, and then wipes the rim of the chawan and passes the tea to the next guest as described on p. 59 in "Guests' Manners."]



(25)

Once the second guest has taken his first sip of tea, the first guest asks you about the tea and the sweets. Answer these inquiries (25) and then wait with hands on lap until the last guest finishes drinking.



(26)

When the last guests takes his final sip, shift body to sit at imae and return the futaoki, kama lid, and hishaku (26) to their pre *nakajimai* state. (Again, place fukusa to side of left knee after use.)



(27)

Take chakin from mizusashi lid (R) and place on kama lid (27).



(28)

Remove mizusashi lid and lean it against left-hand side of mizusashi (R, L) (28).



(29)

Draw a ladleful of cold water (29) and transfer it to kama. (Put fukusa away into belt.) Wait with hands on lap while the guests inspect the chawan and return it to the ro tatami as described in "Guests' Manners."



(30)

When the chawan has been returned, shift body to sit at kyakutsuki, and answer the first guest's questions about the chawan (30).



(31)

Place chawan in front of knees (R assisted by L), fold kobukusa in half from right to left (R), and put kobukusa away into front overlap of kimono (31).



(32)

Pick up chawan (R assisted by L), set it on L palm while continuing to hold it with R, shift body to sit at imae (32), and place chawan in front of knees (R assisted by L).



(33)

Bow together with the guests (33).



(34)

Pour hot water into chawan. Pick up chawan (R assisted by L), discard the water (L) (34), and replace chawan before knees (R assisted by L).



(35)

Bow and inform the guests that you will proceed to close the temae ("Oshimai ni itashimasu.") (35). Finish the temae as for koicha hiradema.

Guests' Manners for Chawan Kazari

The basic rules for the guests are to always keep the chawan on the kobukusa and to use both hands when handling it. After drinking the tea, the guest places the chawan + kobukusa in front of his knees, wipes the rim of the chawan as usual for koicha, and turns the chawan two quarter turns counter-clockwise in the same basic manner as described in step 20, p. 54. He picks up the chawan + kobukusa, hands them to the next guest, and bows to that guest as usual for koicha. The guest receiving the tea also bows at this time, and then places the chawan + kobukusa down in front of his knees. He turns the chawan two quarter turns clockwise as described in step 20, picks up the chawan + kobukusa, and drinks his share of the tea. After the last guest finishes drinking and has cleansed the chawan, he takes the chawan-kobukusa combination to the first guest and turns it—both the chawan and kobukusa together—two quarter turns counter-clockwise so that the items face the first guest. After all the guests have in turn inspected the chawan, the last guest meets the first guest by the ro, to return the chawan + kobukusa. The manner of turning both the chawan and kobukusa together also applies at this time: when the last guest passes the chawan to the first guest, as well as when the first guest subsequently returns the chawan-kobukusa combination to the corner of the ro tatami.

Chashaku Kazari

For this temae, the special chashaku, in its holding case (*tsutsu*), is placed on a fukusa (usually a purple one) folded in half with the fold on the right-hand side and unsewn edge on the upper left-hand side, and is thus displayed together with the scroll in the tokonoma during the *shoza* (see photo). The rules for positioning this in the tokonoma, and for redoing the tokonoma display during the *nakadachi*, are the same as described for *chawan kazari*. In preparing the mizusashi and other items on the dogu tatami, the host uses the special chashaku removed from its *tsutsu*.

The uniqueness of this temae lies in the manner in which the chashaku is placed out for inspection (*haiken*) at the end of the temae: it is placed on a kobukusa. Thus, after placing the purified chaire on the ro tatami as usual for koicha *dōgu haiken*, and shifting body to sit facing the mizusashi in order to get the chashaku, proceed as follows:





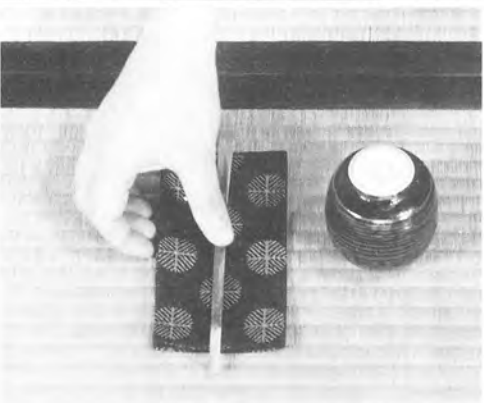
Take kobukusa from kimono and place it on L palm.



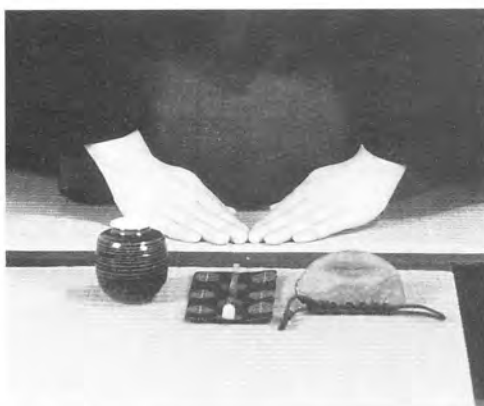
Then pick up chashaku (R), place it on the kobukusa, and secure it with L thumb.



Shift body to face imae, grasp the chashaku together with the kobukusa with R so as to be able to rotate them 180° clockwise when placing them on the ro tatami . . .



and place them next to the chaire so that they face the guests. Then place the shifuku out next to these and continue with the final steps of the temae as usual.



Once the guests have finished their haiken and returned the utensils to the ro tatami, reenter the tearoom, sit in front of the utensils as usual, and answer the first guest's questions regarding them.



Place the shifuku on L palm and the chashaku on top of the shifuku as usual. Then pick up the kobukusa . . .



and put it away into the front overlap of your kimono.



Pick up the chaire, and end the temae as usual.

Chasen Kazari

Other than the inevitable differences in the early steps of the temae due to the starting positions of the various utensils, this temae is no different from the standard *koicha hiradetae*. If the special item is the kama, ro frame, or other such object that receives attention during the host's laying of the *shozumi* charcoal during the *shoza*, this will have become clear to the guests during the conversation that took place at that time. Otherwise, when the guests see the chasen display upon reentering the tearoom for the *goza*, they become aware that *some* special item will be featured in the temae, and, following the first *sorei* (bow between host and all the guests; see step 3, p. 50), the first guest tactfully inquires about it ("*Chasen kazari da to omiuke itashimasu ga . . .*"; "I notice the chasen display, but . . .") and the host explains.

Book Reviews

Tea in Japan: Essays on the History of Chanoyu. Edited by Paul Varley and Kumakura Isao. Honolulu: University of Hawaii Press, 1989. 285 pp., including glossary and index. US\$25.00, cloth.

