

CHANDOL Quarterly
JOURNAL OF THE CHANOL SOCIETY OF JAPAN
Vol. 17

CONTENTS

Autobiographical Essay 17 —

Zen Training at Daitokuji

Sen Sōshitsu XV

Tracing the History of *Washi*

Yagihashi Shin

Cultural Heritage and Objects in Japan

Sylvie Guichard-Anguis

with sketches by Kushida Utei

Relativity, Cyberspace, and the *Sukiya*

Kevin Nute

Temae — Tea Procedure: *Shaza no Shiki* — Part 3 (final)

Book Reviews

Chanoyu Quarterly *Temae* Guides (list with *kanji*)

Recent Issues of *Chanoyu Quarterly*

Issue no. 85

- Autobiographical Essay 15 — *Sen Sōshitsu XV*
Discharge from Military Service
Chanoyu and the *Kizuka Kuniko*
Tsuchiya Daimyō Family
Humanity in a Tea-cup: *Rebecca G. Breslow*
Isabella Stewart Gardner and
Okakura Kakuzō
Temae — Tea Procedure: *Shaza no Shiki* — Part 1

Issue no. 86

- Autobiographical Essay 16 — *Sen Sōshitsu XV*
Tea Art Appraisal
Shintō Spirit in Haiku *Bob Jones*
Theorizing about the Origins of the *Maye Hisao*
Tokonoma
Changing Order in Eternal Chaos: *Zhu Jie*
Mitate, Zeami, and Post-Modernism
Temae — Tea Procedure: *Shaza no Shiki* — Part 2

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 Sôshitsu XV

ADVISORS Naya Yoshiharu,
Perry T. Rathbone, John Young

SENIOR EDITOR Usui Shirô

EDITORIAL ADVISORS Mori Akiko,
Tsutsui Hiroichi

CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

EDITOR Gretchen Mittwer

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

Chanoyu Quarterly is published by the Urasenke Foundation, Ogawa Teranouchi agaru, Kamikyô-ku, Kyoto 602-0061, Japan. Editorial office e-mail: ugis2511@mail.mind.ne.jp. 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 Freiburg Liaison Office, Wildtalstrasse 81, 79108 Freiburg. *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.

<i>Sen Sōshitsu XV</i>	Autobiographical Essay 17 — Zen Training at Daitokuji	5
<i>Yagihashi Shin</i>	Tracing the History of <i>Washi</i>	7
<i>Sylvie Guichard-Anguis</i> <i>with sketches by Kushida Utei</i>	Cultural Heritage and Objects in Japan	29
<i>Kevin Nute</i>	Relativity, Cyberspace, and the <i>Sukiya</i>	43
	<i>Temae</i> — Tea Procedure: <i>Shaza no Shiki</i> — Part 3 (final)	49
	Book Reviews	61
	Chanoyu Quarterly Temae Guides (list with <i>kanji</i>)	76
	Chart of Japanese Historical Periods	79

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

ISSN 0009-1537 COPYRIGHT © 1997 by Chanoyu Quarterly. All rights reserved. Printed in Japan.

CONTRIBUTORS

Sen Sōshitsu XV 千宗室 Urasenke Grand Tea Master; 1997 recipient of the Order of Culture. Author of *The Japanese Way of Tea: From Its Origins in China to Sen Rikyū* (Honolulu: University of Hawai'i Press, in press). Among Dr. Sen's numerous other publications is the English-language *Tea Life, Tea Mind* (Tokyo: Weatherhill, 1979), which to date has also been translated into Italian, French, Portuguese, German, and Czech.

Yagihashi Shin 柳橋 眞 Professor, Kanazawa College of Art. Professor Yagihashi's main fields of research are Japanese paper and lacquer art. He was a member of the special editorial team for the compilation of *Tesuki Washi Taikan* [Compendium of Hand-made Japanese Paper] (Tokyo: Mainichi Shimbunsha, 1973-74; 5 vols.), and is the author of numerous works on the subject of paper, including *Nihon no Kōgei: Kami* [Japanese Crafts: Paper] (Kyoto: Tankōsha, 1978); *Washi: Fūdo, Rekishi, Gihō* [Japanese Paper: Its Regional Characteristics, History, and Techniques] (Tokyo: Kōdansha, 1981); and *Okinawa no Kami* [Okinawan Paper] (Naha: Okinawa Times, and Tokyo: Arrow Art Works, 1982).

Sylvie Guichard-Anguis Research fellow in the laboratory "Space and Culture" of Paris IV Sorbonne, French National Center of Scientific Research (CNRS); Administrator, Center for Research on the Far-East of Paris Sorbonne (CREOPS). Her major interests focus on the evolution of Japanese urban landscapes, city identity, cultural heritage, and the making of traditions. She has published papers widely on these topics.

Kevin Nute Associate Professor of Architecture, Muroran Institute of Technology. Author of the award-winning book *Frank Lloyd Wright and Japan*, translated as *Furanku Roido Raito to Nihon Bunka* (Tokyo: Kajima Shuppankai, 1997). Dr. Nute has been a Fulbright Scholar at the University of California, Berkeley, and a Japan Foundation Fellow at the University of Tokyo. His article "Frank Lloyd Wright and Okakura Tenshin: On the Social and Aesthetic 'Ideals of the East'" appeared in *Chanoyu Quarterly* no. 79 (1995).

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.

Zen Training at Daitokuji

Sen Sōshitsu XV

Even though a child is born the eldest boy in the Urasenke family, as I was, there is one point in time when he is allowed to choose whether he intends to succeed as the iemoto. It is before he begins his Zen training at Daitokuji. He may also decide to refrain from undergoing this training required to become the *wakasōshō*, or iemoto-to-be, because of weak health or for other reasons.

My mother warned me, "The real training starts from here," but of course my mind was already set. I happily chose to submit myself to the training. On the annual memorial for Rikyū Kōji, February 28, in 1949, I was allowed an audience with the abbot of Daitokuji, Rōdaishi[†] Gotō Zuigan.

As a monk belonging to the Myōshinji stream of the Rinzai Zen sect, Rōdaishi Gotō Zuigan had engaged in missionary work in San Francisco before the war. He became abbot of Myōshinji in 1948, and also assumed the abbotship of Daitokuji the next year. The Rōdaishi was not exactly a stranger to me. When he was a monk in training at what was known under the old educational system as Sendai Second High School, he frequented the home of my grandmother, Itō Kikuju, and she looked after his needs.

At my audience with the Rōdaishi, he told me, "You have had experience as a soldier and are a different type of person than the masters (*sōshiō*) up until now. But if I am to take you into my custody, you must enter under my tutelage as a naked being." Answering that I was resolved to do so, my Zen disciplining days began.

Among my brother monks who entered Daitokuji at the same time that I did, there was Rōshi Morinaga Sōkō, who became president of Hanazono University. He had been attending the medical college at Keio University, to become a doctor, but, with losing both of his parents, he sensed the merciless nature of this world, and entered the monastery. Things were arduous, but the two of us trained diligently under Rōdaishi Zuigan, man of extraordinarily fine character that the Rōdaishi was.

At the center of our Zen training was the *kōan*. The Rōdaishi taught us that the *kōan* was not to be reasoned out with the intellect. You had to become one

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

† A title literally meaning "Elder Great Teacher."

with it and suffer; only then would something positive come forth. When we grasped that 'something,' we were immediately to go to see the Rōdaishi and thrust our thoughts at him. At that instant, there is the sensation that you and the Rōdaishi are one. I was able to find out firsthand that, through this process, an austere and powerful bond is formed between teacher and disciple.

The *kōan* "*Shujinkō*" [lit., "Master"] derives from a passage in the twelfth case of the *Mumonkan* [Gateless Gate], telling of how the monk Ruiyan Shiyan [Jp., Zuigan Shigen] of the Tang dynasty practiced seated meditation (*zazen*) day after day atop a large rock, calling and answering to himself:

"Master!"

"Yes, Sir!"

"Be wide awake!"

"Yes, Sir!"

"Henceforward, never be deceived by others!"

"Yes, Sir!"

The "master" here means your own original, true self, and the point of the story is that we must make sure that we are soundly aware of our own true selves; that is, we must make sure to establish our subjecthood — the master in ourselves.

Rikyū Kōji indicated that the first rule in the Way of Tea is for host and guest to mutually interact with each other with a true and honest heart (*magokoro*). Mutually interacting with a true and honest heart means for each person, each master, to exist alike as host and as guest, and to relate to the other accordingly.

There had been the question of just how much thought I — as the one who would become the iemoto in the future — had given to my subjecthood. Owing to Rōdaishi Zuigan's having given the *kōan* "*Shujinkō*" to me, I was awakened to this question.



Tracing the History of Washi

Yagihashi Shin

The cultural history of *washi*, or Japanese hand-made paper, might be said to represent the history of the Japanese people. Japan's political history, history of thought, history of art . . . all aspects of Japanese life took place backed by this material. When one realizes that it has helped sustain daily life on the Japanese Islands every single day without fail for almost two thousand years, the difficulty in gathering together a picture of *washi* in its totality becomes obvious. 和紙

Its Origins — The Nara Period

There used to prevail a theory that the incipience of *washi* owed to the practice of sutra copying (*shakyō*). To be sure, sutra copying offices at major temples were remarkably active, and their high consumption of paper contributed to the rapid development of papermaking as well as to the improved quality of the paper that was produced in Japan. However, the initial demand for paper actually derived from the ancient government. In order to unify the nation, organize the bureaucratic structure, and put national finance on a firm basis, it was necessary for the central government to have a precise apprehension of its citizenry and to secure tax income from them. It is not a mere accident that the oldest known paper in Japan, which dates to the year Taihō 2 (702 A.D.), is that of census registers. (See photo above.)



Oldest extant Japanese paper (photo taken with translucent lighting) — a census register of 702 from Chikuzen Province. Shōsōin Treasure.

Translated and adapted, by permission, from the article "*Washi no Ayumi: Rekishi to Sono Ashiato*" in *Tanko Special Issue No. 11*, 1994 (Kyoto: Tankōsha Publishing Co.).

麻紙 In China, fragments of hemp paper, or *mashi* in Japanese, have been excavated from Former Han dynasty (202 B.C.–8 A.D.) ruins. As a result, 蔡倫 Cailun (Jp., Sairin), who lived during the Later Han dynasty and was previously considered to be the inventor of paper, is now credited as the person who advanced the industry by innovating a low-cost mass production method which made use of refuse materials such as used hemp fabric and fishing nets.

曇徴 The Chinese papermaking techniques were soon introduced to Korea and other areas, but it was not until Suiko 18 (610 A.D.), when the Korean monk Tam-chi (Jp., Donchō) conveyed to Japan the methods for manufacturing pigments and ink, as well as paper, that papermaking techniques were fully transmitted to this country. Craftsmen who had emigrated from Korea prior to Tam-chi's arrival must have experimented with certain processes; but the previously mentioned conditions related to the establishment of the central government needed to evolve before full-scale papermaking got under way. Once paper production began in Japan, however, it rapidly spread throughout the land. This was because local governments had to make their own provisions for the paper used for their official documents, and were also required to send paper to the central government.

正倉院 The Shōsōin imperial repository is a treasure-house of many sorts of items, including paper.¹ The three representative types of paper in ancient times were the afore-mentioned hemp paper (*mashi*), and also paper-mulberry paper (*kōzogami*, which in those days was called *kokushi*, or “grain paper”) and paper made of fibers of a plant called *gampi* (*Wikstroemia sikokiana*; paper made of this was called *hishi*, literally “patterned paper”). Probably because of its long history dating from the earliest days of papermaking, hemp paper was considered to be the highest quality paper, and the formal documents in the Shōsōin, including the *Tōdaiji Kemmotsu-cho* [List of Objects Donated to Tōdaiji], are inevitably composed of this paper. But hemp paper became less prevalent in the Heian period because, as opposed to the naturally suitable length of paper-mulberry and *gampi* bark fibers for papermaking (paper-mulberry fiber is one to two centimeters long; *gampi* fiber, around five millimeters), hemp fiber is several dozen centimeters long and thus requires extra effort to be hand-cut into pieces of suitable length — that is, lengths of about five millimeters.

手実 The papers in the Shōsōin not only include formal documents but also many ordinary documents, such as leave-of-absence applications of government officials. The documents of this nature, called *shujitsu* (hand-written verifications), are executed on paper-mulberry paper and

¹ The Shōsōin is a storage building at Tōdaiji temple in Nara. The building itself dates to the eighth century, and it contains several thousand precious objects from that era.

金光明最勝王經序品第一

三藏法師義淨奉

制譯

如是我聞一時薄伽梵在王舍城鷲峯山頂
於最清淨甚深法界諸佛之境如來所居與
大慈蓋衆九萬八千人皆是阿羅漢能善調
伏如大鳥王諸漏已除無復煩惱心善解脫
慧善解脫所作已畢捨諸重擔逮得已利盡
諸有結得大自在住清淨戒善巧方便智慧
莊嚴證八解脫已到彼岸其名曰具壽阿若
憍陳如具壽阿說侍多具壽婆溼波具壽摩
訶那摩具壽婆帝利迦大迦攝波優樓頻螺
迦攝伽耶迦攝那提迦攝舍利子大目犍連
唯阿難陀住於學地如是等諸大聲聞各於
晡時從定而起往詣佛所頂禮佛足右繞三匝
退坐一面
復有菩薩摩訶薩百千萬億人俱有大威德
如大龍王名稱普聞衆所知識施戒清淨常

Mid-eighth century copy of the *Golden Splendour Sutra* version translated into Chinese by I-ching (Jp., Gijō), on purple paper with characters in gold. Known as the *Shishi Kinji Konkōmyō-saishō-kyō* 紫紙金字金光明最勝王經, its creation was imperially ordered in Tempyō 14 (742) and is believed to have been completed in Tempyō 20. National Treasure. Property of Ryūkōin temple of the Kōyasan monastic complex.

are joined together in the form of scrolls. It is fascinating to see the variety of paper in these scrolls — from roughly-made specimens containing tangled fibers, to fine-textured ones similar to the *danshi* (furrowed paper) or *Sugiharashi* that appeared in later ages. The fact that such a diverse range of paper was used suggests the lack of a common standard for the paper delivered from the different parts of Japan. Although paper in those days was all still made by the *tamezuki* method, with no use of mucilage, the technique was by no means crude, for it yielded many beauti-

檀紙
杉原紙

溜め漉き



Fragments of *jinshō* surviving from the Nara period. The cut-outs are made of silk, with paper backing. Shōsōin Treasure.

ful papers.² Another interesting point is that local paper-mulberry characteristics which influence the papermaking in the respective areas today are already noticeable in the ancient examples.

For instance, even looking at the census registers which, as I mentioned earlier, represent the oldest extant examples of Japanese paper, the paper of the registers from Mino Province (part of present-day Gifu Prefecture) has a smooth and even quality — the product of great technical skill — and also offers the warm and elegant feel of today's *Minogami*. On the other hand, the paper of the registers from the provinces of Chikuzen and Buzen in Kyushu contains numerous coarse brown fibers. Kyushu is hit by frequent typhoons, and because the paper-mulberry branches are often blown against each other, they tend to get scratch bruises which result in coarse fibers. Today, papermakers in Kyushu, who produce *Yamegami* and other papers, refer to their local paper-mulberry as an "untamed horse" (*arauma*), and they are proud of their special skills to "manage" it.

美濃紙

八女紙

The Shōsōin also has many paper products among its holdings. There are examples of *fukiegami* (paper with spray-painted designs using stencils), *egami* (paper with brush-painted clouds and other designs), and *ryokukinsen* (paper with sprinkled gold leaf). Each offers a glimpse of the gorgeous paper decoration techniques of the Tang age. More elaborate are the items called *jinshō* which people would make and then exchange with others at New Year's, and would display on folding screens or in their hair. *Jinshō* are made of silk cloth cut out in the form of a person, flower, or some other shape, and decorated with gold leaf and painting. Since they are always lined with paper, they can be considered a form of paper craft. While nobles could use silk cloth to make *jinshō*, ordinary people would cut them out of paper, which had finally become easy for them to obtain, and this practice developed into the traditional art of paper cutting (*kirie, senshi*) that is still practiced today.

吹絵紙

絵紙

緑金箋

人勝

It is not only on the exterior portions of objects in the Shōsōin where we can find the use of paper. Writing brushes of those days, called *jakutō hitsu* (lit., "sparrow-head" writing brush), had paper wrapped dozens of times around the hairs forming the tip (*inochige*), giving the brush a stiff body. This structure, totally different from that of today's writing brushes which easily allow ink to permeate up into the body of the brush, is what allowed for the solemn and serene calligraphy in sutra copies.

雀頭筆

命毛

² *Tamezuki*, or "accumulation papermaking," is a method of hand paper manufacture in which the fibers constituting the paper material become gently amassed on the papermaking screen within the vat containing the stock solution. Because no mucilage is used, the solution easily filters through the screen, requiring little shaking or tossing. Having originated in China and been introduced to Korea, Japan, and the West, this is one of the two classical methods of hand paper manufacture; the other method, which involves the use of mucilage and until recent times was peculiar to Japan, is called *nagashizuki*, or "discharge papermaking." —E

Writing brushes and brush caps among the Shōsōin Treasures. The two brushes in the center have lost their brush-tip hairs, but show that the brush-tips were constructed by winding paper around the hairs.



白葛箱

楽毅論

Paper was also used for the core material within the brocade lining attached to mirror cases. The *Shirotsuzurabako* (Vine Basketwork Box), in which such items as the *Gakki-ron* (a Chinese essay on the ancient hero Yo I) hand-copied by Empress Kōmyō were kept, has dyed hemp paper used as its lining, with its core also made of hemp paper.

