

CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 83

CONTENTS

Autobiographical Essay 13 —

Active Duty Drawing Near

Chanoyu Gathering of the Hōkikai Club

Uta-mei: The Poetic Names of Tea Utensils

Japanese Gardens: The Art of Improving Nature

Temae — Tea Procedure: *Yojōhan Ro* Nagashidate

Book Review

Sen Sōshitsu XV

Yagi Ichio

Saitō Yuriko

Recent Issues of *Chanoyu Quarterly*

Issue no. 81

- Autobiographical Essay 11 — *Sen Sōshitsu XV*
Hydroplane Training
The Early Europeans *Michael Cooper*
and Chanoyu
INTERVIEW—Reconstructing *Nakamura Toshinori*
the Taian Tearoom Interviewed by *Okamoto Kōhei*
with photographs by *Fujimori Takeshi*
Temae — Tea Procedure: *Ro Nagaita*
Sō Kazari, Usucha

Issue no. 80

- Autobiographical Essay 12 — *Sen Sōshitsu XV*
Tsuchiura Naval Air Corps
Color Plates — Ash in Chanoyu
Ash Forms: Their History *Tsutsui Hiroichi*
and Development
Urasenke Ash Forms
Shaping the *Nimonji Oshikiri* Ash Form
Ash Types Used in Chanoyu
Ii Naosuke's *Hai no Sho* — Writings About Ash
Gengensai-period Ash Form Models
Temae — Tea Procedure: *Tsutsu-jawan Shibori-jakin*

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.

FOUNDER AND PRESIDENT Sen Sōshitsu XV

ADVISORS Naya Yoshiharu,
Perry T. Rathbone, John Young

SENIOR EDITOR Usui Shirō

EDITORIAL ADVISORS Mori Akiko,
Tsutsui Hiroichi

CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

EDITOR Gretchen Mittwer

EDITORIAL ASSISTANTS Kyoko Belachew,
Murakami Masami

CONSULTANTS Akanuma Taka,
Peter Duppenhaler, Dennis Hirota,
Tanihata Akio

Chanoyu Quarterly is published by the Urasenke Foundation, Ogawa Teranouchi agaru, Kamikyō-ku, Kyoto 602, Japan. The journal is available in local currency at the following Urasenke locations: *Australia* — Urasenke Foundation, 12/18-20 Henry Street, Gordon, N.S.W. 2072. *Canada* — Urasenke Foundation, 3953 W. 13th Avenue, Vancouver, B.C. V6R 2T1. *Germany* — Urasenke Schwarzwald Liaison Office, Zollhäusleweg 5, 78052 VS-Zollhaus. *U.K.* — Urasenke Foundation, 4 Langton Way, London SE3 7TL. *U.S.A.* — Urasenke Chanoyu Center, 153 East 69th Street, New York, NY 10021. Elsewhere — write *Chanoyu Quarterly* at the Japan address above. Available in microform from University Microfilms International, Ann Arbor, MI 48106, U.S.A.

NUMBER 83

<i>Sen Sōshitsu XV</i>	Autobiographical Essay 13 —	5
	Active Duty Drawing Near	
	Chanoyu Gathering of the Hōkikai Club	7
<i>Yagi Ichio</i>	<i>Uta-mei</i> : The Poetic Names of Tea Utensils	16
<i>Saitō Yuriko</i>	Japanese Gardens: The Art of Improving Nature	41
	<i>Temae</i> — Tea Procedure: <i>Yojōhan Ro Nagashidate</i>	62
	Book Review	77
	Chart of Japanese Historical Periods	80

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

ISSN 0009-1537 COPYRIGHT © 1996 by Chanoyu Quarterly. All rights reserved. Printed in Japan.

CONTRIBUTORS

Sen Sōshitsu XV 千宗室 Urasenke Grand Tea Master; President and Chairman of the Board, Urasenke Foundation; Abbot, Kyoshin'an temple; Professor, Department of History, University of Hawaii. Books available in English are: *Tea Life, Tea Mind* (Tokyo: Weatherhill, 1979), and *Chadō: The Japanese Way of Tea* (Tokyo & Kyoto: Weatherhill/Tankōsha, 1979). Contributor of Foreword and Afterword to the 1989 Kōdansha International edition, *The Book of Tea*, by Kakuzō Okakura.

Yagi Ichio 八木 意知男 Professor, Department of Literature, Kyoto Women's University. Research interests include waka pillow words (*utamakura*) and ritual waka poetry; especially, the connections between the indigenous Shintō religion and waka poetry. Author of *Utamakura no Tankyū* [Research on Pillow Words] vol. 1 (1985) and vol. 2 (1986) (Osaka: Izumi Shoin); *Daijōe Waka no Sekai* [The Waka Poems for the Imperial Daijōe Enthronement Ceremony] (Ise: Kōgakkan University Press, 1986); *Daijōe Honmon no Sekai* [The Main Text for the Imperial Daijōe Enthronement Ceremony] (Ise: Kōgakkan University Press, 1989); and *Daijōe Waka Zanyōshō* [Addendum to the Waka Poems for the Imperial Daijōe Enthronement Ceremony] (Kyoto Women's University, 1993).

Saitō Yuriko 斎藤 百合子 Professor of Philosophy, Rhode Island School of Design, Providence, Rhode Island. Research interests include Japanese aesthetics, aesthetic appreciation of nature, and environmental aesthetics. Works by Dr. Saitō in these areas have been published in *The British Journal of Aesthetics*, *The Journal of Aesthetic Education*, and *Landscape*.

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.

Active Duty Drawing Near

Sen Sōshitsu XV

In May of 1944, the two-hundred of us trainees were transferred to the naval air corps base in Tokushima Prefecture, and began training as reconnaissance officers. The base was located at Matsushige, near the mouth of the Yoshino River, and the surrounding environment was very nice.

Whenever we were allowed 'on shore' — that is, off base — we would take a bus into the city of Tokushima. At the foot of Mount Bizen, there was a meeting place for reserve students, where we could eat such things as fried beef cutlets (thin though they were), curry and rice, noodles, and roasted rice cakes for which the place was known.

The situation in the navy was basically one of good food and pay. The chief pay officer at that time, Lieutenant Utsumi Hitoshi, took good care of us. His edifying advice to us was, "As you are college students who have been made reserve officers, you should remember to utilize every spare moment to read books." We also had his "Officers Education for Beginners" course. Six months later, after we were commissioned as second sub-lieutenants in December, this nice chief pay officer was transferred to aircraft-carrier duty. In later years, after starting off his civil service career with the Kyoto Prefectural Police, he became the Prefectural Chief of Police in Kōchi, progressed to the post of Vice Minister of the Defense Agency, and now is Director of the National Personnel Authority.

Even though we were so-to-speak 'officers,' really we were just a group of fellows who had worn square college caps and college-boy uniforms until just recently. Whenever we repeatedly made mistakes, a senior officer would command, "Clench your teeth! Spread your legs!" Then we would stolidly submit to being 'corrected' on the right and left — that is to say, we would get clouted.

As flight captains, we boarded the reconnaissance planes with the pilots and other crew members. In getting a plane safely to its destination, the flight captain's skill at his job of navigating the plane is crucial. If there were any error, it would bring serious consequences. We made our calculations

* Translated from the serial "Watakushi no Rirekisho" [My Personal History], Nihon Keizai Shimbun, 1986-87.

checking the cruising speed, direction of the wind at each altitude, the coordinates of our destinations, and so forth. This had to be carried out assiduously, and so it was quite a job. Making calculations when you are on the ground might be a snap, but when you are in the sky your brain becomes dull. At high altitudes, you start to feel sleepy and might unintentionally doze off at times. The pilots knew to take such things into account, though, and, with the instinct of all good pilots, they skillfully corrected our errors.

The training exercise that was the most fun was the strafing practice we conducted with target planes that had drogues attached to them and flew directly above, just beside, and right below us. The bullets we used were colored; for instance, I would have green. The number of hits we made was checked by the color of the marks on the drogues. If we made a lot of good hits, the head officer would praise us, but if not, it meant getting clouted again.

The training gradually intensified with such things as night flights and dive bombings, and, once we got through them, assignments to the "special attack" unit began for the action in Okinawa. I, together with Nishimura Kō, was among those assigned to that 'special' unit. Whenever there was time, it was spent conducting flight training from morning till night with the newer flight trainees, the graduates of the preparatory training course.

Moving into the spring of 1945, word started reaching us that it looked as though we would soon be attacking. I trembled with an inexplicable sense of excitement; but then, thinking, 'What shall I do if the order comes down?' I became terribly forlorn.

One night I went out to the airfield to look at a sky full of stars. Ensign Nishimura and four or five others were out there with me, and as we talked about nothing in particular, all of a sudden I felt lonely for my mother, so I said to Nishimura, "I want to face the direction of my hometown and call out 'Mother!'" Two or three in the group responded, "What? Don't say such a sissy thing!" Nevertheless, I went ahead and turned in the direction of Kyoto and cried out, "Mother!" Repeating so a couple of times, tears came trickling down my cheeks. Eventually, even the fellows who had called it "sissy" turned toward their hometowns and started crying out, "Mother!" I will never forget how we communicated, through the expression in our eyes when we looked at one another after awhile, our shared emotion — 'Ah, that somehow cleared up the spirit, didn't it?' 

Chanoyu Gathering of the Hōkikai Club

photos by Saiki Takashi



In 1979, former reserve students of the naval air corps' 14th Special Flight unit formed the Hōkikai chanoyu club. Today, more than fifty years since their military service during World War II, all fifteen members have celebrated their seventieth birthdays and are enjoying active and fruitful lives. When the club was initiated, they were nearing retirement age and all but two were practically complete novices in the Way of Tea. Continuing to exhibit great enthusiasm and stick-to-it-ness in pursuing this cultural path, they gather for chanoyu practice twice a month, and for a study session at the Urasenke Tokyo Branch once every other month. The club was given its name, "Phoenix-Tortoise Club," by the Urasenke grand tea master, Hōunsai, who also belonged to the 14th Special Flight unit. This auspicious name not only symbolizes the meaning "heaven and earth," but also expresses the grand master's support for the club.

In July, 1993, the members assembled for a tea to mark the end of the first half of the year, and to enjoy a moment of respite from the summer heat.

Adapted from the photo essay "Hōkikai" [鵜亀会] appearing in the September 1993 issue of *Nagoni*.



The guests relax in the waiting room.

The event took place from 3 o'clock in the afternoon at the tearooms of Sakurai Sōbai, the club's chanoyu instructor, in Akasaka, Tokyo. The host this day was Ōsawa Sōshun, who had fellow member Inoue Sōhaku help with the preparations and make the thick tea (*koicha*) served during the initial sitting (*shoza*). Having begun tea lessons when they were nearly sixty years of age, these two members have since devoted themselves to the Way of Tea, and now have official 'tea names.'^{*}



The other members first assembled in the waiting room, where a mounted, fan-shaped painting of pinks, by the noted mid-Edo period painter, Sakai Hōitsu (1761–1828), hung in the alcove. (Photo on previous page) Here, they were served chilled, moist sweets in individual box-like containers (*fuchidaka*) made of unfinished wood featuring a branded cherry blossom and anchor motif, symbolic of the members' mutual experience as soldiers in the Japanese navy. The sweets had the shape of seasonal aurora balloonflowers.

^{*} A name which, in the Urasenke tradition, begins with the character 宗 (*sō*) and signifies that one is an enlightened follower of the Way of Tea.



The first guest,
Arisawa Sōshin, enters
the small Urakuan tearoom.



Before entering the Urakuan tearoom, the last guest, Ogawa Toshio, stops in the roji garden to rinse his hands and mouth at the low, stone water-basin historically connected to Oda Uraku.

After partaking of the sweets, one by one the guests moved from the waiting room, made their way through the roji garden wearing the straw roji sandals provided them, and, rinsing their mouths and hands at the low, stone water-basin (*tsukubai*) along the garden path, then stooped through the 'crawl-through portal' (*nijiriguchi*) into the tiny tearoom. This tearoom was where the well-known chanoyu connoisseur, Takahashi Sōan (1861–1937), editor of the encyclopedic *Taishō Meiki Kan* [Taishō Era Catalogue of Famous Tea Utensils], spent much of his time enjoying chanoyu in his later years. The stone water-basin in the roji was formerly located in the roji garden of Oda Uraku's (1547–1621) tearoom, Jōan, in the precincts of Kenninji temple in Kyoto. Because of this history behind the stone water-basin, the previous Urasenke grand tea master, Tantan-sai, named the tearoom Urakuan.



Thick Tea — *Koicha*

For the thick-tea service in the Urakuan tearoom, the utensils chosen were an Iga-ware vessel for the cold water, a Seto-ware angular-shouldered ceramic tea caddy named "Great Laugh," and a *hansu* type Korean teabowl, all having boxes inscribed by Grand Tea Master Hōunsai. The teascoop, named "*Ichigo Ichie*" (a single point in time, a single coming together of things), was made by the Grand Tea Master, and the kettle-lid rest, of bamboo, bore his cipher.



Hanging in the alcove of the Urakuan tearoom was a calligraphic scroll featuring the words 一機一境 (*ikki ikkyō*), by the 170th abbot of Daitokuji temple, Seigan Sōi (1588–1661). These words, literally “one opportunity, one frontier,” (or also “one airplane, one condition”), express the importance of taking an opportunity and making the best of it.

Left: The host, Ōsawa Sōshun, serves the bowl of thick tea to the first guest.

The one bowl of thick tea was shared by the five members sitting in the Urakuan as guests, each of them taking three sips and then handing the bowl to the next guest in line. When the tea was finished, the empty bowl was passed down for them to look at.