Over the centuries alcohol has not only inspired poets but also at times inspired them to address their verses to the inspiring liquid itself. Tea, by comparison, has usually been much duller stuff.

But what may be inherently quite staid, even the quintessence of ordinari-ness, can—through the magic of culture—be transformed. And that, in a word, is what the Japanese did with tea: taking some cues from the Chinese, they not only learned to whip its powdered form up into a jade-colored broth, but also invested it with a variety of ceremonies, codes, objets d'art, lore, philosophical essays, calligraphy on hanging scrolls, and long lineages of professional tea families who are the special custodians of all the above. Tea-drinking become "chanoyu": ironically, when embellished and enriched, tea-drinking was blessed with this plainest of names, "boiled tea water." The paradoxes at the heart of tea all seem to be there for a reason.

Realizing that what they had done with tea was a bit extraordinary, the Japanese have developed a habit of meeting and greeting the rest of the world with their tea. Chanoyu is choreographed hospitality. It charms and disarms. *Tea in Japan* includes an essay by Michael Cooper that reminds us that there is nothing new about this. In fact, the sixteenth-century missionaries from Europe were amazed at tea's role in Japan.

Cooper's is one of seven superb essays and three interesting "commentaries" by scholars from Japan and the West that comprise this book. Among them are no sleepers—rare in any set of collected essays. To single out a few here for mention is not to suggest that others are less than excellent.

Kumakura Isao says something new and interesting about one of the most famous and perplexing deaths in Japanese history, that of Sen Rikyū (1522–91). Rikyū committed suicide by disembowelment after his residence in Kyoto had been surrounded by three thousand soldiers dispatched by the strong man, [Toyotomi] Hideyoshi. People have long wondered why the master of such a gentle art was so treated. Kumakura adopts a perspective that has gained gradual acceptance; namely, that Rikyū had in fact been heavily involved in politics—at least as an advisor—and had made some wrong moves. Kumakura goes beyond that, however, to hypothesize that Rikyū subsequently became the "god" of tea in a way through which other Japanese gods were made: "I am convinced," he writes, "that it is the shocking manner of Rikyū's death that explains why his chanoyu has been so rigorously preserved and transmitted, almost as an object of faith" (p. 49). Kumakura brings up the precedent that Rikyū himself seems to have drawn upon in

dying—that of Sugawara Michizane (845-903), Japan's preeminent scholar of Chinese learning in the classical period. Michizane, vilified in court machinations, was exiled, died in that wretched state, and then became literally the "god of learning" of the Japanese. His postmortem "comeback" was in the form of retribution (*tatari*) from the grave; his enemies were so hit by death and disaster that the government, taking the dead Michizane as source, placated his anger by apotheosizing him. Kumakura sees the same pattern in the sixteenth-century tea master's death and transfiguration.

The only problem I see with this is that there is no record of retribution in Rikyū's case; nor, therefore, that his enemies were thereby intimidated into honoring him. Perhaps he "psyched" them in advance by his oblique reference to Michizane, and gave them reason to fear that, once dead, he might pull a series of *tatari* like the early Sinologist. If so, Rikyū demonstrated how to use his own knowledge of the past to "create" a precedent and a spiritual ancestor—and rather brilliantly. His creativity was not limited to the tearoom, although he was nonpareil there.

William H. McNeill, one of our century's most famous historians, presents a fascinating thesis in this book; one concerning a result of tea never contemplated by even its most enthusiastic devotees. Taking "chanoyu" more literally than anyone before, McNeill sees this "boiled tea water" as having its power by virtue of its being boiled. In East Asia, this checked infection. "Vast cities of the sort that arose in Sung China by A.D. 1000 and in Japan some four or five centuries later could not have long survived without some sort of barrier against propagation of lethal epidemics through drinking water. Tea provided such a barrier. . . ." (p. 259). I cannot judge the applicability of this hypothesis with respect to China, but I suspect it is accurate for Japan—at least as a factor that may have contributed to lowered mortality and a growth in population in the late medieval/early modern period. No wonder its advocates said tea was good for the health; it also kept death at bay. If there were ways of documenting this more exactly, it would be interesting to correlate McNeill's point with studies undertaken by Ann Bowman Jannetta in her book, *Epidemics and Mortality in Early Modern Japan* (Princeton: Princeton University Press, 1987).

Finally, a word needs to be said, mostly in appreciation, of Haga Kōshirō's "The Wabi Aesthetic Through the Ages," skillfully translated by Martin Collcutt. Haga, like Hisamatsu Shin'ichi and some others, has long maintained that, although chanoyu is a pluriform cultural phenomenon, it does have an intellectual center, and that center is Zen. The pinning down of the Zen aesthetic has been notoriously elusive—and is perhaps so by definition. In all his works in Japanese, Haga has brought his thorough knowledge of a variety of Chinese classics into what he writes. Unless I am wrong, this is the first of his things to appear in English, and I am grateful to see it. [Articles by Haga Kōshirō appear in issues 10 and 36 of the *Chanoyu Quarterly*—E.]

Chanoyu is a "strangely-shaped" thing to introduce into the academic curriculum. Trying to do so a few years ago, we wondered into which department it would best fit: History? Art? Oriental Languages? Religion? Maybe Dance? The posing of this problem was itself an index to the richness of the curricular entrant. Since courses in it have been fitted, in one way or another, into what is done at

various institutions, it will be important to have this book available in paper for use as a text. Precisely because it is *not* only about tea, this book is, by far, the best book about tea in any Western language.

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Space and Spirit in Modern Japan. By *Barrie B. Greenbie*. New Haven & London: Yale University Press, 1988. 195 pp., including notes, bibliography, and index. US\$29.95.

There are many good things in this book. The author has visited a wide cross-section of Japanese cities: from the huge (Tokyo) to the traditional (Kyoto); and from the pioneering (Sapporo) to the trendy (Kobe) and the depressing (Tsukuba). In the book, which is lavishly illustrated (though the picture quality is uneven), he gives a detailed account of their development and respective characters. He is not afraid to criticize modern high-rise apartment building throughout Japan, a poor substitute for the traditional Japanese house with its flexible use of space within a limited area. He notes the use of fences to demarcate private space, and is also interested in the development of public space. Professor Greenbie usefully coins the word 'distemic' to refer to this larger, public space, as opposed to the word 'systemic' for private space. He relates both these kinds of space to the social relationships cultivated by the Japanese in their various fields of activity, from the home via the work situation to the community at large. He mentions, with justified approval, the greening project which is gradually improving many streets and public areas, and the protection of nature on a larger scale through the designation, for example, of National or Quasi-National Parks, though these have been started rather late.