It is surprising that, in only a hundred years or so since full-scale papermaking started in Japan, its usage had been cultivated to such an extent. At first, the high quality papers and accessories existing in this country were probably all imported from China, but domestically produced paper began mingling in and rising to an equal par with them. In fact, there are many instances in which ancient paper specimens traditionally believed to be made of hemp have paper-mulberry and *gampi* fibers mixed within them, proving that the paper was made in Japan.

Its Florescence — The Heian Period

寿岳文章

流し漉き

As a result of research conducted by Jugaku Bunshō and others from 1970 to 1972 on the paper preserved at the Shōsōin, it was found that the *nagashizuki* method peculiar to Japanese paper was consummated some time around the transitional years from the Nara period to the Heian period; that is, around 800 A.D. (See note 2.) This was deduced through

carefully observing the fact that the fibers start to uniformly run horizontally and the paper edges begin to be thicker than the other parts from this time — effects which would occur by the repeated stroking of the stock solution evenly back and forth in the mold, and the adherence of the fibers to the edges of the mold during this process.

A thorough knowledge of the traits of *neri*, or plant mucilage, was the key to the invention of the *nagashizuki* method of papermaking. By adding mucilage which is derived from such plants as *tororo-aoi* (*Abelmoschus manihot*) and *nori-utsugi* (*Hydrangea paniculata*) to the stock solution in the papermaking vat, the water drains less easily through the mesh of the mold. This enabled papermakers to take time stroking the paper stock back and forth in the mold, allowing the long fibers to become well intertwined. The great feature of *washi*, which is that it is thin yet strong, was thus obtained. Not only that, the use of mucilage contributed to improved efficiency by allowing papermakers to stack wet sheets one upon another rather than interleaving felts between them, which is required in the *tamezuki* method, where no mucilage is used.

ネリ

黄葵
糊空木

The vegetable mucilage used to make *washi* has a macromolecular structure which becomes unchained as time goes by. Hence the mucilage disappears, leaving no trace of itself, and the resulting paper consists purely of vegetable fiber. This is why the folding strength of *washi* is virtually beyond comparison to that of machine-made paper, and why *washi* possesses such superb durability, as proven by the Shōsōin examples.

Furthermore, mucilage-coated fiber lumps tend not to dissolve and become intermixed in the stock solution. By utilizing this trait, it became possible to create watermarked papers of various sorts, such as the one referred to as *ramonshi* (paper with silk gauze weaving pattern), or the ones having the pattern types called "*tobigumo*" (flying clouds) or "*uchigumori*" (hanging cloud).

羅文紙
飛雲
打曇

In their usage of paper, the ancients made a distinction between "raw paper" (*kigami*) and "finished paper" (*jukushi*). Raw paper is that which has not been treated in any way after drying. It was also referred to as "plain paper" (*soshi*). Finished paper is that which has had its surface smoothed for easier writing. Hemp paper particularly required smoothing, because it was made of macerated hemp fibers or ground hemp fabric and had a rough surface. In ancient times, etiquette demanded that official documents be written strictly on finished paper.

生紙 熟紙
素紙

Techniques for making finished paper saw their greatest progress in China in the Tang dynasty. They can be classified into the following five categories: 1) polishing with a tusk (the resulting paper was called *eishi* or, literally, "tomb paper"), or beating with a stone (*uchigami*, "beaten paper"); 2) sizing with a solution such as starch; 3) mixing powdered minerals into the paper stock (*funshi*, "particle paper"); 4) waxing (*rōshi*,

瑩紙
打紙
粉紙 蠟紙

礬水 “waxed paper”); and 5) sizing with glue or *dōsa*, a mixture of animal glue and alum.

While most of the above techniques in China involved covering the paper surface with something or mixing something into the raw material, those adopted in Japan were mainly the polishing or beating techniques, and the use of *dōsa* as a finish, which only hid the natural quality of the paper to a limited degree. Gradually, within the movement toward native cultural expression, emphasis came to be placed on the beauty of raw paper.

The Japanese people have an attraction for the look and feel of plain, unfinished wood, and this kind of inclination probably accounts for the fact that finished paper was not pursued in Japan to the extent that it was in China. In any event, for the distinctive characteristics of *washi* to develop as they did, this was fortunate.

清少納言 Women writers of those days described their love for *kigami*, or plain paper, which freely reveals the beauty of its raw materials while, reserved inside, possessing the strength of those raw materials. Sei Shōnagon (fl. late 10th c.), in her classic *Pillow Book*, writes that even at times when she is depressed and wishes to escape, if she picks up this “plain paper, white and pure,” it gives her joy as well as courage to carry on. (枕草子 *Makura no Sōshi*, paragraph 227) This may largely have been because the paper was given to her from someone in whom she had complete trust. Nonetheless, the significance of her remarks is worth noting; that is, that already by this period, the beauty of *washi* was not merely felt in terms of its aesthetic attractiveness, but was appreciated for its ability to evoke feelings of warmth and joy.

Meanwhile, production techniques employing mucilage to create elegantly designed watermarked papers reached their peak. Many of those techniques are no longer reproducible. For example, the aforementioned paper called *ramonshi*, having a design which looks like the weaving pattern of *ra* (silk gauze) across the entire sheet, was produced by placing dyed, twisted paper-mulberry (*kōzo*) fibers in water so that they floated up across the entire surface, and transferring this onto a sheet of base paper that had been molded separately. The success of this process required an extremely masterful use of the right amount of mucilage, and it is amazing that there existed a papermaker so skillful. In present-day *ramonshi*, the pattern is represented by wood-block printing or coloring.

Facing page: Ramonshi paper of the Heian period, from the Kambokujiō 翰墨城, a collection of model examples of calligraphy and literature (tekagami). The writing is attributed to the poet Minamoto no Toshiyori (1055–1129). Numerous modern papermakers have attempted to reproduce this kind of decorated paper, without success. National Treasure. Property of the MOA Museum of Art.

おちろひわてふおちろ

おちろひわてふおちろ

おちろひわてふおちろ

おちろひわてふおちろ

おちろひわてふおちろ

おちろ

おちろひわてふおちろ

おちろひわてふおちろ

雜未得示

知如是分別種種音聲

尊欲重宣此義而說偈言

父母所生耳清淨無濁穢以此常耳聞三千世界聲

象馬車牛聲鐘鈴鐃磬聲琴瑟箏簧聲笛篳篥聲

清淨好歌聲聽之而不著無數種人聲聞悉能解了

又聞諸天聲微妙之聲音及聞男婦聲童子童聲

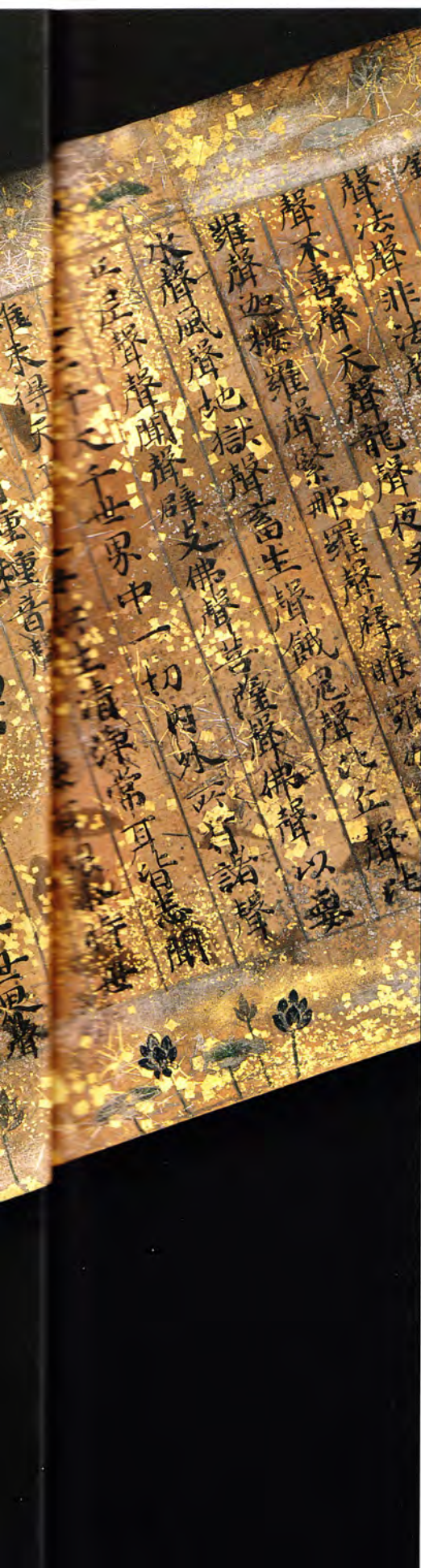
山川嶺谷中迦陵頻伽聲金命等諸鳥悉聞其音聲

地獄受苦痛種種楚毒聲餓鬼飢渴逼求索飲食聲

諸阿脩羅等居在大海邊自共言語時出字大音聲

如是說法者安住於此間遙聞之衆聲而壞耳根

十方世界中禽獸鳥相呼其說法之人於此悉聞之



Above: Rosary case with *makie* flower-and-butterfly design (*Kachō Makie Nenju-bako*), having a core made of paper and hemp cloth. Heian period; 12th c. Height, 7.0 cm; diameter, 12.5 cm. Important Cultural Property. Property of Kongōbuji temple of the Kōyasan monastic complex.

Left: Sutra copy of the Heian period, called the *Kunōji-kyō*. The thick sutra paper has been finely finished so the texture is like silk fabric, and exquisitely decorated with gold and silver foil, aristae (*nogi*), and, on the top and bottom, designs of lotus flowers and leaves. Important Cultural Property. Collection of the Gotoh Museum. Photo by Jūmonji Bishin.

Another subject of great depth concerns the ways in which *washi* is utilized. At Kongōbuji temple, there is a rosary case with *makie* flower-and-butterfly design (*Kachō Makie Nenju-bako*), said to have been used to keep a Buddhist rosary given to the monk Kūkai (774–835) by the Tang emperor. The core of this lacquered case is partly made of paper. The use of paper as the core for lacquerware occurs in the *Ikkan-bari* ware of later ages. Most of the numerous examples of *Ikkan-bari* which we find are lightweight but hard, being made of paper which has been stiffened with lacquer. As opposed to this, the above rosary case has a black lacquer

金剛峯寺

花蝶蒔絵念珠箱

空海

一閑張

finish with gold dust sprinkled over that, while the underlying core has been constructed of paper and hemp cloth placed in alternate layers without being bonded with lacquer. Hence, the paper and hemp cloth are in their natural state. This, consequently, is similar to the inner structure of traditional-style fusuma sliding doors, in which the technique referred to as *minobari* is employed. Many sheets of paper are laid one atop the other without the use of a bonding agent, so that the construction is moderately taut and has tenacity. In the rosary case above, by allowing only a moderate degree of bonding and penetration by the lacquer, the natural strength of the paper and hemp cloth has been optimized, and the curvatures of the case have been given a charming softness. It is a piece of excellent craftsmanship, revealing a good grasp of the nature of *washi* and the ability to use its natural qualities to best advantage.

Its Market Expansion — The Kamakura, Muromachi, and Momoyama Periods

The turnabout from the period centering around aristocratic society to that based on warrior society represented a major dividing point in the history of *washi*. Under the ancient government, the citizenry was forced to produce paper to be submitted as a form of tax payment. Greater importance must have been attached to the quantity rather than quality of the paper that was delivered to the government. High-grade papers such as the afore-mentioned *danshi* and *kyōshi*, or “sutra paper,” were produced in advanced provinces around Kyoto, the capital. Ornamental papers such as *ryōshi* and decorative sutra copying paper were produced at the Shiokuin (also pronounced Kan’yain) mill within the capital itself, the papermakers there expending every effort to meet the delicate requests which they received from discerning court ladies. The river named Kamiyagawa (also pronounced Kan’yagawa) in the city of Kyoto today remains as evidence of this establishment.

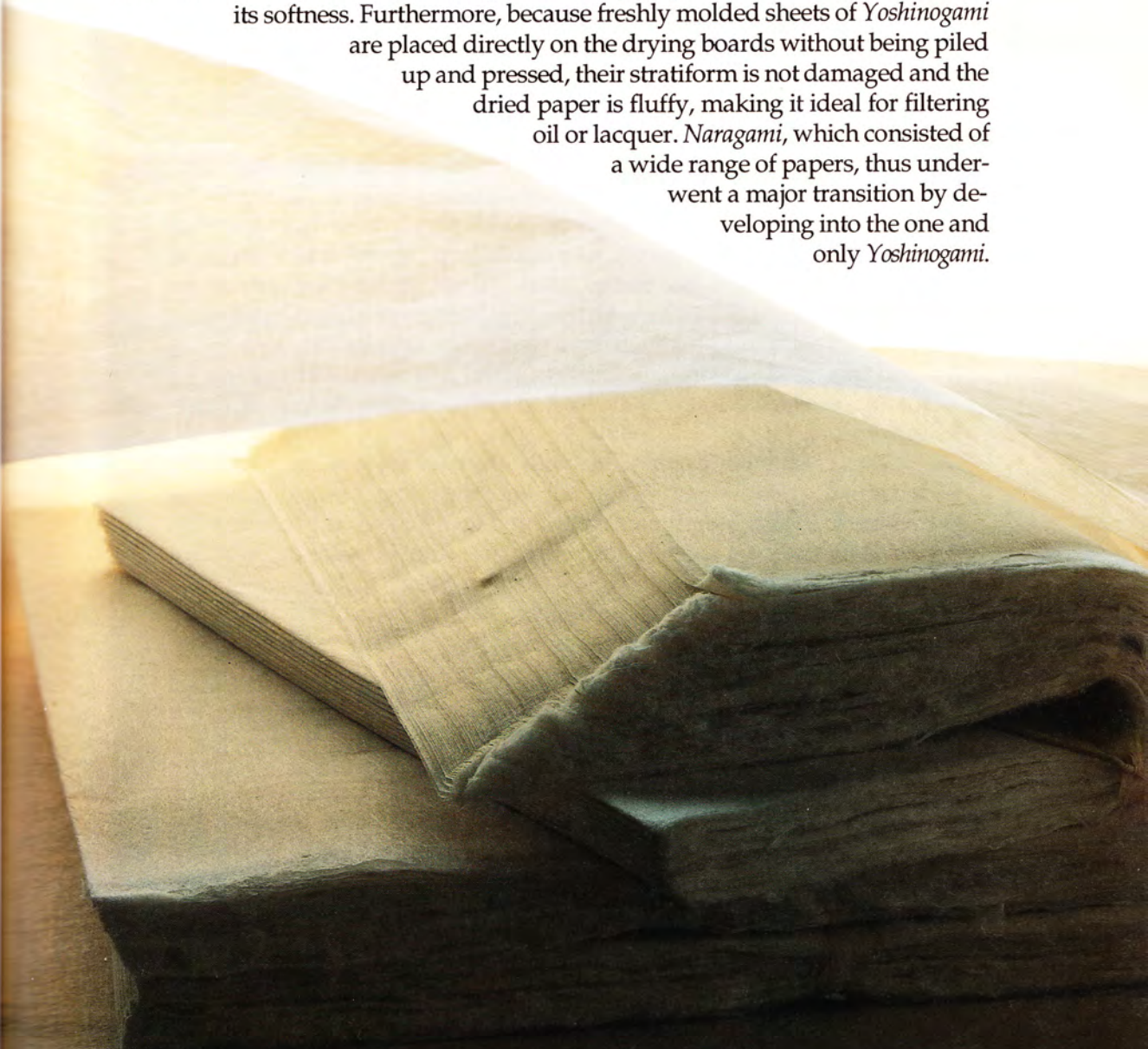
Once the Shiokuin lost the patronage of the government, however, it was driven to produce recycled paper (*sukikaeshigami*) using the waste paper which the big city belched forth. The status of their paper, *Kan’yagami*, gradually declined so much that the name *Kan’yagami* came to be considered a synonym for low-grade paper by those unaware of its days of glory, and the Shiokuin finally fell to ruins.

Meanwhile, as opposed to being forcibly made to produce paper, peasant papermakers began to do so of their own free will. Encouraged by the developing commodity market, paper fairs were held as frequently as six times a month even in countryside areas. Distinctive styles of paper for practical purposes became popular, and were distributed to the big cities by paper trade organizations (*kamiza*).

Consider the example of the paper produced in the Yoshino district of present-day Nara Prefecture. When it was being produced under the old government, it was called *Naragami*, or "Nara paper," a name which covered all paper manufactured in Nara, regardless of quality. In the medieval ages, however, the paper specifically produced in the Yoshino district came to be called *Yoshinogami*. Being an extremely thin *kōzo* paper which is soft yet crease-resistant, it was found to be excellent for use as pocket paper and banquet napkins. It was particularly favored by ladies, who referred to it in feminine terms as "*yawara*" or "*yawayawa*," both of which describe its softness. Furthermore, because freshly molded sheets of *Yoshinogami* are placed directly on the drying boards without being piled up and pressed, their stratiform is not damaged and the dried paper is fluffy, making it ideal for filtering oil or lacquer. *Naragami*, which consisted of a wide range of papers, thus underwent a major transition by developing into the one and only *Yoshinogami*.

奈良紙

吉野紙



Sheet at top: *hakuaishi*, the tissue-like *washi* used in the stacking and handling of gold and silver foil. Stacked sheets: *Yoshinogami*, commonly known as lacquer-filter paper (*urushi-koshi-gami*). Photo by Kobayashi Tsunehiro.