After the thick-tea service, the members moved to another, larger room for the thin-tea service, which was hosted by Sakamoto Kenjirō, with Oshino Sadakichi as his assistant. The two who had presented the thick-tea service now sat as first and second guests, and the former first guest became the one to take up the rear.

Entering the room, the guests went to the alcove to view the items displayed there. They then took their seats, and Mr. Oshino brought in a smoking set and a lacquered, woven tray holding delicate dry sweets in the shapes of arrowheads and water.





The scroll in the alcove of the room for the thin-tea service was a calligraphic work by Grand Tea Master Hōunsai, which Mr. Sakamoto had been the lucky winner of at the Grand Tea Master's first formal tea of the year. The words, 富貴寿福新, had the auspicious meaning, "wealth and prestige, longevity and good fortune anew." Also in the alcove was an 'insect cage' incense container with *makie* design of fireflies, and seasonal flowers in a suspended, boat-shaped container cast of iron.

Thin Tea — *Usucha*

Here, the vessel for cold water was a refreshing wide-mouthed glass bowl. The container for the powdered tea was of lacquered papier-mâché, with 'hidden' *makie* design of a morning glory on the inside of the lid. The teascoop, which Mr. Sakamoto discovered and purchased at Nachi Shrine, was of sacred camphor wood and had the name "Flying Dragon," the same name of the aircraft carrier that served till the end at the Battle of Midway.





At the Hōkikai's annual 'tea to forget the summer heat,' once the thin-tea service of the formal gathering is finished, it is the custom for the members to serve tea to their wives and others to whom they wish to show their appreciation. Thirteen years ago, when the club held its first formal tea gathering, some of the wives could hardly believe their eyes when they saw their husbands carrying trays and offering them sweets and tea.

Once the tea was finished, the club members moved to the adjacent room for a light meal (*tenshin*) and some saké. Here, the scroll in the alcove featured the words 滝銀河三千丈, "the milky way cascading thirty thousand feet," presenting an image of a cool, refreshing waterfall. The food was catered by the restaurant Tsukiji Uemura Takanawa Saryō.

It was dusk by the time the event came to a close and these proud soldiers of yesteryear, cheeks now slightly flushed from their exchange of saké cups during the meal, rose and took their leave.

They would have one month of summer break from their tea lessons, but already, in September and December, the club planned on hosting chanoyu presentations at two large tea events to take place at Mount Takano and Yasukuni Shrine, respectively. Sometimes the club also has joint chanoyu events with the Hōtokai club, composed of former reserve students of the naval air corps' 14th Special Flight unit residing in the Kansai region (geographical district centering around Kyoto and Osaka).

These men could never have known that, by coming in touch with chanoyu, they would be rejoined with their fellow veterans of the Special Flight unit, and their bonds would be strengthened. Having come so near to death as reserve kamikaze pilots in the war, they cherish life, and cherish peace. In order to practice and promote the chanoyu ideal expressed by Grand Tea Master Hōunsai as "Peacefulness through a Bowl of Tea," they enthusiastically devote themselves to their chanoyu training. ♪

Uta-mei: The Poetic Names of Tea Utensils

Yagi Ichio

Literature has always been a vital aspect of the multifarious realm of chanoyu, and one of the most fascinating forms which this takes is the *uta-mei*, or “poetic names,” which have been given to tea utensils. Poetic names — that is, names deriving from classical *tanka* (5-7-5-7-7-syllable poems) — have a long history in chanoyu, dating from the era of the great patron of art, the seventh Ashikaga shōgun, Yoshimasa (1436–90).¹ Records exist which state that Yoshimasa was the one who gave the *karamono*² tea caddies *Hatsuhana* (First Flower) and *Osozakura* (Late-blooming Cherry Blossoms) their poetic names, which I shall elaborate upon later.

小堀遠州 Kobori Enshū (1579–1647)³ is credited with having given a great many tea utensils their poetic names, but by no means was the practice limited to Enshū alone. It should also be stated that, although Fujiwara no Teika’s (1162–1241) collection of exemplary poems entitled *Eiga no*

¹ Yoshimasa built a villa (present-day Jishōji temple, commonly known as the Temple of the Silver Pavilion) at the foot of the Higashiyama mountains in Kyoto, where he practiced religion and enjoyed artistic pursuits. The culture that grew and flourished there, around Yoshimasa, left a lasting influence on Japanese culture, and may be said to represent the beginning of the development of the Japanese Way of Tea.

² In chanoyu, the term *karamono*, literally “Tang item,” refers particularly to tea utensils of extraordinarily fine quality brought to Japan from China or neighboring areas during the Muromachi Period. Often, these have been ranked as *Ōmeibutsu*, or “great masterpieces,” as in the case of both the *Hatsuhana* and the *Osozakura* tea caddies. The majority of the *karamono Ōmeibutsu* once belonged to the collection of Ashikaga Yoshimasa (see fn 1), and comprise the items known as *Higashiyama Meibutsu*. All inevitably have a lofty history of ownership.

³ In chanoyu history, Kobori Enshū is known as the most influential tea man of his time. Officially, he was a warrior-bureaucrat (*kanryō bushi*) under the Tokugawa shōgunate, and, among his duties, he was in charge of the chanoyu affairs of the shōgun. As opposed to the rustic, subdued *sōan-cha* or *wabi-cha* tea style of the man who perfected the Way of Tea, Sen Rikyū (1522–91), Enshū’s style, referred to as “*kirei-sabi*,” or “pretty rusticity,” was brighter and more elegant. A prominent facet of his *kirei-sabi* chanoyu, contributing to its important dimension of poetic grace, was his use of classical poetry in giving names to utensils.

Translated and adapted, by permission of the author, from the article “*Utamei no Sekai*” in the exhibition catalogue *Chanoyu no Meiki: Yurai to Mei* (Chadō Research Center; Special Autumn Exhibition, 1988). Footnotes are by the translator and the editor. Drawings, produced by Tankōsha Publishing Co. based upon the photographs in the *Taishō Meiki Kan* (1921–26).

Taigai (An Outline for Composing Tanka)⁴ has been particularly well-read by tea masters of the past, the sources for the poetic names which tea masters gave their utensils reached far beyond this work. My own survey of 180 poetic names reveals that there are examples from all of the twenty-one imperial anthologies, as well as the *Man'yō Shū* (Collection of Ten Thousand Leaves), prose classics such as *Ise Monogatari* (Tales of Ise) and *Genji Monogatari* (The Tale of Genji), and more.

詠歌之大概

万葉集
伊勢物語
源氏物語

A point which surprises many people today, who tend to associate the Way of Tea purely with such aesthetic concepts as *wabi*, *sabi*, and the wise leanness of Zen, is that poetic names often derive from love poems and, in many cases, are colorful and sensuous: the antithesis, it might seem, of the spirit of the Way of Tea. But, let us briefly give this some thought.

A poem often quoted as expressive of the beauty of *wabi* is this one by Fujiwara no Teika, which is included in the *Shin-Kokin Shū* (New Collection of Ancient and Modern Times)⁵ (no. 363):

新古今集

見渡せば花も紅葉もなかりけり浦のとまやの秋の夕暮れ

*Miwataseba hana mo momiji mo nakarikeri ura no tomaya no aki no
yūgure*

As I look out, there are neither blossoms nor crimson leaves: by
a cove, a thatched hut, this autumn evening

This poem, one of the “three poems on the autumn evening,” is interpreted to suggest elegance discernible in seeming desolation.⁶

In the *Oboegaki* (Memoranda) section of the *Nampō Roku* (Southern Record),⁷ there is this passage commenting on the underlying meaning of the above poem as it pertains to the aesthetic ideals of chanoyu:

覚書 南方録

⁴ Compiled around the year 1222. In its prefatory essay, Teika makes clear his critical ideals and standards.

⁵ Compiled in 1206 by Fujiwara no Teika and others on the order of Retired Emperor Go-Toba. The eighth of the twenty-one imperial anthologies. Includes 1,978 poems, and is regarded as the most important of all the imperial anthologies after the *Kokin Shū* (see fn 11).

⁶ The poem alludes to a passage in the “Akashi” chapter of *Genji Monogatari*: “The sound of an instrument that is not remarkable can be marvelous, depending on the occasion. Here, there was the sea, stretching far into the distance with nothing interfering, and though there were no blossoms or crimson leaves of spring or autumn at their best, the shadows of plants simply growing here and there looked all the more elegant.”

⁷ A compendium of Sen Rikyū’s way of tea as recorded by a close disciple and Zen monk, Nambō Sōkei (dates unknown). Almost exactly a century after Rikyū’s death in 1591, the oldest manuscript copy was discovered by Tachibana Jitsuzan (1655–1708), who gave it its form as the *Nampō Roku* and appended other materials to it.

One ignorant of the blossoms and crimson leaves will find it impossible to dwell from the very first in the rush hut. Only through looking on them again and again will one come to recognize that the rush hut is where solitariness (*sabi*) has reached its consummation. It is this that lies at the heart of tea.⁸

This points out that chanoyu must necessarily include something of the colorful and splendid, and I think that this is exactly where poetic names play an effective role.

Poetic names are not simply words or phrases plucked from classical literature. They often involve twist upon twist, and require that the name giver has the ability to see all the aspects of the utensil in question, and possesses an in-depth knowledge of classical poetry. By the same token, in order to fully appreciate a poetic name, it is necessary for the observer of both the piece and the name to be as learned as the person who chose the name.

Despite the literary value of this practice of giving poetic names to tea utensils, and the fascinating quality of the names themselves, few studies have been made on the subject. In this article, we shall look at some of these names and how they came into being.

Glaze-related Poetic Names

苦屋文琳
大正名器鑑

The *karamono* tea caddy named *Tomaya* (Thatched Hut) *bunrin*⁹ is described in the *Taishō Meiki Kan* (Taishō Catalogue of Famous Tea Utensils; hereafter referred to as “the Taishō catalogue”)¹⁰ as “pot without scenery”; in other words, a pot whose glaze formation does not suggest any scenery. The name “Thatched Hut” alludes to the famous poem on autumn by Fujiwara no Teika quoted above. The fact that the glaze displays no particular, colorful scenery was associated with the phrase

⁸ Translation by Dennis Hirota, in “Memoranda of the Words of Rikyū: *Nampōroku* Book I,” *CHANOYU Quarterly* no. 25 (1980).

⁹ *Bunrin* is the term for round “apple” shaped *chaire*, or ceramic tea caddies. It is one of several conventional shape types. The most common is the *katatsuki*, or “high-shouldered” shape. Others include the *shiribukura*, or “flared bottom,” and the *nasu*, or “egg-plant” shape.

¹⁰ A thirteen-volume catalogue of notable chanoyu utensils, compiled by the Meiji-era entrepreneur-turned-chanoyu aesthete, Takahashi Sōan (1861–1937). Published over the period from Taishō 10 (1921) to Shōwa 1 (1926). Includes photograph and comprehensive, detailed information for each item.



Tomaya bunrin — apple-shaped ceramic tea caddy named “Thatched Hut.” Southern Song dynasty, 13th c. Height, 6.6 cm. Classified as an *Ōmeibutsu* (great masterpiece chanoyu utensil). Tokugawa Art Museum collection. Photo from the Tokugawa Art Museum.

“there are neither blossoms nor crimson leaves” in the poem, and the piece was given its name from the latter portion of the poem.

The name *Fukiage* given to another *bunrin*-shaped *karamono* tea caddy requires a similar associative process to understand the poem to which it is said to allude. The Taishō catalogue states that the glaze of this tea caddy suggests the “mottled plumage of quail.” *Fukiage*, which literally means “blow-over,” refers to Fukiage Beach (or Bay), a coastal stretch in Kii Province (present-day Wakayama Prefecture). In classical poetry it became an *uta-makura*, or “poetic pillow” — a place name associated with a certain sentiment or phenomenon: in this instance, with white chrysanthemums.

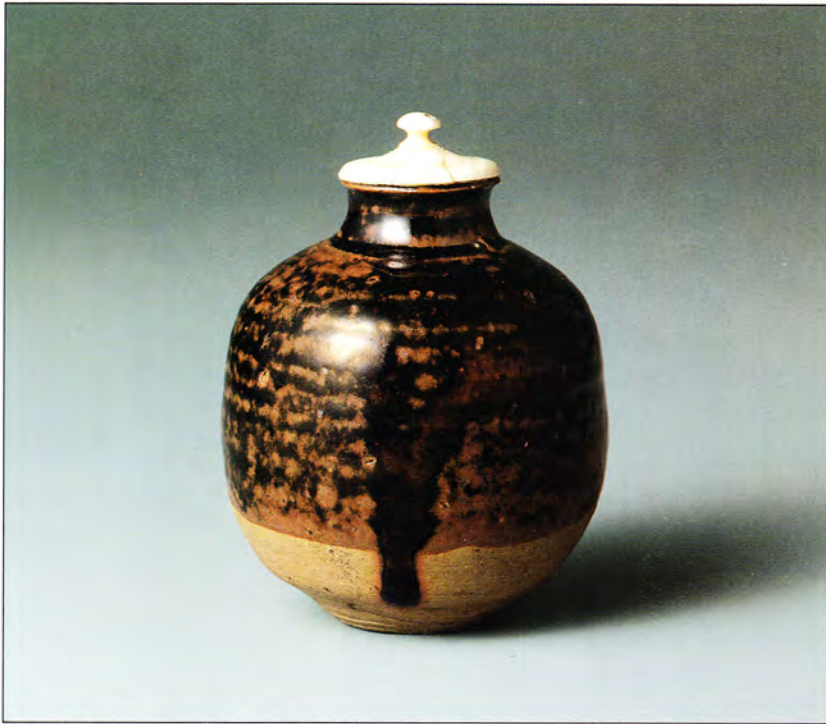
吹上文琳

歌枕

During the Kamyō era (889–898), Emperor Uda (867–931) had a replica of Fukiage Beach made in the palace garden for a chrysanthemum contest. On that occasion, Sugawara no Michizane (845–903), a

宇多天皇

菅原道真



Fukiage bunrin — apple-shaped ceramic tea caddy named “Fukiage Beach.” Height, 6.2 cm. Classified as a *Chūkō Meibutsu* (masterpiece chanoyu utensil discovered in the early Edo period by Kobori Enshū). Gotoh Museum collection. Photo from the Gotoh Museum.

