



CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 70



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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 and Chinese persons are written surname first, in accordance with the customary practice in these countries.

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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.

The Flow of the Wind

Sen Sōshitsu XV

The windchime hanging from the eave is rustled by the breeze, giving off its clear tinkling ring, and we momentarily forget about the heat and breathe a sigh of relief. In this modern world, we are able to freely control the temperature by turning on the air conditioner when it is hot, or the heater when it is cold. However, these devices run against nature, and just make us that much weaker. There is a Zen koan that teaches us that, in order to avoid the heat or the cold, we should become the heat or the cold. This simply means that if we do not fight against nature but live in tune with it, we can overcome its discomforts.

The Japanese people are often said to have historically tried to harmonize their lives with nature, and I think that our appreciation of this traditional approach to life is especially important today, when the issue of environmental protection has become crucial to the very survival of our planet.

To harmonize ourselves with nature is one of the fundamental things we learn through chanoyu. For instance, we strive in chanoyu to create “a feeling of coolness in summer, and warmth in winter” — not by ignoring the season in the comfort of an air-conditioned room, but by using things that seem cool and refreshing or warm and cozy. In summer, we invite guests to come for tea in the early morning, before the heat of the day sets in. The shrubs and the stones of the garden path are moist with water sprinkled by the host. The stone basin is brimming with cool, pure water, for the guests to purify their mouths and hands. In the tearoom, the kettle, still wet with fresh water, sits on the brazier in the far corner, a small fire hidden from view underneath. The hanging scroll may have a Zen-inspired phrase which allows us to forget the heat, or it may have a simple painting of a waterfall and a refreshing poem. Grassy flowers, moistened with dew, may be nonchalantly arranged in an open-weave basket. The chosen tea utensils heighten the refreshing feeling. The teabowl is often pale in color, wide, and quite flat to let the heat of the tea escape rather quickly. The fresh-water jar might be of glassware. The room is kept shaded and dark. Reed blinds dripping with water are hung outside of the room, catching the morning sun in beads of jewel-like splendor.

In winter, we invite guests to come later, after the sun has warmed the room. Oil lamps and candles provide a warm glow. The simmering kettle sits on the open, sunken hearth toward the middle of the room, and the host adds charcoal in front of the guests, to ensure that the water is at a good boil and the room is nicely heated. The teabowl is often something rather thick and tall, so as to retain the heat of the tea and to comfort the hands.

Enjoying tea through the seasons in this manner, we discover that, in these things which would not be were it not for the ebbs and tides of the seasons, there is a special charm — something that might be called *fūryū* in Japanese.

The concept of *fūryū*, which is closely linked to *suki*, has been loved and valued by the Japanese throughout the ages. “*Fū*” literally means “wind,” and “*ryū*” means “flow.” This suggests that our spirit should flow through life like the wind that flows through all of nature, creating a state of mind with a detached, objective quality.

Matsuo Bashō (1644–93), considered the greatest haiku poet in our history, provides a perfect illustration of the concept of *fūryū* in his most famous poem:

furuikeya
kawazu tobikomu
mizu no oto

An old pond:
A frog jumps in —
The sound of water.

This haiku is very simple and plain, yet it reveals that Bashō possessed a full understanding of nature.

A number of years ago, when I was invited to give a lecture at the University of Queensland in Australia, a professor in the Japanese Department invited me to her home. That night, as it became chilly, her husband lit a fire in the fireplace. In the garden, under the moonlight, I could see the fire reflected in the glass of the window, and I felt the universality of the warmth of the human spirit joined with the warmth from the fire. At that moment, I also perceived *fūryū*. There was no special contrivance, nor should there be, to create an atmosphere of *fūryū*; performing our everyday actions in accord with nature, this feeling arises.

We exist in a single world, a world in which there is but one reality, and yet, in our minds we tend to divide that world into different spheres. For ordinary human beings such as ourselves, it is indeed difficult to reach an understanding of the one reality and to abide by it, but what we can do is to live in harmony with Nature; that is, we can learn to understand that we are

part of nature, not separate from it, and thereby transcend our thoughts of "hot" and "cold" — our delusions and discriminations. In this way, we can always enjoy a certain feeling of leeway (*yutori*) in our lives — the leeway for the flow of our spirit. Not only is this leeway the wellspring of *fūryū*, what I think is important is that the feeling of *fūryū* allows us to enjoy peaceful relationships with others.

We human beings tend to be egocentric, and to find fault in others while overlooking our own faults. If we are able to stop for a moment and consider things from the other person's standpoint, that person can gain a place in our heart, and mutual peace comes about. When Sen Rikyū taught that we should be considerate of each guest, he was teaching us this lesson.

The intimacy that we Japanese have traditionally felt toward nature — our generally passive kind of assimilation into nature, and our love of *fūryū* — has given us a basis upon which we can exist with others in true peaceful harmony. In this sense, I believe that this basis for peace and harmony is inherent to the Japanese approach to life, as epitomized in the Way of Tea.



New Advances in Tea Ceramic History: Recent Excavations of Tea Wares from Consumer Sites

Andrew Maske

Introduction

The study of the history of tea objects is nearly as old as chanoyu itself. As early as the eighth Ashikaga shōgun, Yoshimasa (1435–90), tea connoisseurs have kept records concerning the origin of prized objects in their possession. In the Edo period, books such as the *Kokon Meibutsu Ruiju* [Classified Collection of Famous Objects Ancient and Modern] were published, giving the average chanoyu practitioner access to information about famous tea utensils. Only in this century, however, has research begun to be conducted in a manner than can truly be considered scientific. Ancient documents such as letters, tea diaries, and lists of collections as well as box inscriptions have been subjected to close scrutiny by modern researchers in an attempt to discover as much about early tea pieces as possible.

In addition, the discipline of archaeology has contributed much to the study of tea-ware history, mainly in the area of ceramics. Scientific excavation of kilns that produced tea ware began in the 1950s, resulting in significant discoveries concerning the proper attribution of *densei* (handed down) tea ceramics. Within the past five years, however, exciting excavations of a different kind have begun providing new and important information concerning the *use* of tea ceramics rather than their production. These excavations have been taking place in sites or areas known to have previously been centers of culture, wealth, or political power — the very places occupied by the tea men of earlier centuries. The focus of the majority of these excavations is concentrated on the sixteenth and seventeenth centuries, just during the period when the enthusiasm for tea was at its height. This article will introduce tea-related archaeological discoveries in Fukuoka and Kyoto, just two of the many areas of Japan where excavations of this type have recently been conducted.

Unless otherwise specified, photos courtesy of the Kyoto Municipal Institute of Buried Cultural Assets.

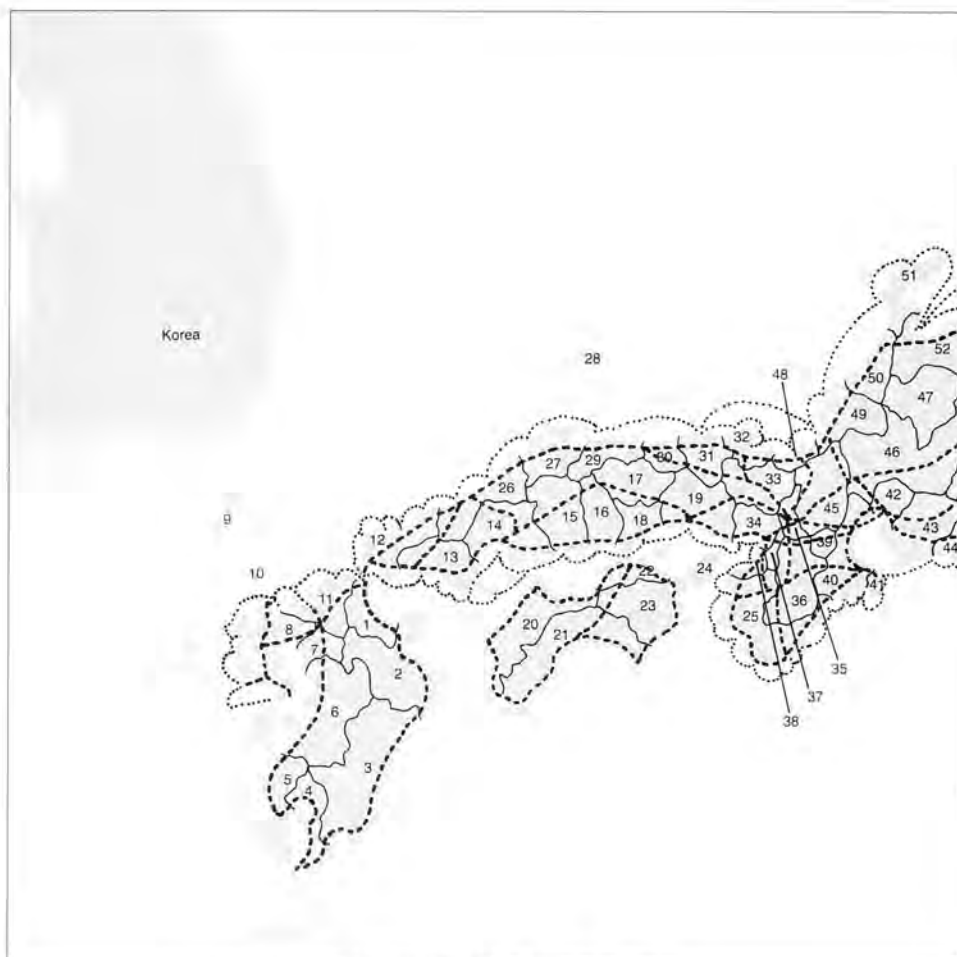
Hakata/Fukuoka

The area around Fukuoka bay has been continuously populated for over two thousand years, and has served as the major port of entry for continental culture during much of its history. The Kōrōkan, located near the center of modern-day Fukuoka City, was the official reception center for messengers and ambassadors from Korea and China during the Heian period. The Zen temple Shōfukuji, founded during the late twelfth century by the Buddhist monk Eisai (1141–1215), was one of the earliest places in Japan where tea was planted. In the Muromachi and Momoyama periods, the famed Hakata merchants combed east and southeast Asia for goods of all kinds, including wares suitable for chanoyu. Finally, Fukuoka was the location of the castle of the Kuroda clan, one of the most powerful feudal families in Japan during the Edo period.

Since the early 1980s, when the Fukuoka Municipal Subway was constructed, the local Board of Education has been conducting numerous excavations, centered mainly in Hakata (the old area of Fukuoka City, east of the Naka River). One of the most interesting results of these investigations was the discovery that the Chinese celadons which were so highly prized in other parts of Japan during the twelfth through sixteenth centuries were common enough in Hakata that they were used by even the most ordinary households. Stocks of celadon and white porcelain discovered buried intact indicate that Hakata was a main port and holding center for Chinese ceramics, and it seems certain that Chinese merchants resided in Hakata in considerable numbers until the time of the Mongol invasions. Although during this period tea was not commonly drunk in Japan, bowls imported at this time later became prized possessions of practitioners of chanoyu.

During the fifteenth and sixteenth centuries great quantities of ceramics continued to be imported through Hakata, not only from China, but from Korea and Southeast Asia as well. Akanuma Taka, in her article in the exhibition catalogue of "Excavated Korean Yi Dynasty Ceramics,"¹ reports that the greatest number of consumer site sherds bearing relation to *Kōrai chawan* (Korean teabowls) are found in Hakata area sites. Wares from Vietnam and Thailand have been excavated, demonstrating Hakata's importance to trading throughout Asia at that time. Excavated Chinese ceramics for use in chanoyu include *temmoku* teabowls, *karamono* tea caddies and tea-leaf jars, and specially ordered blue-and-white dishes of the *kosometsuke* type.

¹ Chadō Shiryōkan, 1990; pp. 122-131.



Edo-period Western Japan

Map Legend

Sea routes -----
 Major highways -----
 Province boundaries -----

*Numbers grouped according to the Goki Shichidō (Five Home Provinces and Seven Circuits).
 Information in parentheses indicates corresponding modern prefecture or prefectures.*

Saikaidō	10 Iki (Nagasaki)	19 Harima (part of Hyōgo)
1 Buzen (parts of Fukuoka & Ōita)	11 Chikuzen (part of Fukuoka)	Nankaidō
2 Bungo (part of Ōita)	San'yūdō	20 Iyo (Ehime)
3 Hyūga (Miyazaki)	12 Nagato (part of Yamaguchi)	21 Tosa (Kōchi)
4 Ōsumi (part of Kagoshima)	13 Sūo (")	22 Sanuki (Kagawa)
5 Satsuma (")	14 Aki (part of Hiroshima)	23 Awa (Tokushima)
6 Higo (Kumamoto)	15 Bingo (")	24 Awaji (in Hyōgo)
7 Chikugo (part of Fukuoka)	16 Bitchū (part of Okayama)	25 Kii (Wakayama & part of Mie)
8 Hizen (Saga & Nagasaki)	17 Mimasaka (")	San'indō
9 Tsushima (in Nagasaki)	18 Bizen (")	26 Iwami (part of Shimane)



Korean P'unchong sherds, Yi Dynasty (1392–1910). Excavated from various Hakata sites, Fukuoka City. Author's photo.

- | | | |
|------------------------------------|------------------------------|----------------------------|
| 27 Izumo (part of Shimane) | 36 Yamato (Nara) | Tōsandō |
| 28 Oki (in Shimane) | 37 Kawachi (part of Ōsaka) | 45 Ōmi (Shiga) |
| 29 Hōki (part of Tottori) | 38 Izumi (") | 46 Mino (part of Gifu) |
| 30 Inaba (") | Tōkaidō | 47 Hida (") |
| 31 Tajima (part of Hyōgo) | 39 Iga (part of Mie) | 48 Wakasa (part of Fukui) |
| 32 Tango (part of Kyōto) | 40 Ise (") | 49 Echizen (") |
| 33 Tamba (parts of Kyōto & Hyōgo) | 41 Shima (") | 50 Kaga (part of Ishikawa) |
| Kinai | 42 Owari (part of Aichi) | 51 Noto (") |
| 34 Settsu (parts of Ōsaka & Hyōgo) | 43 Mikawa (") | 52 Etchū (Toyama) |
| 35 Yamashiro (part of Kyōto) | 44 Tōtōmi (part of Shizuoka) | |

With such a variety of exotic foreign ceramics available, one might hardly expect the Hakata tea connoisseur to have shown interest in domestic tea ware. The discovery of native ceramics such as Bizen tea jars, Seto *temmoku* teabowls, and Karatsu water jars, however, proves that the Hakata tea man was just as familiar with the austere concept of *wabi-cha* as with the more formal style of tea. One of the most famous figures in the history of chanoyu is Kamiya Sōtan (1551–1635), a Hakata merchant who was a contemporary of Sen Rikyū, and who left a tea diary called the *Sōtan Nikki*. Although only a small portion of the site of Sōtan's residence has been excavated, and so far nothing extraordinary has been found, the diary itself is perhaps the most important document in existence giving detailed information about tea wares in use during the Momoyama period. In it may be found countless references to native Japanese tea wares, including the first use of the word *hyōge-mono* ("humorous piece"), thought to be the earliest reference to distorted teabowls of the Oribe type.²

In 1600 the warlord Kuroda Nagamasa (1568–1624) was awarded the province of Chikuzen (modern-day Fukuoka Prefecture) for his support of Tokugawa Ieyasu in the Battle of Sekigahara. Nagamasa's father, Josui (1546–1604), was well-versed in chanoyu, having studied under Sen Rikyū. It is not surprising, then, that soon after their arrival in Fukuoka, Kamiya Sōtan invited Nagamasa and Josui to a tea gathering to welcome them and, no doubt, to secure their cooperation in the continuance of international trade at Hakata. Less than twenty years later, however, the second shōgun, Hidetada, ordered the confinement of foreign trade to the tiny island of Dejima at Nagasaki, ending Hakata's long history as a major international port. On the other hand, the Kuroda clan received responsibility (along with Saga's Nabeshima clan) for security of Nagasaki, giving it a new access to foreign goods as well as to the Karatsu and Arita (Imari) ceramics of the Nabeshima clan's province of Hizen.