Much of Professor Greenbie's experience of Japan, however, has been padded by the famous Japanese hospitality, and I suspect his knowledge of the language is limited. There are a few irritating errors (e.g. *fusama* for *fusuma*, on p. 16; and *seppaku* for *seppuku*, on p. 151), and the book suffers from a tendency in parts towards a somewhat pretentious jargon. A more important central weakness is that the author tries too hard to connect the architectural and spacial elements of Japan to deeper socio-anthropological roots. The weakest section is thus Chapter Three, entitled "In the Eye of the Beholder," in which Greenbie makes the mistake of assembling an eclectic assortment of ideas in the apparent hope that they will form a satisfying, unified explanation. His assertions concerning what functions might be carried out by particular parts of the human brain may be interesting, but he is swimming in what is still deep and largely uncharted water. The water

becomes murky when he attempts to incorporate ideas such as those held by Professor Tadanobu Tsunoda, in his book *Nihonjin no Nō* (Tokyo: Taishūkan Shoten, 1978) and elsewhere, on the Japanese brain. It is a pity that Professor Greenbie did not listen to the advice of a reader of his manuscript who, according to Greenbie's note on p. 176, expressed some doubts about the reliability of Tsunoda's work. In passing, it should also be noted here that the English translation of Tsunoda's book (entitled *The Japanese Brain: Uniqueness and Universality*) was published by the same Taishūkan Shoten in 1985, not 1885 as shown on pp. 176 and 181. Chapter Four of R. E. Miller's *Japan's Modern Myth* (New York & Tokyo: Weatherhill, 1982) provides some idea of both the type and validity of Tsunoda's experiments, the inaccuracy and ignorance with regard to language that is displayed in his work, and its implicit racism.

Professor Greenbie's book is therefore somewhat naïve in trying to account for the best aspects of the Japanese use of space as a result of unique qualities of the Japanese brain. The Japanese brain—though in no way different from other human brains, he is careful to point out—has specially developed, in particular as a result of learning the Japanese language, to enable the Japanese to combine emotional depth with the capacity for rational thought in a way not yet achieved by other peoples—especially those of Western cultures. He latches onto Robert Hughes' journalistic phrase, 'the art of all they do' (p. 49), and in its light idealizes various aspects of Japanese life and culture. Nevertheless, he earlier admits that he himself would find it difficult to live under the "social and physical constraints" of modern Japan (p. 12).

There are at least two obvious areas of Japanese life and sensibility, as observed by anyone with firsthand knowledge of the country, which need further explanation. The first is the dichotomy of beauty and ugliness. There is a real Japanese sense of beauty, expressed in the traditional gardens of temples and shrines, and even in the gardens often found in small corners of private homes, as rightly eulogized by Professor Greenbie. Yet there seems to be no "sense of ugly." Unfortunately, it is the ugliness that is often conspicuous in many cities (including Kyoto), in towns and villages, in many public spaces, and at many sightseeing spots, including beaches. The Japanese have an enviable capacity to ignore the festoons of cables, poles and pylons, tattered advertisements, grimy concrete, corrugated iron, and sheets of garish plastic. As a result, much of Japan only looks attractive at night, when the illuminated advertisements for bars and restaurants conceal the daytime ugliness. In their interiors, many Japanese homes do not meet the austere ideals shown in classic photographs, and a great many Japanese tend to live in over-furnished spaces, round or in between huge piles of papers and boxes, or a superfluity of objects that frequently tumble unchecked onto balconies or into the small spaces surrounding houses. There is little private or public tradition of maintenance, and this results in shoddiness. The Japanese, however, are apparently undisturbed by the aesthetic nightmare they have created.

The second area is the lack of overall planning. There may be excellent civic projects in many Japanese cities, though these are usually neither as extensive nor as common as one might wish. At the same time, however, planners everywhere, whether for lack of funds or legislation, allow developments of *danchi* (housing areas), for example, which have narrow and twisted streets, no sidewalks, poor

lighting, no sewer mains, little public park space where children can play, no parking space (in spite of there being more than one car per family), and poor but still costly leisure and other facilities. The nationwide road system is also the product of a mentality of poverty, not the reflection of a rich post-industrial nation, and the industrial developments themselves (the 'real' Kurashiki next to the tiny old quarter of Kurashiki shown in the book, for example) are nightmares of ugliness. Japanese houses are vastly overpriced. They are quite uncomfortable to actually live in because, despite grimly cold winters and hot, humid summers, there is little or no insulation. The Japanese may like to be close to each other, as Greenbie quotes (p. 95), but to hear intimate revelations of the private lives of neighbors, even with one's windows closed, is a common experience which they may not relish. In spite of what planners would like, developers, builders, and bankers are mostly interested in profits, and the general quality of life in Japan is at present not very rich.

It would take an enormous national concentration of energy and resources, as well as a change in vision, to make contemporary Japan an aesthetically appealing and pleasantly functioning living and working environment. It is a pity if Professor Greenbie's book gives the Japanese cause for complacency, when what they really need is a recipe for survival.

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Culture and Management in Japan. By Shūji Hayashi. Translated by Frank Baldwin. Tokyo: University of Tokyo Press, 1988. ix +194 pp., including bibliography and index. ¥3,500.

Professor Hayashi's study of the cultural underpinnings of contemporary Japanese business practices, lucidly translated into English by Frank Baldwin, is an important contribution to the literature in this field. Hayashi argues that deeply-rooted, traditional Japanese concepts have had an impact not only on the pace and style of this country's modernization, but also exert a continuing influence on how organizations operate, how decisions are made, and how business is conducted. Hayashi, like the late Arnold Toynbee, sees the world divided into broad but very distinct cultural spheres. Within the framework of East Asian civilization, the Japanese archipelago has constituted, since the most ancient times, a clearly identifiable entity, geographically isolated, linguistically unified, culturally homogeneous, and politically stable. Many Japanese characteristics, the author concedes, are held in common with other settled, rice-growing peoples in the vast crescent of interrelated societies extending from Burma in the West, through continental and insular Southeast Asia, to the shores of the Sea of Okhotsk. Other characteristics, he believes, are unique. It is these unique characteristics, according

to Hayashi, that have enabled Japan, alone among the East Asian nations, to enter the ranks of the advanced industrial powers. The very same characteristics, however, have made this country especially difficult for all foreigners—Asian and Western alike—to understand and come to terms with.