古今集 scholar-poet whom Uda promoted to a high position to carry out government reform, made the following poem on autumn, which is included in the *Kokin Shū* (Collection of Ancient and Modern Times)¹¹ (no. 272):

秋風の吹上にたてる白菊は花かあらぬかなみのよするか

Akikaze no Fukiage ni tateru shiragiku wa hana ka aranu ka nami no yosuru ka

White chrysanthemums planted on Fukiage in autumn wind,
aren't they flowers or are waves rolling in?

¹¹ Compiled in 905 on the order of Emperor Daigo. The first imperial anthology, it became the model for all the subsequent anthologies, and was virtually memorized by all aspiring poets. Includes 1,111 poems, carefully arranged according to topic.

Here, Michizane suggests that the white chrysanthemums might be mistaken for waves. Kobori Enshū, in naming the ceramic tea caddy, similarly associates the mottled glaze with the image of the waves described in this poem.

A more complex associative process is required to understand the link between the name *Omoigawa* (Thinking River), given to a *machūko* Seto ware¹² tea caddy, and the poem to which it is said to allude — one on spring by Fujiwara no Teika, included in the *Zoku-Gosen Shū* (Later Collection Continued)¹³ (no. 144):

思河 真中古

続後撰集

山吹の花にせかるる思河いろの千しほはしたに染めつつ

*Yamabuki no hana ni sekaruru Omoigawa iro no chishio wa shita ni sometsutsu*¹⁴

Kerria rose flowers dam the Thinking River, their color dyeing
its bottom a thousand times

The first clue to the allusive link is again found in the Taishō catalogue, which, citing an earlier source, describes this tea caddy as having a touch of yellow glaze, and being a beautifully produced piece all-in-all. The *yamabuki*, or Kerria rose, is a shrub which in spring puts on yellow flowers, so with that the associative puzzle appears solved. But not quite.

In Japanese classical poetry where associative links are strictly observed, any mention of *yamabuki* must prompt the mention of the Tamagawa (Gem River), in Ide, of Yamashiro Province (southern part of present-day Kyoto Prefecture), or any of several other places where this plant is known to bloom with special splendor — but not the *Omoigawa*. Following this rule, the source poem ought to have been one referring to *yamabuki* and the Tamagawa, Ide, or some such place, and the tea caddy ought to have been named accordingly. Why then was Teika's poem chosen — a poem that seems to mis-connect the plant and the place name?

¹² In relation to Seto ware, *machūko*, or "semi-old," refers to works produced during the Bun'ei era (1264–75), as distinguished from *ko-Seto*, or "Old Seto," produced before this era. *Machūko* works are often simply referred to as Tōshirō wares, from the name of the potter — the second generation Tōshirō (Motoyuki) — who is generally credited as their producer.

¹³ The tenth of the twenty-one imperial anthologies. Compiled in 1251 by Fujiwara no Tameie, on the order of Retired Emperor Go-Saga (1220–72). Includes 1,371 poems.

¹⁴ The *Zoku-Gosen Shū* version differs from the one in Teika's personal anthology, which has *nami*, "waves," in place of *iro*, "color."

Aside from the great admiration which tea masters in general had for Teika, it appears that Kobori Enshū, who named the tea caddy, was attracted to the latter part of Teika's verse: "their color dyeing its bottom a thousand times." In classical literature the verb *omou*, "to think," is often used to mean "to be in love undisclosed" or "to brood for love unrequited," so that "Thinking River" is a ready metaphor for a love poem. At the same time, the verb *somu*, "to dye," often means "to be affected by love," and the word *shita*, here translated as "bottom," is used to suggest amorous thoughts that have just begun or may never be conveyed. Teika probably emphasized the "love" element associated with Ide and the Tama River by replacing it with the Thinking River, in that this was more straightforwardly amorous.

It may be added that the Omoigawa, an *uta-makura*, is thought to be a different name for the Somekawa (Dyeing River), a river in Chikuzen Province (present-day Fukuoka Prefecture).

初花肩衝

The *Hatsuhana* (First Flower) tea caddy mentioned earlier, a *kata-tsuki*, or "high-shouldered" *karamono* made during the Southern Song dynasty (13th c.), is one of the most highly valued tea caddies in existence, both for its beautiful form as well as its lofty history of ownership. Regarding the name, the Taishō catalogue says:

Legend has it that it was Ashikaga Yoshimasa who named this tea caddy *Hatsuhana*. The reason [he chose this name] must be because, both in its shape and glaze, it is as elegant and svelte as the famous flower that blooms first under heaven, the harbinger of spring.

名物茶入考

The problem is that the glaze of this caddy is dark brown. How can we reconcile this with the anonymous poem in the *Kokin Shū* (no. 723) to which the *Meibutsu Chaire Kō* (On Famous Tea Caddies),¹⁵ for one, says this name alludes?

紅のはつ花ぞめのいろふかく思ひしころわれ忘れめや

*Kurenai no hatsuhana-zome no iro fukaku omoishi kokoro ware
wasureme ya*

The love I feel, deep as the color dyed by the first safflower:
could I ever forget it?

¹⁵ By Kinoshita Keifū. Tokyo Shobō, 1974.



Hatsuhana katatsuki — high-shouldered ceramic tea caddy named “First Flower.” Southern Song dynasty, 13th c. Height, 8.4 cm. Designated an Important Cultural Property, and classified as an *Ōmeibutsu*. Private collection.

To be sure, the word *hatsuhana* can refer to the first bloom of the safflower, among other things, but a dark-brown safflower?

As it happens, the shōgun Yoshimasa owned another high-shouldered Southern-Song-dynasty *karamono* tea caddy, regarded as the partner of the *Hatsuhana*. The name of this other tea caddy is *Osozakura* (Late-blooming Cherry Blossoms) *katatsuki*; a name which Yoshimasa is said to have given to it in correlation with the *Hatsuhana*. The poem which it is said to allude to is the following one on summer by Fujiwara no Morifusa (dates unknown), included in the *Kin'yō Shū* (Collection of Golden Leaves)¹⁶ (no. 100).

遅桜肩衝

藤原盛房
金葉集

¹⁶ The fifth imperial anthology, compiled over the years 1124–27 by Minamoto no Toshiyori (1055?–1129), by order of the retired emperor Shirakawa. The number of poems included varies depending on draft and manuscript copy. The standard version is the second draft, which commonly has 712 poems.



Osozakura katatsuki — high-shouldered ceramic tea caddy named “Late-blooming Cherry Blossoms.” Southern Song dynasty, 13th c. Height, 9.0 cm. Classified as an *Ômeibutsu*. Mitsui Bunko collection. Photo from the Mitsui Bunko.

夏山の青葉まじりのおそ桜はつ花よりもめづらしきかな

*Natsuyama no aoba majiri no osozakura hatsuhana yori mo
mezurashiki kana*

On a summer hill, mingling in green leaves, late cherry
blossoms are more distinct than first blooms

From this, we can render the meaning of *hatsuhana* as “the first-blooming cherry blossoms.” This too, however, does not sit well with the glaze of the tea caddy *Hatsuhana*.

The secret seems to lie in the words *kurenai iro fukaku omoishi kokoro* in the *Kokin Shū* poem, for the term “*kurenai*” can not only refer to “safflower,” but also to the color red which safflower dye yields. Given this, the above sequence of words can be interpreted, “The deep love I feel in the color red.” Through this poem referring to “the first saf-



Shimoyo bunrin — apple-shaped ceramic tea caddy named “Frosty Night.” Old Seto ware. Height, 6.9 cm. Classified as a *Chūkō Meibutsu*. Fujita Museum of Art collection. Photo from the Fujita Museum of Art.

flower,” Yoshimasa probably meant to suggest that the connoisseur appreciating this tea caddy should not overlook the red lying deep in the dark brown of the glaze.

I might cite one other name which has to do with the glaze formation on a ceramic tea utensil: *Shimoyo* (Frosty Night), given to an Old Seto ware *bunrin* tea caddy with a pattern in the glaze resembling a bamboo-grass leaf. The name *Shimoyo* alludes to an anonymous poem “in humorous vein” included in the *Kokin Shū* (no. 1047):

霜夜文琳

さかしらに夏は人まね笹の葉のさやぐ霜夜をわが独ぬる

*Sakashira ni natsu wa hitomane sasa no ha no sayagu shimoyo o waga
hitori nuru*

Cleverly, in summer, like anyone else — bamboo-grass leaves
rustling this frosty night I sleep alone

This compressed poem describes someone who probably had an argument with his lover. During the hot summer, he declared to her, "I'd rather sleep alone, like everyone else. I'd be more comfortable that way!" Unexpectedly, she hasn't come back to him since, so now, as chilly autumn winds have begun to blow and frost to form, he is distressed to find that he is still sleeping by himself.

Shape-related Poetic Names

Obviously, unlike glaze, the shapes of ceramic wares such as a tea caddy are far less subject to accidental variation. As a result, there are not many names given on the basis of shape. Here, I would give four examples.

常陸帯肩衝

First, there is *Hitachi-obi* (Hitachi Sash), the name given to a high-shouldered *karamono* tea caddy which has a distinctive belt-like indentation encircling its body. The name alludes to an anonymous poem on love in the *Shin-Kokin Shū* (no. 1052):



東路の道の果なる常陸帯のかごと計りもあはぬと思ふ

*Azumaji no michi no hate naru Hitachi-obi no kagoto bakari mo awan
to zo omou*¹⁷

Like the Hitachi sash at the end of the Eastern Route, I'd like to
meet you if only for this much

¹⁷ This *tanka* plays on a pun: *kagoto*, "only this much," a word that includes within itself *kako*, a hook used for a sash.

Hitachi-obi refers to the sashes that used to be offered by couples in love during a festival at Kashima Shrine, in Hitachi Province (present-day Ibaragi Prefecture). The priest would then tie them together to confirm the lovers' pledge.

Next, the name *Kawazu* (Frog) given to another high-shouldered *karamono* tea caddy is said, in the Taishō catalogue, to come from the fact that the form of this tea caddy somehow resembles a frog. The poem it alludes to is one by Fujiwara no Tadayoshi (1162–1225), included in the “miscellaneous category” of the *Shin-Kokin Shū* (no. 1076):

かはづ肩衝

藤原忠良



折にあへばこれもさすがに哀なり小田の蛙の夕暮のこゑ

Orini aeba kore mo sasugani awarenari oda no kawazu no yūgure no koe

Given the right timing, this too can indeed be touching: in a paddy a frog's evening voice

The reason for the choice of this poem, however, was not merely because it refers to a frog — a species called *kajika*, whose croaks are clear and limpid. More important in connection to the form of the tea caddy was the first half of the poem: “Given the right timing, this too can indeed be touching.”

Another example is the *karamono* tea caddy named *Nonaka* (Middle of the Field). The Taishō catalogue explains the name as deriving from the fact that the shape of the caddy suggests a mandarin orange. Ac-

野中文琳

遠宗拾遺 cording to the *Enshū Jūi* (Gleanings from the Distant Teacher),¹⁸ the
慈鎮 poem alluded to is one by Jichin (also Jien, 1155–1225)¹⁹:



おもはくは野中にとては植えおかじ昔は人の軒のたちばな

Omowaku wa nonaka ni tote wa ueokaji mukashi wa hito no noki no tachibana

After thought, I wouldn't leave it planted in the field: this
orange once grew near someone's eaves

Here again, the fact that this poem describes an orange tree itself is not adequate. There are, after all, a great many poems that do so. The focus of the person who chose this verse for the naming must lie in its second half: "this orange once grew near someone's eaves" — suggesting that this tea caddy initially belonged to someone else.

藻塩文琳
瀬戸破風

The fourth example is *Moshio* (Seaweed Salt), a name given to an Old Seto ware *bunrin* tea caddy, as well as a Seto Hafu ware tea caddy. In reference to the *bunrin*, the Taishō catalogue explains that Kobori Enshū chose this name because the form of the tea caddy suggested "desolation," which in turn reminded him of the following poem:

¹⁸ A fifteen-volume Edo-period work describing the tea gatherings and tea utensils of Kobori Enshū. Attributed to Agata Sōchi (1653–1711), who built many of the gardens designed by Enshū.

¹⁹ The poem is found in a variant version of the *Bokeshū* (Collection of Beloved Scenes) (no. 90), compiled between 1432–86. There, however, it is given no attribution.



Moshio bunrin — apple-shaped ceramic tea caddy named “Seaweed Salt.” Old Seto ware. Height, 6.4 cm. Classified as a *Chūkō Meibutsu*. Ohmatsu Art Museum collection. Photo from the Ohmatsu Art Museum.

わくらばに問ふ人あらばすまの浦に藻塩垂れつつわぶと答へよ

*Wakuraba ni tou hito araba Suma no Ura ni moshio taretsutsu wabu
to kotae yo*

If someone happens to ask, tell him this: on Suma Bay, drip-
ping seaweed salt, I live in loneliness

This poem by Ariwara no Yukihiro (818–93), in the “miscellaneous category” of the *Kokin Shū* (no. 962), is preceded by a headnote: “During the reign of Tamura,²⁰ I was involved in some incident; while I was secluded as a result in a place called Suma, in the province of Tsu, I sent this poem to someone in the Court.”