A document considered to date from 1602 gives important insight into the development of tea ware in Kyushu for the market in Kyoto. Kawahara Masahiko, in his article "*Kyō-yaki ni tsuite no Oboegaki*" [Notes on Kyoto ware] in *Kyōto no Bunkazai*,³ gives the contents of a letter written by Nabeshima Naoshige (1580–1657) in which the Kyushu lord states that he has recently attended a tea gathering with Furuta Oribe, Kuroda Josui, and others at which a *katatsuki* tea caddy and a teabowl made by *tōjin* (foreign, almost certainly Korean) potters from his own province were used. He continues that he has heard there are dealers in *ima-yaki* (modern ceramics) in Kyoto's Sanjō Street who intend to travel to Hizen to have pieces made to

² *Sōtan Nikki* entry for second month, twenty-eighth day, Keichō 4 (1599), regarding a tea hosted by Furuta Oribe and attended by Sōtan and two others.

³ *Kyōto-fu Bunkazai Hogō Kikin*, 1990; pp. 382–89.



Takatori tea caddy sherds, late 17th c. Excavated from O-taka Yashiki site, Fukuoka Castle. Author's photo.

order). He ends by admonishing his retainer that he must not allow those pieces to be made carelessly.

It is certain that Kuroda Josui was aware of Sanjō *ima-yaki* dealers as well. It was because of his influence that his son Nagamasa brought back potters from the Korean campaigns of 1592–98, and Josui must have been eager to begin tea ceramic production in their new province of Chikuzen. The exact year in which Takatori pottery, tea ware of the Kuroda clan, began production is not known, but it may very well have been after Josui's death in 1604.

Takatori sherds of tea caddies, teabowls, and water jars have been recovered from the grounds of Fukuoka Castle. The 1979 Fukuoka City Board of Education excavation of the area of the castle known as "O-taka Yashiki" uncovered sherds of Chinese ceramics suitable for use in chanoyu and a considerable number of Hizen sherds including Karatsu ware, in addition to Takatori tea pieces. Many of these sherds date from the seven-

teenth century. It is expected that other types of ware as well will be recovered in the course of future investigations.

In the Hakata area of Fukuoka, Takatori sherds are but rarely found in Edo period sites, probably because the ware was restricted to use by samurai and as gifts to be presented to the shōgun and to other feudal lords. A wide variety of other tea ceramics is found, however, including types such as Shino, Kyoto ware, and even Dutch Delft, in addition to the above-mentioned Hizen wares of Karatsu and Arita, which are found in great quantities.

Kyoto

As Kyoto was the cultural and political center of Japan for most of the nation's history, it goes without saying that more objects of higher quality are to be found in Kyoto excavations than any other area of the country. This is particularly true of tea wares. Kyoto was a place where connoisseurs from around Japan gathered to share their enthusiasm for chanoyu, and naturally tea utensils from all of the major production areas found their way there as well. Until less than twenty years ago, however, there was little archaeological evidence to either support or deny this. It seems that until relatively recently Japanese archaeologists have been concerned almost entirely with the oldest periods of Japanese history (Jōmon, Yayoi, etc.), considering later periods as "new," and therefore of less importance. As a result, they habitually scraped aside the upper layers of a site to be able to spend more time excavating the lower levels. In Kyoto, the primary objective of archaeological investigations has been to discover as much about the ancient capitol of Heian-kyō (the name of Kyoto in the Heian period) as possible. This meant that in some cases the upper levels containing material from the Edo, Momoyama, and Muromachi periods were not even excavated, but were simply shoved aside so that the "important" layers could be investigated, after which the upper layers were returned, unexamined.

Today, fortunately, generally all but the most recent levels of an archaeological site are excavated, time permitting. Because of this, truly astounding quantities of ceramics (including tea wares) have come to light. The majority of these have come from the three Kyoto wards of Kamigyō-ku, Nakagyō-ku, and Shimogyō-ku. In 1989 the Nezu Institute of Fine Arts, in conjunction with the Museum of Oriental Ceramics, Osaka, created an exhibition based on tea pieces excavated mainly from these three wards. Called "Tea Ceramics of the Momoyama Period — From Excavations in Kyoto and Historical Collections," it was the first major exhibition in Japan to display excavated tea wares as the primary attraction. It featured 139 excavated tea utensils (most of them in nearly-complete condition) as well as 60 *densei-hin* (handed-down vessels) of similar types, and sherds excavated from kiln sites. The





Above: Scene of excavation at former Chaya Shirō Jirō residential property in Kamigyō-ku, Kyoto.

Below: Ceramics found in well on former Chaya Shirō Jirō residential property.



exhibition stimulated considerable interest throughout the country and re-emphasized the importance of archaeology to the research of tea history.

To date, tea ceramics have been discovered at dozens of locations throughout Kyoto. The catalogue for the exhibition "Tea Ceramics of the Momoyama Period" listed twenty-nine major sites, and many more have been discovered since 1989. Although most of them are considered to have formerly been either the residences of tea connoisseurs, who discarded broken or unwanted tea pieces in wells or refuse pits on the property, or temples, the most interesting and informative sites seem to have once been either retail tea ware shops or warehouses responsible for sorting and storing high quality ceramics in bulk. By consulting old maps and documents, researchers are able to make educated guesses, if not specific hypotheses, concerning the circumstances surrounding the existence of tea ceramics in sixteenth and seventeenth century archaeological sites.

Great quantities of Momoyama to early Edo period tea wares have been discovered buried (discarded) together in three major Kyoto sites. One is located in Kamigyō-ku, Chōjiburō, just west of the Kyoto Prefectural Office. A map of Kan'ei 14 (1637) preserved in the Imperial Household Agency shows the area excavated as being the southern portion of the residential property of Chaya Shirō Jirō, a great Kyoto merchant of the early seventeenth century. Because of the considerable number of similar items recovered, and the fact that they were found at the same level within a very small area, it seems obvious that the tea wares were intended to be merchandise rather than personal items. Pieces recovered include teabowls, tea caddies, incense boxes, *mukōzuke* food dishes, saké ewers; nearly every ceramic article, in fact, necessary to conduct a tea gathering. Wares from Mino (Gifu Prefecture) such as Shino, Oribe, Yellow Seto, and Black Seto are found, as are unglazed wares from Bizen and Tamba. Karatsu pieces (especially teabowls) are numerous, and even Chinese Ming blue-and-white can be seen. The excavated pieces may be assumed to be objects which were for some reason unsatisfactory for sale; they were slightly misfired or had been damaged in shipment.

The other two large tea-ware sites are located within 200 meters of each other on Sanjō Street — the same Sanjō referred to by Nabeshima Naoshige in 1602 as the area of *ima-yaki* tea-ware dealers. The Benkeiishi-chō site located just west of the Kawaramachi-Sanjō bus stop was excavated in 1987 and yielded over 120 excavation boxes (approx. 50 x 80 cm. each) of Momoyama to early Edo period ceramics alone. The find at the Nakano-chō site a bit further to the west was even more spectacular: 300 boxes of high-fired tea ceramics from an area of only 126 square meters. The excavation teams were able to ascertain that both of these sites were the grounds of large retail shops in the early seventeenth century. At both sites pieces of Karatsu ware were recovered, many of them brilliantly executed, reinforcing the



Oribe-ware platter excavated from site at Ōhi-chō in Nakagyō-ku, Kyoto. Height, 6.0 cm.; diameter, 26.1 cm. Property of the Kyoto Municipal Institute of Buried Cultural Assets.



Shino-ware fresh-water jar with underglaze iron design, excavated from site at Kyō-chō in Fushimi-ku, Kyoto. Height, 19.5 cm.; diameter of mouth, 29.0 cm.; maximum diameter, 21.9 cm. Property of the Kyoto Municipal Institute of Buried Cultural Assets.



Above: Oribe-ware shoe-shaped teabowl excavated from site at Kabutoya-chō in Nakagyō-ku, Kyoto. Height, 6.3–7.0 cm.; diameter of mouth, 12.1–13.4 cm. Property of the Kyoto Municipal Institute of Buried Cultural Assets.

Below: Karatsu-ware *mukōzuke* bowls excavated from site at Benkeiishi-chō in Nakagyō-ku, Kyoto. Bowl on left: height, 6.3 cm.; diameter of mouth, 13.9 cm. Bowl on right: height, 6.3 cm.; diameter of mouth, 13.8 cm. Property of the Kyoto Municipal Institute of Buried Cultural Assets.



view that these shops were among those known to Naoshige. Furthermore, approximately eight percent of the tea wares taken from the Nakano-chō site were Takatori ware from the Uchigaso kiln, revealing for the first time that the Kuroda clan had developed a system of shipping its ceramic products to the capitol. Although Kuroda Josui died ten years before the recorded opening of the Uchigaso kiln in 1614, it seems likely that his contacts with Nabeshima Naoshige and others in Kyoto provided the basic information which inspired Kuroda Nagamasa to produce tea ceramics in Chikuzen for Kyoto consumption.

Nakano-chō is traditionally considered to have been the site of the residence of Urai Shimbei, a famous Momoyama-period Kyoto merchant. It is recorded that in the Kyōhō era (1716–35), when the house standing there was rebuilt, Shigaraki tea ware was discovered in a storage area under the house, and this became known as “Shimbei Shigaraki.” Urai Shimbei may have originally come from China or Korea, for his original family name is given as Tei (丁). A 1636 picture map of Kyoto shows the spot as being occupied by “Naka no Tei (same character as above)” and another map of the middle seventeenth century lists “Seto-mono Tei” for the location. A Ming blue-and-white ewer and a Shino square *mukōzuke* with the same Chinese character written in ink on the bottom have been found at Benkei-ishi-chō,⁴ tentatively linking Shimbei with both sites.

More information is necessary to conclusively prove that Urai Shimbei was responsible for the tea ceramics excavated from the Sanjō area, but in any case, the pieces discovered are a remarkable find, providing invaluable information about early seventeenth century taste in tea wares and the distribution of those tea wares. These excavated utensils provide conclusive proof that tea wares of the most fashionable types from all over Japan were being sold in the capitol when the popularity of chanoyu was at its height. As new excavations are conducted in Kyoto, it can be expected that even more fascinating articles will come to light.

Afterword

Other areas which have yielded significant quantities of excavated tea wares include Sakai City in the south of Osaka Prefecture, Osaka Castle, and the site of Ichijōtani Castle in Fukui Prefecture. This article has been able to only briefly introduce Fukuoka and Kyoto, yet it is hoped that it has provided some insight into a remarkable new development in tea history research.

⁴ Horiuchi Akihiro, “*Momoyama no Hakutsu Chūtā*,” in *Tankō*, no. 108 (August 1988), p. 46.

Early History of The Teahouse

PART II

Nakamura Toshinori

The *Haisumi-e*, which was discussed in the first installment of this article, is a significant work, both from the standpoint of the history of Japanese architecture and the history of tea. For one, it presents us with important insights into the development of the alcove spread with tatami; that is, the development of the *toko*. For another, it offers clues to the origins of chanoyu utilizing a *ro*, or sunken hearth; that is, the origins of "thatched-hut style tea," or *sōan-cha*. In the following sections we will consider the development and characteristic features of the sunken hearth as they relate to the growth of the *kaisho* room or building used for social occasions. Not only will this help illuminate important aspects of *sōan-cha*, but this will also help locate the *kaisho* depicted in the *Haisumi-e* within the history of Japanese architecture.

Tea Get-togethers

Among the various social arts which developed during the Japanese medieval period, tea get-togethers (*cha yoriai*) and linked-verse meetings best represent the spirit of the age. The *kaisho* was used as the setting for these kinds of gatherings, as well as for entertaining guests in general. A passage in the *Shasekishū* [Collection of Sand and Pebbles]¹ of 1283 comments on the *kaisho* in the following way:

The actions taken by people of recent years do not deviate from the Buddha's prediction [that the Buddhist teaching will

¹ 『沙石集』: a collection of Buddhist tales, by Mujū Ichien 無住 一円 (1226–1312).

Translated and adapted, by permission of the author, from the Introductory Chapter, "Sōan Chashitsu Seibutsu Zenshi — 'Haisumi-e' no Sekai kara" [序章 草庵茶室成立前史 — 《搦山絵》の世界から ― ―], in *Maeshige no Chashitsu* 『町家の茶室』 (Kyoto: Tankōsha Publishing Co., 1981). The entire chapter is being presented as a four-part series. Unless otherwise specified, illustrations courtesy of the author.

degenerate in the years after the Buddha's death]. [Presently], the Buddha's disciples do not follow the Buddha's proscriptions. It is all the more so with non-clerics and laymen. They build Buddhist halls and pagodas in order to gain fame, to adorn their residences, to gain profit, or to use as settings for drinking parties and as *kaisho* for the composition of poetry and linked verse. Such acts of disrespect are common.

From these lines, we can infer that chapels and other such halls were built at private residences of wealthy nobles and warriors, and that they were frequently used for various types of social gatherings. These halls must have been ideal places for escaping, if only for a moment, the worries of daily life. They were also perfect for conducting secret meetings away from the eyes of the world. In fact, around 1324, plans to topple the Kamakura shōgunate were discussed in meetings ostensibly held to discuss literary works or to enjoy tea.

These meetings were boisterous affairs, and were widely called "*bureikō*" ("meetings without propriety") or "*hareikō*" ("meetings which break propriety"). Tea get-togethers held in conjunction with these were generally of the type known as *tōcha*, or "tea competitions," in which the participants sought to guess, for prizes, the quality of the tea being served. They originally began as a kind of party entertainment, since contests with prizes were guaranteed to add greatly to the festivity. After the contest, the loser was required to present some form of entertainment, such as a dance or musical performance, to the winner (this was called a "*make waza*," or "loser's art"). In return, the winner, too, was obliged to present some entertainment of his own.

Wares imported from the Asian continent (called "*karamono*" or "Chinese wares"), many of which were said to cost several tens of millions of strings of cash, were frequently awarded as prizes for these contests. As a result, interest in continental goods increased tremendously. For example, in a letter written in the sixth month of Gentoku 2 (1330) by Hōjō Sadaaki in Kamakura to his son Sadamasa at Rokuhara in Kyoto, it states, "Also, the popularity of Chinese wares and tea is increasing. Please procure such implements."² In this way, Sadaaki requested his son to obtain Chinese tea implements for him. These Chinese wares were originally imported by Kamakura-period Zen monks from Song and Ming China to decorate the altars of their temples. However, it appears that by the early Nambokuchō period, they were in great demand among the upper classes of Japanese society.³

² Kanazawa Bunko Komonjo 金沢文庫古文書, vol. 2179.

³ Murai Yasuhiko 村井康彦, *Cha no Bunkashu* 茶の文化史 (Iwanami Shoten, 1979).