杉原紙
梶原庄

Washi named after their places of origin, which were often remote, previously unknown areas, were distributed far and wide by means of paper markets, and their names gained nationwide prestige. One of the most notable examples is *Sugiharashi*. This paper, which originated in Sugihara Village (now a part of the town of Kami in the county of Taka, Hyogo Prefecture), rapidly gained the favor of samurai warriors. From former times, there existed the custom of taking a gift of a bundle of paper, which would be presented together with a fan, when making formal New Year's calls. Originally, the paper used on such occasions was *danshi*, but it became customary for samurai warriors as well as monks to use *Sugiharashi*. This tells us something about the contrasting qualities of the two types of paper; *danshi* was the paper for aristocrats, and *Sugiharashi* was the one for samurai.

Both *danshi* and *Sugiharashi* are *kōzo* papers. *Danshi*, however, is produced by mixing a large quantity of *neri* mucilage with the water in the vat so that the fiber material does not quickly settle on the mesh and time can be taken to mold the paper. As a result, *danshi* is thick and strong, and the fibers form cloud-like eddies on its surface, giving the paper an antique appearance. *Sugiharashi*, on the other hand, is produced by stroking the mold back and forth much more vigorously, causing the fibers to line up in an even direction. This creates a clean- and neat-looking paper — qualities which were new at the time and which suited the taste of samurai warriors.

Most of the other paper names with which we are familiar made their debut in the middle ages — that is, before the Edo period. After having become free from government control and then for awhile becoming dispersed into manors and villages, *washi* arrived on the scene again with a new look. The vitality behind this was spectacular.

職人尽図屏風
喜多院

七十一番職人歌合
三十二番職人歌合

表具師
表襷絵師
経師

唐紙師

The development of unique utility papers also contributed to the expanded use of *washi*. Among the twenty-four pictures in the *Shokunin-zukushi-zu Byōbu* [Folding Screen with Enumeration of Artisans] owned by Kitain temple, there are several depicting professions associated with paper: stencil-dyeing, umbrella-making, sutra-copying, and fan-making. Further specialization can be seen among the pictures in the *Nanajūichiban Shokunin Utaawase* [Poetry Match of Seventy-one Artisans] owned by the Tokyo National Museum and the *Sanjūniban Shokunin Utaawase* [Poetry Match of Thirty-two Artisans] in the collection of the Tenri University Library. In these, there are representations not only of a papermaker, but also a painter, an umbrella maker, a picture mounter (*hyōgu-shi* or *hyōhaie-shi*; specialist in mounting flower-and-bird paintings and other such works for artistic appreciation), a sutra expert (*kyō-shi*; finisher of sutra scrolls, Buddhist paintings, and the like), and a “Chinese paper” expert (*karakami-shi*; constructor of fusuma sliding doors and the like). Another one of the professions we find in these is that of bamboo-blind



From the *Nanajūichiban Shokunin Utaawase* picture scroll depicting various kinds of artisans. Left: a papermaker. Center: an umbrella paperer. Right: a “Chinese paper” expert and a bamboo-blind weaver. Property of the Tokyo National Museum.

weaving (*misu-ami*), an occupation that probably included the manufacture of papermaking screens, since bamboo blinds and papermaking screens both require the same weaving process, in which *tsuchinoko* bobbins are employed.

御簾編

ツチノコ

Its Increased Production — The Edo Period

During the Edo period there was a further increase in the demand for *washi*, and in its production, and papermaking grew into one of Japan’s leading industries. The need for writing materials which arose from the increase in documents and the popularization of publications had something to do with this, but it was also largely stimulated by the expanded use of *washi* in every corner of daily life. *Washi* was not only used to wrap things, but was also twisted into rope to bind things. Made into woven paper cloth (*shifu*) and paper robes (*kamiko*), it was used as clothing. It was also used as a building material in the making of *fusuma* sliding doors or *shōji* sliding windows. One could say that, as compared with its use as a writing material, its other uses eventually became greater. And the reason it could be utilized so widely was because it was thin, strong, and beautiful.

紙布 紙衣

In the Edo period, various domainal governments gained income by monopolizing certain local goods. Among the types of goods that were monopolized, paper was by far the most predominant. Even in poor regions with no local specialties, cash income could be gotten simply by



Facing page: Woven fabric made of silk and paper. For the warp, silk thread has been used. In the basket are the strands of paper thread used for the weft. Thin strips of *Nishinouchigami* have been twisted to form these thread-like strands, and colored with natural dyes. Created by Sakurai Sadako. Photo by Saiki Takashi.

molding paper or by cultivating paper-mulberry trees. Paper served to help support many domains, as seen in the case of the Mito domain's *Nishinouchigami* or the Hamada and Tsuwano domains' *Sekishū hanshi*.³ The business was first conducted by samurai, who were inept at keeping books and managing mercantile affairs. Gradually, however, paper wholesalers were given control of the management, and these wholesalers achieved remarkable growth.

The increase in the distribution of *washi* prompted the publication in 1777 of the *Shifu* [Paper Genealogy; by Kimura Seichiku], a convenient list of names and specifications of *washi* from each district. Also, collections were made of major paper samples from all over Japan. For instance, there is the *Hyakkō Hishō: Kami-no-rui* [Comparison of One Hundred Handicrafts: Paper Section] compiled by the Kaga domainal government, which has 282 types of *washi* from 27 provinces. As nationwide collections of paper, this early-Edo period collection, together with the early-Meiji era collection by Parkes, are extremely valuable; both of them might be ranked as national treasures of *washi* history.

As I mentioned earlier, papermaking became one of Japan's leading industries. The workshops, however, were simply scattered among farm houses, and factory production did not develop. Hence, the emergence of Japan as a capitalistic nation was not dependent upon the papermaking industry, and even when we compare various period pictures of workshops, signs of the historical transition are difficult to detect.

The *Kamisuki Chōhōki* [Handy Guide to Papermaking; by Kunisaki Jihei], a xylographic book published in 1798, shows the manufacturing process for *Iwami-washi* in Shimane. There is a hand-painted scroll from the late Edo period, the *Seishi Kinrō-no-zu* [Illustrated Work of Papermaking], which illustrates production of the same paper. Comparing these two, a major difference can be seen in the steaming of the paper-mulberry branches. In the latter work, the operations are on a larger scale, signifying the efforts made to process the raw material more efficiently, as well as the increased cultivation of paper-mulberry and attempt to achieve better uniformity in the quality of the finished product. Those with a productivity-first policy might be irritated at the fact that, because of

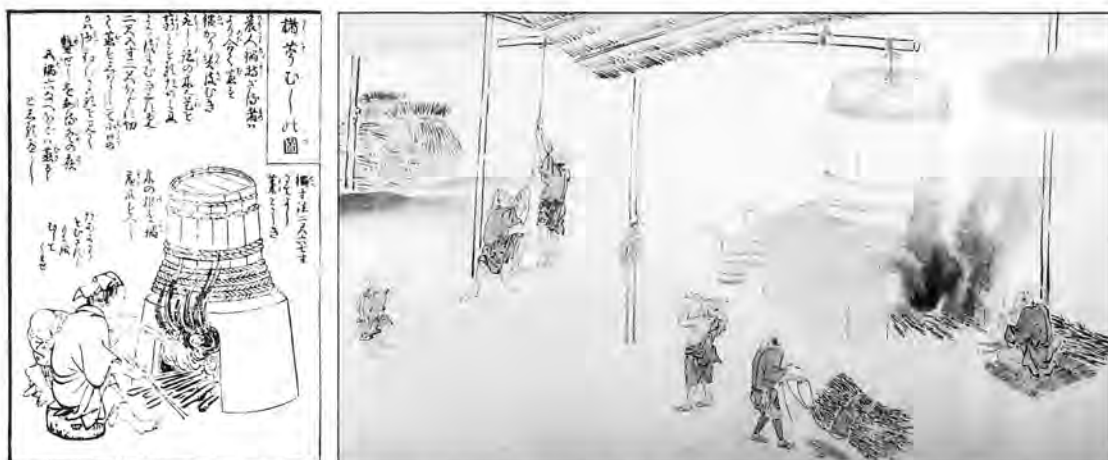
水戸藩
西の内紙
浜田・津和野藩
石州半紙

紙譜 木村青竹

百工比照-紙之類
加賀藩

紙漉重宝記
国東治兵衛
石見和紙
製紙勤勞之図

³ *Hanshi* literally means "half-sized paper." Paper of this size (about 25 x 35 cm) was very popular, as it was practical for daily use.—E



The steaming of paper-mulberry branches for making *Iwami-washi*, as depicted in the mid-Edo *Kamisuki Chōhōki* [Handy Guide to Papermaking] (left) and the late-Edo *Seishi Kinrō-no-zu* [Illustrated Work of Papermaking] (right). Photos courtesy of Ōhori Kazuhiko.

people's particularity about the quality of *washi*, *washi*-making could not become fully mechanized, but this fact goes to show how firmly *washi* had taken root in the sensibilities of the Japanese.

Recognition of its Essence — Modern Times

Today, to enquire about modern times is to reconsider the twentieth century, and to think about the future is to define what should be transmitted to the twenty-first century based upon such reconsideration. At the start of the twentieth century, the number of papermaking workshops was at its peak, numbering about 70,000. Production of machine-made paper was yet to get under way even at the beginning of the Meiji era; instead, hand-molded *washi* was the stuff employed in building the very foundation of Japanese capitalism, being used even for primary school textbooks and for making paper money. But, after the production of machine-made paper stepped up in earnest, which owed to the proliferation of newspapers reporting on the progress of the Russo-Japanese War, the number of *washi* molders rapidly decreased. Under the banner of "making the most of tradition in the modern world," several ideas were advanced by the public papermaking laboratory in order to improve the *washi* industry, but they were mostly measures to improve efficiency by reducing labor. For example, wood pulp was mixed in with the traditional fiber material; the fiber was machine-beaten instead of hand-beaten, which meant putting the raw materials in running water (which



Photo by Miyano Masaki

Right:
Minoshi
being sun-dried.

Below:
Freshly molded *kōzo*
paper being removed
from the screen.



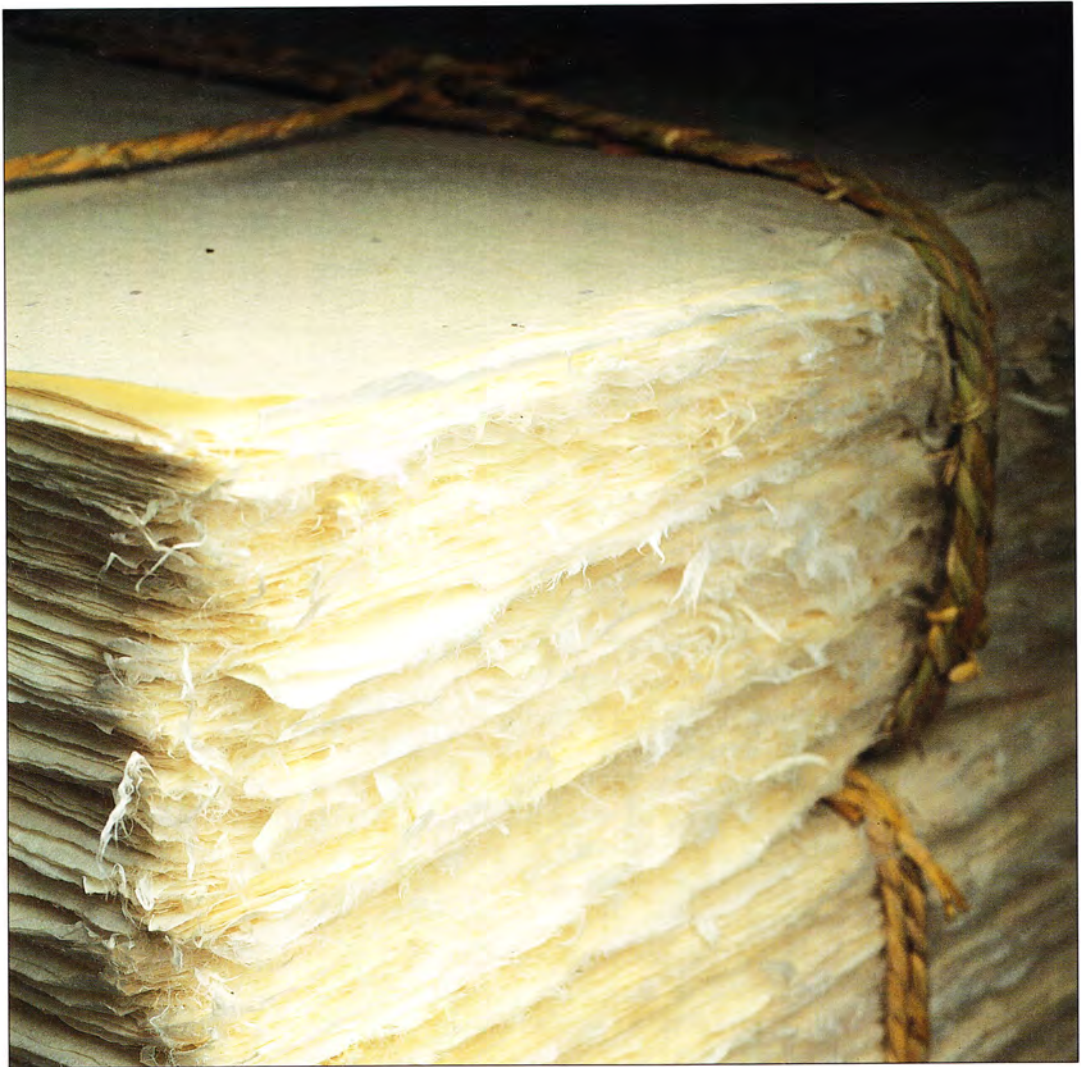
washes away its effective ingredients); the paper was chemically bleached, as would suit the tastes of urbanites; and the sheets were dried on heated steel

plates (which kills the fiber cells) in place of wooden drying boards.

越前奉書 Echizen *hōsho* paper, which had received the patronage of the
岩野市兵衛 Restoration. Hoping to save this paper from extinction, Iwano Ichibei
(1901–76), well-known for his *hōsho* papermaking, thought of attempting
to reproduce classical *ukiyo*e woodblock pictures such as the ones by
Hiroshige, and thus he found a new use for the paper. He even went
through the pains of trudging, together with lacquer collectors, around
their huts deep in the mountains of Ibaragi Prefecture, in quest of fine
paper-mulberry trees.

阿部栄四郎 Abe Eishirō (1902–84), maker of Izumo folk-craft paper, received the
柳宗悦 民芸 guidance of Yanagi Sōetsu, who was a key person in the Japanese *mingei*
(folk craft) movement, and aimed to produce *washi* that displayed the
natural characteristics of the materials of which it was composed. Abe
produced his *gampi* paper by mixing black bark fibers of the plant into the
pulp, producing a paper that had a black luster and was thick and bold,
薄様 unlike the conventional *usuyō* (thin) paper which was white and delicate.

Fighting against the current of the times, as represented by the so-called improvement measures supervised by the public papermaking laboratory which I mentioned earlier, individuals such as Yanagi Sōetsu



Uwa senkashi, a *kōzo* paper revealing the natural beauty of its material. *Senkashi* is produced by molding thick and thin paper on the same screen and folding the screen to combine the two. Photo by Miyano Masaki.

and Jugaku Bunshō emphasized that *washi* should exhibit the natural beauty of its material, asserting that “*kōzo* paper should be like *kōzo* paper; *gampi* paper should be like *gampi* paper.” Their views are now considered obvious truths; at that time, however, their unbleached dark *kōzo* paper, as well as *gampi* paper containing black bark fibers, were generally looked upon as poor-quality papers. Until the end of World War II, folk-craft papers were criticized as products of poor quality made by unskilled papermakers in remote rural areas.

本美濃紙

In 1968, Iwano Ichibei and Abe Eishirō were designated Preservers of Important Intangible Cultural Assets (Living National Treasures), followed by *Sekishū hanshi* and *hon Minoshi* production groups which were so honored in the following year. In effect, although unbleached plain *washi* had hitherto been regarded as a mere disposable, and the notion of artistic paper had been thought to relate to decorated paper with water-marked patterns, the former was recognized as the real embodiment of the art of *washi*. Above all, this encouraged papermakers to be proud of their work.