在原行平

²⁰ Emperor Montoku (827–58), whose reign lasted from 850 to 858. He is called Tamura because his mausoleum was in a place by that name.



Moshio shibugamide katatsuki — high-shouldered ceramic tea caddy named “Seaweed Salt.” Shibugamide type Seto Hafu ware. Height, 8.3 cm. Classified as a *Chūkō Meibutsu*. Nomura Art Museum collection. Photo from the Nomura Art Museum.

The poem plays on a pun: *shio-taru*, which means “to drip sea water” and “to shed tears.” Salt-making, which entailed constant spraying of sea water on gathered seaweed, was in reality among the most wretched ways of life. But, in poetry, the work was conceptualized to a higher, “poetic” level and was one of the many set topics.

Names Related to Circumstances of Acquisition

Some *uta-mei* give reference to how or where the owner acquired the item. The name-giving in this category is done in several different manners.

つくも茄子

I might begin with *Tsukumo* (Ninety-Nine), the name given to a *nasu*, or “eggplant” shaped *karamono* tea caddy on account of the story



Tsukumo nasu — eggplant-shaped ceramic tea caddy named “Seaweed Salt.” Southern Song dynasty, 13th c. Height, 7.15 cm. Classified as an *Ōmeibutsu*. Seikado Bunko Art Museum collection. Photo from the Seikado Bunko Art Museum.

that Murata Shukō (also pronounced Jukō; 1422–1502) initially bought it for a sum of 99 *kan*. According to the Taishō catalogue, the poem alluded to is found in the *Ise Monogatari*: 村田珠光

百年に一年足らぬつくもがみ我れを恋るらし面影に見ゆ

*Momotose ni hitotose taranu tsukumo-gami ware o kourashi omokage
ni miyu*

One year short of a hundred her sticky-weed hair: she must
love me — I see her face

You see the poem has the word *tsukumo*. Actually, however, what the word meant is in doubt. One set of characters applied to the word reads “bay-cove-weed”; another, “sticky-weed” (so some conjecture that it referred to some kind of seaweed); and yet another, “nine-ten-nine

(ninety-nine)." From the context, *tsukumo-gami* seems to refer to the white hair of an old person, although here it is quite unlikely that the woman in question was ninety-nine years old.²¹

在原業平

The tale accompanying this poem describes the time Ariwara no Narihira (825–80) slept with a woman at her request, he being a gentleman who "would make no distinction between those he loved and those he did not." What is important for our purpose at any rate is the fact that the verse includes the word *tsukumo*, as well as the phrase in the poem, "she must love me." The latter suggests that the tea caddy sought Shukō out, not the other way round.

清水

A second example is *Shimizu* (Clear Water), the name Enshū gave to the original (*honka*) Seto ware *machūko* tea caddy of the line of caddies called Yanagi-de, or "Willow type." The poem alluded to is one on summer by Saigyō (1118–90), included in the *Shin-Kokin Shū* (no. 262):

柳手
西行



道の辺に清水ながるる柳陰しばしとてこそ立止まりつれ

Michinobe ni shimizu nagaruru yanagi kage shibashi tote koso tachidomaritsure

In willow shade on the roadside where clear water flowed, I
stopped, saying, "Just for a while"

万宝全書

According to the Taishō catalogue, the *Bampō Zensho* (Encyclopedia of Myriad Treasures)²² comments:

²¹ A clue to this also lies in the fact that by removing the character 一 or "one" from 百, "hundred," there remains the character 白 meaning "white."

²² A thirteen-volume encyclopedia of art; first edition published in 1694.

Yanagi-de. The origin of the name [*Shimizu*] is said to go back to the time when Lord Enshū went down to Kantō. Spotting the piece on the edge of a shelf of a small house, he halted his palanquin, saying, “Stay for a while”; purchased it; and named it after . . . [the poem by Saigyō] . . . as representing the poem’s spirit.

This account makes clear the process of acquisition — “on the road,” stopping by “for a while” — as well as the connection between the name, and between the Yanagi-de caddy itself, to the verse.

The name *Yaezakura* (Eightfold Cherry), given to a high-shouldered Old Seto tea caddy, is straightforward. The Taishō catalogue says that Yabunouchi Kenchū (Jōchi; 1536–1627), the founder of the Yabunouchi family, acquired the tea caddy in Nara, and Toyotomi Hideyoshi named the caddy *Yaezakura* because of this.

八重桜肩衝

藪内剣中

豊臣秀吉

But why *Yaezakura*? Because the *tanka* that most immediately comes to mind when Nara is mentioned is the one on spring by Ise no Tayū (fl. 1000):

伊勢大輔



古のならの都の八重桜けふここのへに匂ひぬるかな

Inishie no Nara no miyako no yaezakura kyō Kokonoe ni nioinuru kana

The eightfold cherry blossoms from the ancient capital of Nara
bloom today in this Nine-fold

Here, *Kokonoe*, “Nine-fold”— the “Nine Heavens” and the “Nine Heavenly Bodies” in ancient Chinese astronomy — refers to the imperial palace. In her personal collection, Ise explains how she came to compose the poem:

When the Retired Empress was still called *Chūgū* and lived in the Palace,²³ monks brought an eightfold cherry from Nara.²⁴ Lady Murasaki said, “This year our new-comer shall do the accepting,” and yielded the role to me. When the Lord Lay Priest²⁵ heard this, he said to me, “You aren’t just doing the accepting, are you?” And so [I made this poem].

The poem, a typical impromptu occasional verse, is designed to extol the peaceful imperial rule of the day. It is included in the *Shika Shū* (Collection of Verbal Flowers)²⁶ (no. 27) as well as in the most popular mini-anthology, the *Hyakunin Isshu* (One Hundred Poems by One Hundred Poets).²⁷

詞花集

百人一首

Names Regarding Ownership

Perhaps the most famous example of a name deriving from the owner of the utensil is *Yakumo* (Eight Clouds), given to a high-shouldered *karamono* tea caddy. As the Taishō catalogue explains it, “this tea caddy is so named because Katagiri, Governor of Izumo,²⁸ owned it.” The

八雲肩衝

片桐出雲守

²³ “Retired Empress” here refers to Jōtōmon’in Fujiwara no Shōshi (also read Akiko, 988–1074), a consort (*chūgū*) of Emperor Ichijō (980–1011).

²⁴ Perhaps a tribute as part of an annual rite.

²⁵ Fujiwara no Michinaga (966–1027), Shōshi’s father. He was largely responsible for the glory of the Fujiwara clan.

²⁶ The sixth of the imperial anthologies. Compiled by Fujiwara no Akisuke, by order of Emperor Sūtoku (r. 1123–41), and completed in 1151. The shortest of the twenty-one anthologies, it includes 411 poems.

²⁷ The poems in this work were originally selected by Fujiwara no Teika, probably to accompany the *fusuma* paintings for a mountain retreat in Saga. The anthology was adopted as “the holy text” by the Nijō school of poets during the mid-Muromachi period (1336–1578), and was then popularized by the *renga* master Sōgi (1421–1502). Any literate person knew the anthology by heart.

²⁸ Katagiri Takanori (1601–38), Lord of Tatsuta Castle in Yamato (Nara), who became Governor of Izumo in 1610 (Keichō 15). Takanori was a cousin of Katagiri Sekishū (1605–73), founder of the Sekishū tradition of tea.



link is found in what has traditionally been regarded as the first *tanka* ever composed, although it is attributed to the deity Susano'o no Mikoto²⁹: 須佐之男尊

夜久毛多都伊豆毛夜幣賀岐都麻基微爾夜幣賀岐都久流曾能夜幣賀岐袁

Yakumo tatsu Izumo yaegaki
tsuma-gomi ni yaegaki tsukuru
sono yaegaki o

Eightfold fence of Izumo where eight clouds rise,
 I make an eightfold fence to surround my wife,
 that eightfold fence!

Here, in the original, the word *yakumo* not only precedes Izumo, thereby making the immediate association possible; but the phrase *yakumo tatsu* also functions as a “poetic pillow” or “pillow word” — an epithet to modify Izumo. The Taishō catalogue goes on to say that the name derives also from the way the yellow glaze of the tea caddy suggests “rising clouds,” but I am inclined to discount that aspect as superfluous.³⁰

²⁹ In classical poetic canon, this poem was long regarded as the “first” *tanka* because it is the first poem in this form cited in the semi-mythological history of Japan, the *Kojiki* (Record of Ancient Matters), compiled in 712, itself the earliest extant Japanese book. Recent scholars have discredited this view.

³⁰ It is interesting to note that *Izumo*, the name given to another high-shouldered tea caddy, also derives from someone with the same title, Governor of Izumo — in this instance, Kanamori Arishige (1558–1615), a warlord who was accomplished in the way of tea. His son, Sōwa (1584–1656), established the Sōwa tradition of chanoyu.



筑摩肩衝 The case of the name *Tsukuma*, given to another high-shouldered
 鍋屋肩衝 *karamono* tea caddy, is somewhat convoluted. Initially, the tea caddy
 鍋屋道加 had the name *Nabeya* (Pot Dealer), simply because its owner was
 Nabeya Dōka,³¹ of Sakai. It then changed to *Tsukuma* because of the
 following poem in the *Ise Monogatari*:

近江なる筑摩の祭とくせなんつれなき人の鍋の数見む

*Ōmi naru Tsukuma no matsuri toku senan tsurenaki hito no nabe no
 kazu min*

I wish the Tsukuma Festival, in Ōmi, came sooner so I might
 see how many pots she wears

The Tsukuma Festival is one which used to be held at Tsukuma Shrine, in Ōmi (present-day Shiga Prefecture), at which women of the parish were required to show up wearing on their heads the number of pots equal to that of the men they had slept with. The tale accompanying this poem is simple: "Once a man heard that a woman, who he had assumed knew no men, secretly met a noble man, so after a while [he made this]." Once explained, the association is equally simple to understand: Pot Dealer (Business Name) → pots → Pots Festival → Tsukuma.

The two other examples I would cite in this category are straightforward but, again, the source poems carry messages.

³¹ Records reveal that this person owned this caddy from around 1573 to 1592.



The poem for the name *Tsuribune* (Fishing Boat) given to an Old Seto ware tea caddy is sought in the famous one, on traveling, by Ono no Takamura (802–52), because the owner's name was Yasoshima Kanbee:

釣船肩衝
小野篁
八十島勘兵衛

わたの原八十島かけて漕出でぬと人にはつげよ蟹の釣船

*Wata no hara yasoshima kakete kogiiden to hito ni wa tsuge yo ama no
tsuribune*

Across the ocean stretch, toward eighty islands, I rowed out: tell
her this, mariner's fishing boat

Takamura's poem, which is included in the *Kokin Shū* (no. 407) as well as the *Hyakunin Isshu*, has a historical background. In 848, when an embassy for China was readied, the ambassador's ship was found not to be in top condition, so Deputy-Ambassador Takamura was asked to give up his and use the defective one. Takamura refused and wrote a satirical poem in Chinese. Emperor Nimmyō (810–50) was enraged, and exiled him to Oki Island.

In any event, the poem not only uses the word *yasoshima*, "eighty islands," which is the same as the owner's name, but it also has an explicit request: *hito ni wa tsuge yo . . . tsuribune*, which, in the context of this naming, may be translated "Tell people that *Tsuribune* is mine."

Similarly, *Asano* (Shallow Field), the name given to another high-shouldered Old Seto ware tea caddy, derives from the following poem on love because the utensil was once owned by the Asano family:

浅野肩衝



如何にせむ忍ぶとすれど音に立てて浅野の木雉子隠れなき身を

Ikani sen shinobu to suredo ne ni tatete asano no kigisu kakurenaki mi o

What can he do? Trying not to but making noise, the pheasant
in the shallow field can't hide himself

新続古今集

新葉集

This poem — listed as anonymous in the *Shin-Zoku-Kokin Shū* (New Collection of Ancient and Modern Times Continued)³² (no. 1361) but as one by the Lay Priest & Former Minister of the Right³³ in the *Shin'yō Shū* (Collection of New Leaves)³⁴ (no. 718) — uses a word that is the same as the former owner's name, and tells the world that the identity of the former owner is *kakurenaki* — that is, that it “can't hide itself.”

Conclusion

As we have seen, the poetic names given to tea utensils derive from a definable set of techniques and sources. In this article, all the examples

³² The last of the twenty-one imperial anthologies. Compiled by Asukai Masayo by order of Emperor Gohanzono (r. 1429–64), at the request of shōgun Ashikaga Yoshinori, and completed in 1439. Contains 2,144 poem in twenty books.

³³ Probably Kitabatake Akiyoshi (d. 1383).