The *Taiheiki* [ca. 1370] states,

The wealth of the warrior clans increases a hundredfold from one day to the next. They dress themselves in embroidered brocade and eat up choice delicacies... The feudal lords residing in Kyoto, beginning with the tonsured Judge of Sado, Sasaki Dōyo, have begun meeting together to hold tea parties (*cha no kai*). Their gatherings, which are held daily, are extremely extravagant. Bringing together precious treasures from both China and Japan, they all dress themselves up like monks at a hundred-monk sutra chanting ceremony, and sit on clerical chairs spread with leopard and tiger skins. They put on gold-brocaded satin damask as they please, and sit in rows on seats, in imitation of the main guests at a *yotsugashira* [discussed later] tea ceremony...⁴

This type of lifestyle, which overturned all previously accepted social and aesthetic standards, including even the correct manner of holding social gatherings, was known as "*basara*."

The ostentatious "*basara*" life style was prohibited in the Kemmu Formulary, the laws promulgated by Ashikaga Takauji, the founder of the Muromachi shōgunate. For example, the first article of the Formulary, entitled "Concerning the Necessity of Frugality," forbade excessive display of wealth. Article Two, entitled "On Drinking Wine at Gatherings and Engaging in Frivolous Pleasures," states, "Consorting with loose women and gambling in particular are to be prohibited. Under the pretext of holding tea parties, or claiming to be engaged in linked verse parties, they make great wagers, whose expenses know no bounds."⁵ Another pertinent article is Article Five, entitled, "The Shōgun and his Consort are to Return Presents Given to Them by Various People." This article states, "Lower-ranking people emulate the actions of those in high positions. Therefore, the rulers should guide the people with pure, selfless actions. Next, one should not take pleasure in Chinese wares and other rare items." In these ways, tea parties, linked verse meetings, and the collection of Chinese wares are prohibited in articles two and five of the Kemmu Formulary. However, the fact that they had to be prohibited by the shōgunate reveals the extent to which they had become popular within Japanese society at this time. The

⁴ *Taiheiki* 太平記, fascicle 33, "Concerning How the Glory of the Nobles was Replaced by That of the Warriors."

⁵ Translation of this passage is based on that of Professor H. Paul Varley. See H. Paul Varley, "Ashikaga Yoshimitsu and the World of Kitayama: Social Change and Shogunal Patronage in Early Muromachi Japan," in John Whitney Hall and Toyoda Takeshi, eds., *Japan in the Muromachi Age* (Berkeley: University of California Press, 1977), p. 187; slightly altered. —Tr.

growing popularity of tea and linked verse meetings went hand in hand with the development of the *kaisho*.

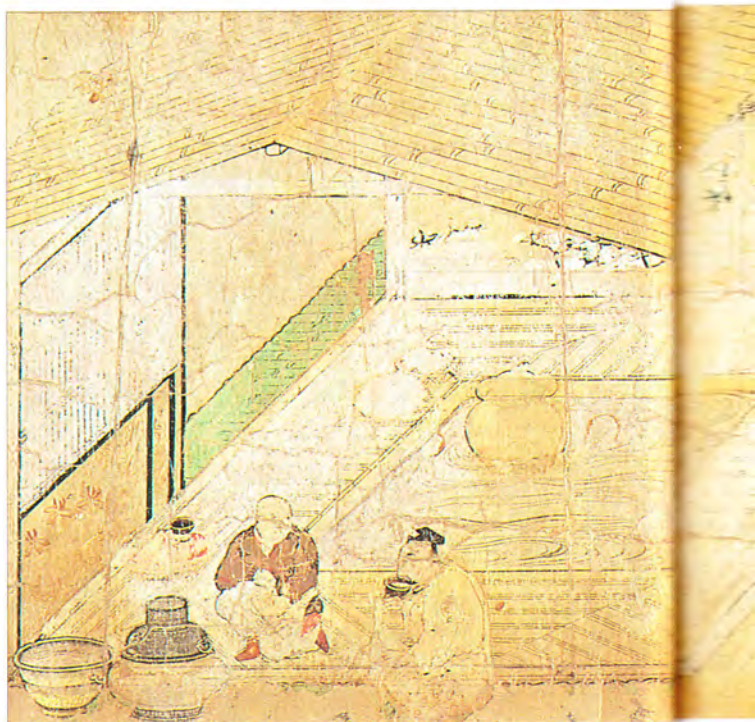
A Setting for *Suki*

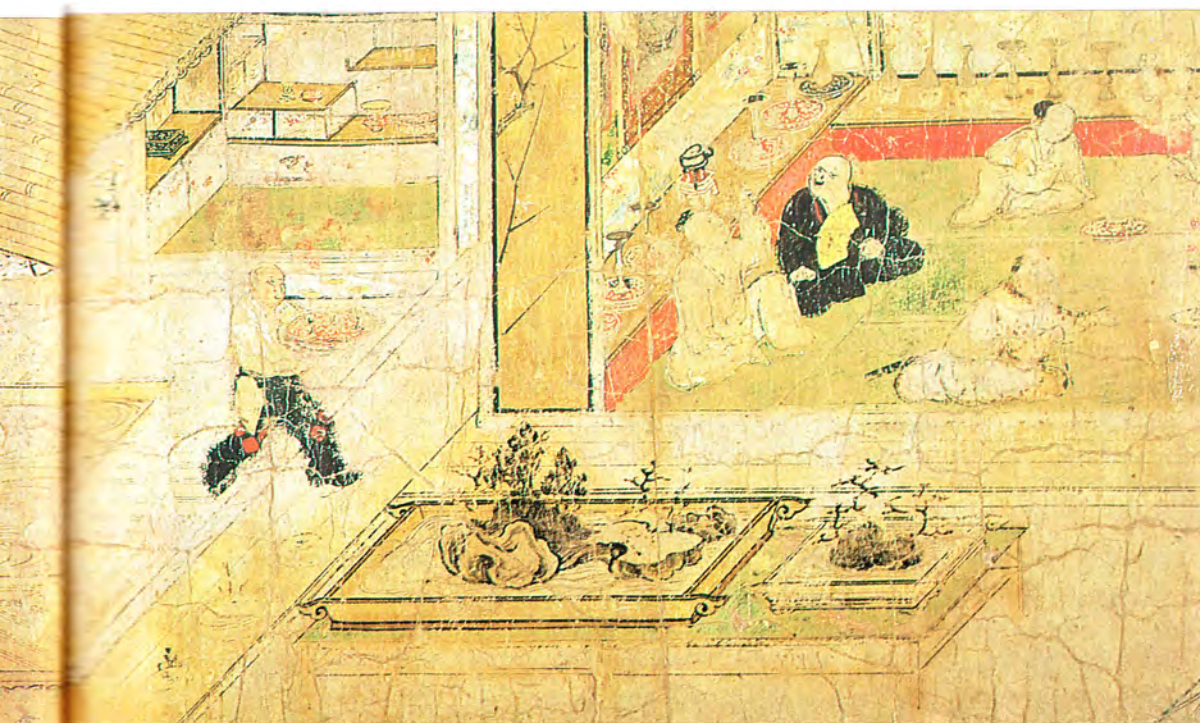
In the twelfth month of Kōan 1 (1361), Kyoto was attacked by the army of the Southern court led by Hosokawa Kiyouji and Kusunoki Masanori, and the forces of the Northern court were compelled to surrender the city to the invading army. The following story from the *Taiheiki* recounts a famous incident involving Sasaki Dōyo, one of the leading generals of the Northern court and a famous aesthete, during this battle for Kyoto.

(When Dōyo was about to retreat from the capital,) he thought, "My residence is sure to be taken over by some great general." Thus he prepared his residence in a splendid fashion. He spread rush matting with boldly emblazoned crests on the floor of the six-bay *kaisho* and arranged everything in its proper place, from the triptych of hanging scrolls to the flower vase, incense burner, tea kettle, and server. In the *shoin*, he placed a Buddhist verse in grass-writing style by Wang Xizhi and an anthology by Han Yu, while in the sleeping chamber he laid silken night garments beside a pillow of scented aloe wood. He provisioned the twelve-bay guard-house with three poles bearing chickens, rabbits, pheasants, and swans, and with a three-*oku* cask brimming with saké. Finally, he directed two recluses (*tonseisha*) to remain behind, giving them precise instructions that "if someone should come to this dwelling, greet him with a cup of wine."⁶

This passage concerning Sasaki Dōyo's brilliant retreat from Kyoto, wherein he left members of his *dōbōshū* (monastical aides) at his mansion with instructions to serve wine and eatables to any enemy who appeared, provides us with a description of the *kaisho* at his mansion. [Kusunoki] Masanori, who occupied Dōyo's mansion, is said to have been so impressed by the state in which he found things that, when he himself had to retreat from Kyoto as the result of the Northern court's counterattack, he left the mansion exactly intact, harming not even a single tree or plant in the garden.

⁶ *Taiheiki*, fascicle 37, "Concerning the New Shōgun's Retreat from the Capital." (Translation of this passage is taken from Varley, "Ashikaga Yoshimitsu and the World of Kitayama," p. 190; slightly altered.—Tr.)





Sairei-zōshi (Illustrated Scroll of Ceremonies and Festivals); portion. Muromachi period, 15th c. Important Cultural Property. Collection of the Maeda Ikutoku-kai Foundation, Tokyo. This scene depicts people relaxing and being served tea and snacks in a *kaisho*. Three scrolls are hanging on the wall of the built-in *oshiita*; the central one is an ink painting of landscape. In front, on the *oshiita*, is an incense burner. Numerous vases are displayed on the *oshiita* and along the far wall, so it appears that a gathering for the enjoyment of flower-arrangements has just taken place. On the left, connected to the *kaisho* is an *izumidono* ("water pavilion") with water flowing through the opening in the center of the floor. On the front veranda of the *izumidono*, people are making and drinking tea. To the rear of the *izumidono* is a room with elevated floor spread with tatami and having a built-in writing desk (*tsuke-shoin*) and several built-in shelves. In the medieval period, this kind of small private study was considered a form of *toko*, and it was the *oshiita* that was for the display of decorative objects. Photo from the Maeda Ikutoku-kai Foundation.

The above account tells us that Dōyo's mansion contained a six-bay *kaisho*, a *shoin*, a sleeping chamber, and a twelve-bay guardhouse. However, we do not know what the layout of the mansion was like. It is only from the residences and villas of the Muromachi shōguns from Ashikaga Yoshimitsu on that we can gain some concrete information concerning the structure of such *kaisho*. In general, these mansions were divided into two areas: (1) the "public" space, centered around the *shinden* (main palace), used for official ceremonies, and (2) the "private" space, centering around the *tsune gosho* ("everyday palace") and the *tainoya* (adjunct living spaces), for daily life. Moreover, the area to the interior of the residential compound — specifically the areas to the east and northeast of the *shinden* and *tsune gosho* — were usually taken up with a garden constructed around a lake. Various structures were built around this lake, such as halls for enshrining Buddhist relics (*shariden*), halls dedicated to Kannon (*Kannon-dō*), chapels (*jibutsu-dō*), water pavilions (*izumidono*), and other pavilions. This area constituted an intermediate area of *suki* which belonged neither to the public nor private sections of the residential compound.

As early as the Nara period, the mansions of the Japanese nobility included gardens slightly separated from the ordinary living space. Such a garden is found in the Tōinbu compound within the Heijō Palace of the Nara period. The recently excavated mansion which stood on Sanjō avenue of the old Nara capital of Heijō, some distance from the Heijō Palace grounds noted above, also contained a garden which was six *tsubo* (1 *tsubo* = 3.31 sq. meters) in area. A more recent example is the residence of Fujiwara Teika built in Karoku 2 (1226) on Nishikyōgoku avenue in Kyoto. There existed a three-bay-square Buddha Hall to the east of the main structure of this residence. These are all forerunners of the area for *suki* which existed within the mansions of the Muromachi shōguns.

The *kaisho* was one of the numerous buildings which dotted this area for *suki*. In imitation of the ten scenes found in the garden of Zen temples, the same ten scenes were created in these secular residences, and laudatory verses were composed for each of them.⁷ The *kaisho* was one of the structures which were included among the ten scenes.

The scheme of the ten scenes of Zen temples has its origins in China. It was transmitted to Japan for the first time when Seisetsu Shōchō, who arrived from China in Karyaku 1 (1326), established the so-called "ten scenes of the East Mountain" at Kenninji temple in Kyoto. The well-known Zen master, Musō Kokushi, too, established a similar set of ten scenes at Tenryūji temple in Jōwa 2 (1346),⁸ and he later did the same for Saihōji

⁷ The "ten scenes," or ten structures or features within the garden included (1) the Kannon Hall, (2) chapel, (3) *kaisho*, (4) water pavilion, (5) meditation hall, (6) barrier or gate, (7) pavilion, (8) bridge, (9) lake, and (10) boat landing. —Tr.

⁸ *Taiheiki*, fascicle 24, "Concerning the Founding of Tenryūji."⁹

temple. These can all be understood as attempts to create an ideal realm within the Zen garden. These scenes were generally limited to specific sites within the garden itself, and did not involve such later techniques as the *shakkei* (literally, "borrowed landscape"), in which views of natural features outside the garden, such as a mountain in the distance, were incorporated into the overall scheme of the garden.

The Ten Scenes of the Minister's Palace

In the tenth month of Ōei 16 (1409), the fourth Ashikaga shōgun, Yoshimochi, completed his mansion, the Sanjō Bōmon-dono, in Kyoto. At this time, he ordered Zen monks such as Yuichū Tsūjo, Gakuin Ekatsu, and Saiin Shunshō to pick out "ten scenes of the minister's [i.e., Yoshimochi's] palace" (*shōfu jukkyō*) and write verses on each of them. Among them, the following two verses were written for the "*Kakai*," or "Joyous Assembly," which, according to an attached note, was used both as "banquet room" and "living room," and which is presumed to have been a *kaisho*.⁹

When the [ministers] are arrayed in their caps and gowns,
They move about and greet each other with decorum.
They wish to know the pleasures of the myriad things.
The swallows dance under the bright eaves and fish swim
gracefully in the lake.

Joyous indeed! The lords come together in the hall.
This autumn the nation is unified.
Rites and music harmonize the people, and the ancient
ways are esteemed.
The Prime Minister does not waste his time in partying.

In Eikyō 1 (1429), still another *kaisho*, the *Oku no onkaisho* ("interior *kaisho*"), was constructed within the grounds of the palace.