Throughout the greater part of its history, Hayashi argues, Japan has been a closed society. Its basic values derive from the time-hallowed concepts of *ie* (house) and *mura* (village). The extraordinary sense of communal solidarity that has characterized these institutions has been based on ties of kinship (actual or artificially created) reinforced by constant daily contact and prolonged collective effort. In such a society, individual interests always tend to be subordinated to some concept of the common good. Power and authority are widely diffused. Decisions tend to be made informally, with a view to preserving communal harmony. Charismatic leaders are regarded with suspicion. Social classes, in the "Western" sense, rarely emerge. Competition, too, tends to be muted, and knowledge regarded as public rather than private property. The virtues esteemed in such societies are hard work, patience, modesty, and an ability to reach face-saving compromises acceptable to all members of the group. Contacts with outsiders tend to be strictly regulated. Japan's ingrained sense of communal solidarity and isolationism, Hayashi considers, lay behind the Tokugawa Shogunate's reluctance to permit contacts with the outside world. The same sentiments, he believes, lay behind resistance to liberalization in the 1960s and underpin contemporary vacillation over the wisdom of "internationalization." Yet it has also been a combination of this highly developed sense of national solidarity, a decentralized decision-making structure, and a commitment to progressive change in the interests of the common good that has enabled Japan, unlike China or Korea, to meet the challenge of the West.

The contradictions inherent in this situation, Hayashi feels, are now becoming apparent. Japan has been admitted to membership in the hitherto exclusive Western club. Yet it is not really a Western-style society. Hayashi contends that the Japanese business community, like any other *mura*, has tended, instinctively, to close ranks against outsiders. It has never been committed to free competition in the Anglo-American sense. Its natural inclination, instead, has been to regulate the Japanese economy in such a way that all interested parties can make satisfactory profits. It does not consider cooperation between government and business unethical. Serious competition only takes place between "clusters" of enterprises organized around banks, such as the Mitsubishi Group, the Mitsui Group, and so on, each of which operates as a microcosm of Japanese society itself.

A basic incompatibility exists between these organizational forms and practices and those of Japan's major trading partners. The problems are compounded by other unique features of Japanese culture. Japanese ideas about such basic concepts as time, Hayashi argues, differ markedly from those of other peoples. The past, the present, and the future are not clearly distinguished in this country, but exist, in a sense, contemporaneously. This gives the Japanese an unusual sense of historical continuity, a particular talent for blending the ancient and the ultramodern into a harmonious, highly functional whole, and a propensity for directing their efforts towards refinement of existing products rather than towards the development of totally new ones. These characteristics, Hayashi believes,

have contributed enormously to Japan's rise as a great industrial power. Yet they also pose serious problems for relations with other states whose peoples have different concepts of time. Multilateral exercises in strategic planning, for example, become extremely difficult. Foreign peoples with future-oriented time perspectives see the Japanese tendency to refine, rather than invent, as essentially imitative, leading to charges that the nation has achieved its current prosperity simply by scrambling unethically over the backs of its competitors.

Professor Hayashi's arguments contain much common sense. It is to be hoped they will be read and taken seriously. His reflections are based on many years of research, travel, and observation.

The reader should be wary, however, of taking everything Professor Hayashi says at face value. Methodologically, *Culture and Management in Japan* illustrates a well-established Japanese tradition which the author does not discuss at length in his book; that is, the tendency to blend the empirical and the mythological into a comforting and aesthetically pleasing but thoroughly ahistorical synthesis, demonstrably at variance with reality in many important respects.

Readers familiar with the bloody internecine strife of medieval Japan, for example, will find it difficult to accept Hayashi's view that the archipelago constituted a veritable Shangri-la in the Eastern Seas before the coming of the Western powers in the nineteenth century. Chinese, Koreans, Southeast Asians, and others who experienced the Greater East Asia War, while possibly conceding that the Japanese have no sense of sin, may well raise their eyebrows at Hayashi's suggestion that his fellow countrymen are also exempt from "Promethean pride." Pride unfortunately seems to be a universal human failing. Professor Hayashi's claim that "in Asia, with a few exceptions, there has been very little dominant control by a few distinguished lineages" is difficult to reconcile with the position of the Gandhi family in India, the Bhuttos in Pakistan, the Chiangs, Soongs, and Kungs in the Republic of China, the Lees in Singapore, the Ngo family in the former Republic of Vietnam, the Marcoses, Aquinos, Laurels, and others in the Philippines, not to mention the Kim clan in the Democratic Peoples Republic of Korea. It should also be recalled that in Japan, which Professor Hayashi considers to have been especially democratic, the present Imperial family can trace its origins to the very foundation of the Yamato state; that the Meiji-Taishō establishment was controlled by a very small, tightly inter-locking clan-based oligarchy; that the prewar Prime Minister, Prince Konoe Fumimaro, son of the distinguished political leader Prince Konoe Atsumaro, was a direct descendent of the illustrious Fujiwara family; that former Prime Minister Yoshida Shigeru (one of Konoe's close associates) was the son of an aristocratic (albeit penurious) Liberal Party activist from Kōchi; that he consolidated his position in the inner councils of the state by marrying the eldest daughter of Baron Makino Nobuaki, himself the son of the Restoration leader Ōkubo Toshimichi; that Yoshida's grand-daughter eventually married into the Imperial House; that the Kishi-Satō family, as well as providing Japan with two postwar Prime Ministers (Kishi Nobusuke and Satō Eisaku), also engendered a glittering array of Imperial military officers and provincial notables; that Abe Shintarō, who may, in the natural course of things, eventually become Prime Minister, is Kishi Nobusuke's son-in-law; and that the Hatoyama, Kōno, and Nakasone families, among others, have also established

significant political dynasties. In the 1990 House of Representatives election, in fact, 135 out of 320 Liberal Democratic Party candidates were the sons, sons-in-law, or other close relatives of established Conservative Party politicians.

In contrasting Japan's rapid modernization with that of Korea and China, too, Hayashi dwells exclusively on the sociocultural differences among the three countries, ignoring the very significant geopolitical and historical factors involved. Thus, nineteenth-century China and Korea are depicted (erroneously) as stagnant agricultural societies governed by centralized bureaucracies staffed with impractical academics, impotent in the face of Western pressure. Japan, on the other hand, with its burgeoning middle classes, its decentralized political structure, and its more flexible approach to Confucian orthodoxy, is portrayed as responding vigorously and creatively to the challenges posed by the West. There may, perhaps, be a grain of truth in all this. Yet it should not be forgotten that Japan was given a breathing space to get its house in order largely because the Western powers found China a more exciting field for imperial expansion. One wonders, too, how East Asia might have developed if Great Britain had decided, in the late nineteenth century, to build up Korea, rather than Japan, as its principal regional bastion against Russian influence in the Far East. One also wonders how the politico-economic constellation of power in Asia would look today if Korea had not been artificially divided after World War II.