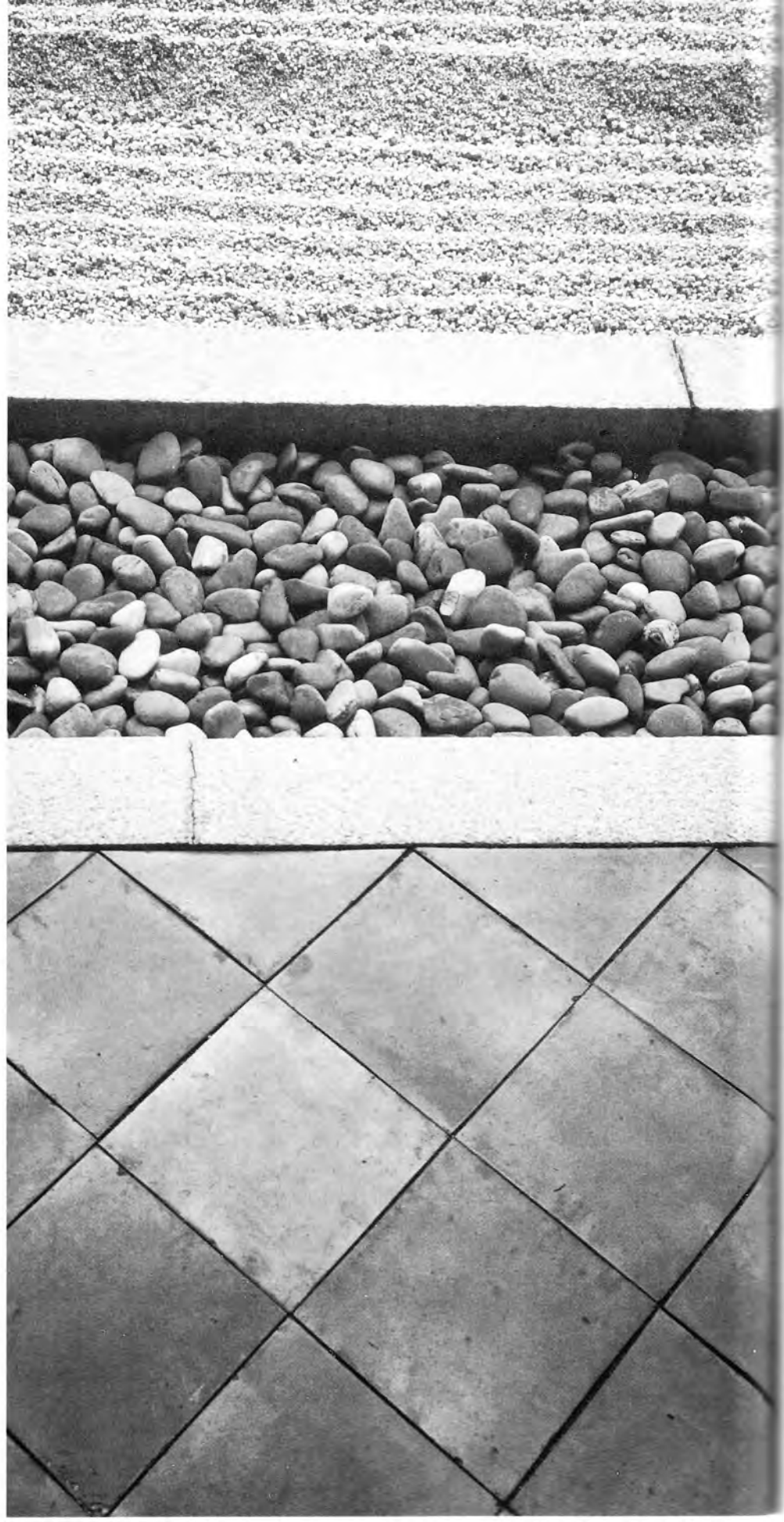
³⁴ An anthology compiled by Prince Munenaga (1312–85). It was granted the status of “semi-imperial” in 1381. Contains 1,420 poems, many by Prince Munenaga himself.

I have discussed have had to do with tea caddies, but poetic names are given to other utensils as well; most notably, to teabowls and tea-scoops. Names which refer to the "scenery" imagined in the coloration or glaze of a utensil normally play on *mitate* (simile, analogy, association) — for example, scattering cherry blossoms deliberately substituted by the image of falling snow, or cherry blossoms on a distant mountain, by the image of clouds. This is a conventional technique in classical Japanese poetry. In the case of names which refer to the circumstances behind the acquisition of the object, the implications of certain phrases or words in the source poem are of key importance. If anything, this skillful incorporation of classical literature demonstrates the deep affinity that the tea masters had with their literary tradition.

見立

As for we the viewers of utensils having poetic names, it requires an eye sensitive to the qualities of the utensil, and a like affinity with the literary tradition of Japan, in order to understand and appreciate the names to the fullest. ☂

Translated and adapted by Hiroaki Sato



Japanese Gardens: The Art of Improving Nature

Saitō Yuriko

Introduction

Japanese gardens are frequently appreciated for embodying the attitude of harmony with and respect toward nature, reflected in their informal and 'natural' look. For example, one commentator finds in Japanese gardens "an attitude of humility and profound respect for [the] materials," while another sees in them "man's partnership with nature."¹ These observations are made in comparison with Western formal gardens, which are characterized by rigid symmetry, geometrical patterns, and strict order. The resultant design in Western formal gardens clearly reveals the human hand at work, commonly interpreted as the attitude of human dominance over nature, in contrast to Japanese gardens.²

In one respect, this alleged contrast between Japanese gardens and Western formal gardens can be misleading. The so-called natural look in Japanese gardens does not mean little human activity is involved in their production or maintenance. No matter how 'natural' Japanese gardens may appear, they are still products of human artifice, resulting from extensive modification and manipulation of nature. Simply by virtue of being gardens rather than tracts of pristine nature, both Japanese and Western formal gardens share the same goal: representing an ideal image of nature by improving upon nature as it exists in its untouched state. They are created to deliver nature in its ideal form, something nature cannot accomplish by itself. In this regard, the difference in the styles of gardens is relatively insignificant because any garden, according to one commentator, "remains a statement of power" insofar

¹ Itoh 1972, p. 140; Engel, p. 12.

² For example, see Itoh Teiji's comparison between the Western garden which "represents ambition attained, nature subdued" and the Japanese garden in which "there is no assumption that there is something better than nature" (Itoh 1972, p. 138). Or refer to Kojiro Yūichirō's description of European formal gardens as "nature conquered by artificiality" (Kojiro, p. 14).



Villa Gamberaia, Italy. Photo courtesy of Derek Bradford.

as its art consists of rearranging and reshaping natural objects to achieve a desired end.³

However, within the realm of gardens, there is a sense in which Japanese garden-making respects nature in a unique and specific way, unlike the way in which Western formal gardens represent idealized nature. The difference between them is not simply that the former lacks those features such as rigid geometry and strict symmetry that are prominent in the latter. Japanese gardens, while avoiding symmetry or geometrical design, do consist of meticulously pruned trees and strategically and artistically arranged rocks. It is precisely through such manipulation of natural materials that nature is believed to express itself more eloquently in Japanese gardens than in untouched nature. Despite the variety of styles of Japanese gardens and some prominent disputes throughout the history of this art form in Japan,⁴ I contend that there is one consistent manner in which nature is enabled to articulate itself forcefully in Japanese gardens. In what follows I shall specifically discuss how the voice of nature is heard more clearly and forcefully in Japanese gardens through extensive modification of natural materials.

Creation of Scenic Effect

From the earliest existing record on garden-making in Japan, the *Sakutei Ki* (The Book of Garden-making), by an eleventh-century aristocrat, Tachibana-no-Toshitsuna, we can gather that Japanese gardens were never intended to be literal and indiscriminate copies or miniaturizations of nature. Although nature was generally regarded worthy of aesthetic respect, Toshitsuna clearly states that not all parts of nature are appreciable:

作庭記
橘 俊綱

³ Treib 1990, p. 93. The same point is made by Yi-Fu Tuan, a cultural geographer, in his interpretation of garden-making as one form of pet-making, an expression of human power over nature. See Tuan, 1984.

⁴ For example, a debate occurred during the sixteenth century concerning the treatment of the leaves and pine needles fallen over bridges, paths, and stepping stones. The most noted sixteenth-century tea master, Sen Rikyū, preferred the natural atmosphere of the fallen leaves and pine needles. Some of his disciples, however, thought it best to clear the path or stepping stones. Yet another disciple, Furuta Oribe, tried to find creative uses of those leaves by using them for decoration (Tanaka 1967).



Garden at the Nakagawa family residence, Fukuoka. Photo by Kita Akira.





Garden at Heian Shrine, Kyoto. Photo by Mizuno Katsuhiko.

Some person has remarked that the stones placed and the sceneries made by man can never excel the landscape in nature. Nevertheless, traveling through many provinces I have noted on several occasions that when I was deeply impressed by the beauty of some famous scenic site, I also found some worthless views existing close by . . . In the case of a man-made landscape garden, since only the attractive and best parts of the places are studied and modelled after, meaningless stones and features are seldom provided along with man's work.⁵

This passage clearly indicates that gardens, while representing nature, were regarded as improvements upon bare nature as a result of their selective design.

The representational function of a Japanese garden, even when it is done selectively, is meant to be neither literal nor conceptual, but rather emotive and atmospheric. Toshitsuna advises prospective gardeners to reproduce *the scenic effect* of a particular view: "Think over the famous places of scenic beauty throughout the land, and, by making your own that which appeals to you most, design your garden with the mood of harmony, *modelling after the general air of such places*."⁶ For example, the mood associated with a craggy mountain adorned with gnarled pine trees differs from the atmosphere surrounding a winding river gently pouring into a vast ocean, both of which again differ from the ambience evoked by an inland sea with many scattered islands in the mist. The challenge to the Japanese garden designer starts with a careful observation of nature to define such essential characteristics of a particular scene, followed by reproducing a distilled scenic atmosphere by way of creative imagination.

This reproduction of scenic effect is made possible, at least partly, by closely observing the specific habitat of natural objects and adhering to this correspondence in garden-making. With respect to planting trees, for example, a fifteenth-century treatise, *Senzui narabi ni Yagyō no Zu* (Illustrations for Designing Mountain, Water, and Hillside Field Landscape), recommends "making their natural habitats your model."⁷ That is, trees from tall mountains must be planted in the

山水並に
野形図

⁵ Toshitsuna, p. 32, slightly altered. This attitude toward nature (that while nature provides abundant materials for artistic representation, it also must be edited for such a purpose) is analogous to the way in which the eighteenth-century British picturesque writers 'improved' actual sceneries either in their imagination or in their sketches during their travels in search of picturesque beauty.

⁶ Toshitsuna, p. 1, emphasis added.

mountain part rather than in the seashore part of a garden. The scenic effect of a tall mountain cannot be obtained by planting trees which typically grow on the seashore because the mood associated with those trees does not harmonize with the desired effect of the tall mountain. Associations accompanying natural materials must be unified to give rise to the overall coherent impression. A Japanese garden, accordingly, is successful when it effectively evokes the mysterious darkness of a tall mountain, the gentle peacefulness of a slowly winding river, or the forbidding dynamism of a waterfall rushing straight down to the pool below.

However, such successful expression of scenic mood must involve "little touch of artificiality," according to Toshitsuna. For example, stones at the top of a waterfall should be "placed in a more casual manner as if they were left there and forgotten," while a garden stream "should be made in some interesting and natural manner *without the air of artificiality*."⁸ In short, the considerable human design required for successfully reproducing the scenic atmosphere must be hidden behind the appearance of nature.

The Principle of "Following the Request"

How then is it possible to create such an illusion of casualness and naturalness while selectively distilling and representing the atmosphere characteristic of a particular scene? How can "an artificial beauty" be achieved which is "calculated to look as natural as possible"?⁹

The answer can be found in the most important and intriguing design principle of Japanese gardens, *kowan ni shitagau* (following the request),¹⁰ first proposed in the *Sakutei Ki* and faithfully adhered to since then. Originally proposed as a method of arranging stones, this principle requires the designer to select the principal stone by closely ob-

⁷ Zōen, sec. 10. Regarding rocks, for example, a contemporary commentator points out: "rocks of sharp, rugged form found in the mountains conform most naturally and realistically as symbolic mountains of a garden. Similarly, rounded rocks and stones taken from a river bed are best used to make the course of a garden stream" (Engel 1962, p. 29).

⁸ Toshitsuna, pp. 11, 12, and 20, emphasis added.

⁹ Itoh 1984, p. 84.

¹⁰ This principle can be compared to the Western notion of *Genius loci*, particularly important in making picturesque gardens. It stresses the importance of designing a garden which respects and incorporates the topographical features of the land.

serving its native characteristics, and to choose and arrange other stones to complement the main stone. According to the *Sakutei Ki*, the gardener “should first install one main stone, and then place other stones, in necessary numbers, in such a way as to satisfy the requesting mood of the main stone.”¹¹ The unity of the whole arrangement is achieved by the selection and placement which accentuate the characteristics of each stone through contrast rather than repetition. For example, the *Sakutei Ki* suggests that the ‘running away’ stones should be accompanied by ‘chasing after’ stones, a leaning stone by a supporting stone, a ‘trampling’ stone by the ‘trampled’ stone, a ‘looking-up’ stone by a ‘looking-down’ stone, and an upright stone by a reclining stone.¹² Similarly, the *Illustrations* recommends the vertical placement of ‘the never aging rock’ (sharp-edged rock with distinct, straight grain) complemented by the horizontal placement of ‘the rock of ten thousand eons’ (relatively smooth stone with a gentle cushion-like upper surface).¹³

This aesthetic principle of “following the request,” initially proposed for arranging rocks, was subsequently applied to designing other aspects, even including the functional aspects, of the Japanese garden. For example, in making a bridge, a long and flat rock marked by prominent grain was often selected. Its lateral orientation becomes enhanced both by its horizontal placement and by an accompanying rock or rock arrangement with a prominent vertical thrust. Similarly, stepping stones were arranged by juxtaposing rocks of different and often contrasting colors, shapes, and textures in order to mutually articulate the respective sensory qualities.