Subsequently, Yoshimochi ceded the post of shōgun to his son, the fifth Ashikaga shōgun, Yoshikazu. However, Yoshikazu died while still a child, and Yoshimochi, too, quickly passed away. As a result, the post of shōgun remained vacant for awhile. The sixth shōgun was Yoshinori, Yoshimochi's brother who had taken the tonsure and resided at Shōren'in temple under the priestly name of Gien. After Yoshinori became shōgun in Shōchō 2 (1429), he inherited Yoshimochi's Sanjō Bōmon-dono. But in the seventh

⁹ Kawakami Mitsugu 川上実, *Nihon Chusei Jūhoku no Kenkyū* 『日本中世住宅の研究』 (Bokusui Shobō, 1967).

month of Eikyō 3 (1431), he made public his plan to construct a new palace at the site of the third Ashikaga shōgun Yoshimitsu's Kamigoshō palace on Muromachi street, better known to the world as the celebrated *Hana no gosho* ("the Flower Palace"). The *Manzai Jugō Nikki* states that this new palace consisted of the following:

Ten buildings, including the main palace (*shinden*), and six gates, two to the west a four-pillar gate and a Chinese style gate (*karamon*), two to the east the above are a gate with earthen walls and a minor gate, and two to the north minor gates.¹⁰

Construction of this new residence was begun on the thirteenth day of the tenth month, and Yoshinori was able to move into it on the eleventh day of the twelfth month. This palace was situated north of Kitakōji street, east of Muromachikōji street, and west of Imadegawa street. It occupied a space forty *jō* (1 *jō* = 3.03 meters) wide from east to west and sixty *jō* long north to south. There was a formal four-pillar gate facing Muromachikōji street. The layout of Yoshinori's Muromachi-dono palace (as it came to be known), especially its *shinden* and other public areas, is described in the *Eikyō Yonen Shichigatsu Nijūgonichi Muromachi-dono Ontei Daikyō Shizu* [Illustrations of the Great Feast at the Muromachi Residence on 7/25/Eikyō 4].¹¹

To the east and northeast of the *shinden*, Yoshinori constructed a famous garden, praised in the following Chinese verse by Ichijō Kanera.

A superb scene exists outside the walls of the Eastern capital,
A celebrated garden within the residence of the Minister of
the Left.
Water is drawn from the branch of the Kamo River.
Mountains [were created] by moving those on the back of the
great sea turtle.¹²
How can Lake Tai Yi¹³ surpass this?
Even a heap of jade is not enough to compare with it.

In the center of the garden was a lake fed by the Imadegawa River which ran to the east of the residence. Scattered around the lake were a Kannon Hall and a chapel. Altogether it comprised a vast space for *suki*. First, the

¹⁰ *Manzai Jugō Nikki* 『満濟准后日記』. Quoted in Kawakami, *ibid.* (Portions set in small type indicate notations in the original text. —Ed.)

¹¹ 『永享四年七月二十一日室町殿御参大衆指図』. Cf. Itō Nobuo (伊藤延男, "Yoshimochi, Yoshinori Jidai no Shōgun dai ni Tsuite," "義持義教時代の将軍参について," *Nihon Kenchiku Gakkai Kenkyū Hōkoku* 『日本建築学会研究報告』 11 (1953).

¹² In Chinese mythology, the great sea turtle *ao* was believed to carry the earth on its back. —Tr.

¹³ A lake in the Imperial Palace at Chang-an during the Han period. —Tr.

Minamimuki kaisho ("south-facing *kaisho*") was constructed within this space in Eikyō 4 (1432). Subsequently, the *Kitamuki kaisho* ("north-facing *kaisho*") with a water pavilion was built in the following year. Two years after the *Minamimuki kaisho* was constructed, the *Shinzō kaisho* ("newly-built *kaisho*") was completed. In this way, three separate *kaisho* were built around the garden lake within a span of three years. Unfortunately, since we do not know the configuration of the garden lake, it is impossible to ascertain the exact location and form of the various *kaisho*. However, it is believed that the *Izumidono kaisho* (i.e., the *Kitamuki kaisho*, with the water pavilion) was located to the south of the lake, whereas the *Minamimuki kaisho* was situated to the north of the lake. The *Shinzō kaisho* was probably built slightly further to the north, behind the *Minamimuki kaisho*. Furthermore, there presumably was a corridor of over forty bays connecting these three buildings and ending up at the Kannon Hall. The layouts of these three *kaisho* are noted in detail in the *Muromachi-dono Gyōkō Okazariki* [Record of the Decorations of the Muromachi-dono Palace during the Imperial Visit].¹⁴

The Muromachi-dono *Kaisho*

On the twenty-first day of the tenth month, Eikyō 9 (1437), Emperor Gohanazono visited the Muromachi-dono palace. Until he left on the twenty-sixth, a number of events were held within the Ashikaga residence. During this time, the three *kaisho* within the compound were decorated with Chinese paintings and decorative implements. A detailed record of these decorations is found in the *Muromachi-dono Gyōkō Okazariki*. According to this document, the three *kaisho* consisted of the following rooms:

A. *Minamimuki kaisho*

Kaisho (nine bays)
 East six-bay room
 West seven-bay room
 West chamber ("Nishi no gosho")

¹⁴ 『室町殿行幸御傍記』, in the collection of the Tokugawa Art Museum. The title on the cover of this document, in translation, is "Record of the Visit to the Residence of the Great Minister of the Left by the Retired Emperor Gohanazono on 10/26/Eikyō 9. Recorded by Nōa." The postscript states, "10/21/Eikyō 9 (1437). This book was personally copied by Nōa. It was copied from a book belonging to the Sōa family. It was proofread three or four times. This book was copied from the volume possessed by Shino [Muneatsu]. There remain some questions [about this book]. Tenth month, 15th day, Kyōroku 3 (1530)." See *Higashiyama Gyobutsu* 『東山御物』 (Nezu Institute of Fine Arts and Tokugawa Art Museum, 1976); especially the article by Satō Toyozō 佐藤豊三, "Muromachi-dono Gyōkō Okazariki" to *Zakkesutsu-in* 『『室町殿行幸御傍記』と雑筆室町』.

North room with lower floor (*"Kita no on-ochima"*)
North chanoyu chamber
"Room of the variegated flowers"
Sleeping chamber (*gominshō*)
North five-bay room
(east veranda)

Nine rooms altogether

B. *Izumidono kaisho*

Four-bay room facing north
Four-bay room
Six-bay room
Four-bay room
Three-bay room
Sumiyoshi alcove room
"L" shaped room
Red-lacquered alcove room

Eight rooms altogether

C. *Shinzō kaisho*

Bridge room (*Hashidate no on-ma*)
Three-bay room
Two-bay room
Five-bay room
South room
West room
North "L" shaped room
Four-bay room facing north
South four-bay room
"Alcove with [paintings of] small birds" room
Twelve-bay room

Eleven rooms altogether

As revealed in the following list, in each of these three buildings there were several rooms with nearly identical decorations.

A. *Minamimuki kaisho*

Kaisho. Nine bays. Two attendants with incense during the Imperial visit: Tokua and Nōa.

Painting. Lu Dong-bin. Sennyūji. Dragon and tiger.

Five-piece altar decoration with turtle and crane shape stands.

Flanking pair of flower vases.

Incense burner. Lacquer. Cloud and egret pattern. Table. Camphor.

Side tables. Same.

Central table. Carved vermilion lacquer. Incense burner. Natural copper. [Donated by] Nagai. Medicine container. Ceremonial jade tally (*qui zhang*). Embossed in the *kaeribana* style.

[Paintings of] tall mountains of ten thousand leagues. Hung to the east and west. Brazier. Inlaid chopsticks. Set on a round stand with Chinese natural copper matting.

Chair, one set. Newly imported from China. Gold brocade cushion.

Inkstone stand. Kanshu.¹⁵ Mountain-shaped crystal paperweight on thick paper.

B. *Izumidono kaisho*

Next four-bay room.

Painting. [Donated by] Nagai. Kannon. The Four Sleepers [Hanshan, Shide, and tigers]. The two hanging scrolls depicting a tiger and dragon are not displayed.

Wind chimes. Three-piece altar decoration. Crown with dragon ornament. Flanking flower vases.

Incense burner. Pine, bamboo, and plum decoration. Table. Side tables. The middle table is *rakkō*;¹⁶ side tables are Chinese quince.

Central table. Lacquer with raised decorations. Incense burner. Square. Donated by Shōbai-in. Medicine container. Ceremonial jade tally. Embossed in the *kaeribana* style.

Folding chair, one set. Newly imported from China. Inkstone stand. Brush rest in the shape of mountains. Crystal. Set on thick paper.

Four-bay room facing north.

Painting. Lady-in-waiting. One painting, Shun Ju. Monochrome.

Folding screen. Eight scenes [of Xie Xiang]. Lord Yao.

Chair. Ceremonial jade tally. Rug. Back scratcher, one.

Central table. Pine bark. Incense burner. Square. Water dragon ears. Medicine container. Bronze.

¹⁵ Unidentified.

¹⁶ Unidentified.

Daisu, one set. Ceremonial jade tally...

C. *Shinzō kaisho*

Next five-bay room.

Painting. Sakyamuni coming out of the mountain after gaining enlightenment. Five hanging scrolls. Each drawn by Mu Ji.

Three-piece altar set. Turtle and crane base. Candlestick. Side.

[Flower vase in the shape of] double radishes.

Incense burner. Litchi with wood grain. Table. Side tables. Red and green.

Four hanging-scroll paintings. Fang Ru-yu. Hung from *ma-geshi* (horizontal piece of timber placed between pillars) running from north to south.

Central table. Ceremonial jade tally. Incense burner. Water dragon design. Medicine container. Carved vermilion lacquer. Embossed in the *kaeribana* style.

Folding chair, one set. Carved vermilion lacquer. Placed at the south and north corners.

Brazier. Natural copper. Donated by Ōtomo. Stand. Round Chinese matting. Chopsticks placed below. Natural copper.

Inkstone stand. Iris designs.¹⁷ Paperweight. Crystal. Placed on one sheaf of thick paper.

Wind chimes.

As these lists show, in the *Minamimuki kaisho*, a pair of hanging scrolls depicting a dragon and tiger, respectively, was hung in the center of the room; a five-piece altar set (incense burner, two candlesticks, and two flower vases) was placed in front of them; and an incense burner was placed on the table set in the middle of the room. As for the four-bay room of the *Izumidono kaisho*, it is stated that "The two hanging scrolls depicting a tiger and dragon are not displayed." In their place, a painting of Kannon was hung. A three-piece altar set (incense burner, candlestick, and flower vase) was placed in front of it, and an incense burner was placed on the central table. In the *Shinzō kaisho*, instead of the hanging scrolls of the tiger and dragon, there was hung a painting of Sakyamuni coming out of a mountain after gaining enlightenment. A three-piece altar set was placed before it, and an incense burner was placed on the central table. Chairs — either regular ones or folding ones — were placed in all three rooms.

This type of decoration which featured a pair of hanging scrolls depict-

¹⁷ 御文付若. Translation as "iris designs," uncertain. —Tr.



Scene of *Yotsugashira* tea ceremony at Kenninji temple, Kyoto.

ing a dragon and tiger, a five- (or three-) piece altar set, an incense burner on a central table, and chairs, is reminiscent of the decorations used during the *Yotsugashira* [literally, "four heads," or "four main guests"] tea ceremony held in the abbot's quarters at Kenninji temple every year on April 20th, which is the birthday of Eisai, the founder of Kenninji. On this day, the *Yotsugashira* tea ceremony takes place after a Buddhist ceremony to celebrate his birthday. Originally, this ceremonial offering of tea was a part of a vegetarian feast consisting of a meal and the drinking of tea. In the *Yotsugashira*, the meal is abbreviated, and only the tea is served.

On the day of the ceremony, three hanging scrolls, consisting of a portrait of Eisai flanked by paintings of a dragon and a tiger, are hung in the main hall of the abbot's quarters. A three-piece altar set is placed in front of the paintings. A table with a large incense burner is placed in the middle of the room. Except for Eisai's portrait, the decoration of the hall is identical in all respects to that of Yoshinori's mansion discussed above. Eisai's portrait is placed in the middle probably because the ceremony is held to celebrate his birthday. After the assembled monks have entered the hall, a monk in charge of incense enters the hall, silently salutes the portrait, bows, and takes his place to purify the room. These rituals are called *itsuza* and *itsukō*

("saluting the seats" and "saluting with incense," respectively). The note which we encountered in the description of the nine-bay room of the *Minamimuki kaisho* of the Muromachi-dono — "Two attendants with incense during the Imperial visit: Tokua and Nōa" — probably refers to monks who were in charge of the *itsuza/itsukō* rituals.

Next, some sweets and a tea cup containing powdered tea is carried into the room. After a monk holding a tea whisk in a purified container enters the room, the tea is prepared. Kneeling before the main guest, the monk prepares tea for him. Subsequently, the monk prepares tea for the other guests while standing with his body bent slightly forward. This is called *itsucha* ("saluting with tea").¹⁸ In recent years, the guests are seated on tatami mats placed around the hall, but, judging from the manner in which the tea is prepared, they probably originally sat on chairs placed around the room. This Chinese style tea ceremony held at the Zen temple Kenninji must be identical to that which took place in Sasaki Dōyō's *kaisho* quoted earlier from the *Taiheiki*, in which "[the guests] sit in rows on seats, in imitation of the main guests at a *yotsugashira* tea ceremony." Moreover, a similar type of tea ceremony is described in the *Kissa Ōrai*¹⁹ as having taken place in a "pavilion for tea-drinking," as follows:

The guests' chairs were covered with leopard skins. The host's bamboo chair was placed where one could see the gold sand [spread in the garden]... After the guests were seated, the host's son presented tea and sweets. Youths with smooth red cheeks served tea to everyone in *kensan* [temmoku] bowls. In their left hand, they carried pitchers of hot water, and in their right, they held tea whisks. They served tea to all the guests in turn, from those seated at the head of the row down to those at the end, one after the other.

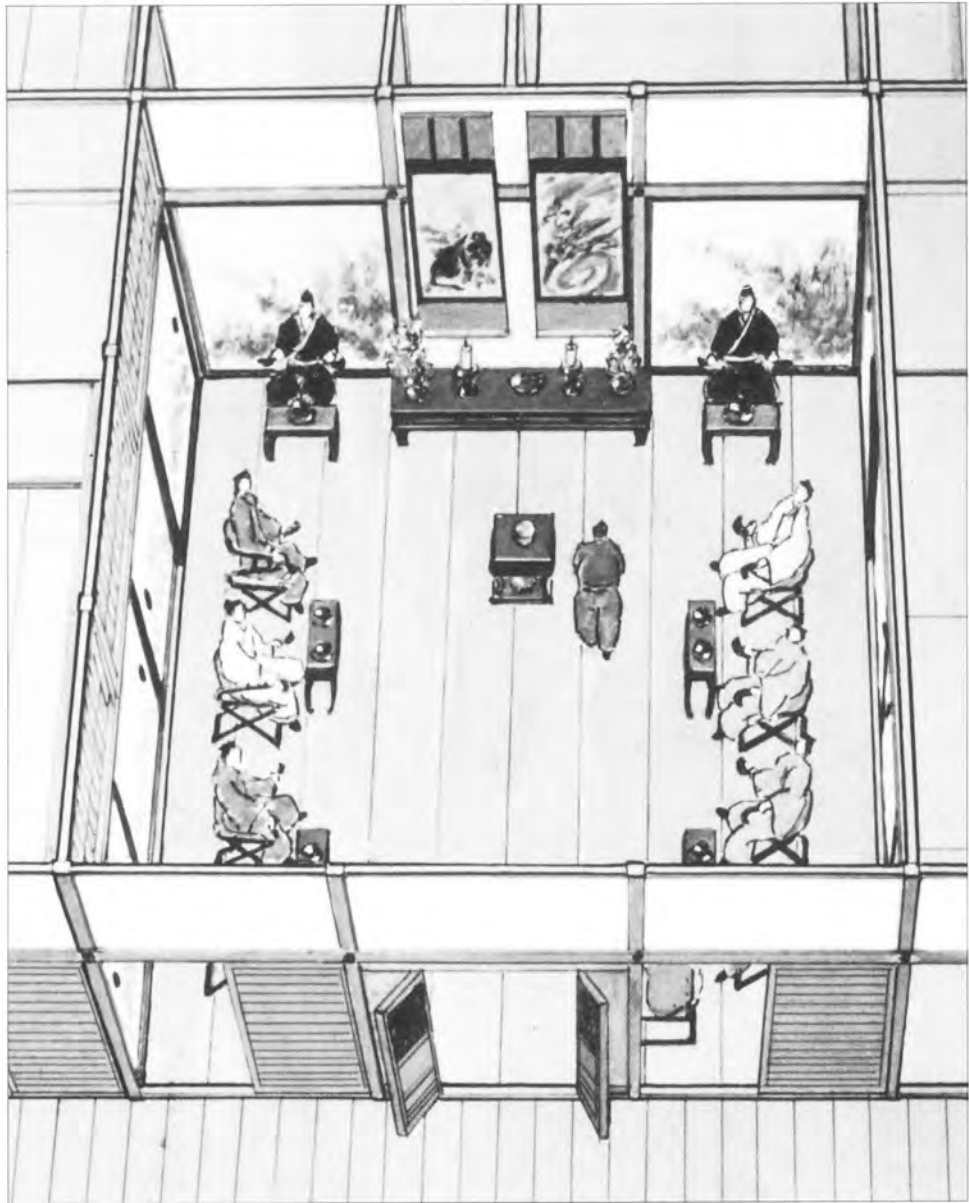
When a Chinese embassy was entertained at Ashikaga Yoshimitsu's Kitayama Palace on the fifth day of the eighth month, Ōei 14 (1407), this type of tea ceremony was featured.²⁰ The same type of tea ceremony also took place when another Chinese embassy visited Yoshinori's Muromachi-dono palace on the fifth day of the sixth month, Eikyō 6 (1434).²¹ From this

¹⁸ Itō Tōshin 伊藤東情, "Zen'in no Charei: Yotsugashira" 「禅院の茶礼—「よつがしら」—」, *Tankō* (August, 1979).