Hayashi's concept of the "West," while not an unusual one in Japan, is somewhat simplistic. Despite his introductory remarks about American and European management styles, and the scattered references to Britain, France, Germany, and Greece, the terms "American" and "Western" tend to be used interchangeably. The Westerners who appear in Hayashi's book are all strident individualists with a straightforward linear sense of time derived from Judaeo-Christian theological concepts. The descendants of nomadic pastoralists, they have no attachment to their native places and little sense of historical continuity. Their cosmology makes a clear-cut distinction between the world of nature and the world of man. They are logical, adventurous, highly competitive, and aggressive in personal relationships. They live in regularly shaped houses surrounded by geometric gardens. They like big, bright flowers and do not seem to be able to appreciate the subtle beauty of small, delicate plants such as wisteria and bush clover. They are good at large-scale planning but lack the patience and skill to handle more intricate tasks. One is reminded of the somewhat alarming features of Commodore Perry and his crew as depicted by late Tokugawa artists, or of Mr. Kookaburra's discourse on humans to the gumnut babies in *Snugglepoot and Cuddlepie*.

Reality, however, is always complex. As a matter of fact, collectivism has been just as powerful a force in Western civilization as individualism. The idea of the continuity of time, of the interaction of the past, the present, and the future, has been a constant theme in Western literature from the ancient world to the present day, having found eloquent expression in the Old Testament, Lucretius, Shakespeare, Burke, Marx, Darwin, Balzac, Zola, Galsworthy, Sholokhov, E.H. Carr, and others. At the same time, it would be difficult to characterize as entirely "logical" peoples who have, for centuries, accepted a religion which relies for its authority on Divine Revelation, the Virgin Birth, and innumerable miracles such

as the ability of its Founder to walk on water. The clear distinction between man and nature, too, has not been felt by all Western peoples at all times in their histories. The philosophy underlying English country gardens, the poetry of Wordsworth, or the novels of Mikhail Sholokhov differs dramatically from that which inspired the Palace of Versailles or the writing of Jean Racine.

Despite this reviewer's reservations on these and other points, Hayashi's book is an excellent and thought-provoking study. It deserves to find a place in the library of every person who has dealings with Japan.

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The Rainbow World: Japan in Essays and Translations. By Burton Watson. Seattle: Broken Moon Press, 1990. viii + 144 pp. US\$10.00.

The Rainbow World is a sensitively selected and arranged collection of thirteen informal essays and two short sets of translations of Japanese poetry by one of today's foremost translators of works on classical Chinese philosophy and history, and of Chinese and Japanese poetry. Many of the essays included here were first published in *Japan: First Impressions, Second Thoughts* (Shubun International, 1984).

The first essay, "First Impressions" (1981), describes Watson's brief visit to Japan right at the end of the war, in 1945. He returned to Japan in 1951, having just completed an M.A. in Chinese studies at Columbia University. Some of his experiences during those years are related in "Doburoku Days" (1969). Watson got two jobs, one as an English teacher at Dōshisha University, and the other as research assistant to Yoshikawa Kōjirō, then the foremost Japanese scholar of Classical Chinese literature. In 1952, a Ford Fellowship and money from translations for *Sources of Chinese Tradition* enabled him to stop teaching at Dōshisha, but he remained Yoshikawa's assistant.

What will strike readers of *The Rainbow World* is the humility of the author. In "Doburoku Days," for example, we are never told what a great scholar Yoshikawa was, nor that Watson had published (in 1967 and 1968, respectively) a translation of one of Yoshikawa's major studies, *An Introduction to Sung Poetry*, and a translation of the complete works of the Taoist sage Chuang Tzu. Throughout *The Rainbow World*, we see Watson as an unassuming student of Japanese culture, going about discovering "things Japanese" in ways that are very familiar to many of us.

More significantly, taken as a whole, *The Rainbow World* can be seen as glimpses of one man's walk through life towards enlightenment. This interpretation is supported by the fact that the book consists of a number of essays describing different moments of insight in the secular world, an essay entitled "Sōjun" (1979), about Watson's meditation teacher, and an essay entitled "Rōhatsu

Notes" (1981), about his own experiences undergoing intensive meditation and training. It seems to me that part of the outcome of these personal experiences, this quest, was at least two books of translations of the poetry of Japanese monks: *Ryōkan: Zen Monk-Poet of Japan* (1977) and *Grass Hill: Poetry and Prose by the Japanese Monk Gensei* (1983).

Watson never puts himself over as a scholar; instead, his erudition seems effortless and natural. Reading *The Rainbow World*, one gets the feeling that Watson's continuing scholarship is a natural part of his intense involvement with life. For example, "Mibu Kyōgen" (1959) and "Michizane and the Plums" (1964) seem to be the outcome of the joy of intellectual curiosity.

Those foreigners who have lived in Japan for years and years will enjoy this book because they will see a lot of themselves in it. It will bring back memories and offer a new perspective on them. Younger people just beginning their trek through Japan, Buddhism, and Japanese culture will also enjoy it. All will find it not only engaging reading, but also instructive in that the essays share with the reader one man's unpretentious attitude towards Japan, towards scholarship, towards Buddhism, and towards life itself.

In short, this is a fine collection of essays. I have a feeling that there are quite a few other gems like these scattered about, and I hope that Dr. Watson will see fit to string some more together to share with us in a follow-up to *The Rainbow World*.

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Rediscovering Japanese Space. By Kishō Kurokawa. New York & Tokyo: John Weatherhill, Inc., 1989. 130 pp. US\$29.95 / ¥2,800.

The main thrust of *Rediscovering Japanese Space* by Kishō Kurokawa can be summarized by his following remarks:

... to transcend Modernism by opposing it with Postmodernism is to fall victim to the same practice of dichotomizing, is self-contradictory, and, in the end, self-defeating. We must instead escape Modernism while walking arm-in-arm with it; we must embrace it as we reject it. This is the only way to avoid binomialism ourselves. In my recently published *Philosophy of Symbiosis* (*Kyōsei no Shisō*) my insistence on moving from Postmodernism to a philosophy of symbiosis is an alternative way of articulating the escape from binomialism." (p. 122)

Kurokawa claims that Modernism is the epitome of the Western mode of thought based on dualism, and that the dominance of Modernism as International Style has ended. He believes that, on the other hand, the Eastern cultures of Hinduism, Taoism, and Buddhism reflect more of a symbiotic view.

Kurokawa develops his theory of new architecture and city planning upon such concepts as the symbiosis of different time, or diachronicity (his earlier term "metabolism" corresponds to this notion), the symbiosis of interior and exterior, the symbiosis of past and present, and the symbiosis of man and technology. Further, he insists that ambiguity, intermediary zone, and coexistence are the essential qualities of the Japanese spatial concept, and that these qualities can overcome deficiencies of Modernism in meeting the needs of future intercultural, coexisting societies. According to Kurokawa, traditional Japanese streets such as those in the Nishijin district of Kyoto, Rikyū Gray, and late Edo period eclectic architecture reveal such symbiotic qualities. His wide-ranging comments about "parts and whole" as well as about structuralism, linguistics, literary criticism, and various philosophical thoughts are instructive. Kurokawa also tries to correct the common notion that wabi and sabi are aesthetics of minimalism. According to him, this was a mistaken interpretation by Westerners (like Gropius or Taut). At the same time, he criticizes the Japanese for neglecting eclectic Edo period architecture of "color."