The same aesthetic consideration operates in placing stones which are themselves already modified by human design, such as ashlar rocks made for the construction of castles, foundation stones from ruined temples, old base stones from bridge piers, and discarded mill

¹¹ Toshitsuna, p. 20, emphasis added. An almost identical passage reiterates the importance of this point, saying that the gardener “should first complete the placing of the principal stone having a distinct character, and then proceed to set other stones complying to the ‘requesting’ mood of the principal stone” (p. 23). This principle of following the request of the material may partly account for the absence of water fountains in Japanese gardens. The Japanese manipulation of water is always in accordance with its conformity to gravity, rather than in defiance to gravity in the form of a high jump into the air. For a discussion on the significance of water fountains, see Yi-Fu Tuan (1984, Ch. 4) and Lee (1984, p. 86).

¹² Toshitsuna, p. 25.

¹³ Zōen, sections 85, 86. This design principle of complement which rejects repetition and symmetry is also supported by the rule of asymmetry established in *Sakutei Ki: Suji Kaete* (changing the axis) (Toshitsuna, pp. 3, 27). The insistence on asymmetrical design becomes expressed later as a taboo concerning placing two rocks of the same size and same shape side by side (see *Hihon Sakutei-den* [Secret Book of Garden Making], included in Mori 1984, p. 58).



Rock arrangement made by juxtaposing rocks with contrasting sensory characteristics, emphasizing the prominence of each rock's features. Author's photo.

stones and mortar stones. When arranged as a bridge or stepping stones, these stones' relatively geometrical shapes and smooth texture were accentuated either by non-geometrical placement or by being placed next to those rocks found in nature which exhibit more irregular shapes and rough texture. Through such juxtaposition, the contrasting characteristics of both kinds of stones are made prominent.

The principle of enhancing the individual characteristics of an object also governs the placement and handling of trees and shrubs. For example, when planting trees and plants, one important consideration is to create a contrast of color, shape, and texture, particularly derived from the difference between evergreen and deciduous trees.¹⁴ Furthermore, instead of allowing unmitigated free growth, Japanese gardeners meticulously shape the trees and shrubs by extensive pruning, clipping, shearing, pinching, or plucking, or sometimes by stunting the growth of some parts by use of a retardant.¹⁵ Indeed, one commentator even identifies the secret of Japanese gardens with clippers and scissors: "Ask a Japanese gardener the secret of gardening and he will hold

¹⁴ See pp. 85–96 of Watsuji concerning this point.

¹⁵ In section 59 of *Illustrations*, Zōen instructs the gardener to apply a mixture of rat droppings and sulfur to retard the growth of some branches.



Garden pathway at the Kyoto Imperial Palace. Photo by Mizuno Katsuhiko.



"Green Animals." A representative example of topiary in a Western formal garden. Photo reproduced here by permission of the Preservation Society of Newport County, Rhode Island.

up his pruning shears."¹⁶ Sometimes various gears such as wires, ropes, poles, and weights are used to maintain the unique shape of a particular tree.

However, unlike topiary in Western formal gardens, where shapes — for instance, that of a screw or an animal — are designated regardless of the characteristics of the plant material used, the desired shape of a tree in a Japanese garden is defined by the particular form of the tree itself. For example, the *Illustrations* specifically recommends:

When it comes to horizontal trees, observe the natural growth pattern of the tree, and then prune it *to bring out its inherent scenic qualities* . . . Do not prune back the longer of those branches inherent to a tree's natural growth pattern . . . Prune out only those branches that wander erratically or are long and unkempt, *so as to achieve a visually harmonious effect*.¹⁷

¹⁶ Itoh 1972, p. 140.

¹⁷ Zōen, sec. 56, emphasis added. The same considerations guide the shaping of a bonsai tree. See pp. 96–99 of Yamakawa 1991.



Japanese gardening technique of attaching supports to horizontal branches of pine trees to emphasize their characteristic features and also prevent the branches from breaking. Author's photo.

The gardener is thus required to distinguish between the essential features of the particular material and its adventitious, inessential, and irrelevant aspects. The pruning consists of eliminating these latter elements to make room for a clear and forceful articulation of the former. This design process by “elimination” or “subtraction” is also used in a number of Japanese art forms, ranging from bonsai, flower arrangement, and brush ink painting to theatrical and literary media, all of which seek minimalistic expression by distilling the essence of the subject matter.¹⁸

This design principle of bringing out the essential features of the plant materials can be clearly seen in the manner of emphasizing the

¹⁸ The aesthetics of subtraction (*hikizan no bigaku*) are explored by Kurita Isamu, while the aesthetics of elimination (*kirisute no bigaku*) are discussed by Watsuji Tetsurō (Kurita, pp. 124–5; Watsuji, pp. 84).



Garden at the Rinzai sect Zen temple, Tōfukuji, in Kyoto. Photo by Mizuno Katsuhiko.

horizontal branches of Japanese pine trees. This is achieved by clearing pine needles growing underneath those branches, as well as by inserting a support to ensure that the horizontal growth of the branch remains intact. Similarly, the branches of some cherry trees are supported to enhance the drooping effect of their blossoms. Again, the round, mound shape of azalea bushes created by meticulous pruning is intended to best bring out the innate growth pattern characteristic of this particular plant. Sometimes this roundness becomes further emphasized by being juxtaposed against a rigid square pattern.

Through these various techniques of arranging the stones and shaping the trees, the Japanese garden aims at assisting nature articulate its inherent characteristics more eloquently. Whether the materials be stones or trees, the Japanese gardener is thus required to be a good listener of what they "request," and modify or arrange them in order to "follow their requests." Some commentators call this aspect of Japanese garden-making "the aesthetic of discovery."¹⁹ That is, the particular design, whether for a rock arrangement or shaping a tree, is determined after the latent aesthetic potential of the material is discovered; it is not something conceived beforehand and imposed upon the material.²⁰ The garden makers here, therefore, must possess, in addition to a keen sensibility and artistic discrimination, a deferential and respectful attitude toward nature's dictate. They are both discoverers and designers of each natural object's defining features which are often obscured by distracting elements and accidental growths. The garden made in this deferential manner, with nature itself as its guiding principle, therefore, is said to appear 'natural' because the defining characteristics of each object are distilled into their essential forms. The result is an improvement upon bare, untouched nature; however, it is an improvement *according to* nature's characteristics rather than *in spite of or irrespective of* them.²¹

¹⁹ Itoh 1984b, p. 35. Similarly, David Engel points out: "By *discovering* the hidden artistic potentialities in a plant, the Japanese gardener can emphasize these qualities, eliminate distracting elements, simplify its lines, and thus reveal its true nature to the world" (Engel, p. 4, emphasis added).

²⁰ This absence of a predetermined overall design to which parts are made to conform is also a feature of the way in which typical Japanese cities, such as Tokyo, have been created. Instead of the geometrical scheme used to create cities such as Paris, Beijing, and Kyoto (which was modeled after an ancient Chinese city), Tokyo is marked by "the centrifugal character of buildings or cities that start with individual parts and expand, the proliferation of parts defining the shape in a random manner" (Ashihara 1989, pp. 54–55). Also see pp. 106–7 of Berque, 1984.

²¹ This commitment to site-specific and object-specific design makes possible the construction of Japanese gardens outside of Japan where plants and rocks indigenous to Japan are seldom available. For example, a leading twentieth-century landscape gardener, Iwaki Sentarō, studied the indigenous rocks and trees along the Rhine for two years before

Contribution of Zen Buddhism

In addition to the influence of Chinese geomancy, which dictates specific rules and taboos concerning the placement of stones, trees, and streams in relation to the directions, the influence of the Japanese indigenous tradition of Shintoism bears clearly on the design principles in the *Sakutei Ki*. The main tenet of Shintoism is its attribution of spiritual qualities to all natural objects, rendering nature worthy of our respect and appreciation. The celebration of this world by Shintoism helped the Japanese cultivate a keen sensitivity toward its beauty. Consequently, Japanese garden design is firmly rooted in the observation of empirical reality. This gives rise to the design principle of "following the request."

However, by far the most important philosophical basis which sustained and further developed this principle of "following the request" was Zen Buddhism, introduced to Japan toward the end of the twelfth century, a century after the publication of the *Sakutei Ki*. The influence of Zen Buddhism on Japanese garden-making is extensive and profound. Zen temples were always accompanied by gardens for facilitating meditation. Furthermore, even the gardens not associated with Zen temples were frequently constructed by Zen priests or those lay people, such as tea masters, who were trained in Zen Buddhism.²² However, Zen's philosophical influence on Japanese garden-making is what interests us here.

The teaching of Zen Buddhism is based upon the fundamental belief that everything whatsoever is Buddha Nature, loosely interpreted as Reality. This starting point commits Zen Buddhism to a thoroughly egalitarian view concerning the value of objects, phenomena, and activities. In terms of Buddha Nature, a commonplace rock or broken teabowl is as valuable as a gorgeous painting or an expensive porcelain bowl. Similarly, activities generally regarded as mundane, such as eat-

constructing a Japanese garden in Düsseldorf in 1976. All the materials used in this garden, except for three stone lanterns and some bamboo trees for the fence, came from the areas around Düsseldorf (Dialogue between Iwaki Sentarō and Suzuki Hiroyuki in Tsubota 1980, p. 53). Similarly, Nakane Kinsaku, another celebrated garden designer, studied the New England topography and vegetation extensively, both on land and from the air, before constructing the Japanese garden for the Museum of Fine Arts in Boston. The challenge posed by Japanese gardens outside of Japan, however, seems to lie in their constant maintenance. It requires somebody with a keen intuition and artistic sensibility who is also well-versed in the art of 'following nature's request.'

²² One reason for this close relationship between Zen Buddhism and Japanese garden-making is found in the Zen doctrine that any activity, including dirtying one's hands dealing with soil, is valuable. See Itoh 1960, p. 82 on this point.

ing and sweeping the ground, are equally as significant as studying Buddhist texts and meditating.²³ For example, a fourteenth-century Zen priest, Musō Soseki (also known as Musō Kokushi), who is also noted for the gardens which he made, declares: “[all the things] the world contains — grass and trees, bricks and tile, all creatures, all actions and activities — are nothing but manifestations of this Law” (that is, Buddha Nature) and that “all those here present, including patrons and officials, the very eaves and columns of this hall, lanterns and posts, as well as all the men, animals, plants and seeds in the boundless ocean of existence . . . keep the wheel of the Law in motion.”²⁴

夢窓疎石
(夢窓国師)

However, experiencing Buddha Nature as *everything* is difficult because of various distinctions and valuations necessary for organizing our everyday life. According to the noted Zen thinker of the thirteenth century, Dōgen, our phenomenal world is guided by “the burden of self”; that is, it is organized by either personal or anthropocentric interests. However, the successful shedding of this all-too-human viewpoint facilitates our direct, unmediated experience of everything, transcending everyday concerns. In such an enlightened experience, it becomes possible that “the green mountains are forever walking,” “a stone woman bears a child by night,” and “water is not strong or weak, not wet or dry, not moving or still, not cool or warm, not existent or nonexistent, not delusion or enlightenment.”²⁵ The ultimate reality is then describable only as ‘simply being the way things are.’ Each object or phenomenon exhibits its Buddha Nature by simply and thoroughly being itself, exerting and asserting its ‘thusness.’

道元

Furthermore, when each object is simply being itself by exhibiting its ‘thusness,’ the coexistence of objects and phenomena is made possible by mutual dependency. For example, the arrival of spring and the blossoming of flowers mutually sustain each other.²⁶ The assertion of individual ‘thusness’ creates an ineffable harmony, or responsive rapport between and among various objects and phenomena. The harmony here is not pre-established; rather, it is given rise to spontaneously by the co-arising of various phenomena and co-existing of various objects, each of which is simply asserting its own ‘thusness.’

Many Zen-inspired Japanese art forms are designed to help the audience engage in directly experiencing this Zen world view. They do

²³ A full discussion of this Zen egalitarianism can be found in *Shōbōgenzō* (The Storehouse of True Knowledge) by a thirteenth-century Zen writer, Dōgen. In particular, see the chapters on *Genjōkōan* (The Issue at Hand) and *Hossō* (The Nature of Things).

²⁴ Musō Kokushi 1351, p. 254.

²⁵ Dōgen, Chapter on *Sansuikyō* (The Scripture of Mountains and Waters).

²⁶ Dōgen, Chapter on *Kūge* (Flowers in the Sky). Dōgen expresses the same point in the chapter on *Zenki* (The Whole Works).

so by creating a microcosm in which the responsive rapport spontaneously brought about by the 'thusness' of each object is given a sensuous expression. These art forms include chanoyu, gardens, noh theater, haiku, linked verse, and calligraphy, as well as martial arts. Chanoyu is perhaps the most conspicuous example of providing an aesthetic environment for the layman's experience of Zen enlightenment. This art form celebrates the aesthetic value of the otherwise mundane activities of washing hands, eating, and drinking tea, as well as those commonplace objects such as ordinary-looking earthenware and flowering twigs. Furthermore, the participants are encouraged to appreciate the once-in-a-lifetime harmony created by the various ingredients constituting the occasion, ranging from such relatively obvious elements as the sensory qualities of the garden, hut, and tea utensils to less evident elements such as the weather conditions, placement of utensils on the tatami, and the conversation between the host and the guests.

The aim of many Japanese gardens can be compared to certain points underlying the Way of Tea. In gardens, the use of 'found objects' indicates the commitment to discover aesthetic value in objects which are ordinarily considered aesthetically uninspiring. The particular way in which the rocks are arranged and the trees are shaped reveals that the overall harmony is generated by the mutual articulation and enhancement of each element's individual features, the 'thusness' of each material. Harmony is never preconceived; rather, it is given rise to by the particular ingredients available at the time. One commentator remarks that the influence of Zen Buddhism is evident in Japanese gardens where "the everyday stone and the commonplace pool [are] allowed to express their natures, [and are] allowed to whisper their meaning."²⁷ However, instead of merely presenting the 'thusness' of an everyday stone or a freely-growing, commonplace tree, the art of Japanese garden design creates an idealized microcosm of nature where each 'thusness' becomes crystalized, giving rise to the overall harmony.