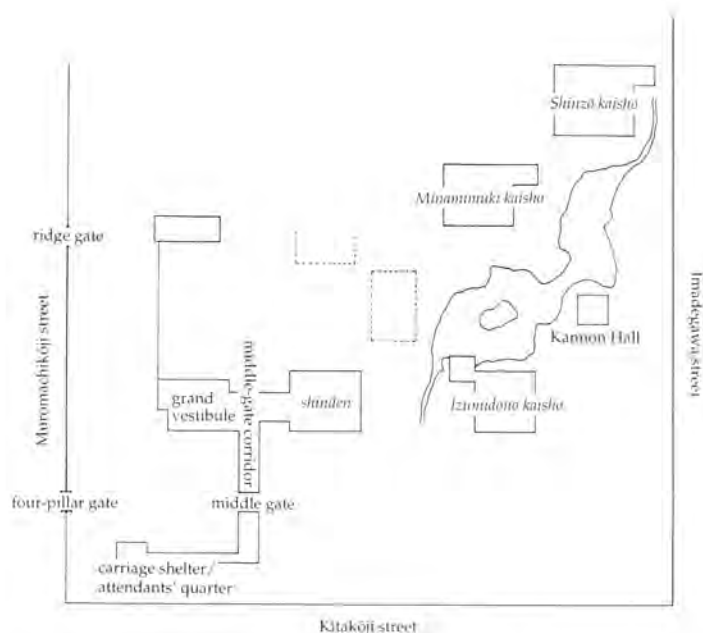
¹⁹ 『喫茶往來』 [Letter on Tea Drinking]. Anonymous; early Muromachi period; one fascicle. Included in Hanawa Hōkinoichi, ed., *Gunsho Ruijū*, vol. 19. — Ed.

²⁰ *Noritoki-kyō Ki* 〔教王院記〕, article for 8/6/Ōei 14 (1407).

²¹ *Manzai Jugō Nikki*. During this tea ceremony, Yoshinori was seated on a chair in the eastern part of the main hall in the *shinden*, while the Chinese ambassador was seated on a chair in the western part of the hall.

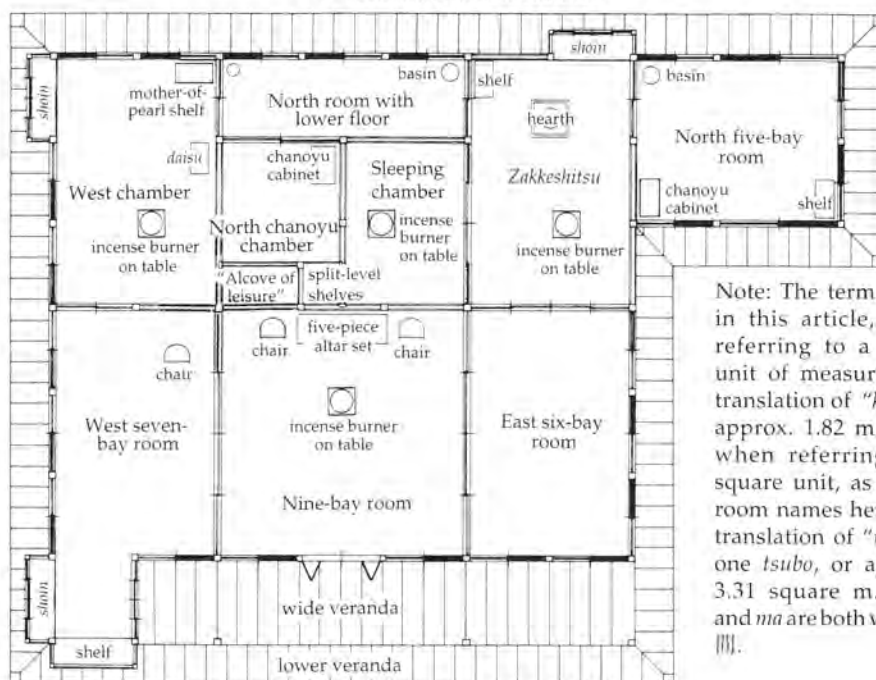


Imaginary drawing of a formal tea ceremony in the manner of a *Yotsugashira* tea ceremony, held in the *Minamimuki kaisho* of Ashikaga Yoshinori's Muromachi-dono Palace.



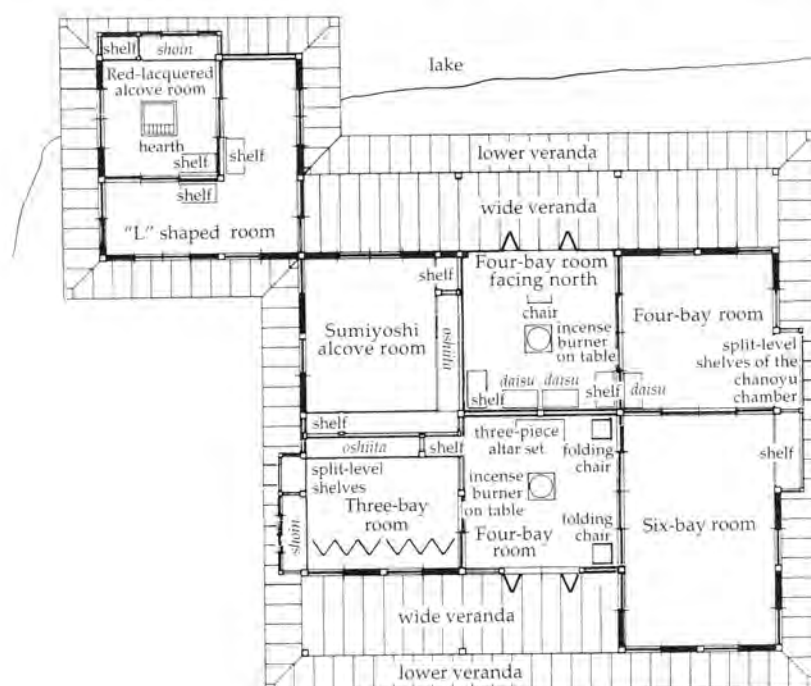
(Above) Location of the buildings within Ashikaga Yoshinori's Muromachi-dono Palace. The western half of the grounds is based on the *Muromachi-dono Ontei Daikyō Shizu* in the archives of the National Diet Library, Tokyo. The eastern half is my own reconstruction.

▼ Minamimuki kaisho



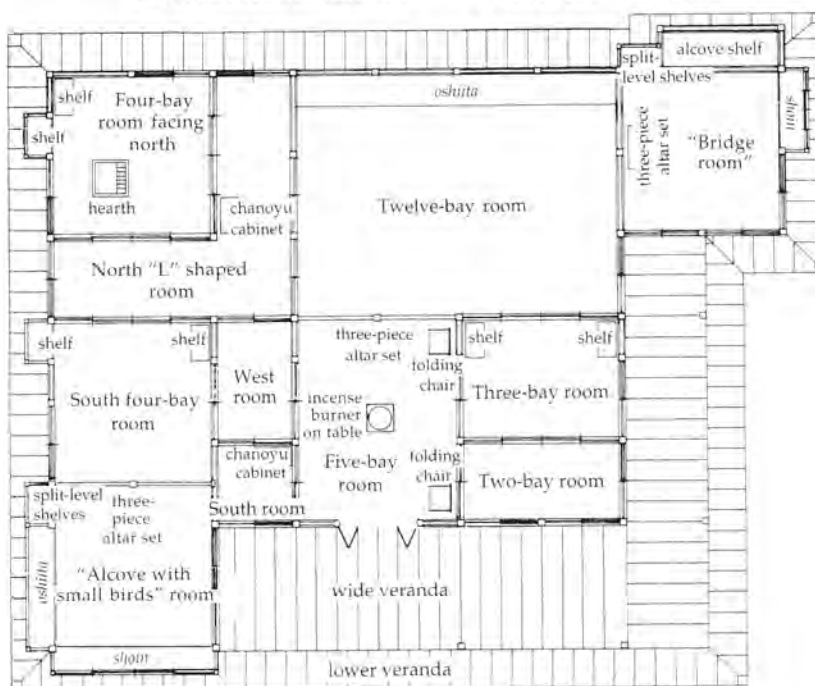
Note: The term "bay" in this article, when referring to a linear unit of measure, is a translation of "ken" (= approx. 1.82 m.), and when referring to a square unit, as in the room names here, is a translation of "ma" (= one *tsubo*, or approx. 3.31 square m.). Ken and ma are both written 間.

Re-created floor plans of the *kaisho* buildings at Ashikaga Yoshinori's Muromachi-dono Palace (p. 38 bottom – p. 39)



▲ Izumidono kaisho

▼ Shinzō kaisho



we can conclude that this Chinese style tea ceremony was common during the Muromachi period.

Let us turn our attention back to the various rooms with identical decoration in the three *kaisho* of Yoshinori's Muromachi-dono palace. It is quite possible that these three rooms were laid out for the tea ceremony of the type described above. If so, each of these rooms was the main room of the respective *kaisho*, and must have been the center room facing south. A special case was the *Izumidono kaisho*. In this building, both the "four-bay room" and the "four-bay room facing north" were decorated in the same way. But this was because the room facing north opened up to the lake. In other words, this *kaisho* had two fronts: the northern front facing the lake, and the southern front in accordance with the yin-yang philosophy, wherein south is considered the primary direction. These two rooms had their backs to each other and occupied the middle sections of the northern and southern façades. Using these points as clues, and taking into consideration the directions of the rooms as well as the locations of the *oshiita* (decorative platforms), shelves, and *tsuke-shoin* (built-in writing desk), I have recreated the layout of the rooms described in the *Muromachi-dono Gyōkō Okazariki* in the charts on pages 38–39 herein.²² There remain many uncertain points concerning these rooms, such as their size. However, it is very helpful in revealing to us the main characteristics of a *kaisho*.

The layout of these rooms is very close to the layout of the memorial cloister style abbot's quarters (*tōsho-gata hōjō*) of a Zen temple. Therefore, in the next section we will consider the origins and development of the abbot's quarters in a Zen temple.



(to be continued)

Translated by Robert F. Rhodes

²² The order of the rooms as recorded in the *Muromachi-dono Gyōkō Okazariki* is as follows:

Minamimuki kaisho: south central — southeast — southwest — northwest — north central — northeast.

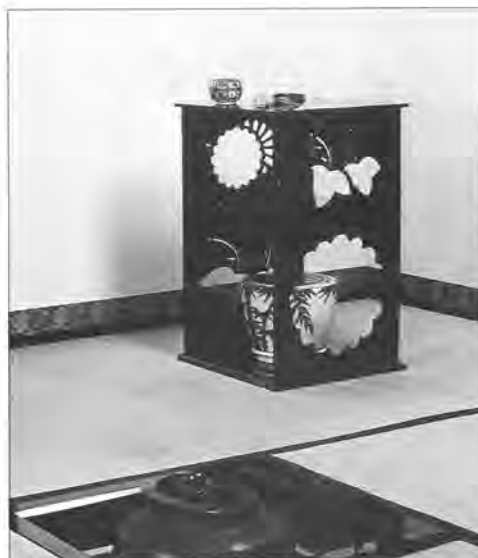
Izumidono kaisho: north central — northeast — southeast — south central — southwest — northwest.

Shinzō kaisho: northeast — southeast — south central — southwest — northwest — southwest, ..., north central.

In particular, the order of the rooms in the *Minamimuki kaisho* closely resembles the order in which rooms are noted down in the *Okazarisho* [御節書], a work discussing the way in which the various rooms in Ashikaga Yoshimasa's Higashiyama *kaisho* were decorated during ceremonial occasions.

Temae—Tea Procedure

Ro Shozumi with Tana



In *Chanoyu Quarterly* no. 69, we presented a general guide to *shozumi* and *gozumi* as conducted when a *furo-kama* and a small *tana* are in use. The main example of *tana* usage presented there featured the display of only a *natsume* on the *tana*, in addition to the regular display of *mizusashi* on its bottom shelf, at the beginning of the *shozumi* *temae*. However, it is more often the case that the *kōgō* and *habōki* (as well as the *natsume*, depending upon the type of *tana*,) will be displayed on it at that time. During the course of an actual *chaji*, this display scheme better highlights the *shozumi* *temae*, and helps to add variation to the *chaji*. If *gozumi* is included in the *chaji*, the *tana* display at the beginning of that *temae* will generally consist of the *natsume* and *mizusashi* alone.

The present article will briefly cover the *shozumi* procedure when the *ro* is in use, illustrating how this display scheme works with the type of small *tana* called an *Ōuchi-dana* 大内棚 — a *tana* with panels on the sides, and a middle shelf. The *Ōuchi-dana*, distinguished by its chrysanthemum- and paulownia-shaped cut-outs, was favored by the fourteenth-generation Urasenke grand master, Tantansai. *Ro gozumi* with *tana* will not be included in our *temae* series, as it is generally no different from standard *ro gozumi*. For detailed guides to the standard *ro shozumi* and *gozumi* procedures, readers should refer to *Chanoyu Quarterly* nos. 55 and 56, respectively.

In preparing for the *temae*, instead of placing the *kōgō* and *habōki* in the *sumitori*, in this case the host displays them on top of the *tana* in the tearoom. When the guests enter the tearoom, the *kama*, with its lid set ajar, will be

resting in the ro, and the Ōuchi-dana with mizusashi on its bottom shelf, natsume on its middle shelf, and kōgō and habōki on its upper shelf, will be on the dōgu tatami, approximately sixteen weaves of tatami from the imaginary front of that half-mat, and centered between the right and left sides. In the mizuya, the host will have the sumitori and haiki ready, as shown in the photos below. Before bringing the haiki into the tearoom during the temae, the host will place a kami kamashiki in the bosom pocket of his kimono, with the folded *wasu* edge on the inside, i.e., the left-hand side.