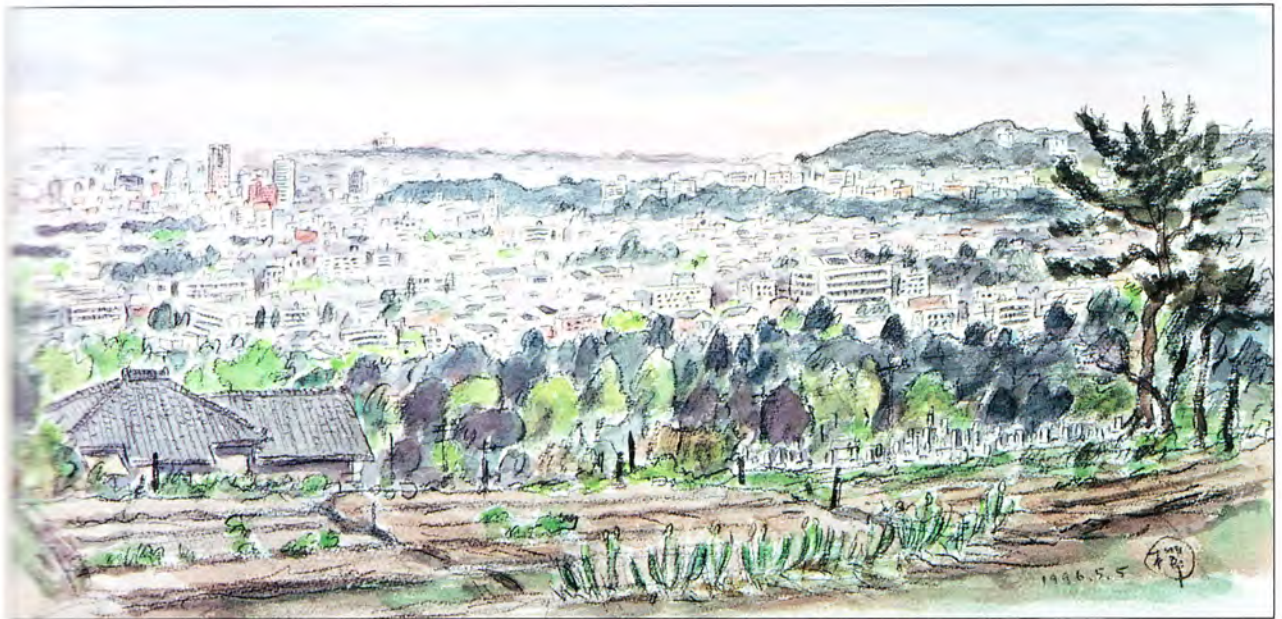
鹿児島寿蔵
三桎

Among artisans whose crafts made use of *washi*, some found superb ways of utilizing its properties, bringing out such mysterious abilities of *washi* that no papermakers themselves could have ever thought of. Kagoshima Juzō (1898–1982), a paper doll artisan, made the cores for his dolls with *kōzo* and *mitsumata* (*Edgeworthia papyrifera*, Sieb. et Zucc.) fiber which he hand-beat, and thus his dolls were so durable that they could withstand breakage even if hit on a stone. Seeking to create dyed paper whose colors would not fade, he brutally rub- and squeeze-washed the paper in hot water. The paper he used, a product from the back mountains in Wakayama Prefecture, was *washi* which had been made by boiling the fiber material in wood-ash lye, beating it by hand, and drying the sheets in the sun. Masumura Mashiki (1910–96), a lacquerware maker, happened to pick up a piece of *misugami* that was lying beside the *Yoshinogami* with which lacquer is filtered, and struck upon the idea of using this *misugami* as a part of the under-layer of his works, and taking advantage of the fact that it contains powdered white clay. This was indeed a flash of genius. According to Masumura, the durability of his lacquerware owed to this use he made of *washi*.

増村益城
美栖紙

Washi-making is dependent upon the availability of the proper papermaking tools, such as the bamboo screens employed in the molding process, which can be described as the most beautiful papermaking screens in the world. It is also dependent upon the production of the raw materials, such as the cultivation of paper-mulberry. Both of these have the twenty-first century in front of them while facing difficult problems — namely, a shortage of successors and decreased domestic production. But, given that *washi* will be recognized for its innate ability to exist in harmony with Nature, and for the life force it has to preserve records for thousands of years, its production will certainly survive toward a bright future.

Translated by Yoshida Rieko



Panoramic sketch of central Kanazawa

Cultural Heritage and Objects in Japan

Sylvie Guichard-Anguis

with sketches by Kushida Utei

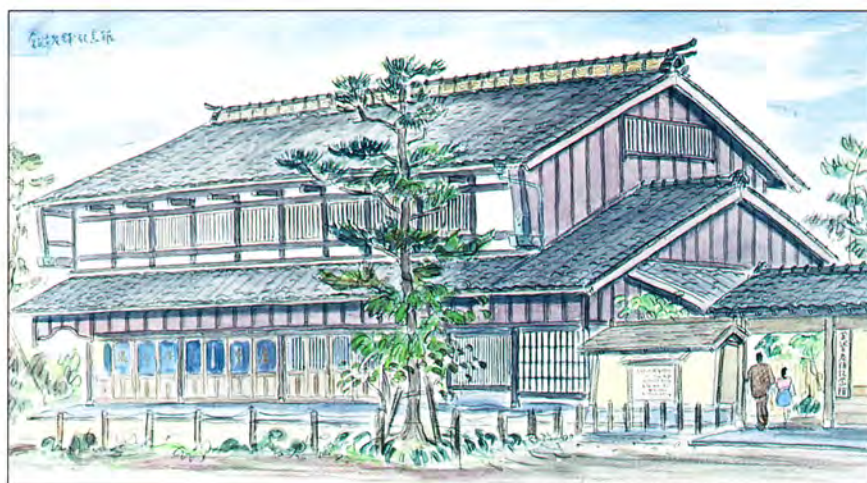
Introduction

As a geographer analyzing Japanese urban townscapes and their evolution, with particular focus on historical cities, I was early impressed by the discrepancy between my perception of those townscapes and that common among the Japanese themselves. Visiting Japanese historical cities, I have always been amazed by the actual scarcity of old buildings, which seems incongruous given their image in Japan. The case of Matsue (pop. 143,000) in Shimane Prefecture may illustrate this issue. Its association with its past as an old castle town (*jōka-machi*) remains very strong, even though very few buildings remain from the Edo period, namely the handful of old samurai residences (*buke-*

About the artist: Kushida Utei is a professional architect and professor emeritus of the National Ishikawa Kōgyō Kōtō Semmon Gakkō. The sketches appearing here are selections from his recent book, *Sukecchi Kanazawa: Toshikeikan o Yomu* [Kanazawa through Sketches: Reading the Cityscapes].

yashiki) around the foot of the castle. Only small towns in very remote areas — for example, the post town (*shukuba-machi*) of Seki (pop. 7,400) in Mie Prefecture, and in Nagano prefecture Narai in the village of Narakawa (pop. 3,800), Tsumago in the town of Nagiso (pop. 6,000), or Magome in the village of Yamaguchi (pop. 2,000) — seem to retain an atmosphere of by-gone days in that they appear rather homogenous as historical landscapes.

Despite the scarcity of old architectural structures within them, small or medium-size cities oftentimes maintain a strong image as traditional places deeply rooted in the past. In this sense, the city of Kanazawa (pop. 454,000) in Ishikawa Prefecture will provide a clear example. Its townscapes, especially in the downtown area corresponding to the old core of the castle town, are rapidly changing. Even old shops are becoming up-rooted, as the case of the



Former Nakaya pharmacy
(present Kanazawa *Shinise* Memorial Building)

Nakaya pharmacy founded in 1579 on Korimbō Avenue. Someone looking for signs of the original castle town must leave the large streets and enter the back parts of the town. There, one can find protected areas such as Nagamachi, devoid of inhabitants but attractive to tourists as one of the most famous old samurai quarters. Current policies regarding urban amenities have led to the re-creation — perhaps invention — of historical townscapes largely devoid of any local life. Meanwhile, some atmosphere of the genuine old city may be found in parts of the center which are occupied but which do not benefit from protection measures.

We may wonder why, in cities such as Matsue, Kanazawa, as well as Kyoto — non-industrial cities which were spared from W.W. II bombing — the preserving of old urban townscapes seems to be so problematic. Given that



Kanazawa Nagamachi protected area of historical samurai residences popular among tourists

civil wars, if not W.W. II, have taken their toll on these and many other cities during the course of history, while in addition, big fires have destroyed the great majority of the inner cities several times,¹ and natural disasters plague every city in the Japanese archipelago, we can appreciate that the process of destruction-reconstruction has taken place time after time. Dynamic and adaptive, Japanese cities are continually reshaping themselves.

How, in this ever-changing context, have these cities managed to maintain an identity associated with history and traditions? The answer lies in these cities' abundance of craftsmen's workshops, temples and shrines, and *shinise*, or long-standing business establishments which have delivered the same sort

¹ Every city history record published by each municipality contains chapters dedicated to the list of natural disasters and big fires. For example, during the Edo period Kanazawa suffered two earthquakes (in 1795 and in 1858) and 16 fires destroyed more than 500 houses. (Kanazawa Hensan Bangi linkai)



Backstreet in central Kanazawa; an old artist and artisan quarter
(former Kamishin-chō; present Owari-chō 2-chome)

of goods and services throughout their history and have generally been owned by the same family over generations. Common among *shinise* are shops specializing in incense, tea, sweets, or crafts, or elegant traditional-style restaurants (*ryōtei*). They cater to a long-continuing demand mainly issuing from cultural practices (religious, gastronomic, and artistic).

The past thus lives through this interplay between the demand from temples and from practitioners of chanoyu (*chadō*), flower arrangement (*kadō*), the art of incense appreciation (*kōdō*),² and so on, and the response to this demand by hundreds of craftsmen, shop owners, restaurants, and so on.

² These are three of the “*dō*,” or artistic and spiritual pursuits, which began to take their present form during the Muromachi period (1333–1573).

Matsue and Kanazawa are well-known examples of cities actively shaping their destiny through a very rich network of traditional crafts. They are forging their cultural identity from the fusion of elements of long-standing tradition and of contemporary creation. The existence of the various traditional crafts simultaneously asserts these cities' past and future.

We may therefore say that the real cultural heritage of Japan — unlike most European countries — lies not in her architectural structures but in artistic traditions and know-how, and in the nation's arts and crafts. These are what give Japanese historical cities their lasting identity, as the notion of "protection" (*hogō*) will illustrate.

Protection of Art and Craft: The Legislative Model

Historically speaking, the present frame of Japanese governmental protection of entities recognized as having particular historical and cultural importance evolved from the merger in 1950 of several laws dating from the end of the 19th century and the first half of the 20th century.³ Modified in 1955 and again in 1975 and 1996, the laws center on the notion of cultural properties/assets (*bunka-zai*). Several categories are recognized: material cultural properties; non-material cultural properties; folk cultural properties; historic sites and natural monuments; and areas of groups of traditional buildings. The latest one (created in 1996) links with contemporary everyday life. Notably, architectural structures are not restricted to any one specific category but might belong to one or another of them.⁴ We can see that several of the categories underscore the importance of the *process* of "making," as illustrated by the existence of human beings identified as cultural properties, known familiarly as Living National Treasures (*ningen kokuhō*).

The White Paper on Tourism analyzes the policies of protection of cultural assets in Japan. Significantly, of the thirty-two white books published by several government agencies, none is dedicated to culture or the cultural environment *per se*. The association between tourism and protection plays a key role in policy-making, and is therefore stressed. Designating and creating protected historical zones helps revive local places, and gives them a recreational function. Such places are designed as targets for the consumer market more than as testimonies to culture.

³ See Kihara.

⁴ In France, civil or religious monuments make up the core of the items officially recognized as representing the nation's cultural heritage. The notion of "historical monument" began to be given consideration during the first years of the French Revolution, which may be seen as the origin of the movement for the protection of the country's cultural assets. (Chastel, pp. 405–450, in Nora)

The 1996 figures for the nation's National Treasures and Important Cultural Properties indicate 835 works of art, crafts, and historical documents designated as National Treasures and 9,782 as Important Cultural Properties. In those same two rankings, architectural structures number 207 and 2,131, respectively, and there are 41 protected areas of groups of traditional structures that we can add to the latter.⁵ As these figures reveal, Japan's national cultural references, linked to the present definition of Japan's specific identity, are overwhelmingly represented by works of fine and applied art and other such articles rather than buildings. While the makers of such art are even included as cultural references, there is not one case of a Living National Treasure whose work is directly related to building construction, despite a history of traditional building techniques extending for perhaps fifteen centuries.⁶

Among Living National Treasures, those whose work is associated with ceramics, textiles, lacquerware, and metalwork are the most numerous. The Ministry of International Trade and Industry (MITI) is in charge of policy-making concerning government support of companies involved in traditional craft manufacture. Based on the Law Concerning the Promotion of Traditional Craft Industries, established in 1969 and revised in 1992, certain qualifying companies may receive financial support as approved by this Ministry.⁷ Among the approved companies, the predominant genres are ceramics, textiles, bamboo and wood crafts, and lacquerware. The production of such items has had an obvious economic function from the start, a great number of industries in those fields having been initiated by daimyō of the Edo period to sustain the local economy of their fief.

Some of those products have an intimate correlation with leisure, as in the case of ceramics. They play a special role in Japan, even compared to countries of similar long-standing traditions. The Japanese press, especially the segment devoted to women's magazines, devotes a great deal of space to articles on ceramics. On those pages, the sight of a famous person surrounded by her or his favorite pieces is supposed to tell much about that individual's personality.⁸ The close connection between ceramics and food dictated by the high standards of Japanese cuisine creates a demand for ceramics that has been ongoing for centuries. Gallery exhibitions, museums dedicated to various aspects of the ceramics world, and specialized shops attract an endless number of visitors. And turning one's own pieces on a potter's wheel is a popular leisure activity.

The attraction and even the present identity of some cities is based on the ceramics industry. For example, Arita (pop. 13,000) in Saga Prefecture and

⁵ Agence des Affaires Culturelles.

⁶ The precise length of this history is unclear. Historical chronicles indicate that the *naikū* (inner sanctuary) at Ise Shrine dates from around the beginning of the first millennium, while other historical sources date it from the 3rd century (and the *gekū* [outer sanctuary] to 478 A.D.).

⁷ Dentōteki Kōgeihin Sangyō Shinkō Kyōkai and Japan Craft Forum.

⁸ In France, such individuals would speak about their home, its decoration, and, since a few years ago, the garden.

Terai (pop. 14,700) in Ishikawa Prefecture serve as tourist destinations all through the year. During ceramics festivals held in spring or autumn, large crowds of visitors flock to these places.⁹ The interest in ceramics is enhanced by people's general knowledge of the most famous wares, which leads to individual preferences for certain ones. This general familiarity with ceramics is reflected in nearly every Japanese home, where it is common for members of the family to have their own tea cup made of their favorite type of ware.

This great national concern for and familiarity with hand-crafted applied arts contrasts with the weakness of the protection of buildings. It underscores a logic of identification at work in Japan which relies on another definition of cultural heritage than the one generally at work internationally.¹⁰ No doubt one can find some degree of similar logic at work in other parts of the world, but not so much as to have gained international recognition. Hence, Japan's case can be considered distinctive.

Daimyō and the Making of a Cultural Heritage

The part played by Edo-period daimyō in creating local craft industries merits attention. Daimyō influence was enhanced by the fact that they themselves enjoyed such artistic practices as chanoyu, flower arranging, incense appreciation, and so forth — practices which, by their very construct, have effectively created a steady demand for various sorts of fine and applied art items. Through a lengthy process, these artistic and spiritual pursuits shaped themselves into schools, the activities of which focus on handing down and teaching the keys to the “way” according to rules which became more and more precise with the passing of time, and whose fundamental “product” takes the form of an ephemeral creation in which certain pieces of the paraphernalia are among the main actors. In this respect, chanoyu is particularly outstanding. Being a synthesizing artistic activity, it has helped to develop a wide range of Japan's traditional arts and crafts.

Tracing the origin of Kanazawa's present wealth of crafts, we are led to examine the relations between the local daimyō and chanoyu. The city is home to a great variety of highly-acclaimed crafts, such as Kaga *yūzen* dyecraft, Kaga *maki-e* lacquerware, Kutani ceramics, gold- and silver-leaf metallic art, Ōhi

⁹ Created in 1909, the Kutani Chawan Matsuri attracted 250,000 visitors over a three-day period (May 3–5) in 1996.

¹⁰ The United Nations convention concerning the protection of world cultural and natural heritage was inaugurated in 1972, but Japan did not become an official party to it until 1992, and had to wait until 1993 to see her first sites listed on the World Heritage List. As of 1997, seven Japanese sites have been included: Buddhist monuments in the Hōryūji area, Himeji Castle, Yakushima Island, the mountainous region of Shirakami, historical monuments of ancient Kyoto, the historical villages of Shirakawa-go and Gokayama, and the Hiroshima Peace Memorial.

ceramics, paulownia-wood crafts, Buddhist altars, and more. Locally, they support a very rich artistic life and one of the few universities of art in Japan. The relations of the successive local lords with Sensō Sōshitsu (1622–97), fourth grand master of the Urasenke chanoyu tradition, in large part shaped the present cultural identity of Kanazawa.

As tea advisor to the third-, fourth-, and fifth-generation daimyō of the Kaga domain (Kanazawa),¹¹ Sensō Sōshitsu gave impetus to the first initiatives of establishing local artistic know-how, most of which was introduced from Kyoto. The lacquerers Igarashi Dōho and Shimizu Kuhei helped Kaga *maki-e* to take root. The potter Chōzaemon (?–1712) set up the Ōhi kiln. The kettle maker Miyazaki Kanchi (?–1712) established a foundry. The practice of chanoyu did not vanish with the departure of those men, but became enriched as time went by. During the Meiji period, a number of well-known collectors of tea utensils made their way to Kanazawa. On occasion they would organize large chanoyu gatherings at which pieces in their collections could be viewed. Nakamura Eishun (1908–78), who turned his private home into a museum for his collection of tea utensils, is one of the last representatives of this long tradition. One aspect of Kanazawa's attraction for tourists is the introduction to the world of tea afforded by its Nakamura Memorial Museum.



Nakamura Memorial Museum

Chanoyu continues to be a familiar aspect of everyday life in Kanazawa. Learning this traditional practice is still very popular, and many chanoyu-related events take place throughout the year. One of the biggest occurs

¹¹ Maeda Toshitsune (1593–1658), Maeda Mitsutaka (1615–45), and Maeda Tsunanori (1643–1724), respectively.

around mid-June during the local festival, Hyakumangoku Matsuri.¹² A very large event which lasts two days and brings together several schools of chanoyu as well as *sencha* (steeped tea), it features venues organized in open-air areas and inside some of the most famous landmarks of the city. Going from one site (*seki*) to another, participants have a chance to explore some of the local historical places not normally open to visitors.¹³



Front gate of the Seisonkaku (Important Cultural Property), one of Kanazawa's historical sites normally closed to visitors

The work of Matsudaira Fumai (1751–1818), lord of the Izumo fief in present Shimane Prefecture, provides another prominent illustration of the relations between daimyō and chanoyu. Like the Maeda lords in Kanazawa, this lord exerted influence mainly in the field of craft products rather than architectural works. Aside from a few tearooms built in Matsue, his artistic concerns were not expressed through his activity as a building constructor, as would be the case in Europe. A chanoyu enthusiast himself, he commissioned crafts and collected tea utensils, and helped to develop local industries whose products would supply the demand of tea practitioners. Through the activity of tea-utensil collecting, Matsudaira Fumai developed a concern close to the present concepts of protection.¹⁴

¹² Literally, "Million-*koku* Festival." A *koku* is a measure of volume equivalent to approximately 180 liters. Daimyō revenues and official salaries were estimated in *koku* of rice. The fief of Kaga, with Kanazawa as its center, ranked first in revenue.