In this respect, one could find similarities, rather than differences, between Japanese gardens and Western formal gardens. The rigid geometrical patterns and symmetrical order of Western formal gardens, absent in Japanese gardens, also result from distilling the essence of nature, interpreted from the classical Western point of view. The Aristotelian legacy of viewing the essence of nature as order, unity, and coherence receives perhaps the most vivid visual representation in Western formal gardens. The logical order and coherence considered

²⁷ Itoh 1972, p. 139.

present, yet hidden, in nature becomes embodied in the geometrically laid-out ground and precisely clipped hedges and shrubs.²⁸

Thus, both Japanese gardens and Western formal gardens give expression to idealized nature by distilling nature's essential features. The difference between them lies in the fact that the idealized form of nature in the Western formal garden is conceived in the intellect irrespective of nature's empirical manifestation, while the idealized form of nature in the Japanese garden is derived from the perceived features of empirical nature. Both gardens are attempts to give expression to the respective notion of idealized nature; however, only the Japanese garden pays tribute to nature as we experience it, rather than as we think of it.

As a result, the measure of artistic excellence in Japanese gardens can only be phrased in a paradoxical way: they are successful to the extent that human artifice seems absent. That is, the ideal gardener lets nature be the guide in determining the particular design, instead of imposing an overall scheme on individual materials and forcing them to conform to the preconceived plan, irrespective of their own characteristics. It should be a "space in which the art itself is so artless as to be totally unapparent," consisting of "the beauty of plants and stones that appear unaltered by human hands."²⁹ The hallmark of artistic success in Zen-related arts is spontaneity, artlessness, and freedom, without thereby meaning the absence of rule observance or human artifice. The highest artistic accomplishment within the Zen tradition is achieved when the artist has mastered and integrated the technique and rules of the medium so thoroughly that the end product, whether it be a tea-making procedure at a chanoyu gathering, a work of calligraphy, or a haiku, appears as if it is spontaneously and effortlessly generated. In the same vein, when the art of discerning and enhancing nature's essential characteristics becomes so accomplished, the garden looks as if it simply "became" rather than was "made into" one.³⁰

²⁸ The view that the beauty of nature cannot be found in empirical reality but only in its intellectual conception underlies the long-held artistic tradition in the West. For example, a sculpture of the human body, according to this tradition, realizes the ideal human body conceived in the artist's mind which cannot be identified with any one particular person's body. It is interesting to note in this regard that the predominant medium of sculpture in Japan has historically been wood-carving, whereby the sculptor is supposed to bring out the potential form already latent in the particular piece of wood. The sculptural medium which requires the artist to construct an ideal mold out of clay never became a popular method in Japan.

²⁹ Hayakawa, pp. 9-10; Itoh 1984b, p. 34.

³⁰ Paul Reasoner discusses how the haiku master Bashō insisted that a good poet does not "make" a poem but rather lets the subject matter "become" a poem. See Reasoner, pp. 479-81.

Conclusion

Japanese gardens and Western formal gardens are commonly held in contrast. There is a need, however, to carefully define how they differ. We should keep in mind that both aim at presenting a sensuous expression of the essence of nature through extensive manipulation and modification. The difference lies in the way in which the essential features of nature get distilled. Western formal gardens, in general, rely on human intellectual analysis of nature's working, irrespective of its perceivable qualities. Japanese gardens, on the other hand, are designed to further emphasize and articulate the essential qualities of the natural materials, which are available yet obscured to our senses. If Japanese gardens embody a respectful attitude toward nature, it is in this aesthetic sense: to carefully observe nature and design its ideal form by "following the request."³¹ 

References

- Ashihara, Yoshinobu. 1989. *The Hidden Order: Tokyo through the Twentieth Century*. Lynne E. Riggs, tr. Tokyo: Kōdansha International.
- Berque, Augustin. 1984. "The Sense of Nature and Its Relation to Space in Japan." *Journal of Anthropological Society of Oxford* Vol. XV, No. 2: 100–108.
- Coats, Bruce A. 1989. "In a Japanese Garden." *National Geographic* Nov.: 638–663.
- Dōgen. 13th century. *Shōbōgenzō: Zen Essays by Dōgen*. Thomas Cleary, tr. Honolulu: University of Hawaii Press, 1986.
- Itoh, Teiji. 1984a. *The Gardens of Japan*. Tokyo: Kōdansha International.
- . 1984b. *The Japanese Garden*. Tokyo: Kōdansha International.
- . 1973. *Space and Illusion in the Japanese Garden*. New York: Weatherhill/Tankōsha.
- . 1972. *The Japanese Garden: an Approach to Nature*. New Haven: Yale University Press.
- . 1970. *Imperial Gardens of Japan*. New York: Walker/Weatherhill.
- Kojiro, Yūichirō. 1963. "The Japanese and Their Gardens." In *Tradition of Japanese Garden*. Tokyo: Kokusai Bunka Shinkōkai.

³¹ It is debatable whether this respect for nature in the aesthetic sense carries an ethical (ecological, to be specific) dimension. Although an ecologically desirable respect for nature is not incompatible with this aesthetic respect, it is not necessarily implied by the latter, either. I have argued elsewhere that this Japanese respect for nature, which is primarily aesthetic, does not necessarily lead to an ecologically desirable stance toward nature (Saitō, 1992).

- Kuck, Loraine. 1968. *The World of Japanese Garden: From Chinese Origins to Modern Landscape Art*. Tokyo: Walker/Weatherhill.
- Kurita, Isamu. 1993. *Nihon Bunka no Kiiwado* (Key Terms of Japanese Culture). Tokyo: Shōdensha (in Japanese).
- Lee, O-Young. 1984. *Smaller Is Better: Japan's Mastery of the Miniature*. Robert N. Huey, tr. Tokyo: Kōdansha International.
- Mori, Osamu. 1984. *Teien* (Gardens). Tokyo: Kondō Shuppansha (in Japanese).
- Musō Kokushi. 1351. "Sermon at the Opening of Tenryū Monastery." In *Sources of Japanese Tradition*. Ryūsaku Tsunoda, Wm. Theodore de Bary, and Donald Keene, eds. New York: Columbia University Press, 1964.
- Nakane, Kinsaku. 1981. *Kyūtei no Niwa, Daimyō no Niwa* (Imperial Gardens and Daimyō Gardens). Tokyo: Kōdansha (in Japanese).
- Nambō Sōkei. 17th century. *Nampō Roku in Nampō Roku o Yomu* (Reading the *Nampō Roku*). Kumakura Isao, ed. Kyoto: Tankōsha (in Japanese).
- Newsom, Samuel. 1960. *Japanese Gardens: A Guide to Form and Serenity in Contemporary Living*. Tokyo: Tokyo News Service.
- Reasoner, Paul. 1990. "Sincerity and Japanese Values." *Philosophy East and West*, Oct.: 471–488.
- Saitō, Yuriko. 1992. "The Japanese Love of Nature: A Paradox." *Landscape*, 31: 1–8.
- Slesin, Suzanne, Stafford Cliff & Daniel Rozensztroh. 1987. *Japanese Style*. New York: Clarkson N. Potter, Inc.
- Tachibana-no-Toshitsuna. 11th century. *Sakuteiki: The Book of Garden[-making], Being a Full Translation of the Japanese Eleventh Century Manuscript: Memoranda on Garden Making Attributed to the Writing of Tachibana-no-Toshitsuna*. Shigemaru Shimoyama, tr. Tokyo: Town & City Planners, Inc., 1985.
- Tanaka, Seidai. 1967. *Nihon no Teien* (Japanese Gardens). Tokyo: Kashima Kenkyūsho Shuppankai (in Japanese).
- Treib, Marc. 1990. "Power Plays: The Garden as Pet." In *The Meaning of Gardens: Ideas, Place, and Action*. Mark Francis and Randolph T. Hester, Jr., eds. Cambridge: MIT Press.
- . 1979. "Traces Upon the Land: the Formalistic Landscape." *Architectural Association Quarterly* 11, No. 4: 28–39.
- Tsubota, Itsuo (ed.). 1980. *Teien no Bi* (The Beauty of Gardens). Tokyo: Akatsuki Kyōiku Toshō Kabushikigaisha (in Japanese).
- Tuan, Yi-Fu. 1984. *Dominance & Affection: the Making of Pets*. New Haven: Yale University Press.
- Watsuji, Tetsurō. 1991. *Katsura Rikyū* (The Detached Villa at Katsura). Tokyo: Chūkō Bunko (in Japanese).
- Yamakawa, Midori (ed.). 1991. *Nihon Bunka no Tokushitsu* (Characteristics of Japanese Culture). Special edition of *Geijutsu Shinchō* 8, no. 8. Tokyo: Shinchōsha (in Japanese).
- Zōen. 15th century. *Illustrations for Designing Mountain, Water, and Hillside Field Landscape*. David A. Slawson, tr. Included in David Slawson, *Secret Teachings in the Art of Japanese Gardens: Design Principles, Aesthetic Values*. Tokyo: Kōdansha International, 1991.



Temae — Tea Procedure

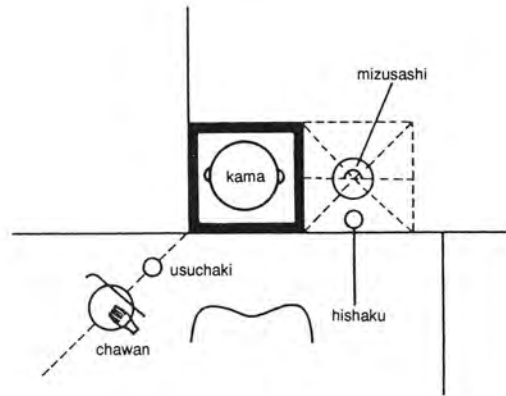
Yojōhan Ro Nagashidate

This temae is among the tea-serving methods that are regarded as non-standard. It is a temae for intimate occasions when there is just one guest or perhaps two, and the host and guest(s) would like to converse at ease while the host prepares the tea.

On such an occasion, the tea that the host serves will be *usucha* or 'thin tea.' (There is no *koicha* version of this temae.) Furthermore, the tearoom will ideally be a small, cozy one no larger than four-and-a-half mats (*yojōhan*) in space. The following guide is for presenting this temae in a four-and-a-half-mat tearoom having the *ro*, that is the sunken hearth, in the standard location. It is generally the case that tea students will practice the temae in a larger room having the *ro* situated as it would be in a standard four-and-a-half-mat tearoom. The photos in this guide illustrate such a situation.

The characteristic that gives this temae its friendly atmosphere is the host's position. Rather than sitting diagonally, as for a standard *ro* temae, the host sits directly facing the guest, or, in effect, the *ro*. Because of this, though the temae itself is fundamentally the same as standard *ro usucha*, the positioning of the utensils is quite different. The preparation of the utensils in the *mizuya* is the same as for standard *ro usucha*.

Once the guest is seated in the tearoom, carry the sweets in to him or her, return to the *mizuya*, and close the *sadōguchi* door. Placing the prepared *mizusashi* near the threshold, to the side away from the guest, sit before the *sadōguchi*.



(1)



Open the sadōguchi door, and bow, to commence the temae (1).

(2)



Carry the mizusashi into the tearoom and, taking one step into the temae tatami, turn to face directly to the right. Sit, and place the mizusashi in the position shown in the above diagram (2).

(3)



Returning to the mizuya, hold the prepared chawan with the left hand (hereafter, L) and the usuchaki with the right hand (R), and carry them to the temae tatami. Sit diagonally, and simultaneously place the chawan and usuchaki in the positions shown in the diagram (3).



(4)

Again returning to the mizuya, hold the prepared kensui in L, enter the tearoom, and sit down to close the sadōguchi door (4).



(5)

Carry the kensui to the temae tatami, sit directly facing the ro, and set the kensui down directly to your side (5).



(6)

Take the hishaku from the kensui with L, hold it in the 'mirror pose,' take the futaoki from the kensui with R, and place the futaoki in front of the mizusashi on the ro tatami (6).



(7)

Rest the hishaku on the futaoki, putting the handle end down on the tatami so that the handle is parallel with the side of your body (see diagram) (7). Move kensui slightly farther up on the temae tatami. Make sure you are seated properly, place hands on lap, and pause for concentration.



(8)

Pick up chawan with L, transfer it to R, and place it in front of knees, leaving space for the usuchaki (8).



(9)

Pick up usuchaki with R, and set it between chawan and knees (9).



(10)

Take fukusa from obi, and fold it for wiping the usuchaki. In the standard manner, purify the usuchaki. Place it where the chawan formerly was (10).



(11)

Refold fukusa, purify chashaku, and place chashaku on the usuchaki (11). Take chasen from chawan and stand it to right of the usuchaki. With R, move chawan closer to knees. (If, according to the usual rules, the fukusa is *not* to be used for handling the kama lid, now return it to obi.)



(12)

Pick up the hishaku, hold it upright with L, and steady it with R. (Fukusa users will, in the standard manner, first clasp the fukusa between the first and second fingers of L.) Then, with R (holding fukusa), remove kama lid and rest it on futao (12).



(13)

Fukusa users: now place fukusa to 'right shoulder' of the kensui, passing R under L (13).



(14)

Take chakin from chawan, and place it on kama lid (14).