(1)

Sitting at sadōguchi with sumitori to side away from guests, bow together with guests, then carry sumitori to temae tatami and place it on right-hand side of ro (1).



(2)

Fetch haiki from mizuya, carry it to temae tatami, sit so body faces diagonally toward bottom end of the tatami, and place haiki in standard position in far bottom corner of tatami (2).



(3)

Shift sitting position to directly face tana (3).



(4)

Take habōki from tana and place it horizontally in front of knees (4).



(5)

Take kōgō from tana, rest it on palm of left hand (hereafter, L), and then pick up habōki and shift sitting position to directly face ro (5).



(6)

Place habōki between ro and sumitori (6).



(7)

Place kōgō to right front of sumitori (7).



(8)

Take kan from hibashi, and place them to left of kōgō in front of sumitori. Then take hibashi from sumitori, and lay them between habōki and sumitori (8).



(9)

Close kama lid (9). (Women will use fukusa here, as will men if knob of kama lid is not bronze. Return fukusa to obi after use.)



(10)

Pick up kan, separate them, hook them into kama lugs (10), and rest them on upper part of kama.



(11)

Take out kami kamashiki (hereafter, kamashiki), rehold it with L, and place it on tatami, diagonal to left-hand corner of ro, so that the *wasu* is on the side toward the fire (11).



(12)

Move a knee's breadth forward and lift kama onto kamashiki (12). Rest kan against kama as before.



(13)

Shift sitting position to directly face tana. Then slide kama on kamashiki all the way to left-hand side of tatami. Remove kan, put them together, and set them down on left-hand side of kama (13).



(14)

Shift sitting position to face ro, pick up habōki, and do *shobaki* (first dusting) of ro (14). [The guests gather around the ro.] (Note that, from this point, the temae is no different from standard ro *shozumi*.)



(15)

Place habōki diagonally to right front of kōgō, take hibashi, and hold them for use (15). Move front-most *shitabi* ("pilot charcoal") to the far side of the other two pieces. Return hibashi to sumitori.



(16)

Move sumitori to make room for the haiki, shift sitting position to get haiki, shift sitting position to directly face ro again, and place haiki to right-hand side of ro (16).



(17)

Sprinkle approximately half of the haiki ash in the ro (17). Return haiki to its original position.



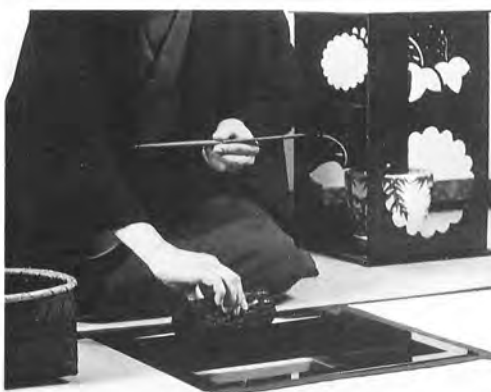
(18)

Pick up habōki and do *nakabaki* (middle dusting) of the ro (18).



(19)

Return habōki to diagonal right front of kōgō, then return sumitori to its previous position (19).



(20)

Take hibashi and hold them with L. Place dō-zumi in the ro with R (20), wipe fingers on kaishi in bosom pocket, then hold hibashi with R and lay the other pieces of sumi. Return hibashi to sumitori.



(21)

Take habōki and do *gobaki* (final dusting) of ro. Place habōki on sumitori (21).



(22)

Pick up kōgō, place it on L palm, remove lid, and place lid to left front of sumitori. Take hibashi, hold them for use, and place incense in ro (22).



(23)

Return hibashi to sumitori, and close lid of kōgō. [The main guest asks to *haiken* the kōgō.] Bow in acknowledgment of the guest's request (23).



(24)

Turn kōgō so that the front faces the guests, and place it out near far corner of right-hand side of the ro (24).



(25)

Shift sitting position to directly face tana, insert kan into kama lugs, and slide kama together with kamashiki to the spot where they were originally placed. Shift sitting position to face ro, and lift kama into ro (25).



(26)

Pick up kamashiki with L, tap it over the sumitori to loosen and remove any sumi particles (26), hold it with R, and put it away into kimono as in the beginning.



(27)

Adjust kama on gotoku (tripod), remove kan, place them together, and set them in sumitori so that they lean on front side with open ends on top (27).



(28)

Move a knee's breadth back, take habōki, and dust lid of kama (28). Return habōki to sumitori.



(29)

Set kama lid ajar (29). (If fukusa was used in the beginning, use it at this time also.)



(30)

Shift sitting position, pick up haiki, and take it to mizuya (30).



(31)

Return to temae tatami, sit in front of sumitori, pick up sumitori (31), and exit tearoom. Just outside sadōguchi, sit, place sumitori in front of knees, and close fusuma.



(32)

After the guests return the kōgō, reenter tearoom, sit facing kōgō, and answer the questions concerning the kōgō and the incense (32). Pick up kōgō, and return with it to mizuya. Sit at sadōguchi, place kōgō on side away from guests, and bow together with guests.



Book Reviews

Appreciations of Japanese Culture. By Donald Keene. Tokyo & New York: Kōdansha International, Ltd., 1991. x + 343 pp. US\$8.95, ¥1,300 (tax included).

Appreciations of Japanese Culture is a paperback version of Donald Keene's *Landscapes and Portraits*, which was published by Kōdansha International in 1971 and was first produced as a paperback in 1981. It is good that this fine collection of essays by perhaps the foremost scholar of Japanese culture in the Western world should be again available in paperback. But in the review copy, pages 17–32 were missing and pages 33–48 were repeated. We do not expect this sort of sloppiness from Japanese publishers. The production of this book is also marred by very thin margins, which mean that in order to read the book properly it is necessary to bend the spine in such a way that it is in danger of splitting. The print is also too small for comfortable reading, especially for those whose eyesight is weak. Even if the book would have cost a few hundred yen more, it should have been printed in a more readable form.

Professor Keene has a deep and sensitive understanding of Japanese culture, and his perceptive analyses are highly readable. In the first section he sets the framework, beginning with an essay entitled "Japanese Aesthetics," in which he brings out the way in which Japanese use 'suggestion,' prefer 'irregularity,' and see the 'perishability' of life and nature. In his second essay he discusses "Feminine Sensibil-

ity in the Heian Era" in poetry and prose. His third essay, entitled "Individuality and Pattern in Japanese Literature," is mainly devoted to a brief discussion of aspects of the work of Ihara Saikaku, Matsuo Bashō, and Chikamatsu Monzaemon. The final essay in this section is entitled "Realism and Unreality in Japanese Drama." In this he discusses *noh*, *kabuki*, and *jōruri*.

The second section is devoted to "The World of *Haikai* Poetry." *Haikai*, as Keene points out, is short for *haikai no renga*, or "comic linked-verse." After a discussion of the origins of this form of poetry and the poems of Matsunaga Teitoku, he comments on and provides a translation into elegant English of "Bashō's Journey of 1684" and "Bashō's Journey to Sarashina." Neither of these are as well known outside Japan as Bashō's *Oku no Hosomichi* [Narrow Road to the Interior], which has been translated into English by various authors.

The third section is concerned with modern Japanese poetry. The first chapter provides a valuable historical analysis of the development of modern Japanese poetry, which Keene illustrates with his felicitous translations. A point that he mentions, for instance, is that the opening lines of Shimazaki Tōson's poem 'By the old castle of Komuro' are known to most Japanese, and he translates the poem as follows:

By the old castle of Komuro
 In white clouds, a wanderer laments.
 The green chickweed has not
 sprouted,
 The grass has yet to lay its carpet;
 The silver coverlet on the hills
 around
 Melting in the sun, the light snow
 flows.

The second chapter in this section is devoted to two favorite modern poets, "Shiki and Takuboku" — i.e., Masaoka Shiki, perhaps the finest modern haiku poet, and Ishikawa Takuboku, who died young and whose *Romaji Diary* is regarded as a masterpiece.

The fourth section provides separate and masterly studies of three modern Japanese novelists: Tanizaki Junichirō, Dazai Osamu, and Mishima Yukio.

The fifth section is entitled "Some Japanese Eccentrics" and starts with a portrait of the Zen priest Ikkyū. Keene notes that "Stories about Ikkyū's wit are so numerous as to fill a thick volume....Most of the stories are apocryphal and some downright silly" (p. 240), but, in view of the Japanese preference for conformity, it is encouraging to find how popular this eccentric priest remains in Japan. The second chapter deals with Fujimoto Kizan and *The Great Mirror of Love*, which "describes the ceremonies and traditions of the licensed quarters at the time of their most brilliant flowering" (p. 249). The third chapter tells the story of Hanako, the actress who, on landing in New York on October 8, 1907, inspired the headline:

Tiny Jap Actress
 Now in America
 Hanako San, Just 70 Pounds of
 Ability,
 Arrives on the Potsdam.

In the sixth section Keene writes on the theme "The Japanese and the Landscapes of War." In the first chapter he describes the way in which Japanese writers reacted patriotically to the Sino-Japanese war of 1894/5. Some of their verses were nauseating, but hardly as awful as Sir Edwin Arnold's lengthy effusion of 1894 about the bugler Shirakami Genjiro, which ended with these four lines:

But when they turned, victorious,
 There! on the crimsoned ground,
 Clasp his bugle, glorious,
 Young Genjiro was found.

The second chapter, on "Japanese Writers and the Greater East Asia War," makes sad reading. The famous poet Saitō Mokichi, as Keene points out, "contributed his share of verse in celebration of the attack on Pearl Harbor, but his *tanka* are hardly more than slogans versified" (p. 305). Few writers came out well through this era; writers almost inevitably have a difficult time under a totalitarian regime.

The final section is devoted to "The Translation of Japanese Culture." Keene's first essay, "On Translation," demonstrates the difficulty of making accurate and felicitous translations. So much depends on contexts and there is a limit to the amount of background which a translator can give. This is followed by an account of Keene's contacts with Arthur Waley. He notes: "For me, as for all others interested in translating either Chinese or Japanese literature, Waley was our only predecessor.... Waley brought new life to masterpieces of Chinese and Japanese by transmuting them into an incredibly sensitive and supple English" (p. 333).

The book ends with "Confessions of a Specialist," in which Keene

charmingly reveals how he tried and failed to break from being a specialist in Japanese culture. For all of us who so much admire his scholarship and his understanding of the Japanese language and culture, we can only be thankful that there are specialists like Donald

Keene who have not only the industry and devotion but also the sensitivity and felicity with the English language to help us to understand Japanese culture.

Sir Hugh Cortazzi
Former British Ambassador to Japan
London

The Colors of Poetry: Essays on Classic Japanese Verse. By Ooka Makoto. Translated by Takako U. Lento and Thomas V. Lento. Rochester, MI: Katydid Books, 1991. 145 pp., including appendix and indexes. US\$19.95, cloth; US\$12.95, paper.

As Donald Keene notes in his Preface, Ooka Makoto is not only a fine poet, he is also perhaps the best critic of poetry in Japan today. He indeed brings to these essays both great sensitivity to the word and to life. In addition, he is an excellent scholar. It is this combination of aesthetic refinement and intellectual erudition which make his essays both delightful and enlightening.

The Colors of Poetry was conceived while Ooka was Visiting Professor and Poet-in-Residence at Oakland University, Michigan. Rather than a standard translation, he proposed to work with his translators and "create an English version, re-edited to speak as directly as possible to an English-speaking audience" (p. 17). Ooka was involved in the re-editing of the English version of the first four chapters.

In the prologue, Ooka presents the thesis of the book: The tension between the desire to participate in the world of the "banquet" and the desire to remain in the world of the solitary mind is "so central an aspect of the reality of Japanese poetry, both modern and traditional, that it can never be emphasized enough" (p. 35).

In Chapter One, "Transcending Color," Ooka begins by examining the use of color in classical Japanese poetry, as well as the use of the word 'iro,' or "color." He then goes on to show how "Living in the midst of color, the Japanese poet concentrates on trying to transcend it.... he proceeds on the basis of an acutely developed inner sensory perception" (p. 48). In Chapter Two, "Sleeping Alone," he introduces the word 'shimiru' ("to penetrate") and then shows its use with reference both to color and to feeling. He demonstrates that Japanese love poetry is primarily poetry of longing (the basic meaning of 'koi').

Having made a foundation for his thesis in the first two chapters, in Chapter Three, "Heart and Words," Ooka considers the nature and purpose of symbolism in Japanese poetry. He first considers Mallarmé's idea of symbolism and then the concept of *yūgen* as used in poetry, but soon moves on to consider the two fundamental precepts of classical Japanese poetic criticism: *kokoro* (heart) and *kotoba* (words). These precepts were introduced by Ki no Tsurayuki (868?-945?) in his preface to

the *Kokin Waka Shū* (Collection of Japanese Poems Ancient and Modern, known more widely as the *Kokin Shū*) (ca. 905) and then further developed by Fujiwara no Kintō (966–1041), whom Ooka echoes when he says, “When the heart is deep it flows ‘beyond the words’” (p. 69). Although Ooka notes that “the *waka* of medieval Japan displays a ‘symbolism’ that was decidedly mystic, single-mindedly pursued purity, and produced many ‘ascetics’” (p. 71), he also shows that the aim of the poets was to produce a poetry “in which a personal esthetic experience was shared with the whole of court society” (p. 72).

In Chapter Four, “Depth, Not Knowledge,” Ooka continues the discussion of his thesis by focusing on the poetics of Fujiwara no Shunzei (1114–1204). Here, in addition to presenting Shunzei’s concentration on depth of feeling, Ooka illustrates the importance of the poet having a sense of transiency matched by “a steadfast urge to face reality” (p. 84), and concludes that “By objectifying the self one can finally achieve a vision of the invisible world. This discovery marks all of the first-rate minds of the medieval era” (p. 84).

In Chapter Five, “The Flower in *Waka*,” Ooka considers how flowers have been treated in Japanese poetry, illustrating the differences in the handling of flower imagery in the *Man’yo Shū* (late 8th c.), the *Kokin Shū*, and the *Shin Kokin Shū* (1205). In doing this, he expertly weaves in Zeami’s (1364?–1443) use of ‘*hana*’ (“flower”), showing how the dramatist’s interpretation of the word as an artistic concept derives from its use in poetry. This chapter gives a sense of unity to the ideas discussed thus far.

In Chapter Six, “In Praise of Now: Heian Poetry,” Ooka takes these ideas

and shows the different ways poets used images in nature, especially flower imagery, beginning with the *Man’yo Shū* and going on into the fourteenth century to poets such as Kyōgoku no Tamekane (1254–1332). He relates the emphasis on change in nature and fragmentation to the collapse of the world of the aristocracy. The Epilogue, “Classic Form, Modern Revival,” moves into the world of *renga* (both past and present) and shows how there, too, the “powerful magnetic field of Japanese classic poetry, where the ‘Solitary Mind’ interacts with others at the ‘Banquet,’” (p. 135) is a powerful force.