¹³ For example, the Seisonkaku, a mansion established in 1863 by the thirteenth lord, Maeda Nariyasu, for his retired mother, is open to the public only during that Matsuri.

¹⁴ See Ikeda, "Matsudaira Fumai's Ido Teabowls."

Repairing objects, giving a storage box to those lacking this kind of protection, bestowing a name upon them, listing those items in registers and catalogues: Matsudaira's activities and those of others like him are similar to those of curators nowadays. It is quite significant that the concern of protection shown by this daimyō was directed toward art and craft articles rather than structures. My hypothesis is that there evolved a Japanese national cultural heritage composed of such articles rather than buildings, a heritage in which *dōgu*, or implements associated with artistic practices, play a leading part, and that this may have stemmed from the cultural attitudes witnessed in such figures as Matsudaira.

Dōgu as the Embodiment of National Cultural Heritage

As briefly suggested above, the world of tea appears to encompass the creation of cultural references, the collection of famous items, the listing and care of such items — all sorts of notions which make up the present idea of protection. Several written sources testify to the great attachment shown towards *dōgu* in the sixteenth century. In the *Chasō Kanwa* [Stories from a Tearoom Window], published in 1804, several stories illustrate such devotion.¹⁵ Story no. 47, entitled "The Fall of Sakamoto Castle," portrays an event which was repeated over and over during the civil wars, namely the extinction of a daimyō family.¹⁶ It reveals the differing fates of human beings, constructions, and such articles as prized tea utensils. The lord's wife and children are killed by the hand of the lord's own kinsman, Akechi Samanosuke Mitsutoshi, who himself commits suicide. The constructions (castle and donjon) are burnt down. As for the cherished treasures, however, a completely different fate had awaited them:

The ... articles¹⁷ and utensils were packed in silk bedclothes and bound tightly with long women's sashes, and the package was carried up to the verandah of the tower. Mitsutoshi called out in his loudest voice, so that the attacking army might be silenced and listen to what he was going to say. He shouted, . . . "I feel that even as we perish, we will not be able to bear seeing these most valuable articles and utensils ruined with us. Please take

¹⁵ The *Chasō Kanwa* comprises an anonymous selection made from the manuscript *Chanoyu Kojidan* [Legends of Chanoyu] compiled by Chikamatsu Shigenori (1695–1778), a warrior and chanoyu practitioner.

¹⁶ Chikamatsu, pp. 80–82.

¹⁷ The story mentions the Narashiba tea caddy, the Otagoze kettle, the Efugo fresh-water vessel, a scroll with calligraphy by Xitang, and a few swords.

these treasures to your commander together with a list of them."

Even amid such terrible circumstances, the list of the utensils was not forgotten, to ensure the safety of treasures considered priceless.

The value conferred on *dōgu* seems to have aroused the curiosity of countless Europeans in the sixteenth century. The missionary Luis de Almeida, in a letter dating from 1565, noted: "The vessel into which they transfer the hot water from the kettle — all these utensils are regarded as the jewels of Japan, much in the same way as we value rings, gems, and necklaces made of many costly rubies and diamonds."¹⁸

Numerous anecdotes illustrate the powerful influence of *dōgu* on men's deeds during those days, and I cannot prevent myself from relating a final one here, as it is one of my favorites. Matsudaira Tadanao, lord of Echizen, was rewarded for his victory in a battle at Osaka with a tea caddy worth a million *koku*. "Tadanao called his men together. . . . Unfortunately he had nothing to give them but this piece of pottery, and since it was obviously unfair that they should not share in his prize, he smashed it to pieces and offered to distribute them."¹⁹ That a single, fragile tea caddy could be worth a fortune and a mere fragment of it could become a battle trophy tells us much about the place of chanoyu *dōgu* in the political and cultural history of Japan. A small pottery jar possessing the right qualities could be prized as highly as a masterpiece painted by the most famous artist might be in Europe.

As early as the fifteenth century, when chanoyu was barely in its embryonic stage, the Ashikaga shōgunate had acquired a vast collection of paintings and other fine objects brought to Japanese shores from the Asian continent. Among the shōgun's staff, there were individuals who carried out tasks comparable to those carried out by modern museum curators: acting as intermediaries regarding the purchase of works, then appraising, restoring, and displaying them.²⁰ These men played the key role in defining criteria of appreciation in the art world of the day, and have had a lasting influence. Many of the most highly valued art objects that have come down through history in Japan, including the pieces ranked in chanoyu as *ō-meibutsu* (grand masterpieces), once belonged to the Ashikaga shōgun's collection.

Among the bulk of the objects imported to Japan, some benefited from the very beginning from having recognized value as *karamono* (lit., Tang items), but others had to be distinguished from the greater mass of objects. By and by, the act of choosing objects for uses other than their original intended function (*dōgu o mitateru*) helped to build the field of reference. The Korean rice bowls which came to be coveted as teabowls known as Ido chawan, and which made

¹⁸ Michael Cooper, "The Early Europeans and Tea," pp. 112–113, in Varley and Kumakura.

¹⁹ Sadler, p. 71.

²⁰ See Arata.

their appearance at famous tea gatherings of the sixteenth century, illustrate this process of selection.

Once distinguished, an object would often be given a name (*mei*), which would be inscribed on one of the protective envelopes provided for it.²¹ Having a proper name not only endowed it with a certain stature, but has enabled objects to be clearly identified, listed, and classified. Another custom has been for the maker to apply his or her monogram signature (*kaō*) to the piece, or for the owner to do so on a protective envelope. The signature serves as a testimony of authenticity and reveals a part of the history of the object.²² The value placed on an object's lineage of past ownership (*denrai*) also plays a key role in the definition of its identity. Each owner adds a new envelope of protection to the object, be it a poetic name, a wooden box, or some calligraphy. To have been handled by famous hands further enhances the objects' value. The custom in chanoyu of making an item-by-item record, known as a *kaiki*, of the utensils and so forth used at a tea gathering, including also a list of the participants, has helped in tracing the stories of the items' past. These customs all contribute to the protection of the object, both materially and intellectually. They were important, also, in giving rise to the sphere of "creation by imitation" (*utsushi*), which produced new components of this cultural heritage.²³

In appraising an object even as plain as a teascoop, the real nature of the aesthetic feeling arises to a great degree from the teascoop's historical associations.²⁴ In Europe, association value is less significant. This can explain why at first sight tea objects were not perceived by foreign visitors with the same enthusiasm as other works of art such as paintings, ukiyo-e, Buddhist sculpture, and so forth. The Kizaemon teabowl, the only Ido chawan designated as a National Treasure, was exhibited for the first time outside Japan in 1991. One of the curators, Louise Allison Cort, writes: "I returned as many times as I could to stare at it through the glass, and on more than one occasion I found myself defending this lopsided, cracked and scarred brown bowl against the skeptical comments of unimpressed viewers."²⁵

Another great difference between European masterpieces and these objects so highly valued in Japan lies in the fact that the latter are intended to be used, and reveal their true beauty when used. What is more, an important facet of that use lies in the concept that these objects act as mediums of expression in human relations with others. This ties in with the great care and spiritual attitude with which these articles are handled. This attitude towards tools which help humans in their daily activities — their "correct treatment" — is fostered even today in kindergarten.²⁶

²¹ See Yagi.

²² See Oda.

²³ See Koga.

²⁴ See Ikeda, "Appreciating Teascoops."

²⁵ Cort, "The Kizaemon Teabowl Reconsidered: The Making of a Masterpiece," p. 30.

²⁶ See Hendry.

During a chanoyu gathering, guests are given the opportunity to examine some of the articles used during the various proceedings. The process, called *haiken*, exhibits intriguing parallels to the notion of protection. The identities of the utensils are unveiled through the various questions and answers between the first guest and the host. Those pieces of information are completed by the display of the different material layers of protection (wooden boxes, pouches, etc.). The history of the utensil, from its origin to the present time, is testified to by those items of proof which effectively serve as certificates of authenticity. A *kaiki* list of the *dōgu* is often there to read before entering the tearoom, and looking at this already gives some information and allows one to anticipate with pleasure the discovery of those objects.

This leads me to assume that historical buildings in Japan are, in certain cases, perceived as the last envelope of protection of objects. Their value is given to them by the value of the objects they shelter. This may be particularly true in the case of Buddhist statues. The chance of buildings destroyed by fires or natural disaster being rebuilt often depends upon their content. In function, those buildings are comparable to the traditional storehouses called *kura*, in which the things most dear to life are protected: grain, and precious household belongings. ☂

BIBLIOGRAPHY

- Agence des Affaires Culturelles. *Aperçu des Politiques du Japon en Matière de Protection des Biens Culturels* 1995. Tokyo: 1995.
- Arata, Shimaō. "The Stewards of Art in Muromachi Japan: Nōami, Geiami, and Sōami." *Chanoyu Quarterly* no. 84 (1996).
- Chikamatsu, Shigenori. *Stories from a Tearoom Window*. Edited by Toshiko Mori, and translated by Kozaburo Mori. Rutland and Tokyo: Charles E. Tuttle Company, 1982.
- Cort, Louise Allison. "The Kizaemon Teabowl Reconsidered: The Making of a Masterpiece." *Chanoyu Quarterly* no. 71 (1992).
- . *Seto and Mino Ceramics*. Washington, D.C.: Smithsonian Institute, 1992.
- Dentōteki Kōgeihin Sangyō Shinkō Kyōkai. *Dentōteki Kōgeihin no Hon* [Book of Traditional Crafts]. Tokyo: Tsūshōsangyōshō Dentōteki Kōgeihin Sangyō-shitsu, 1996.
- Guichard-Anguis, Sylvie. "Poudre et Feuilles. Les Voies du Thé au Japon" and "Les Douceurs. Expressions Sucrées de la Culture Japonaise." In *Asies: Savourer et Goûter*. Paris: Presses de l'Université de Paris-Sorbonne, 1995.
- . "Historique de la Cérémonie du Thé" and "Les Objects du Thé: Un Patrimoine National au Japon." In *Les Arts de la Cérémonie du Thé — Patrimoine National au Japon*. Dijon: Editions Faton, 1996.

- Guth, Christine M. E. *Art, Tea, and Industry: Masuda Takashi and the Mitsui Circle*. Princeton: Princeton University Press, 1993.
- Hendry, Joy. "Bags, Objects and Education in Japan." In *Asie: Enfances*. Paris: Presses de Paris-Sorbonne, 1997.
- Ikeda, Hyōa. "Appreciating Teaspoons." *Chanoyu Quarterly* no. 54 (1988).
- . "Matsudaira Fumai's Ido Teabowls." *Chanoyu Quarterly* no. 63 (1990).
- Ishikawa Kenritsu Bijutsukan and Chadō Shiryōkan. *Sensō Sōshitsu: Hito to Chanoyu* [Sensō Sōshitsu: The Man and his Tea]. Kanazawa: Ishikawa Kenritsu Bijutsukan; Kyoto: Chadō Shiryōkan, 1996.
- Japan Craft Forum. *Japan Crafts Sourcebook: A Guide to Today's Traditional Hand-made Objects*. Tokyo: Kodansha International, 1996.
- Kanazawa Hensan Bangi linkai. *Kanazawa Shi-shi* [History of the City of Kanazawa]. Kanazawa: Kanazawa Hensan Bangi linkai, 1969.
- Kihara, Keikichi. *Rekishiteki Kankyō: Hozon to Saisei* [Historic Environment: Protection and Rebirth]. Tokyo: Iwanami Shoten, 1982.
- Kimura, Hiromichi. "Kaga no Chadō to Bijutsu Kōgei" [Kaga's Way of Tea and Crafts]. *Tankō* 50, no. 4 (April 1996).
- Koga, Kenzō. "Utsushi: The Aesthetic of Imitation." *Chanoyu Quarterly* no. 67 (1991).
- Miyazawa, Satoshi. *Machinami Hozon no Nettowaku* [Network of Protection of Urban Landscapes]. Tokyo: Daiippōki, 1987.
- Naya, Yoshiharu, ed. *Edo Daimyō to Chanoyu* [Lords of the Edo Period and Chanoyu]. *Tankō*, Special Edition, 1996.
- Nora, Pierre. *Les Lieux de Mémoire, I- La République; II- La Nation*. Paris: Gallimard, 1986.
- Oda, Eiichi. "Kaō: Monogram Signatures in the World of Tea." *Chanoyu Quarterly* no. 76 (1994).
- Sadler, A. L. *Cha-No-Yu: The Japanese Tea Ceremony*. Rutland and Tokyo: Charles E. Tuttle Company, 1962.
- Sire, Marie Anne. *La France du Patrimoine*. Paris: Gallimard, 1996.
- Sōrifu, comp. *Kankō Hakusho* [White Book on Tourism]. Tokyo: Ōkurashō, 1996.
- Varley, Paul, and Kumakura Isao, eds. *Tea in Japan: Essays on the History of Chanoyu*. Honolulu: University of Hawaii Press, 1989.
- Yagi, Ichio. "Uta-mei: The Poetic Names of Tea Utensils." *Chanoyu Quarterly* no. 83 (1996).

Relativity, Cyberspace, and the *Sukiya*

Kevin Nute

Over a century ago in his novel *Notre Dame*, Victor Hugo predicted via the character Frollo that “the book will kill the edifice.” For many, the rise of the computer, and more especially cyberspace, has finally signaled the beginning of the end for the book; which begs the question, “Where does that leave the edifice?” Architecture, it seems, may now be facing its greatest ever challenge — the architectural expression of non-geometrical space — at first glance a seemingly impossible task. Yet, four hundred years ago, Japanese tea masters achieved something remarkably close to this, the architectural negation of conventional space and time, in the form of the humble *sukiya*.

The first man-made sacred space in Japan was probably the *himorogi*, the most basic form of Shintō shrine, which is still in regular use today in the *jichinsai*, or “ground quieting ceremony,” used to placate local *kami* prior to the construction of a new building or some other form of human land occupation. The *himorogi* generally consists of a four-posted enclosure (*kekkaï*) surrounding an evergreen *sakaki* tree branch set up vertically at its center, and is widely thought to have provided the prototype for the basic unit of traditional Japanese architectural space, the four-posted *hito-ma* 一間 (Figures 1, 2).¹ The temporary and mobile nature of the *himorogi*, which is dismantled after the summoned *kami* has been bid farewell, confirms that for the early Japanese sacred space could be created anytime and anywhere a spirit was deemed to be present, and conversely ceased to exist when the *kami* had departed. When unoccupied the sacred space was perceived as simply reverting to undifferentiated non-place. The Japanese sense of place, then, was from its beginning dependent on occupation, originally by *kami* but later by human beings, and since occupation is time-dependent, then inevitably so too was the early Japanese sense of place.²

¹ The leading architectural writer Itoh Teiji, for example, has written of the *himorogi*: “Japanese architecture began when an enclosure was set up about a sacred, festooned tree, thus creating architectural space.” Teiji Itoh (text), photographs by Yukio Futagawa, *The Roots of Japanese Architecture* (Tokyo: Bijutsu Shuppan Sha, 1963), p. 58.

² Two of the main early Japanese contributors on the role of time in the Japanese perception of space were Itoh Teiji and Isozaki Arata. See, for example, Itoh Teiji, Isozaki Arata, et al., “*Nihon no Toshi Kūkan*: Japanese Urban Space,” *Kenchiku Bunka* (December 1963): pp. 49–152, especially Itoh Teiji’s essay “Space-Time Value, or *Himorogi-kūkan*,” p. 79. Western awareness of the role of time in the Japanese understanding of place is similarly indebted to the pioneering work of Gunter Nitschke,

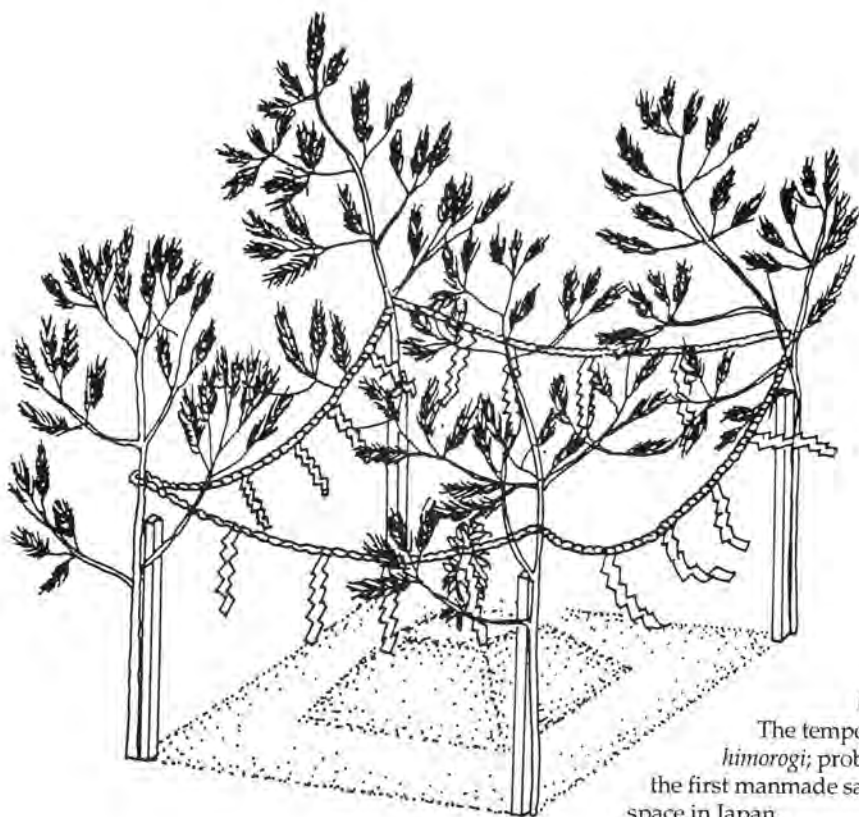


Fig. 1
The temporary
limorogi; probably
the first manmade sacred
space in Japan.