In spite of Kurokawa's plea for "the philosophy of Symbiosis," his impressive array of national arguments and quotations from various sources, and the excellence of the English translation, the book is disappointing. First of all, it is poorly organized and often reads as if it were a transcription of talks. The book is replete with Kurokawa's own biography, distracting historic briefs, and meaningless general statements such as "Western societies have two-dimensional cultures, while Japanese society has a three- or multi-dimensional culture" (p. 53). One may not expect a neatly packaged scholarly document from Kurokawa, but the book lacks both rigor and vividness. I found his constant reference to his own works ("I" and "my" are perhaps the most frequently used words in the book) extremely annoying. The photographs are few, and more than half of those are of his own works. Because of his constant self-justification, the book's title, "Rediscovering Japanese Space," is simply misleading. Moreover, the book is outdated — not necessarily because of its contents, but because of the way it is written and its intended thrust. Criticism of Modern architecture started before 1960, as evidenced by Gaston Bachelard's *The Poetics of Space* (1958). Another shortcoming is that Kurokawa does not include a bibliography, nor does he but briefly mention one or two of the number of architects or scholars (both Japanese and non-Japanese) who have made significant contributions in articulating Japanese space.

Kurokawa is correct in pointing out that we are already in "a new internationalism in which regional cultures, while preserving their identities, collide with value systems of different cultures and mutually influence each other for production of new, distinctive cultures" (p. 31). He goes on to point out that, "In other words, it is possible to engage in international dialogues through the media of local cultural identities" (p. 31). Definitely, understanding of Eastern views and Japanese space will become increasingly critical in such emerging world scenes. At the same time, the Japanese must transform their view of the world.

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Temple und Teehaus in Japan. The Temple and Teahouse in Japan. By Werner Blaser. Basel, Boston, and Berlin: Birkhäuser Verlag, 1988. 179 pp. DM 178.–, US\$99.00.

[Deutsch]

Das Buch von Werner Blaser ist die Neuausgabe eines 1955 erschienenen Werkes. Blaser, ein Schweizer Architekt, war in Chicago bei Mies van der Rohe gewesen, dem ehemaligen Leiter des deutschen "Bauhauses."¹ Auf der Rückreise von Amerika kam Blaser erstmals mit der traditionellen Architektur Japans in Berührung und sah dort Verwandtschaften zu den Bemühungen des Bauhauses. Er ist auch heute noch der Auffassung, daß die westliche moderne Architektur Wesentliches aus der Begegnung mit der japanischen Tradition lernen kann; daher die Neuauflage des Werkes.

Die Bezeichnung "Bauhaus" war von Gropius in Anlehnung an die mittelalterlichen Dom-Bauhütten gewählt worden. Dort waren Theologie, Architektur, Kunst, Handwerk und Technik nicht getrennt. Die frühen Sakralbauten Europas waren nicht aus Nützlichkeitsbetrachtungen heraus gestaltet worden. Sie stellten vielmehr ein geistig-philosophisches Programm dar. Technische Bauausführung, künstlerische Gestaltung und theologisches Programm waren nicht voneinander zu trennen. In unserer Zeit begann die Architektur, Räume ohne geistigen Gehalt, rein nach Nützlichkeit und Zweckmäßigkeit zu gestalten. So ist das, was wir heute als Raum haben, nicht von Innen heraus gestaltet, "sondern bis ins Letzte gestaltloser leerer Raum," dessen "nihilistische Leere" nur durch Mobiliar verdeckt wird (s.13). Hatte der Jugendstil² noch versucht, diese Leere durch allesüberwuchernde Dekoration zu überdecken, so reduzierte das Bauhaus auf die klare und reine Konstruktionslinie. Die geistige Leere hoffte man durch die Ausbildung eines neuen Bauhand-

[English]

The Temple and Teahouse in Japan is an updated reprint of a book by Werner Blaser that was first published in 1955. Blaser, a Swiss architect, spent some time in Chicago with Mies van der Rohe, one of the leaders of the German *Bauhaus*¹ movement, who was at that time Director of the School of Architecture at the Illinois Institute of Technology in Chicago. On his return to Europe by way of Japan, Blaser came in contact for the first time with traditional Japanese architecture, and found that it had many affinities with the ideas of the *Bauhaus* movement. He is still convinced that modern western architecture can learn much from contact with the Japanese architectural tradition, and this is the reason for the publication of the new edition of his book.

When Walter Gropius chose the term *Bauhaus*, he had medieval Gothic architecture (Ger. *Dom-bauhütte*) in mind. It was a concept involving theology, craftsmanship, and technology. Medieval European cathedrals were not designed from a utilitarian point of view. Instead, they were intended as architectural expressions of spiritual and philosophical values. Technical accomplishment, design aesthetics, and theology were unified in them.

Modern buildings, by contrast, are designed purely from a functional point of view. "In the empty space of today we are beset by a spiritual vacuum, for the space we have today has not been formed from the centre outwards but remains an unformed empty void throughout. Its nihilistic

werkers überwinden zu können, bei dem Kunst, Handwerk und Architektur wieder eine Einheit bilden sollten. Die neue Geistigkeit des Bauens sollte sich auch durch die intensive handwerklich-künstlerisch Auseinandersetzung mit dem Bau-material ergeben.

Im shintoistischen Tempelbau fand Blaser diese intensive Auseinandersetzung mit dem Baumaterial, hier dem Holz, wieder. Dieses Holz wurde niemals überdeckt oder verblendet, so daß die sich aus den Materialeigenschaften ergebenden Konstruktionsmerkmale eines Baues stets offen sichtbar blieben. Diese shintoistische Tradition, besonders sichtbar im stets wiederkehrenden Neuaufbau des Ise-Schreines, setzte sich im Zen-Buddhismus fort:

Die Handwerker, die ja entweder zugleich Priester waren oder die Ideen der im Zen-Buddhismus . . . geschulten Bauherren ausführten, brachten es zu einer Meisterschaft in der rechten Auswahl und in der Kunst des Schneidens der Baumstämme. . . . Die starke Verbundenheit des Meisters mit dem Material . . . hatte einerseits zur Folge, daß es die Handwerker zu einer großen Fertigkeit im Sägen und Hobeln brachten, . . . daß das Holz ein lebendiger Teil des Baues wurde. (s. 26)

Die Leere japanischer Räume ist von völlig anderer Herkunft als die nihilistische Leere moderner Räume. Sie ist entstanden aus der meditativen Erfahrung des Zen und durchdrungen "vom feinen Geist der Teezeremonie" (s. 13) Sen Rikyū. "Beim Bauen sind nicht die Begrenzungen der drei Dimensionen das Entscheidende, sondern die durch sie entstandene Leere. . ." (s. 20). Diese Leere kann durch bewegliche Elemente — im

vacuity is dissembled only by the furniture" (p. 13). Whereas the *Jugendstil*² tried to cover up this void with elaborate decoration, the Bauhaus style limited itself to clear and pure construction lines. Architects hoped to overcome the spiritual void by training a new type of skilled craftsman, who would unify art, craftsmanship, and architecture. Furthermore, they believed that the new spirituality in building should evolve out of an intense artisan interest in the building materials themselves.