Professor Ooka’s essays are superb examples of one traditional method of Japanese scholarship: to show by example rather than to use logic and detailed explanation, and thus to create a mood which is both aesthetic (i.e., feeling-based) and intellectual (knowledge-based). The reader is taken along through sequences of poems preceded and followed by comments as Ooka creates moods—environments—filled with insights which invite the reader to take his or her time to savor the reverberations.

This kind of essay is difficult to translate, and the method followed here is one of the best. One problem, however, is that the translations of the poetry “were created to reflect Mr. Ooka’s readings of the poems” (p. 20). Although the reader is rightly recommended to consult other translations, many of the poems quoted come from the *Shin Kokin Shū*, which, unfortunately, has yet to be satisfactorily translated into English.

As an example of the problem, here is *Kokin Shū* poem number 71, first as translated with Ooka’s comments, and then as given in two other translations:

Nokori naku chiru zo medetaki
sakurabana
arite yo no naka hate no ukereba

Fortunate are the cherry blossoms
that fall all at once
leaving no trace
since the end is too depressing
if one lingers in this world

Here the poet focuses on the falling of cherry blossoms. Better that they all fall at once, he says, since seeing them fall little by little would make him dejected. Yet he does not associate the falling with melancholy. Since the flowers must fall, let it be spectacular.

(pp. 104-105)

Compare this with the following:

so lovely falling
saving not a single petal —
oh cherry blossoms —
things that linger in this world
become hateful in the end

(Rodd & Henkenius, *Kokinshū*)

It is just because
they scatter without a trace
that cherry blossoms
delight us so, for in this world
lingering means ugliness.

(McCullough, *Kokin Wakashū*)

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Traditional Japanese Poetry: An Anthology. *Translated, with an Introduction, by Steven D. Carter.* Stanford, CA: Stanford University Press, 1991. xv + 514 pp. US\$60.00.

A History of Japanese Literature. Volume Three: The High Middle Ages. *By Jin'ichi Konishi. Translated by Aileen Gatten and Mark Harbison. Edited by Earl Miner.* Princeton, NJ: Princeton University Press, 1991. xix + 654 pp. Cloth: US\$74.50, £53.25. Paper: US\$24.95, £19.00.

These two volumes — one, a collection of excellent translations of Japanese poetry ranging from *chōka* of the early court to twentieth-century *waka*; the other, the third volume of a five-volume history of Japanese literature — fill gaps in the maturing collection of writings on Japanese literature in English. Although Konishi's history may be of most interest to specialists, and Carter's anthology of poetry of most use in survey courses on Japanese literature, both books are accessible to the serious general reader.

Steven Carter's *Traditional Japanese Poetry* is destined to become a companion classroom volume to *Classical Japanese Prose* by Helen Craig McCullough (Stanford University Press, 1990). The two works make a wide selection of the important texts of traditional prose and poetry readily available (especially if more affordable paperback editions are forthcoming) in reliable and often elegant English versions. *Traditional Japanese Poetry* begins with a brief introduction calling attention to some of the major features of Japanese poetry and

to the characteristics of each era. Each section of the anthology (Ancient Age, Classical Age, Early Medieval Age, Late Medieval Age, Early Modern Age, and Modern Age) has its own two- or three-page introduction and a few paragraphs presenting each of the individual poets. The organization works well for the reader who wishes to peruse the writings of a single poet or a single period, and the volume also rewards the reader who works straight through. Carter has been able to convey something of the variety of styles and voices represented, although these often only become clear in contrast to one another. (Almost all of the translations are by Carter; a few are from *Brocade by Night* or *Kokin Wakashū* by McCullough.)

Transcriptions of each poem are presented, beneath the translation in the case of *tanka* and *haiku*, and in the supplementary notes in the case of *chōka*. Notes to the poems are printed conveniently in the side margins. The translations are accompanied by a finding list, glossary of important place names, bibliography, and index of first lines, and there is a sprinkling of black-and-white line drawings. The quality of the translations and the neat organization and handsome design of the book make it a pleasure to read.

The third volume of Jin'ichi Konishi's masterly survey and reinterpretation of the history of Japanese literature continues the chronological and typological analysis begun in *Volume One: The Archaic and Ancient Ages* (to the late ninth century) and *Volume Two: The Early Middle Ages* (tenth century to early thirteenth century). This new volume focuses on the literature of the thirteenth to fifteenth centuries, an era that editor Earl Miner notes includes writers whom Japanese consider "their most profound" and which saw the cre-

ation of new literary forms such as *imayō*, *nō*, and *renga*, as well as new developments in traditional *waka* and prose literature, and the revival of prose and poetry in Chinese.

Among the topics Konishi treats are the influence of prose and poetry in Chinese on Japanese forms, and the shift in Japanese literature from the aesthetic ideal of *fūryū* (elegance) to the ideal of *michi*, or artistic vocation, which developed as new Zen Buddhist teachings were imported from the continent. The idea that "concentrated specialization in a given art" should lead to "the practitioner ultimately attain[ing] universal truth" originated in the Tendai teaching of the interpenetration of dharmas and led to the belief that practice of one art might lead to the grasp of the innermost meaning of all arts. Konishi sees the typical qualities of the literature of this era, "retrospectivity, subtlety, profundity, and fragmentation," as related to the ideal of *michi*. In its concern for literary precedent, its suppression of the obvious, its focus on the essential nature of a topic without recourse to the mediation of the intellect, and its fragmentation of experience into pieces with consequent semantic gaps, the literature of this era was closely related to new religious beliefs.

Although the translators, Aileen Gatten and Mark Harbison, have done the excellent job we have come to expect in these volumes, the density of the writing, the frequent close analysis of the language of the original texts, and the topical organization, which leads to the same texts being treated in different places in the study and to widely spaced cross-references, make this book difficult going at times. However, every effort will be rewarded. This is a study that has an overall struc-

ture, a grand design, but that also repays reading bit by bit. Both specialist and generalist will find this history useful, if initially daunting, for many years to come.

Both Stanford University Press and Princeton University Press are to be congratulated on these meticulously edited and well-designed volumes, and the

authors, translators, and editors deserve our respect and gratitude for their scholarship and labor on these important works.

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Noh Drama and The Tale of Genji: The Art of Allusion in Fifteen Classical Plays. By Janet Goff. Princeton: Princeton University Press, 1991. xiii + 296 pp., including notes and index. US\$39.50, cloth; US\$14.95, paper.

Through her analysis of the art of allusion in noh composition, Goff makes a significant contribution to the growing body of literature in English about noh drama. In the first four chapters of her book, Goff discusses the manner in which *Genji Monogatari*, Murasaki Shikibu's eleventh century classic, was received by artist and audience in the middle ages, here defined as the late twelfth through sixteenth centuries, and for what reasons and to what effect the *Genji* was used as a source for both story (narrative elements) and discourse (verbal elements) in noh plays of the Muromachi period (1336–1573).

Goff argues that the reception of the *Genji* in the middle ages is directly related to its poetic nature. Containing 795 poems, and allusions to many more, the *Genji* served as a source of inspiration and allusion for both *waka* (classical poetic form with five lines of 5-7-5-7-7 syllables) and *renga* (linked verse, with alternating stanzas of 5-7-5 and 7-7 syllables). *Genji* poems were considered an invaluable guide to proper poetic expression. Moreover, poets, playwrights, and theoreticians revered the *Genji* as the embodiment of Heian court culture,

and hence the essence of the aesthetic ideal of *yūgen*, defined variously as "mystery and profound depth," or "elegance and grace."

Renga poet and theoretician Nijō Yoshimoto (1320–88) looked to the *Genji* in an attempt to elevate *renga* by infusing it with the spirit and technique of *waka*. Alluding to classical literature gave a poem "a graceful, elegant effect and produced subtle overtones that enlarged the world created by the new work" (p. 279). Goff reveals that in practicing this "art of allusion," *renga* specialists came to play a central role in the study and transmission of the classics, especially the *Genji Monogatari*.

A central point in Goff's thesis is as follows: "the fact that the *Genji* was revered does not necessarily mean that it was read" (p. 25). The contemporary reader may have assumed that medieval Japanese poets and playwrights would have studied the *Genji* thoroughly before presuming to allude to elements of story or discourse in this great classic. Goff explains, however, that this was nearly impossible, given that the *Genji* was available only in manuscript form, and the language of

the original text was so remote as to be nearly incomprehensible. Goff's study reveals that what *renga* demanded was not a deep knowledge of the *Genji*, so much as a shared knowledge, that is, the ability to recognize allusions. The *Genji* was made accessible to *renga* poets through two types of handbooks. One consisted of lists of words used for linking imagery in *renga* verses; the other consisted of plot summaries and digests. One is reminded of the Cliffs Notes series on classics of European and American literature, heavily used by American students today.

A close study of fifteen *noh* plays and a comparison of these texts with medieval *renga* handbooks suggested to Goff that playwrights drew upon such handbooks for "everything from elements of the story to diction and style" (p. 66). Like Yoshimoto in *renga*, *noh* playwright and theoretician Zeami Motokiyo (1363–1443) sought to elevate the *noh* by placing it firmly in the court poetry tradition. Goff notes that playwrights followed Zeami's advice, placing *Genji* poems at high points in a play and weaving them into the imagistic and thematic structure. Relying on medieval handbooks, playwrights drew upon material that would already have been familiar to audiences from other sources.

In Chapter 4, Goff analyzes passages from the play *Yūgao* to illustrate the way in which *renga* techniques were employed in the *noh*, and to demonstrate how material drawn from the *Genji* was transformed in the context of medieval religious beliefs and the theatrical requirements of *noh*. In Chapters 5 through 11, Goff presents translations of fifteen plays based on *Genji Monogatari*, grouped according to the central character: *Utsusemi* and *Go* (*Utsusemi*); *Hajitomi*, *Yūgao*, and *Ta-*

makazura (*Yūgao* and *Tamakazura*); *Aoi no Ue*, *Nonomiya*, and *Shikimi Tengu* (*Lady Rokujō*); *Suma Genji* and *Sumiyoshi Mōde* (*Genji and the Akashi lady*); *Ochiba* and *Darani Ochiba* (*Prince Ochiba and Kumoi-no-kari*); *Ukifune* and *Kodama Ukifune* (*Ukifune*); and *Genji Kuyō* (*Murasaki Shikibu*).

Each chapter of translations begins with an essay describing the history of the plays and their relationship to *Genji Monogatari*. Throughout the translations, allusions to prose and poetry from the *Genji* have been placed in italics. Allusions to other sources are simply embedded in the text, but all sources are cited and explained in the notes. The style of translation leans more toward the literal than the lyrical. However, foreign students of *noh* are fortunate to have an increasing number of translations available to guide them through the intricately woven imagery of *noh* libretti. Goff's study concludes with a glossary defining poetic and aesthetic terminology and words related to roles and musical notation in *noh*.

This study of the handling of *Genji* material by *noh* playwrights opens new windows on Muromachi poetics and literary criticism. Goff's commentary and translations provide a deeper understanding of the reception of the classics in the middle ages and the transformation of classical source materials to conform to a different world view. In this sense, the subtitle of Goff's work may confuse the reader. I would prefer: "The Art of Allusion in Fifteen Medieval Plays."

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The Rise of a Great Tradition: Japanese Archaeological Ceramics from the Jōmon through Heian Periods (10,500 BC–AD 1185). Edited by Erica H. Weeder. Exhibition catalogue, Agency for Cultural Affairs, Government of Japan and Japan Society, Inc., New York. 1990. 112 pp. US\$28.00. (Available from the Japan Society Gallery, 333 E. 47th St., New York, NY 10017, U.S.A.)

To a British English speaker, the title of this exhibition catalogue reads oddly; one knows what it means, but it is a funny way of putting it. What it does mean is an exhibition that is or was a rapid gallop through many thousands of years of ceramics and through a few decades of archaeological excavation. Shown in New York were 23 Jōmon pieces covering the centuries from about 10,500 BC to 300 BC; 15 Yayoi pieces from 300 BC to AD 300; 22 Kofun pieces from the 3rd century on into the 8th; and 10 other pieces doing bare justice to the 8th to 11th centuries. That these 70 pieces are so representative of the higher quality products of these centuries, save perhaps the mere token representation of the latter period, is a tribute to the choice exercised by the organizers.

The catalogue does, however, make one wonder who did choose the exhibits; internal evidence suggests that the choice was made by the Agency for Cultural Affairs without much reference to the Japan Society. Not that I criticize the choice; it is simply that the slightly tired descriptions of the exhibits bear little or no relation to the series of essays that preface the catalogue. For example, Richard Pearson, in an excellent essay on Jōmon, comments on the lacquer applied to vessels from Kamegaoka, referring specifically to exhibit 18, a late Jōmon *chūko doki*. The caption, by Doi Takashi, describes the piece's "black surface . . . highly polished and lustrous," with no mention of lacquer.

This is quite an important point, and it should be clarified.

Indeed, the captions do not even correspond to the time chart at the beginning of the volume. The chart somewhat rashly gives a firm date of 646 AD for the end of the Kofun period (however accepted this date adduced from written records may be, it should have been qualified), and the reconciliation — perfectly understandable to specialists — should perhaps have been explained to a less knowledgeable audience.

The exhibition itself must have been a very fine one, in which the viewer could have traced the evolution of early Japanese ceramics until the really great complications set in in the Kamakura period. Today it will not be for the individual objects that this catalogue will be useful, for the illustrations in the catalogue do few of them justice and most of them are available in better illustrations elsewhere. It will be for the series of excellent essays that introduce the subjects that this catalogue will be memorable.

These essays provide a wide-ranging and up-to-date summary of all the ceramics discussed; as good a summary as I know, and essential reading for all students of early Japanese art. The essays are prefaced by "A Guide to Understanding Ceramic Change," by Anne P. Underhill. Though this might seem to include many glimpses of the obvious, it is in fact a sobering summary of exactly what factors cause

change in ceramic styles and taste, and upon what evidence one detects such changes. Professor Pearson's essay on "Jōmon Ceramics: The Creative Expression of Affluent Foragers (10,500–300 BC)" looks at these wonderfully baroque ceramics from an interestingly wide viewpoint, covering social and production changes in the enormous range in time and in the geographical area discussed. It would have been a help, perhaps, if Pearson had been prepared to speculate further on the uses of Jōmon pots, though Gina L. Barnes, in her outstanding essay on "Ceramics of the Yayoi Agriculturalists (300 BC–AD 300)," specifically warns us of the dangers of rash assumption and overly bold guess-work. Nevertheless, speculation, properly qualified, is a great help to those who seek a more superficial understanding than that possible to the specialist. When an academic or archaeologist as familiar with the subject as Pearson, Barnes, or J. Edward Kidder has something to say, even if unsubstantiated by hard fact, it must be worth listening to. It is left to Barnes to ask what became of the Jōmon peoples when the Yayoi took over, and she is able to tell us much about the change and interchange between the Jōmon and Yayoi potters and peoples. Barnes is particularly informative on the methods of production of the Yayoi ceramic wares and how they varied in the different areas of ceramic production. She shows how the turntable (not the wheel) was used in the Middle Yayoi, only to be abandoned in the Kinai area later — just as the use of the wheel was itself abandoned in Seto some centuries later. Her concern with methods of production is important, because shapes, as Underhill indicated, were dictated at least in part by production possibili-

ties. Barnes also gives us useful sidelights on Yayoi culture; for instance, how iron was used for making tools in the Middle Yayoi, but not as a production tool until the Late Yayoi.