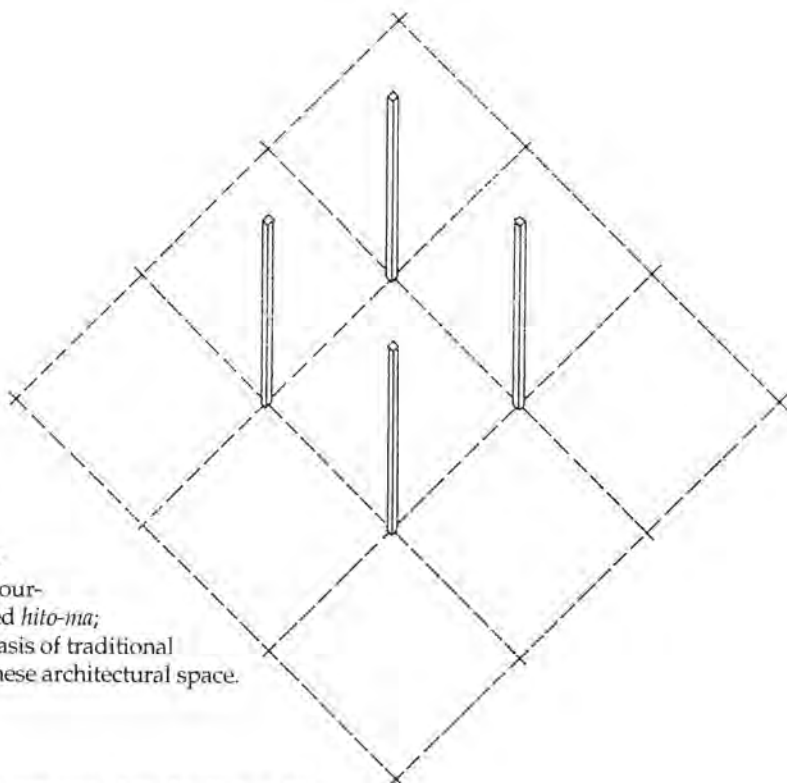


Fig. 2
The four-
posted *hito-ma*;
the basis of traditional
Japanese architectural space.

Primarily because of this reliance on occupation, the early Japanese sense of place encompassed 'events' in both space, in the form of physical objects, and in time, in the form of actions or occasions. Rather than via a positive concept of 'space' as such, then, the early Japanese seem to have perceived their world as essentially a system of *places*, i.e. spatial and temporal events, separated by homogeneous non-place.

Curiously, a close approximation to this unusual sense of space can be gleaned through the recent notion of electronic space or cyberspace where, very similarly, gaps between sites are perceived as essentially 'non-place' rather than as positive entities, and places themselves only really 'exist' while they are being visited (Figure 3).

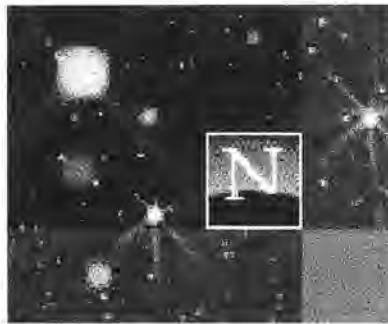


Fig. 3 Electronic space or cyberspace; a system of places which only 'exist' when occupied.

In the case of the tearoom interior the parallels with cyberspace are especially close, since the *sukiya* was deliberately intended to be a world unto itself where the continuity of ordinary space and time ceased to apply. To this day, for example, indicators of external time, such as wristwatches, are strictly forbidden within the tearoom. And in marked contrast to almost all other forms of Japanese architecture, the *sukiya* is treated as essentially independent of its physical surroundings, a fact confirmed by the frequent moving of famous tearooms from one site to another.³

who has exhaustively researched Shintō land occupation rituals. See, for example, Gunter Nitschke, "MA: The Japanese Sense of Place," *Architectural Design* 36 (March 1966): pp. 116–156; and idem, "Shime: Binding/Unbinding," *Architectural Design* (December 1974): pp. 747–791. On the particular relationship between *kami* and the role of time in the Japanese sense of place, see Arata Isozaki et al., ed. Seigow Matsuoka, *MA: Space-Time in Japan* (New York: Cooper-Hewitt Museum, 1979), and idem, "MA: Space-Time in Japan," *Kenchiku Bunka* 31 (December 1981): pp. 117–164.

³ Two excellent Japanese explanations of the essentially 'spaceless' nature of the *sukiya* interior are to be found in Toshihiko and Toyo Izutsu, "Spatial Awareness and Creative Subjectivity in the Art of Tea," in *The Theory of Beauty in the Classical Aesthetics of Japan* (The Hague: Martinus Nijhof, 1981), pp. 55–61, and in Arata Isozaki, "Frank Lloyd Wright's View of Space," in Yukio Futagawa, editor and photographer, and Arata Isozaki, text, *GA 1: Frank Lloyd Wright, Johnson and Son, Administration Building and Research Tower, Racine, Wisconsin, 1936–9* (Tokyo: A.D.A. EDITA, 1970), pp. 3, 4. For a foreign perspective, also see Ching-Yu Chang, "Japanese Spatial Conception 3," *Japan Architect* no. 326 (June 1984): pp. 65–66 and idem, "Japanese Spatial Conception 11," *Japan Architect* no. 335 (March 1985): pp. 63–67.

In order to reinforce the *sukiya*'s isolation from ordinary space, the celebrated tea master Sen Rikyū employed the meandering *roji* as a deliberate break with the profane world, and also reduced the interior size of the tearoom as far as practically possible with the intention of revealing the illusory nature of space itself to the truly enlightened mind free of material attachments; as the famous allegory of the 84,000 bodhisattvas visiting a ten-foot square hut (the prototype for the ideal tearoom) was intended to illustrate (Figures 4, 5).⁴

The primary Zen motive underlying the wabi tearooms of masters such as Rikyū was of course to remind us of the illusions attached to physical being, including the continuity of space and time, which only have significance for us because of our material existence.⁵ As in cyberspace, then, within the tearoom one is a disembodied spirit, unencumbered by material distractions such as gender, appearance or possessions. Moreover, in both cyberspace and the tearoom there is no absolute time, only the ever-changing 'now.' In the ideal *chanoyu*, then, spirit meets spirit in a shared celebration of the moment, as encapsulated in the famous Zen-inspired saying "*ichi go ichi e*," "one time one meeting."

Within the tearoom space has to all intents disappeared and time stands still. There is no past or future, simply the here and now. The only other situations where these extraordinary conditions are thought to prevail, at least under Einstein's Relativity Theory, are while traveling at the speed of light; near a blackhole; or at the centre of the Big Bang marking the beginning of the universe itself, none of which are exactly within easy grasp today. Yet, by stopping time and shrinking space to nothing, each gathering in the tearoom effectively re-creates the primal conditions at the very beginning of the world, precisely the terms by which Mircea Eliade defined 'sacred' space and time.⁶

The key to a useful analogy is of course knowing its limits. Clearly, there are many important respects in which cyberspace and the *sukiya* differ. Nonetheless, in the concept of cyberspace it seems the rest of the world may have come as close as it has ever done to the Japanese understanding of space, and particularly that of the Zen-inspired interior of the *sukiya*.

⁴ According to the Vimalakirti Sutra (Jp., *Yuima-kyō*) Yuima was visited in his ten-foot square hut by 84,000 bodhisattvas who were all able to sit on thrones the size of mountains. According to Okakura Tenshin, this allegory was intended to show the unreality of space to the enlightened mind. See Kakuzo Okakura, *The Book of Tea* (1906), reprinted ed. (New York: Dover Publications, 1954), p. 34. For the detailed explanation of the Vimalakirti Sutra, I am indebted to Gary Cadwallader of the Urasenke Foundation.

⁵ This is a fact of Einsteinian physics. If something is subject to gravity, i.e. it has mass, it is also inevitably subject to the effects of time.

⁶ See Mircea Eliade, *The Sacred and the Profane: the Nature of Religion*, trans. William Trask (San Diego: Harcourt Brace, 1987). Eliade explained that: "... the experience of sacred space makes possible the 'founding of the world': where the sacred manifests itself in space, the real unveils itself, the world comes into existence" (p. 63), and further, *op cit.*, "... intervals of time that are 'sacred' ... have no part in the temporal duration that precedes and follows them, ... have a wholly different structure and origin, for they are of a primordial time, sanctified by the gods and capable of being made present by the festival" (p. 71).



Fig. 4 The meandering *roji*, or “dewy path,” which effectively isolates the *sukiya* from the material world. Tōinseki tearoom, Kyoto. Photo by Tabata Minao.



Fig. 5 The *sukiya* interior, where time stands still and space has disappeared. Tearoom at the Ogawa Museum, Tokyo. Photo by Tabata Minao.



Temae — Tea Procedure

Shaza no Shiki— Part 3 (final)

Photos courtesy of Tankōsha Publishing Co., Kyoto. Project assistance, Urasenke San Francisco Branch.



(80)

The guests drink the koicha, passing it from hand to hand in the standard manner (80, 81).



(81)



(82)

When the hantō has drunk the last sip of koicha, the first guest asks to view the teabowl (82).



(83)

The hantō cleans the mouth of the bowl where he or she had drunk, turns the bowl twice counterclockwise, and carries it to the first guest. The hantō turns the front of the bowl to face the first guest and places the bowl outside the tatami border (83).



(84)

Standing on the left foot, the hantō returns to the original hantō position (84).



(85)

Each guest views the teabowl (85). Note: The hantō does *not* view it, since he or she is associated with the host.



(86)

The third guest returns the teabowl to the host (86, 87).



(87)



(88)

The host places the teabowl in front of his or her knees, and everyone bows together (88).



(89)

Immediately after bowing, the hantō stands on the left foot and proceeds to the mizuya for the kazarigashi, that is, the whole seasonal fruit placed on a higashi tray (89). Meanwhile, the host ladles hot water into the teabowl, places the bowl on the left palm, and turns it counterclockwise three times to rinse the koicha from the sides.



(90)

As the hantō enters the room to carry the kazarigashi to the first guest, the host discards the water from the teabowl into the kensui (90). The host places the bowl centered in front of the knees, but slightly to the rear of its usual position.



(91)

The hantō places the kazarigashi on the tatami in front of the first guest. Simultaneously, the host and hantō stand and walk toward the fumikomi tatami (91).



(92)

The host and hantō arrive at the fumikomi tatami so that one departs from it and one enters it at the same time, thus brushing their sleeves as they pass. Both host and hantō enter with the left foot and depart with the right (92, 93).



(93)



(94)

The host proceeds to sit in the host's position (94). The hantō proceeds to the temae tatami.



(95)

The hantō takes the natsume from the tana and places it in front of the teabowl (95). The hantō purifies the natsume with the fukusa, places it by the right shoulder of the kensui, and returns the fukusa to the obi.



(96)

The hantō moves the teabowl forward slightly, pours hot water into the bowl, empties the water into the kensui (96), and wipes the bowl.



(97)

The hantō makes usucha for the host (97).



(98)

When the hantō lifts the chashaku to scoop tea, the first guest raises the kazarigashi, tray and all, in a gesture of thanks (98), and then passes it down to the second guest. The kazarigashi is passed in this manner from guest to guest down to the host. [Note: As no guest actually partakes of the sweet, it is not necessary for any to excuse himself or herself for going ahead of the next.]



(99)

The host too raises the tray in a gesture of thanks. When the hantō is almost finished whisking the usucha, the host turns the tray twice clockwise (99) and carries it to the first guest.



(100)

Just as the host sets the tray in front of the first guest, the hantō places the teabowl in its designated position (100).



(101)

The host moves slightly away from the first guest and walks over to receive the tea (101). He or she returns to the host's seat.



(102)

The host places the teabowl in front of his or her knees and thanks the hantō for having made the tea (*"Otemae chōdai itashimasu"*) (102). The host raises the bowl in a gesture of thanks, turns it twice, and partakes of the usucha.



(103)

At the host's first sip of tea, the hantō places the chashaku on the right side of the rim of the mizusashi, sets the chaire on the tana shelf with the right hand, moves the natsume into balance with the chasen with the left hand, and replaces the chashaku on top of the natsume (103, 104, 105).



(104)



(105)



(106)

The host returns the teabowl (106).



(107)

The hantō brings the teabowl in front of the knees and rinses out the bowl. The first guest asks the hantō to conclude the temae. The hantō acknowledges the request (107).



(108)

The first guest moves the kazarigashi tray to the right (108). The hantō concludes the temae in the standard manner. [Note that all *shichiji-shiki* are brought to a close using *honjima*, meaning that the utensils are returned to their original placement in front of the mizusashi.]



(109)

When the hantō closes the mizusashi lid, the first guest asks to view the chaire, chashaku, and shifuku (109).



(110)

After setting aside the hishaku and futaoki, the hantō takes the chaire from the tana and turns to *kyakutsuki*. The hantō purifies the chaire (110), then places it and the chashaku and shifuku in their designated positions.



(111)

As soon as the utensils are in place, the first guest walks over to retrieve them for viewing. The hantō displays the hishaku and futaoki on the tana and carries the kensui from the tearoom (111).



(112)

The viewing of the utensils begins as soon as the first guest returns to his or her seat (112). The hantō removes the teabowl from the room and refills the mizusashi with water in the standard manner.



(113)

The third guest returns the chaire, chashaku, and shifuku to their designated place (113).



(114)

The hantō returns to the room and sits in front of the returned items. Everyone bows together (114).



(115)

As the hantō picks up the objects and stands to leave the tearoom, the host too stands to leave the tearoom. The hantō, carrying the utensils, is first to leave the room (115).



(116)

First the host, then the hantō come back into the room for the 'seeing off bow,' or *okuri rei*, that indicates the end of the *shaza* procedure (116, 117).



(117)



(118)

The host and hantō stand together to leave the room — the host on the left foot, the hantō on the right (118).



(119)

The host will leave the room first, and so the hantō steps into the neighboring mat on the right foot to clear the way (119, 120).



(120)



(121)

The hantō then leaves the room with the left foot (121).



(122)

The guests place their fans in front of their knees. The first guest excuses himself or herself for leaving first (122).



(123)

The first guest departs with the left foot leading over the tatami borders (123), while the second guest bows to the third.



(124)

The second and third guests leave the room in the same manner as in *hira kagetsu* (124).



(125)

The kazarigashi remains in the room, to be cleared away with the other utensils afterwards (125).

THE STANDARD DIFFERENCES IN RO AND FURO TEMAE are observed in *shaza*. Note that, even when conducting *shaza* in the ro season, the hantō remains seated at the imai position when placing the chaire on the tana and the natsume in balance with the chasen toward the end of the exercise (the point corresponding to steps 103–105 above).



Book Reviews

Nihonga, Transcending the Past: Japanese-Style Painting, 1868–1968. By Ellen P. Conant in collaboration with Steven D. Ouyoung and J. Thomas Rimer. Saint Louis: The Saint Louis Art Museum, 1995. 351 pp. US\$80.00, cloth; US\$40.00, softcover.

This catalogue accompanies a recent exhibition by the same name, which was organized by The Saint Louis Art Museum and The Japan Foundation. With its lengthy historical essays, its concise plate explanations, and its comprehensive color illustrations, the catalogue provides an excellent introduction to Nihonga (“Japanese-style painting”). It admirably demonstrates what many have known: Nihonga is a major movement in the history of Japanese art.

Exhibition organizers brought together a wide range of visually stunning images in the catalogue: views of home cities and landscape, portraits of artists and writers, figures from history and legend, women in kimono and in the nude, animals in the wild and domesticated, people and scenery from distant lands, abstractions of birds and buildings, and much more. Not only are the paintings in this catalogue arresting in delicate beauty or expressive power, but they speak volumes about the state of Japan during a hundred-year period, from the dawn of the Meiji era to the contemporary day. The modern period, as illustrated in these paintings, was a time of great tension and transformation in Japan.

Although there is much to be said about the development of Nihonga — a wealth of historical information is found in the catalogue essays — I would like to focus on a limited number of works, by way of expressing my appreciation for the skill and scope of Nihonga artists. Starting with a subject close to my heart, scenes of Kyoto, this exhibit reveals artists’ fascination with recent novelties, as well as their dedication to tradition. To contrast two works, the screens of *New Celebrated Sites of Kyoto in Four Seasons* (plate 15) painted by Mori Kansai (1814–94) in 1873 features Western-inspired buildings of a school, library, and *onsen*; while the 1919 hanging scroll of *Rain on Green Bamboo at Yawata* (plate 129b), one of the *Ten Scenes of Rain In and Around Kyoto* by Yokoyama Taikan (1868–1958), pictures a time-honored theme, roofs of humble thatch bobbing on a sea of swaying bamboo.