(15)

Rehold hishaku for use, scoop hot water from kama, and pour it into chawan (15). Rest hishaku on kama mouth, placing the handle end down on the tatami so that it is even with the outside right edge of the ro frame.



(16)

Pick up chasen with R, and do *chasen-tōshi* as usual (16). Return chasen to its place on tatami with R.



(17)

Pick up chawan with R, transfer it to L, and discard water into kensui. Wipe chawan with chakin (17). Return chawan to tatami, and return chakin to kama lid.



(18)

Take chashaku with R, place L fingertips on tatami, and invite the guest to take a sweet (18).



(19)

Pick up usuchaki with L, remove lid, and place it to lower right of chawan. Scoop tea into chawan (19). Then, in the usual manner, return usuchaki and chashaku to their places.



(20)

Remove mizusashi lid with R, hold it with L, regrasp it with R (20), and lean it against right-hand side (i.e., the 'lower' side) of mizusashi. [Note: the underside of the mizusashi lid will face outward.]



(21)

In standard manner, add hot water to chawan. Whisk the tea (21). Return chasen to its place on tatami.



(22)

Pick up chawan, turn it to face the guest, and place it on tatami between the ro and the mizusashi, beyond the kettle lugs (22).



(23)

Bow in acknowledgement when the guest says he or she will partake of the tea (23). (Fukusa users: after the guest takes the first sip, pick up fukusa with R, and return it to your obi.)



(24)

When chawan is returned, place it briefly on L palm, and set it in front of knees. Scoop hot water, pour it into chawan, and return hishaku to kama. Discard chawan water into kensui (24). If, at this point, there is another guest to make tea for or the guest wishes another bowl of tea, wipe chawan with chakin and repeat from step 18.



(25)

If no more tea is to be prepared and the guest asks you to finish the temae, acknowledge this (25). Then place chawan in front of knees, bow, and tell the guest you will finish the temae.



(26)

Take hishaku from kama, rehold it for use, scoop cold water from mizusashi (26), and pour it into chawan. Return hishaku to kama.



(27)

Do *chasen-tōshi* as usual for finishing the temae (27). Return chasen to its place.



(28)

Discard chawan water into kensui, place chakin in chawan (28), and return chawan to front of knees. Place chasen in chawan.



(29)

Take chashaku with R, and then move kensui back, farther to side away from the guest, with L (29).



(30)

Take fukusa from obi and fold it for wiping chashaku. Wipe chashaku, and set it on chawan (30). Dust fukusa off over kensui, and return it to obi.



(31)

With R, re-situate usuchaki to the right — where it was originally placed at the beginning of the temae (31).



(32)

Pick up chawan with R, transfer it to L, and place it in its original position to the left of the usuchaki (32).



(33)

Pick up hishaku from the back, and rehold it for use. Ladle cold water from mizusashi into kama (33).



(34)

Hold hishaku as in 'mirror pose' with L, and replace lid on kama with R, leaving it slightly ajar (34).



(35)

Rest hishaku on futaoki, as before (35).



(36)

Pick up mizusashi lid with R, transfer it to L, and replace it on mizusashi with R (36).



(37)

At this point, the guest asks to inspect the usuchaki and chashaku. Bow in acknowledgement. Then pick up hishaku, transfer it to L, and set it across kensui in the standard manner (37).



(38)

Pick up futaoki, rest it on L palm, and shift sitting position to face the diagonal position as when you originally set the chawan and usuchaki down (38). Hold futaoki with R, transfer it to L, and place it in back of the kensui.



(39)

Pick up chawan with R and place it farther to the left, at the right-left center of the tatami (39).



(40)

Place usuchaki on L palm, and shift sitting position so body is centered with outer, 'lower' edge of ro frame. Place usuchaki in front of knees (40).



(41)

Take fukusa from obi, fold it for wiping usuchaki, and wipe usuchaki in the standard manner for placing it out for inspection (41).



(42)

Turn usuchaki so front faces the guests, and place it out on the tatami between the ro and mizusashi, slightly closer in than where the chawan was placed out (42). Return fukusa to obi.



(43)

Shift sitting position to face the diagonal direction, as before (43). Pick up chashaku with R, and transfer it to L.



(44)

Shift sitting position to face the ro (44).



(45)

Regrasp chashaku so handle end faces the guest, and place it on the adjacent tatami, behind the usuchaki (45). [The introduction photo shows the positions of all the utensils at this time.]



(46)

Shift sitting position to face the diagonal direction. Pick up hishaku with L, and transfer it to R so the cup faces up and to the left. Pick up futaoki with L, and transfer it to R. Then hold kensui with L (46).



(47)

While rising to stand up, swivel to face directly straight ahead (47). Then, in the standard manner, turn in the direction away from the guest, and proceed to the sadōguchi.



(48)

Sit before the closed sadōguchi, place the items down as usual, and open the door (48). Hold the hishaku, futaoki, and ken-sui as before, and return them to the mizuya. [At this time, the guest goes to get the usuchaki and chashaku.]



(49)

Then return to temae tatami, and sit in front of the chawan. Pick up the chawan and return it to the mizuya (49).



(50)

Return to temae tatami, and sit directly facing the mizusashi. Pick up the mizusashi, stand (50), and go to the mizuya.



(51)

Sit just outside the sadōguchi, place mizusashi before knees, and close the door (51).



(52)

Sit before closed sadōguchi. [The guest examines the usuchaki and chashaku, and returns them to the ro tatami, placing them in the standard manner.] When the usuchaki and chashaku have been returned by the guest, open the door and go sit directly in front of the items. Answer any questions the guest might have about the items (52).



(53)

Set the usuchaki on L palm, hold the chashaku with R, and exit the tearoom. Sit just outside the sadōguchi, place the items to the side, bow together with the guest (53), and close the door.



Book Review

Kyoto Encounters. Edited by J. Thomas Rimer.

New York: Weatherhill, 1995. 111 pp. US\$19.95.

"I wonder what joys await me in Kyoto, the widow royal city, where I will arrive tonight," wrote Greek author Nikos Kazantzakis in 1935. "Traveling is captivating hunting; you go out never guessing what bird will come along. Traveling is like wine; you drink and can't imagine what visions will come to your mind. Surely while traveling you find all that you have within you. Without wanting to, from the innumerable impressions that overflow your eyes, you choose and select whatever corresponds more to the needs or curiosities of your soul. 'Objective' truth exists only — and how insignificant it is! — in the photographic cameras and in the souls that see the world coldly, without emotion, that is without deep contact. Those who suffer and love communicate through a mystical intercourse with the landscape they see, the people they mingle with, and the incidents they select. Therefore, every perfect traveler always creates the country where he travels."

The "widow royal city" Kazantzakis so poignantly describes has seduced many a traveler over the twelve centuries that have passed since she became the imperial capital. Evidence of this is contained in the pages of *Kyoto Encounters*, a beautiful collection of photographs from over a dozen top Japanese photographers, illuminated with passages from poets, novelists, philosophers, warriors, historians, priests, architects, ambassadors, and tea masters.

Rimer notes that the passage above was taken from a journal Kazantzakis kept on a trip to Japan and China in the 1930s, one that was to leave a deep and poetic impression on the author of *Zorba the Greek* and *The Last Temptation of Christ*. Kazantzakis makes a major error, however, when he bemoans the insignificant objectivity of the "photographic camera" and "souls that see the world coldly" in the same breath. Kyoto photographers pride themselves on their meticulous observance of the subtlety and depth that lies beneath the beloved landscape whose spirit they seek to capture. The nearly one hundred photographs in *Kyoto Encounters* reveal that the camera is but a tool in the hands of warm-blooded hunters with vision.

It was in fact this collection of photographs commissioned originally by the Bank of Kyoto around which Rimer based his selection of literary excerpts. Unlike the ubiquitous coffee-table books on Japan, with lots of pretty pictures and not much literary substance, *Kyoto Encounters* contains enough food for thought to make it more than visual candy — though visually beautiful it is. With the knowledge of a scholar and the heart of a poet, Rimer has selected works that enable readers to experience the city visually, intellectually, emotionally, and beyond the boundaries of time and place.

Dr. Rimer is Professor of Japanese Literature at the University of Pittsburgh. Educated at Princeton and Columbia Universities, he is a noted translator of

works as diverse as the noh treatises of Zeami and the short stories of Mori Ōgai. One of his recent collaborations, a book called *Shisendo: Hall of the Poetry Immortals* (Weatherhill, 1991) placed him on his own long list of Kyoto lovers. In *Kyoto Encounters* he does so gracefully — by letting others speak. . . . many others, from Rudyard Kipling to Kobayashi Issa, from Bruno Taut to Tange Kenzō, from Lady Murasaki to Hara Reischauer. . . . weaving their words around images of festivals, gardens, mountains, and rural and city life. Blending the four seasons into chapters as much as dividing them, he invites you to experience the pending edge of one season as it slips into the next.

Having written extensively on noh drama and contemporary theater, Rimer's love of the performing arts of Japan is summed up in the briefest and most exquisite passage from a seventeenth-century treatise on kyōgen by the comic actor, Ōkura Toraaki: "The kyōgen makes true things funny and funny things true"—an insight that perhaps defines the essence of all great comedy.

At the heart of a culture known more for its restraint than its sense of humor, however, Kyoto doesn't shout the secrets of its special beauty. Whether in poetry or in prose, Rimer's selections hint of the ambiguity and discretion for which the city is known:

The quality that we call beauty, however, must always grow from the realities of life, and our ancestors, forced to live in dark rooms, presently came to discover beauty in shadows, ultimately to guide shadows towards beauty's ends . . . We do our walls in neutral colors so that the sad, fragile, dying rays can sink into absolute repose.

Tanizaki Jun'ichirō (1886–1965)

In the "Notes on Images and Authors" section tucked unobtrusively to the back of the book, Rimer credits the photographers and introduces the authors of every quotation, explaining something of their background and relationship to the old capital. In that sense, it is possible to take from this book what you need, whether your interests are in a moment's nostalgia, a lengthier spiritual reverie, or a source for references to works on many aspects of Japanese culture and art. In Rimer's own words, the book "allows those who wish to read further to find translations of additional works that may help them make for themselves intimate and telling connections between the physical charms of the city and its surrounding natural beauty and the poignancy and depth of literature that those locales inspire."

Passages include everything from the spontaneous insights of haiku poets delighting in the four seasons to painstaking descriptions of festivals and street scenes by travelers and historians. Perhaps the most precious among them give indications that Kyoto was the home and spawning ground of much of the best in Japanese philosophy and art.

From *Tsurezuregusa* (Essays in Idleness) fourteenth-century poet and writer, Yoshida Kenkō, Rimer selects a passage he describes as having "helped to define Japanese attitudes concerning the essential relationship between time and beauty":

If man were never to fade away like the dews of Adashino, never to vanish like the smoke over Toribeyama [both places for Buddhist

cremation], but lingered on forever in the world, how things would lose their power to move us! The most precious thing in life is its uncertainty. Consider living creatures — none lives so long as man. The May fly waits not for evening, the summer cicada knows neither spring nor autumn. What a wonderful unhurried feeling it is to live a single year in perfect serenity! If that is not enough for you, you might live a thousand years and feel it was but a single night's dream.

Drawing the Zen circle in to meet its tail, he comes up with an amazing passage from Kawabata Yasunari:

Tagore said [in 1916] that "it is the duty of a foreigner like myself to remind Japan that she has given rise to a civilization which is perfect in its form and has evolved a sense of sight which clearly sees truth in beauty and beauty in truth. She has achieved something which is positive and complete. It is easier for a stranger to know what is in her which is truly valuable for all mankind . . ." It is thus that I have been led to consider the happiness arising from the existence and discovery of beauty.

Placing a verse by Kipling and one by Matsuo Bashō in juxtaposition, Rimer illustrates the universal appeal of the cherry blossom season in Kyoto.

I have been watching the afternoon sunlight upon the trees and the town, the shift and play of color in the crowded street of the cherry, and crooning to myself because the sky was blue and I was alive beneath it with a pair of eyes in my head.

Lingering a moment
The moon in a night sky
Beyond the blossoms

The emotion is the same; the expression so very different. The effect on the reader? Equally as breathtaking in their own way. Perhaps here is one of the most valuable lessons to be found in the choice of passages Rimer has made — travelers to Kyoto, from East and West, have left us with a thousand beautifully phrased reminders of the joy of seeing one of the great cities of the world.

For those who share the passions of Bashō and Kazantzakis for travel, this book is a treasure chest of words and images, a charming way to approach the city and a thoughtful way to leave it behind. For one who has lived many years in Kyoto and left, this book provides another lesson: once you've spent time in Kyoto, you can never *really* go home — and that is its own reward.

Diane Durston
Author of *Old Kyoto* and
Kyoto: Seven Paths to the Heart of the City

Corrigendum

Issue no. 82, p. 70.

The photos for steps 5 and 7 in the tea procedure appear in reverse order.

Japanese Historical Periods

Asuka period, 538–645
Hakuhō period, 645–710
Nara period, 710–794
Heian period, 794–1192
Kamakura period, 1192–1336
Muromachi period, 1336–1568
Momoyama period, 1568–1603
Edo period, 1603–1868
Modern period, 1868–

Printing and binding by Nissha Inc., Kyoto.

Chanoyu Quarterly
Urasenke Foundation
Ogawa Teranouchi agaru
Kamikyo-ku, Kyoto, Japan 602

CHANOYU Quarterly

A publication of the Urasenke Foundation devoted to the arts of Japan and the Way of Tea

Chanoyu, more commonly known as the tea ceremony, 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 Sen Sōshitsu XV, the Urasenke Foundation seeks to encourage the development of these arts and promote a worldwide understanding of the spirit of chanoyu.