Kidder, too, in his essay entitled "Ceramics of the Burial Mounds (*Kofun*) (AD 258–646)," ranges equally widely, but concentrates on the distribution and, more importantly, on the useage of *haniwa* and the contemporary *sue* wares. Stoneware *haniwa*, we knew about; wooden ones — mentioned in a throw-away line — are unfamiliar to most of us. Professor Kidder explains that much *haniwa* production was by itinerant specialist potters, who moved to the location of each new tumulus as it was built, setting up their workshops and kilns on the site, as was roof-tile production by itinerant roof-tile makers elsewhere, but that some *haniwa* potters were settled in villages, of which the best-preserved must be that at the Shin'ike site in Osaka Prefecture.

Miwa Karoku's brief essay on "*Sue Ware*" covers much of the same ground as the first part of Kidder's essay, while the essay on "Ceramics of the Asuka, Nara, and Heian Periods (AD 552–1185)," by Richard L. Mellott, is a very brief summary of these complex times, with a useful discussion of the Sanage wares.

It is for the masterly essays by Pearson, Barnes, and Kidder that this catalogue will be an essential part of the library of anyone wanting an overall understanding of the early stages of the great Japanese ceramic tradition.

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Ukiyo-e: An Introduction to Japanese Woodblock Prints. By *Tadashi Kobayashi*. Tokyo & New York: Kōdansha International, Ltd., 1992. 96 pp., including 64 color pages. US\$29.95, ¥4,600 (tax included).

Japanese art first caught the eyes and the imagination of late nineteenth-century Westerners through *ukiyo-e*, the common woodblock prints of Edo society. Depicting the theatrical and entertainment worlds of urban Japan, as well as the attractions of the native rural landscape, these colorful images made a profound visual impact upon European — and then later, American — artists and collectors. Soon, public appeal ensued.

Vast collections were amassed on the continent and in America by institutions as well as individuals (even the famous English art historian, Sir Kenneth Clark, notes in his autobiography how he was mesmerized by Japanese woodblock prints as a boy). These foreign images lined the hallways and the living rooms of apartments, houses, and country estates throughout Europe and across America in the early twentieth century. It is their extraordinary, immediate visual appeal which ultimately secured the enduring appreciation of later Japanese art in the West.

Much has been written about Japanese prints. The bibliography of the subject surpasses all other topics of Asian art, including later Chinese ceramics. Nonetheless, this thin, large-format volume is a welcome addition to the *ukiyo-e* literature. It possesses a relaxed yet informative "voice"; one seasoned with years of studying the material firsthand. Professor Kobayashi is clearly as familiar with individual print images as he is with the larger historical and social issues which inform them. Happily, the

insights he offers the reader are genuinely informative without being pedantic.

The book is neatly divided into two sections. The first and largest provides large, page-size illustrations of individual prints (frequently with an accompanying detail) together with substantial caption text. The reader could simply peruse this illustrated section (done in color) and come away with pertinent information that cumulatively provides a concise view of *ukiyo-e* history and aesthetics.

The second part of the volume contains a historical text organized according to the linear "monuments" of the subject: the individual masters; important schools of artists; and a consideration of significant social and political themes. These are carefully and succinctly woven throughout the text, together with modest-sized black-and-white illustrations. The interpretation of the material for the general reader represents the real strength of this volume, as it offers a seemingly effortless series of insights into an arcane world, yet one of immediate attraction to Westerners. Professor Kobayashi places the reader at ease with the subject, indicating its riches and its subtleties, ultimately challenging the lay reader to move on to more specialized books, exhibition catalogues, or to the specific challenges and delights of collecting *ukiyo-e* today.

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Japan Inside Out. By Jay & Sumi & Gareth Gluck. Personally Oriented Publishers, Ltd., 13-5 Yama Ashiya-cho, Ashiya 659, Japan. 1992. (Revised edition of 5-volume 1964 original). 1,315 pp. US\$19.00, ¥2,900.

Every man carries within himself a world made up of all that he has seen and loved; and it is to this world that he returns incessantly, though he may pass through and seem to inhabit a world quite foreign to it.

With this quote from Chateaubriand, Jay, Sumi, and Gareth Gluck close their magnificent guidebook to Japan, a 1,315-page revision of the 5-volume, 1964 original. I open my review with the same quote, simply because it seems to summarize the contents of the gift they have given us in *Japan Inside Out*.

In the authors' own words: "We've written this book to introduce you to the Japan we have come to know over these past four decades, and to love; to introduce you to tricks of getting around so that you might come to know Japan as well.... We love travel. We have written this book for our many friends who do also, who have often asked us to present to them, as we do here, our choices variously of superb luxury, thru many stages of comfort to fit varied pockets, including detailed data as well for true student pilgrims." That just about sums up the overwhelming task to which they set themselves thirty years ago.

But this is no dusted-off relic of a guidebook from Jay and Sumi's past. It incorporates forty years of information and insight with the recent finds of the Glucks' son, Gareth, who roamed the Japanese countryside (on ¥10,000 a day, we are told, hitchhiking mostly) to update all the data in person.

"Personal" is a key phrase in this book. By the time you begin chapter

one, you feel as if you had known the Glucks personally for decades. Jay Gluck's long and varied career as cartoonist, journalist, magazine editor, and expert on Persian art, plus wife Sumi's career as writer/editor (and former classmate of Emperor Heisei), when added to son Gareth's bi-lingual, bi-cultural experience in photography, theater, and film make an irresistibly talented trio that are a pleasure to know in print. As the Glucks announce in the introduction: "We have tried to cram in for you all detail required of traditional *Baeddeker* yet keep it all as personalized as travel diary," and so they do.

Japan Inside Out is divided into seven sections, including a superb 193-page introduction, with chapters on Central, South & West, and North Japan, special sections featuring Kyoto and Tokyo, and a chapter not covered separately in most guidebooks on Japan, on "Yamato, Heartland of Japan." All the major cities are covered: Yokohama, Kamakura, Nagoya, Nara, Osaka, Kobe, Okayama, Hiroshima, Fukuoka, Nagasaki, Sapporo, as well as some of the tiniest backwater towns. There is a glossary, and extra sections under the title of "Personal Datebook," that provide seasonal itineraries and an exhaustive list of festivals and dates.

The book contains dozens of categories of excellent logistical material, under headings like "Chopsticks" (on food and where to find it), "Getting There" (on transportation), and "Going It Alone" (his and her hints on travel for singles, complete with this

quote: "Being married in Japan is like keeping a cow for a pet in Texas..." from a nite club owner, unfamiliar with today's need for "PC"). Everything is meticulously indexed and cross-referenced.

Filled with wit, irony, and a healthy disrespect for the pretensions of much of the standard Japanalia, *Japan Inside Out* tells it all—from *in-yo* (yin-yang of Taoism) to 'instant sex'—in technicolored if quirky prose (no messy definite articles to bog you down and take up space), all written (as if by some anonymous mutual acquaintance) in the third person. Abbreviations such as "thru" and "tho" clue us in on their rebel-publisher's approach to grammar and formality (they have thrown the *Chicago Manual of Style* and all caution to the wind). How refreshing.

At first I thought I would never carry it with me when I travel—it's so heavy. But ever since it arrived in my mailbox, it has been my constant companion. Who needs pulp fiction to kill time on the road—*Japan Inside Out* will keep you smiling and interested from Kyushu to Hokkaido. It is clever and glib, but the Glucks' sincere affection for Japan and its people shines through, and they are never short of praise for the beauties of a country they so obviously adore.

Follow the Glucks from the "aesthetic boot camp" of Ōmoto-kyō, to picturesque *onsen* hotels in Izu, to tours of pottery towns in Kyushu, up through the vast-and-uncharted Tohoku, and down through history to meet the "cussedly independent Hongan-ji Buddhists," and hear Zeami give travel hints like: "What if my feeble legs move slowly? Like Paradise, the temple is not far from here."

And the 137 pages on Kyoto? Who else starts off with loving reverence for

"the emerald presence of Saihoji—especially in light rain," leads you on a historically coordinated tour of the capital of "*okashii* (elegant, gay) and *imamekashii* (modern, now-ish), and hard to translate *natsukashii* (endeared, beloved... with some sense of nostalgia)," and then winds up your day with a section on "How to Get your Geisha" and anything else you might want from among Kyoto's equally classical denizens of the night?

Nor do they pull any punches when it comes to telling Japan like it is: "Osaka likes to call itself 'Venice of Japan' because of several rivers flowing thru downtown area, some little more than open sewers (thankfully at last being covered or cleaned) which were once barge canals-cum-moats to Osaka Castle. Waterways and business once made it in spirit very much like Venice.... First impression is less of Venice, more of Chicago: Opinion enhanced by acquaintance as there is little culture and even less distraction in this Oriental typhoon city."

Yet, the Glucks obviously are in love with Japan: "Approach (to Toji) is unforgettable—to Jay, at least, who first saw it December 24, 1951 right after sunset, having been driven thru ruins of Osaka and over country road from port after 67 days on a freighter at sea. It stood out in purple silhouette, smoke rising from open cooking fires of homes around, deep red traces fading from western horizon as night crept in. Driving into Kyoto today from Meishin hiway interchange past same corner always brings back sweet pang of nostalgia of that first Hiroshige-print sunset."

I can hear the critics now, decrying the irreverence of some of the Glucks' observations—but they have certainly taught me a thing or two. Most modern

guidebooks sound as if they have been written by a computer — with that good-old, flavorless “international style” that pervades most of them, leaving the reader with “information,” but little or no insight.

Here’s one for you: “Tea Ceremony” — unfortunate non-translation of Japanese *cha-do* or *sa-do*, ‘tea-way’, or *chanoyu* — is fascinating experience for some, drivel to others. It is essence of art: to too many it is utter hypocrisy. Nowhere else is the dramatic schizophrenia of Japan better seen.”

Thus sprake Jay and Sumi Gluck on the subject of Tea, and they go on to add that: “It is communion preparatory to appreciating or ‘doing’ art. In brain-level terms, to Jay, its annoying need for rote memorization of actions is way of involving and thus tying up in distraction that reptilian level of our brain to release higher brain for creative act — all artists should experiment with it. As ‘martial art,’ squatting on heels in *seiza* and whipping wrist to mix tea helps turn on *ki*, Chinese *chi*, that mysterious body force (Wilhelm Reich’s *Orgone Power*, plain juice to Ernest Hemmingway) that is subject of all mystic quests.”

Having spent several years in Iran and elsewhere, Jay Gluck’s extensive knowledge of Persian culture enables him to draw parallels and note “coincidental” connections between Japan and the West. One striking passage on the fascinating *Kōryūji* temple suggests that the immigrant Hata clan, who inhabited the Kyoto valley before it became the capital in 794, may even have been the Lost Tribe of Israel!

The book is sprinkled with Jay’s insights into comparative culture in general, and he makes use of it by showing ways in which Japan is not always so “unique.” On *Ryoanji*: “home of that

most enigmatic of gardens, totally, like dragon namesake — non-vegetarian 15 stones and trainload of white gravel garden...oldest purely non-organic garden and none after it match it. (It is often said, ‘You Occidentals may be puzzled by us Japanese calling plot of space in which nothing grows, garden’ but as ones who have lived in those “Garden of Allah” deserts of Iran and American West, this is not at all puzzling).”

Apart from the Glucks’ oblique perceptions, there are a few other unusual qualities to *Japan Inside Out*. One interesting feature is the book’s organization — or seeming lack thereof. In spite of the authors’ claim to have discovered “a tour route that takes us to most ancient sites first and progresses thru time along with geography,” on first perusal, the order it follows escaped me. I soon became aware that it fits Henry Miller’s definition of “confusion” as “a word we have invented for an order which is not understood.” All the necessary parts are there indeed, under headings like “Getting There & Around” and “Where to Stay,” but each chapter is handled differently, with respect paid to the peculiarities of the individual region. You come away with the sense Japanese have about travel in their own country — that it is “a small island country” as vast and complex as any continent on earth.

The only question I have is this: Why haven’t I seen this book before? The fault is perhaps mine, since this is the revised version of a five-volume 1964 edition whose existence has evaded me all these years in Kyoto. Self-published, the book(s) apparently didn’t get the promotion a major publisher can provide. I am humbled — and upset, for this is by far one of the most amazing guidebooks ever written on Japan.

In closing, I will let the Glucks sum things up with the last word on *Sennyūji*,

the "Temple of Bubbling Spring" in southern Kyoto: "Main adoration/attraction is life-size image of Kannon Yokihi kannon Yang Guei-fei in Yokihi-kannon-do — tragic princess of Tang China, consort of emperor Hsuan-tsung (847-859). As country girl in harem she soon caught his fancy, came to dominate Court, appointing family members to posts of power, ripping off treasury until army rebelled, who spared emperor only on condition they execute her (strangled with silk scarf). He commanded portrait statue of her as Kannon be carved — odd person to

memorialize as God(dess) of Mercy, but love works odd effects even on emperors. Historically more Marie Antoinette than Martyr. Statue was imported 1255 during great Sung retreat to Japan when so much else Chinese escaped from Mongol imperium. Perhaps Imelda Marcos will be thus remembered and someone import and enshrine her shoe closet. Entry ¥300."

Diane Durston

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Zen Flowers: Chabana and the Tea Ceremony. By Henry Mittwer. Rutland, Vermont and Tokyo: Charles E. Tuttle Co., 1992. 144 pp. US\$13.95, ¥1,400 (including tax).

Several years ago I tried in vain to find a second copy of *The Art of Chabana: Flowers for the Tea Ceremony*, originally published in 1974 and one of the very few books in English on the art of *chabana*, "tea flowers." I was delighted to learn that this book has now been republished, in a smaller, gift-book format, under a new title. Both an essay on a rich cultural tradition and a practical guide to the flowers that serve as its material, *Zen Flowers* will be valuable reading to anyone engaged in the practice of ikebana or chanoyu. Part One sketches the cultural sources of ikebana in general, gives a historical overview of the development of this art, and then situates *chabana* within it. I particularly like the way the author quotes classical Japanese literature to give a sense of both the cultural importance and the transitory beauty of flowers for tea. In contrast to more elaborate forms of ikebana, *chabana* should evoke a sense

of wabi, that notorious quality of simplicity that the author finds reflected better in an exchange of verses between tea masters than in any dictionary definition.

Part Two is divided according to the four seasons, each described first by verses from the *Pillow Book* of Seishōnagon and then by the author's mention of common flowers and plant life that quite naturally convey the mood of that season. The author gives brief, month-by-month descriptions of *chabana* flowers, their habitats, and the feelings they evoke. In this section, too, verse and literary allusion enhance straightforward information about arranging techniques. Spraying a mist of fresh, cold water on the Japanese yellow rose, for example, recalls a haiku by Bashō in which the soft scattering of this flower's petals is heard amidst the roar of a waterfall. The mixture of poetic description and botanical and cul-

tural information helps transport us into the world of the tea house and experience the spirit that underlies the techniques.

The book is graced with twelve plates reproducing paintings by Nomura Takeshi that depict flowers and containers in delicate colors. A note on each of these arrangements tells us what materials were used and why. Thirty-eight botanical drawings by Akai Yoshiko, and a glossary of plant

names — common, Japanese, and scientific — add to the practical value of the book. Although the flowering plants described in this book are more likely to be found in Japan than elsewhere, the author does encourage us to discover materials in our own environment, wherever that may be.

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Categorized Contents of Back Issues

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