Japan’s modern encounter with the West may have been disruptive, but the reader would never know it from the 1924 rendering of *Hill* (plate 121) by Dōmoto Inshō (1891–1975). With charming and miniaturizing detail, Dōmoto captured a Kyoto neighborhood that, based on appearances, has seamlessly integrated imported fashion, technology, and modes of transportation. Flanking a central roadway are lightposts and electrical poles. Scattered across the road are pedestrians

and people in rikisha, as well as a man riding a bicycle in a Western-style suit and a bowler hat. In the distance at upper left is a cluster of tall, new buildings; at upper right is a hot-air balloon; and at the center foreground is the seated artist at work, a colleague in a cape looking over his shoulder at one side, and opposite, a tiny white dog staring straight at the viewer.

The drama of this historic city, Kyoto, is wonderfully expressed in a number of paintings from the exhibit. There is the tragic, like *The Golden Pavilion in Flames* (plate 131) by Kawabata Ryūshi (1885–1966), which depicts the hallowed hall shrouded in black with tongues of crimson fire and golden sparks leaping from it. And there is the sublime, like the *Shūgakuin Village in North Kyoto* (plate 116) by Hayami Gyoshū (1894–1935), which evokes in rich blue and green mineral pigments the hushed splendor of this famous site, with its sloping fields bathed in the soft shadows of dusk.

Remarkable scenes of cities and sites abound here. Warmly wrapped pedestrians brace themselves against blustery winds as they move across the Tenjin Bridge, while behind them opens up a panoramic view of the Yodo River, a canal, and distant castle ramparts in the 1923 screen of *Osaka in Snow* (plate 122) by Ikeda Yōson (1895–1988). In *Mountain Path* (plate 51), the 1911 hanging scroll by Yokoyama Taikan, a traveler leads his horse through a gloriously colorful autumnal forest. In the pair of screens of *Waning Spring* (plate 114) from 1916 by Kawai Gyokudō (1873–1957), paddle boats make their way up the cresting Arakawa River, backed by tall cliffs and fronted by blossoming limbs of cherry trees. Golfers enjoy a clear summer day on a neatly manicured course in the handscroll of *Scenes from Modern Life* (plate 135), painted in 1922–23 by Yamaguchi Hōshun (1893–1971) and others. Clearly, Nihonga painters preserved an age-old respect for the changing face of nature as viewed through the cycle of the seasons.

And then there are the forays into the truly new, artists recording stark realities of modern life: the renderings of military assaults on neighboring lands, as in the 1944 *Handscroll of the Malaysia Campaign* (plate 138) painted by Fukuda Toyoshirō (1904–70) with seductively beautiful colors and captivating compositions; or the representations of monstrous industrial environments, such as the 1956 screens of *Blast Furnace* (plate 164) by Yokoyama Misao (1920–73), a brash, dark image of the guts of an ironworks plant. The contrast between the charming, gentle quality of so much traditional Japanese imagery and certain harsh truths of modern Japanese history is striking.

In addition to all this, I was impressed that the exhibition organizers could also convey a sense of the spiritual in Nihonga, yet without relying on a slew of stereotypical iconic images. There are portrayals of bodhisattvas, Buddhas, immortals, Shintō deities, and animal spirits; however, many of these are imaginatively remade. Hirayama Ikuo (b. 1930) created a profoundly moving image of Sakyamuni in meditation overcoming the temptations of Mara in his 1963 painting *Establishing the Diamond Mind* (plate 170). Tokuoka Shinsen (1896–1972) captured with crystal clarity the large, velvety leaves of a plant redolent with Buddhist symbolism in *Lotus* (plate 108), painted around 1922. Similarly evocative are the 1950 painting of *Road* (plate 153) by Higashiyama Kaii (b. 1908), with its pale pebbled surface stretching over a foreground hill into the distant unknown, and

the late painting of *Spring Snow* (plate 101) by Takeuchi Seihō (1864–1942), with a crow resting momentarily on a boat's bow as it stares off into a gray void, speckled with snow.

The native and the foreign; the old and the new; the grand and the simple — these are all marvelously treated by the Nihonga painters. In reviewing this catalogue, I have concentrated merely on a handful of its 171 paintings. Yet this book offers much more. It has 62 pages of fact-filled historical essays by Ellen P. Conant and J. Thomas Rimer; 37 pages of short essays on “Issues and Institutions” by art scholars, most of whom work in Japan; and 44 pages of artists’ biographies, each accompanied by a portrait photo. Some of the short essays are overly repetitive and dry, but they offer some of the little information available in English on aspects of this artistic movement. *Nihonga, Transcending the Past: Japanese-Style Painting, 1868–1968* does a great service to the field of Japanese art history by so lavishly reproducing these artists’ works and so incisively contextualizing them in catalogue essays. There is no other source on Nihonga of this type. Both long-time devotees of Japanese art and those new to the field will benefit greatly from this catalogue.

Elizabeth Lillehoj
Associate Professor, Japanese Art History
DePaul University
Chicago

Pictures of the Heart: The *Hyakunin Isshu* in Word and Image. By Joshua S. Mostow. Honolulu: University of Hawai’i Press, 1996. 522 pp., with 8 color plates. US\$45.00, cloth.

This detailed study of the *Hyakunin Isshu* (One Hundred Poets, One Poem Each) supersedes earlier translations into and studies in English of this famous poetry anthology compiled by Fujiwara Teika (1162–1241) during the last decade of his life. One hundred poems, all of them included in the first ten imperial anthologies (*chokusenshū*), are representative of one hundred poets, beginning with Emperor Tenji (626–671, r. 668–671), the poet of poem 1, and ending with Retired Emperor Juntoku (1197–1242, r. 1210–1221), the poet of poem 100. This work, since the fourteenth century considered a preeminent collection of exemplary poems, has been studied by poets and critics for centuries and used by artists and artisans creating paintings, woodblock prints, kimono designs, and exquisite lacquerware and ceramic treasures.

The volume is divided into two major parts: 1) a study of the collection with special attention paid to its tie with artistic expression, and 2) an annotated translation of the 100 poems, with illustrations. The introduction and historical context chapters are an excellent review of the history of *waka* poetry for literature specialists, and should be extremely informative for art historians and museum curators. Of particular interest to me was Chapter 3, “*Waka* in Translation,” covering En-

glish translations of this anthology that date back to 1866 and 1899. For scholars and students of image and text, Chapter 4, "The Poem-Picture Tradition," and Chapter 5, "Pictorialization as Reception," should be of great interest. Most intriguing is the device Mostow refers to as the "visual pivot-word," which he describes beginning on page 88. In poem 89, by Princess Shokushi, he provides an illustration of the visual pivot-word in "*koto wo*," depicted as a musical instrument. Prior to this depiction by artists, "*koto*" was usually interpreted to mean "matter." It is clear from this and other examples that once one moves away from the 'words' of a poem to an artistic depiction of the content of the poem, its interpretation can not only vary greatly, but may sometimes startle or amuse the student of literature.

In Part Two, each of the poems is translated and accompanied by a stylized portrait of the poet and the poem in cursive script. In addition, Mostow provides a biographical sketch of the poet, a brief commentary on the poem, including notes on the poetic devices employed and the headnotes to the poem when included in an imperial anthology, and illustrations associated with that poem.

In Appendix A, a list of the *Man'yōshū* (not a *chokusenshū*) and the ten imperial anthologies in which the hundred poems are included is provided, and, in addition, there is a convenient list of exemplary poetry collections: pre-Teika, Teika, and post-Teika. Appendix B provides a detailed list of selected copies and editions of the *Hyakunin Isshu*, and of commentaries on it. Of special help is the character glossary and index of poets and first lines. The bibliography is very extensive and up-to-date, and the picture credits are impressive.

Nevertheless, the pictorial references are far from comprehensive. The Honolulu Academy of Art has in its collection an album which depicts Jitō Tennō (Empress Jitō) as a male (Emperor Jitō). Though Mostow gives details of the influence of the *Hyakunin Isshu* on kimono designs, he gives not a single example of a ceramic work. (How often I have seen Takamura's poem [poem 11] on teapots and teacups!) I remember being surprised when I once went to the Bridgestone Museum in Nihonbashi and saw several practice pieces by a modern Japanese painter (I believe it was Aoki Shigeru), of portraits of *Hyakunin Isshu* poets. There are extant Ogura Shikishi in Teika's hand, a list of which I searched for throughout the volume, but in vain.

This handsome and informative book belongs in every museum library, certainly every university with books on Japan, and in the private library of anyone interested in Japanese literature and cultural history. The study has been meticulously researched, and the manuscript expertly edited. There are typos and inconsistencies: e.g., no macron needed over the "o" of Mino (p. 481 and other mention of *Mino Shō*); *Konjaku Monogatari-shū* on p. 480 but *Konjaku Monogatari Shū* on p. 480. However, they are minor and do not detract from the wealth of information provided by the author.

Mildred Tahara
Associate Professor of Japanese Literature
University of Hawai'i at Manoa

The Delicate Thread: Teshigahara's Life in Art. By Dore Ashton. Tokyo, New York, London: Kōdansha International, 1997. 208 pp. ¥3,500; US\$29.00, hardbound.

Being the headmaster of one of the Big Three ikebana schools (Ikenobō, Ōhara, and Sōgetsu) seemingly qualifies one for, if not god-like status, at least unquestioned preeminence among the school's hundreds of thousands of teachers and students. In ikebana, as in tea and other traditional Japanese arts, the individual bearing the mantle of headmaster is often defined by his or her post. It is striking, therefore, that Teshigahara Hiroshi's position as iemoto, or headmaster, of the Sōgetsu School of ikebana is not even mentioned in the author's foreword to her book, and barely alluded to in the jacket blurbs. The author, though, may have assumed that this is as Teshigahara would himself wish it, for he has always seemed a most reluctant ikebanist, preferring to design opera sets in Geneva, to fire pots in Fukui prefecture, or to display his latest film at Cannes.

In this book, noted New York art critic, curator, and historian Dore Ashton examines Teshigahara the artist, film-maker, bamboo maven, and sometime flower arranger in a well-crafted and highly accessible overview of a charmed artistic life.

Teshigahara came of age at the right time — too young to be drafted for active service in World War II, but able to fully participate in Japan's postwar artistic fervor, when artists in every medium demolished the prewar order with their highly personal explorations while they collaborated in forging new artistic directions. New York replaced Europe as the source of creative inspiration, and art took on highly political overtones, especially in ensuing years, when artists joined students and other radicals in the streets in protesting the Japan-US security treaty of 1960 and the Vietnam War. As a student of the Tokyo School of Fine Arts in the late 1940s, Teshigahara befriended many future virtuosos, including composer Takemitsu Tōru, who would later write the music for many of his films, and writer Abe Kōbō, whose works he adapted for "The Woman in the Dunes" and other movies.

Yet Teshigahara enjoyed some formidable advantages over his starving artist friends. He was exposed to the arts at the knee of father Sōfu, the second Sōgetsu School headmaster and a famed sculptor, calligrapher, and painter in his own right, who stunned the ikebana world with his non-organic avant-garde compositions. Teshigahara accompanied his father on a 1959 exhibition and demonstration trip to New York and Europe, where his encounters with pop artists and the architecture of Antonio Gaudi (as well as his first film project, a documentary about a Puerto Rican boxer in New York) left him brimming with creative ideas. Through his father, he met Japanese-American sculptor Noguchi Isamu, whose reappraisal of Japanese traditions greatly influenced Teshigahara's later film and pottery works. His father lent him a venue, the Sōgetsu Hall, which he turned into a performing center for the avant-garde in the late 1960s and early 1970s. Along with discussions of art, film showings, and displays of visual arts, the hall fostered many of the most fertile performing arts of the time, with modern dance and early

Butoh performances, and underground theater plays. Teshigahara also imported many seminal foreign artists, such as Merce Cunningham, Jasper Johns, and John Cage. He even, admirably or not, sponsored performances by a young Yōko Onō, whose “opera” of performers reading newspapers aloud while a taped speech of Adolph Hitler played in the background must have been greeted with surprise by middle-aged Tokyo matrons on their way to ikebana classes.

Teshigahara next turned his energies to film-making, displaying his sensitive treatment of light and environment and fastidious attention to detail in such classic films as “Pitfall” (1961), “The Woman in the Dunes” (1964), and “Rikyū” (1989). “The Woman in the Dunes,” his most accomplished movie, brought him international attention, but his continuing development as a film director came to an abrupt halt in 1979. In September of that year, his father, Sōfu, died, followed a few months later by the unexpected death of his younger sister, Kasumi, a talented ikebanist and popular teacher who had been groomed to succeed Sōfu. Suddenly one of Japan’s largest ikebana schools was rudderless, and Teshigahara had to make an anguishing decision: whether to become head of an enormous, bureaucratic ikebana school or to refuse the post and let the school flounder. To Teshigahara and his friends, with their anti-hierarchical, rebellious views, the idea of heading a school of ikebana in which the headmaster is the ultimate authority figure must have been anathema. Nevertheless, Hiroshi became iemoto in 1980, at age 49. He adapted to his new role by reinterpreting it. Once his daughter and designated successor, Akane, was old enough, he let her do much of the demonstrating and other less-liked tasks, while he continued to sponsor collaborative projects with his artist friends. He also branched out into pottery making, starting his own kiln in Echizen, Fukui prefecture. In 1982 he began working with bamboo, a material he had admired in the wintry scenes in Echizen, where the elegant linear trunks bent under the weight of the snow, but never broke. His vast tunnels and sweeping walls of bamboo were subsequently featured in outdoor museum settings as well as ikebana exhibitions.

Teshigahara later returned to the film world to make another well-regarded movie, “Rikyū,” about sixteenth-century tea master Sen Rikyū. There is no doubt that the director strongly identified with the hero of this film. Rikyū was a Renaissance man, a genius in the areas of tea, ceramics, flower arranging, and aesthetics, who was also a rebel, overturning conventions during a time of upheaval amidst burgeoning material prosperity. Ashton notes that Rikyū’s love of wabi and his unpretentious tea ware find a parallel in Teshigahara’s own ceramic art. She quotes historian Hayashiya Seizō, who asserts that the film “Rikyū” provided a means for Teshigahara to understand himself as an avant-garde artist.

One theme throughout Teshigahara’s life was his penchant for collaboration, his desire to transcend genre boundaries with joint artistic events. Ashton meticulously details many of these projects, such as a 1992 grand tea event in which he asked three friends — architects Isozaki Arata, Andō Tadao, and Kikutake Kiyonori — to build modern teahouses linked by Teshigahara’s ubiquitous bamboo tunnels in Numazu, a seaside resort. The month-long event, fittingly, was inspired by the great tea gathering hosted by Toyotomi Hideyoshi in Kyoto in

1587, in which Rikyū and other tea masters served tea to hundreds of citizens. Teshigahara later recreated the idea on a grander scale in a 15-day project in which he invited artists from Japan and Europe, including Andō, Korean Sōgetsu School ikebana artist Jae Eun Choi, French designer Charlotte Parriand, Italian architect Ettore Scottsass, and tea master Izumi Masakazu, to build tea houses in the vast courtyard of the UNESCO building in Paris. Teshigahara subsequently became involved in stage design, constructing elaborate bamboo sets for both noh drama and Western opera. He also directed noh plays, both traditional and contemporary, for the Avignon Theater Festival in 1994.

In this book, Ashton provides an informed analysis of Teshigahara's artistic milieu, particularly the burning aesthetic issues — from national character to the role of the artist in society — confronting artists and intellectuals in the first post-war decades, when the country was building a totally new physical and social structure. Her knowledge of Japanese aesthetics and her psychological insights, which are always perceptive, never pretentious, are especially valued because Teshigahara has rarely publicly discussed his own philosophical struggles. She conjectures, for example, that "Teshigahara's turn toward film making might in part have been because it was the one art form Sōfu had not engaged in." She describes his "anguished" pottery works, often of twisty tubes or wavy forms which aim at extremity and imbalance, as "a mark of his innate rebelliousness and desire to express direct intuitions rather than achieve refined beauty."

One quibble with the book is its lack of dates. We do not know when Teshigahara was born or went to school, and would benefit from more specific information about his family. But the most significant shortcoming is Ashton's neglect of ikebana and its importance to Teshigahara's life and work. Certainly his father — his ikebana works and ideas — must have been influential, and not just as an icon against whom to rebel, as Ashton implies. The concept of space, or *ma*, in ikebana compositions, the appreciation of seasonality and impermanence, the homage to nature and fostering of aesthetic traditions: all of these aspects can be seen in Teshigahara's varied oeuvre. His choice of bamboo as an art material surely reflects his ikebana training. And it would be odd if Teshigahara was not influenced by the many avant-garde ikebana artists who were active in the 1970s and early 1980s, such as Nakagawa Yukio, Hayakawa Ken'ichi, and Nagai Rihito (one of Nakagawa's arrangements is actually featured in Teshigahara's film "Go-Hime"). Although Teshigahara himself was not deeply involved in ikebana before becoming headmaster, his many ikebana books and demonstrations since then attest to his emergence as an ikebana artist of considerable talent. He may even be coming to enjoy it. As he wrote in the foreword of a recent book (*The Art of Ikebana* [Tokyo: Shufunotomo Co., Ltd., 1996]): "To create is to live; as we more fully comprehend this relationship between creativity and our daily lives, ikebana will become more and more interesting to us." I would have liked to have seen some photos of his ikebana included in this volume, besides one simple *nageire* "thrown-in" arrangement used to illustrate the use of one of his pots.