Blaser discovered this interest in building materials in Shinto shrine architecture. In these structures, the wood was never covered up or faced, so that construction features due to the properties of the material always remained visible. This Shinto tradition, especially evident in the periodic reconstruction of the Grand Shrine at Ise, was also expressed in Zen temple architecture. Blaser explains:

The craftsmen, who either were priests or carried out the ideas of owners who were schooled in Zen Buddhism . . . acquired real mastery in the right selection of tree trunks and in the art of cutting. . . . The intimacy between the master and his material was also a Zen Buddhist virtue. One result of this was that . . . their methods of woodwork were so suited to the material that it formed a living part of the building. (p. 24)

The concept of space in Japanese architecture is completely different from the nihilistic void of modern Western architecture. It originated in

japanischen Bau durch herausnehmbare Schiebetüren — weitestgehend verändert und gestaltet werden. "Die konstruktive Begrenzung des Raumes geschieht nicht durch Wände," sondern durch Pfosten und gleich starke Querverbindungen . . . das seine Bedeutung erst durch den umrahmten Raum erhält (s. 20).

Anders als die Philosophie und Theologie abendländischer Kirchenbauten, deren Erbauer weg von der Natur zu einer Wirklichkeit außerhalb der sinnlichen Wahrnehmung führen wollten, bringen die Bauten und die Philosophie des Chadō gerade die Erfahrung der einfachen Natürlichkeit. Die alltäglichen Dinge werden nicht abgewertet, sondern aus der Erfahrung des Zen heraus gestaltet und geprägt.

Trotz einiger Fehler—Blaser erklärt die Klosteranlagen des Daitokuji schlicht als Teearchitektur, bezeichnet Rikyū als Zen-Priester usw.—gibt das Buch eine Fülle von Anregungen. Vor allem das reiche Bildmaterial mit ausgezeichneten schwarzweiß Photographien vermittelt einen tiefen Eindruck vom Geist und der Atmosphäre der ausgewählten Bauten. Leider fehlen trotz des Titels wichtige Beispiele der Teearchitektur, dafür aber werden viele beeindruckende Bilder von kaiserlichen Villen gegeben. Die neu aufgenommenen Farbtafeln sind, wohl aus drucktechnischen Gründen, häufig an der falschen Stelle eingefügt und erschweren so das Erkennen von Zusammenhängen.

Aber Blasers Werk soll weniger ein kunsthistorischer Beitrag zum Verständnis Japans sein, als vielmehr eine Anregung, über den Weg der abendländischen Architektur nachzudenken. Viele seiner Thesen dürften auf Widerspruch stoßen. Die Verwendung von Glas als Außenwand zum Beispiel ergibt einen völlig anderen Effekt als papierbespannte Shojis. Auch die Verwendung von Stahl, und sei er noch so edel gestaltet, ergibt

the meditative experience of Zen, and is imbued "with the spirit of the tea-ceremony" (p. 13) of Sen Rikyū. "In Japanese building it is not the boundaries formed by the three dimensions that matter but the empty space they create" (p. 20). This void can be extensively altered by using movable elements such as removable sliding doors. "The room is not bounded by walls but by up-rights and cross-binding beams. . . . and acquires its significance only through the space enframed" (p. 16).

Whereas the builders of medieval churches aspired more to the transcendental, the architecture influenced by Zen and Chadō kept to simple naturalness. Everyday things were not considered unimportant, but were formed and designed in the tradition of Zen.

Despite some errors—such as describing the Daitokuji monastery simply as tea architecture and Rikyū as a Zen priest—this volume provides many good suggestions. Above all, the excellent black-and-white photographs convey a vivid sense of the spirit and atmosphere of the buildings depicted. Unfortunately, despite the title of the book, there are very few examples of tea architecture, though the many impressive photos of the imperial villas help to make up for this. The recently added color material is sometimes incorrectly inserted (probably caused by technical printing considerations), which makes it difficult to recognize the context. However, Blaser's book should not be regarded primarily as a cultural guide to Japan, but rather as an incentive to reflection on Occidental architecture. Many of his theses are bound to be contradicted. The use of glass as an exterior wall, for example, is very different from

andere Empfindungen als natürlich verarbeitetes Holz. Die Übernahme von formalen Elementen genügt leider nicht, um die äußerst differenzierten Erfahrungen des Zen oder des Chadō wiederholbar zu machen. Dennoch regen die Thesen und die Photographien zu einem intensiven Gespräch mit der japanischen Tradition an, bei dem der Abendländer der staunende Lernende sein wird. Wenn das Buch die Bereitschaft zu diesem Gespräch wecken sollte, hätte es einen äußerst wichtigen Beitrag zur Bewältigung moderner Probleme geleistet.

¹ Bauhaus wurde 1906 in Weimar als Kunsthandwerkerschule gegründet. Erster Direktor: Henry van de Velde. Er war Maler, später plante er komplette Häuser die alle im Jugendstil eingerichtet waren. In Paris führte er den Bau eines neuen Geschäftes durch, das den Namen "Art Nouveau" trug. In Frankreich wurde der Begriff "Art Nouveau" als Name für "Jugendstil" geprägt. Gropius, sein Nachfolger, war Architekt mit bedeutendem Einfluß auf den internationalen Stil. (Die Bezeichnung "Internationaler Stil" wurde geprägt von Hitchcock und Johnson durch das Buch *The International Style: Architecture since 1922* [New York, 1932]). Der internationale Stil ist gekennzeichnet durch einfache Formen und klare Konstruktionslinien und vollständige Vermeidung jeder Dekoration. "Schmuckformen" ergeben sich nur aus der Funktion. Der internationale Stil breitete sich von Deutschland zunächst auf die anderen europäischen Länder aus und wurde später auch in Amerika für den Architekturstil prägend. Der Begriff "Bauhaus" wird unmittelbar mit diesem internationalen Stil assoziiert. Der Name Bauhaus wurde von Gropius eingeführt. Seine Idee war, sämtliche Künste und das gesamte Kunsthandwerk zusammenzubringen, um einen neuen Stil der Architektur und des Wohnens zu schaffen.

² Das Wort "Jugendstil" entstand in Anlehnung an die Münchner Zeitung "Jugend." Die Absicht des Jugendstils war, ein neues jugendliches Zeitalter im Gegensatz zum altgewordenen Europa zu gründen. Er war beeinflusst durch eine Ausstellung japanischer Künste und Holzschnitte besonders durch Hokusai's "Große Welle von Honmoku bei Kanagawa."

using sliding shoji doors. Also, the use of steel, irrespective of the quality, is not to be compared with the use of natural wood. And, more importantly, the study of formal architectural elements is no substitute for the experience of Zen and Chadō. Nevertheless, the ideas and photographs in this book can lead to an intensive dialogue with the Japanese tradition. If it succeeds in awakening people to the need of such a dialogue, this volume will have contributed much to solving the problems of our technological era.

¹ *Bauhaus* was founded in 1906 in Weimar as a handicraft school. Its first director, Henry van de Velde, was at first a painter, but later designed houses with the whole interior in the "Jugendstil" (see fn 2). In Paris, he designed a shop with the name "L'Art Nouveau," so the *Jugendstil* is called "Art Nouveau" in France. Walter Gropius, his successor, was an architect with an important influence on the International Style, as described by Hitchcock and Johnson in *The International Style: Architecture since 1922* (New York, 1932). The International Style has simple forms, no decoration, and clear construction lines. It spread from Germany to other European countries and later to America. Gropius was the first to use the term Bauhaus; thus the term is closely connected with him and the International Style. His idea was to combine all kinds of arts and handicrafts to find a new way of building.

² The German word *Jugendstil* was created by a Munich periodical named *Jugend* (Youth). The intention was to found a new Youth Age in contrast to a Europe which had become old. It was influenced by an exhibition of Japanese art and woodblock prints, especially by Hokusai's "Big Wave of Honmoku at Kanagawa." One of the main representatives was Henry van de Velde.

Gerhardt Staufenbiel
Head of Department of
Volkshochschule
München

Glossary

() denotes alias, [] denotes Japanese reading

Aburaya Jōyū	油屋浄祐	Irakuan Sessen	為楽庵雪川
Aburaya katatsuki	油屋肩衝	Jikiji Gokan	食事五観
Arisawa Ittsū	有沢式通	Kaga	加賀
Asahi Tamba	朝日丹波	Kaguraoka Funyū,	神楽岡不入
azumaya	吾妻屋	kairagi	梅花皮
byōjō buji	平常無事	Katagiri Sekishū	片桐石州
byōjōtei	平常底	Katayama	片山
Chadōgu Yuzuri-chō	茶道具讓帳	Kawamura Zuiken	河村瑞軒
Daien'an	大円庵	Kawawatari	川渉
Datē Masamune	伊達政宗	ki	機
Datē Munemura	伊達宗村	Kigen	窺原
Doi Toshikatsu	土井利勝	Kishi Ikkan	岸一閑
Dokurakuan	独楽庵	(Kishida Sōji)	(岸田宗二)
dō rokuro	胴轆轤	Kitano katatsuki	北野肩衝
Empo Kihan	遠浦帰帆	Kiyomizu Chaya	清水茶屋
Engo bokuseki	圓悟墨跡 (墨蹟)	Kizaemon	喜左衛門
Fujimidai	富士見台	kōdai uchi tokin	高台内兜巾
Fukushima	福島正則	Kokon Meibutsu	古今名物類聚
Masanori		Ruiju	
Furuta Oribe	古田織部	Komori Genka	小森玄可
Fushimiya	伏見屋甚右衛門	koshi kanna	腰鉋
Jin'emon		Kusama Waraku	草間和樂
Fuyuki Koheiji	冬木小平治	Kuchiki Masatsuna	朽木昌綱
Fuyuki Moheiji	冬木茂平次	Kyōya	京屋
genjō	現成	Matsudaira Fumai	松平不昧
gensō	還相	midokoro	見処
Hakuan	伯庵	mikomi meato	見込目跡
Hara Yōyūsai	原羊遊齋	Min'un	眠雲
Hojū	甫十	Mitsui	三井八郎右衛門
Honda	本多	Hachirōemon	
Honda Noto	本多能登	Miyoshino	三芳野
Honsō	本惣	Momijidai	紅葉台
Hon'ya Ryōun	本屋了雲	Mosai	茂齋
Hosokawa	細川	Muqi [Mokkei]	牧谿
Hosokawa Sansai	細川三斎	Murata Ikuemon	村田幾右衛門
Ippōan	一方庵	Nakayama Komin	中山胡民
Irakuan	為楽庵	Naritsune (Gettan)	斎恒 (月潭)
		Nonkō	のんこう

<i>Ōjōyōshū</i>	往生要集	<i>take no fushi</i>	竹の節高台
<i>ōsō</i>	往相	<i>kōdai</i>	
Sakai Tadanao	酒井忠因	Takeya Chūbei	竹屋忠兵衛
(Hōitsu)	(抱一)	Tamagawa	玉川又徹
Sakai Tadazane	酒井忠以	Yūtetsu	
(Sōga)	(宗雅)	Tani Gentarō	谷源太郎
Sakamoto	坂本	Tanimatsuya	谷松屋権兵衛
<i>sangai</i>	三界	Gombe	
<i>sanzen</i>	参禅	Tanimatsuya	谷松屋貞八
<i>sarasa</i>	更紗	Jōhachi (Sōchō)	(宗潮)
<i>sesshin</i>	接心	Tanuma Okitsugu	田沼意次
Seto Tōki Ranshō	瀬戸陶器濫觴	Taru Yozaemon	樽与左衛門
<i>shiguzeigan</i>	四弘誓願	<i>tenken</i>	点検
(shiguseigan)		Toki Mino	土岐美濃
Shikan Tati	止観大意	Tokonatsu	常夏
<i>shin-nuri</i>	真塗	Unshū Kurachō	雲州蔵帳
Shōmei	松暎	<i>unsui</i>	雲水
Shōrakuin	彭萊院	Wakasa	若狭
<i>soku</i>	即	<i>yakutaishi</i>	薬袋紙
Sumiya	墨屋助三郎	Yamatoshi	山利
Sukesaburō		Zangetsu katatsuki	残月肩衝
Takeda Kizaemon	竹田喜左衛門		

Chronology

Asuka period, 538–645
Hakuhō 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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