Including discussion of Teshigahara's ikebana would also broaden our appreciation of the breadth of his work. Ashton's book masterfully explores Teshigahara's search for, in her words, "the delicate thread that joins past with present,

tradition with innovations." As an impresario, and friend to the right people, Teshigahara is a figure of interest, but his work alone, especially without mention of his ikebana, seems a delicate thread on which to hang an entire book. Nevertheless, as an exploration of the post-war Japanese artistic spirit, this book is an important work.

Jane Singer
Writer; former editor of
Ikebana International magazine
Kyoto

Koryu Bujutsu. Edited by Diane Skoss. Berkeley Heights, New Jersey: Koryu Books, 1997. ISBN: 1-890535-04-0. 192 pp. US\$19.95.

"For you, this tradition is like pepper, to make the meal more interesting; for me, it was always the food by which I survived," says Ellis Amdur, the only Westerner ever granted a license of full mastery in the Araki tradition of martial combat.

This is as eloquent an explanation as ever I have read in describing the attitudes, the personalities, the ethos that characterize a rather small and select community, the non-Japanese who have made a serious pursuit of the *koryū bujutsu*, the classical martial traditions of old Japan. While the vast majority of interested Westerners and modern Japanese alike have been content to practice the much more accessible martial Ways of the twentieth century, such as karate-dō, aikidō, or kendō, these men and women have pushed further, much further, penetrating into an area of Japan's vast martial culture so shadowed that only a fraction of that country's population is aware of its existence.

They are an extraordinary lot, these people who have been accepted as full members by the headmasters of the various *koryū*, living within the structure of a profoundly foreign culture. (More accurately, they have adapted to the feudal sensibilities of these arts, much like those the apprentice potter or student of chanoyu encounters in Japan. Indeed, these students of other Japanese arts and crafts will find this book particularly appealing and will recognize many of the concepts and attitudes expressed in it.) Invariably, these foreign adherents are individualistic, usually opinionated, and remarkably flexible in their ability to adapt to adversity and to differences in cultures. They have, without exception, made some extreme sacrifices to follow Japan's ancient warrior ways. Not surprisingly, they demonstrate a strong sense of allegiance to these ways. Understandably as well, in light of the smeared lens of *machismo* and carnival silliness through which the West views "the martial arts," these men and women have demonstrated a reluctance in publicly discussing, much less writing about their arts and their experiences in them. Which makes this book all the more extraordinary.

Koryu Bujutsu is the first book devoted to the experiences, insights, and accumulated knowledge of Westerners who have become experts and authorities on

the classical martial disciplines of Japan. What exactly those disciplines are is explained well in the first chapter of the book, by one of the contributors, Hunter Armstrong. The *koryū*, Armstrong tells us, are the “old” (*ko*) “traditions” or schools (*ryū*), which preserve and pass on the movements and skills necessary “for survival on the mediaeval battlefield” — the *bujutsu*, or “martial arts.” The *koryū bujutsu*, all founded during Japan’s feudal epoch, include methods for using the Japanese sword and spear, the bow, the long and short staff, as well as a number of odd weapons ranging from a sickle with a weighted chain, to a long-handled glaive or *naginata*, to a *hachiwari* or “helmet splitter.” But more than mere movements, the classical traditions of the *koryū* preserve a mentality in which the spirit is forged and the individual is confronted in a dramatic and challenging manner with matters of life and death.

As with the *temae* of chanoyu and the *tehon* followed by the student calligrapher, the mastery of a *koryū* tradition is accomplished through a constant repetition of and a total immersion in the *kata*, the “partnered prearranged movement/behaviour patterns,” as Armstrong defines it, which are unique to each *koryū*. Misunderstood in the West as a kind of slavish, robot-like “dance,” the combative *kata*, the nexus of the *koryū*, have at least three critical functions: they preserve ancient traditions; they integrate the mind, body, and spirit into a unified whole; and they engage the participant in, as Armstrong explains, a “sophistication in the understanding of human behaviour in combat and elegance in enhancing that behaviour.”

Thus armed with this basic concept of the classical Japanese martial arts, the reader of this rewarding book is led into a fascinating world, one populated by the likes of ninety-year-old Sawada Hanae, a master teacher of the Tendō *ryū* of the glaive, still teaching and training after over seventy years of practice. Then there is Marishiten, the “goddess of the pole star,” a protective deity from the esoteric *mikkyō* school of Buddhism who oversees the health and fortunes of members of some classical *koryū*. And Kato Takashi, eighty-four, the 20th-generation headmaster of the Tatsumi *ryū*, who explains his devotion to the art by quoting from the Analects of Confucius: “By exploring the old, one comes to understand the new.”

Koryū Bujutsu is a collection of interviews, commentaries, excerpts from doctoral dissertations, and field notes by the top non-Japanese authorities on the *koryū*. The book was the idea of Diane Skoss, who is its editor and is, herself, an accomplished exponent of several classical and modern combative arts. The contributors have all spent at least fifteen years living and training in Japan, some of them much more. As contributor Ellis Amdur put it, the *koryū bujutsu* have been the nutrition through which all of them have survived; even more, these arts have been the medium through which they have matured and grown as human beings. The intensity of their commitment and love for these arts is obvious in their writing. Their sentiments for this unique aspect of Japan, combined with their knowledge, have produced a wonderful book.

The classical martial arts are an area of Japanese culture grossly misunderstood by the average Westerner or, more commonly, one about which most are not even aware. This book will serve as an excellent introduction to the *koryū*

bujutsu, to their history, their preservation in the modern era, and the spirit which animates them. *Koryu Bujutsu* is a book to be enjoyed not only by the martial arts enthusiast, but by any reader with an interest in the culture of traditional Japan.

Dave Lowry
Writer
Missouri

Japan's Golden Age: Momoyama. *Edited by Money L. Hickman.* New Haven and London: Yale University Press, 1996. 320 pp., with 40 b/w illustrations + 240 color plates. US\$60.00, hardbound.

This large-scale catalogue documents an exhibition of 162 objects of the Momoyama period, held at the Dallas Museum of Art between September 8 and December 1, 1996. The exhibition was held as part of the Sun & Star 1996 Japan Festival and was organized by the Japanese Agency for Cultural Affairs and The Japan Foundation. Founding sponsors included EDS and Hitachi, Ltd. The book itself is, in its format, more a coffee-table volume for study than an exhibition field-guide, being 24.5 cm x 28.5 x 2.4 cm in size and weighing over 1.5 kilograms.

The Momoyama period is of quintessential interest to those involved in *chanoyu*, and we should welcome this fully illustrated publication in English spotlighting some of the main art forms of the period. The sheer amount of information contained on its pages gives one the impression that this catalogue wanted to become a textbook of Momoyama art history. Albeit it makes a valiant effort in this direction, it is fundamentally confined to illuminating the reader about the exhibition pieces, and falls short of a comprehensive coverage of the historical and sociological elements which influenced the developments of the period. Unfortunately, it leaves much to be desired in what it does cover, for it not only contains more than its fair share of the small errors that could creep into any major work put together as hastily as this catalogue was, but also various major flaws.

Following a general introduction by Money L. Hickman, who was guest curator of the exhibition, the catalogue is divided into nine categories of objects, each with an introduction followed by the catalogue entries. The divisions are: "Portraiture," with introduction by Christine Guth, and 18 exhibits; "Sculpture," by John M. Rosenfield, with just two statues; "Painting" (better renamed "Screen and Fusuma Painting"), by Money L. Hickman, with by far the largest number of exhibits, 44; "Calligraphy," by John T. Carpenter, with 12 pieces; "Tea Ceremony Utensils and Ceramics," by Nicole C. Rousmaniere, with 28 tea utensils and 4 other pieces; "Lacquer and Metalwork," by Andrew J. Pekarik, with 18 pieces of lacquer work (none of them a tea utensil) and 2 metal works; "Arms and Armor," by Bruce A. Coats, comprised of 11 pieces (mostly helmets and some armor); "Textiles," by Christine Guth, comprised of 12 pieces; and "Noh Masks," by Andrew Pekarik, representing 10 exhibits. At the back are a one-and-a-half-page glossary, of dubious value since it has no Japanese characters; a comparative chro-

nological table of Japanese Political and Military History, Cultural History, and World History between 1338 and 1639, with an interesting selection of data (e.g., New Haven, Connecticut was founded in 1637); a six-page bibliography; and an index. Still typical of Western efforts to interpret Japanese culture, relatively few Japanese-language sources are cited in the hefty bibliography. The catalogue's organization by object category makes it convenient to compare pieces and draw general conclusions. The actual exhibition, however, was not arranged that way.

The "Introduction" by Money L. Hickman gives an overview of the Momoyama period. Perhaps it is fitting in its general emphasis on castles, battles, and the important place of gold in the schemes of the warrior daimyō, the merchants, and the artisans of the period. The extensive use of rather touristy photos of exterior views of castles (8 of them) and other structures (14) reflects the whole catalogue's outward image of the period. A look inside some of the castles would have added immensely toward the viewer's understanding of the nature of these edifices in contrast to the two tearooms and the Nishi Honganji Shoin which are shown. The tearooms are the usual old shot of Taian, without a kettle in the hearth, but with a flower instead of its usual late Edo period scroll hanging in the toko, and, catastrophe of catastrophes, MOA's reproduction of Toyotomi Hideyoshi's Golden Tearoom, shown upside down! True of the catalogue all-in-all, inconsistencies in punctuation, capitalization, dating, measurement systems, etc. are coupled with annoying lapses in grammar. More crucial, there are mistakes in the information; for example, within one paragraph on page 27, the name "*Tsukumo*" of a famous *nasu*- or eggplant-shaped tea caddy is given as "*Tsukumogami*," and the *Matsushima* leaf-tea jar is called a water jar.

Looking over the various sections, those devoted to portraiture, calligraphy, lacquer and metalwork, and, of course, "tea ceremony" utensils would probably have the greatest interest for chanoyu enthusiasts. Hereunder I will comment mainly on the "tea ceremony" section, but first a few words about the exhibits presented in some of the others.

The first section, "Portraiture," introduces us to some of the faces behind the legends. We see a cold-faced picture of Nobunaga, two unflattering paintings of Hideyoshi, and two rather stylized views of Ieyasu. The explanation for the latter erroneously mentions that the Tokugawa crest consists of three paulownia leaves, instead of three *aoi* (wild ginger) leaves. Also included are official portraits of several warriors whose names are familiar in chanoyu history; for instance, the audacious Takeda Shingen, the monk-turned-warrior Inaba Ittetsu, and a daimyō of tremendous energy and conviction, Katō Kiyomasa. Despite the conventionalized nature of the portrait paintings themselves, the three warriors' fire shows through. A more lively portrait of Honda Tadakatsu discards conventions and achieves a vitality unique among the works selected for this show, and among portraits in general.

Calligraphy is one of the enduring arts of China and Japan. This section also disappoints more than it thrills, however, because of its extremely unbalanced selection. We have two legal documents, and a raft of poems hardly distinguishable in format. Four Imperial writings, two printed works, and an anonymous

sutra are foil for the single piece of genius, which is Hon'ami Koetsu's "Crane Scroll." Of course one cannot always have every item loaned that one may want in a show, but it seems that better choices could have been made for some of the examples; e.g., Shun'oku Sōen's calligraphy is by no means so rare that the rather *pro forma* inscription by him on the portrait of Sen Rikyū attributed to Hasegawa Tōhaku (cat. no. 5) should be the one item used to represent his calligraphy, especially since such inscriptions were routine and formal. One of his single-line calligraphic works would reveal much more of his personality and wisdom than that.

Now, about the section devoted to tea utensils: unfortunately, I find it contains many of the old assumptions and misinterpretations which up-to-date Japanese scholarship of Momoyama history has long discarded (e.g., that Rikyū's suicide was directly ordered by Hideyoshi), as well as outright mistakes such as claiming that Sen Sōtan was Rikyū's "step-grandson" and that Kobori Enshū "began the practice of naming tea objects" (both, p. 206). Old information is simply rehashed and recast, often with a skewed viewpoint.

The text needs extensive English editorial work as well as factual clarification. To say that "powdered green tea . . . is scooped into a bowl . . ." (p. 203) is certainly an overly simplified way to describe that several teascoops of powdered tea are placed in a bowl. In the entry for catalogue item no. 88, we have *hanaire* (flower container) given as "*hanaike*" and referred to off and on as a "flower pot." Even more dangerous for the unsuspecting who believe this a whole new set of discoveries being revealed for them are the spurious comments. For example, on page 218 there is this description of item 87, a Shigaraki water jar with an Iga lid: "The body is of a specific type called *kasanemochi* or stacked rice cakes [so far so good]. . . . The distinctive shape probably originally derived from a gourd-shaped vessel that has auspicious connotations." Indeed, there are various types of vessels whose shapes are described as *hyōtan-gata* or "gourd-shaped," because that is what they resemble. Vessels of the shape called *kasanemochi* resemble just this, stacked rice cakes.

Back again to the introduction to tea utensils, we also have this statement: "The object next in importance [after the "scroll of calligraphy, or sometimes a painting, hung in the tokonoma"] was the tea caddy, and then the tea scoop and flower container, with the tea bowl and tea leaf jar following" (p. 203). This exemplifies another problem which plagues the whole essay; that is, the disregard of the fact that chanoyu underwent extensive changes in a very short time, and what was true in the late Muromachi period, the early Momoyama, the period of Rikyū's influence, and the period after his death were as different as chalk and cheese. Continuing from the Kamakura period, leaf-tea jars represented visible proof of a person's right to do Tea, and they shared the paramount position in the toko, together with the scroll and the flower vase. Further, the other utensils which "followed in sequence" (p. 204) had a different hierarchical or sequential order.

Inasmuch as this catalogue aims to describe and illustrate the state of the arts in the Momoyama period, the photograph of an "assemblage of tea ceremony implements associated with the tea master Sen no Rikyū [modern usage drops the "no"] and his descendants" (fig. 66, p. 204) is misleading at best. The room in the

photograph is a large and rather unique modern room. The rooms Rikyū favored were small, and their toko were constructed and situated much differently than the one in the photo. The gorgeously decorated hearth frame and "low wooden partition" were completely unimaginable in Rikyū's time. Why was such a photograph used when there exist some which show Rikyū's and even older utensil assemblages using the original utensils in original settings?

The information about Rikyū is also riddled with flaws and overly simplified facts. That "he was sole tea advisor to Toyotomi Hideyoshi from 1582 until 1591, when Hideyoshi ordered him to commit suicide" (p. 205) is inexact on two counts. Firstly, there were other tea advisors to Hideyoshi, but Rikyū was the one at the top. Secondly, there is no documentation that Hideyoshi ordered Rikyū to commit suicide; just who did and how it was done still remains in the realm of speculation. Further down the same page, we find: "Rikyū, by his activities as Hideyoshi's tea master, gained tremendous political and economic power, with the result that he offended Hideyoshi." Here again, the statement itself is all too simplistic and misleading. Rikyū undoubtedly had financial means and an amount of political sway with Hideyoshi; yet, he was not as wealthy as other tea masters who were used by Hideyoshi as supply sources, and, as a solitary merchant-class advisor to Hideyoshi, with no troops or retainers, his political power was nowhere near that of the generals who were Hideyoshi's strength and danger. Indeed, it is now speculated that Rikyū's "enemies at court" were the generals who favored a more hawk-like attitude in contrast to Rikyū's dove-like one.

The final paragraph of the "History of Tea Ceremony" portion of the introduction continues the misinformation and misunderstanding of the whole essay. One can hardly say that Sōtan's three sons "formed their own tea schools" when in fact it was only later in the mid-Edo period that the heads of house who were their respective heirs — that is, the masters of the Omote, Ura, and Mushanokōji households — had developed styles which differed enough to be considered as styles unique unto themselves.

The explanation of various types of ceramics often contains the words or connotation that tea wares were "distorted" or "purposefully misshapen," an entirely too negative interpretation for what became the embodiments of the genius of Momoyama ceramics. The pieces which are shown include superb examples of tea ceramics of the period: a Raku Chōjirō teabowl; one example each of a Bizen, Shigaraki, Iga, and Shino mizusashi, including the outstanding "Yaburebukuro" mizusashi owned by the Gotoh Museum; one ki-Seto and two Shino teabowls, including the wonderful gray Shino teabowl named "Yamanoha." Early Edo is represented by Hon'ami Koetsu's wonderful black Raku teabowl named "Shichiri"; a standard Seto chaire, and several stunning Oribe and Karatsu pieces. There are only three tea utensils not of ceramic: a bamboo teascoop by Shōkado Shōjō, a bamboo flower container by Sen Sōtan, and an Ashiya kettle.

All-in-all, the pervading mood of the essays is that the Momoyama sprang full force from nowhere into brilliance, as if the Renaissance sprang unaided by the High Middle Ages. In other words, there is no context for much of the exhibition, no sense of the continuity which is the reality of history, no idea of the conditions

of the society. Tea already had a three-hundred year history by Hideyoshi's time, and the utensils of the early period — *karamono*, or Chinese art which was already antique at that time — exerted as enormous an influence on Hideyoshi's aesthetic as it did on Rikyū's. As for Rikyū's aesthetic, it can be seen as having evolved in contrast to the cold richness of Chinese utensils, and, along with this, his wabi tearoom must be seen in juxtaposition with the (right side up) Golden Tearoom. Throughout the catalogue, the photos are oftentimes old, faded, or unbalanced in color. Also, because of the way the photos have been sized, the objects are often extremely disproportionate. There are no more than a dozen pages in the whole catalogue which do not have some error of fact or sloppy expression. The factual errors unfortunately render this work a dangerous source of misinformation for future generations. With the political implication of sponsorship by the Japanese Agency for Cultural Affairs and The Japan Foundation plus the finances of EDS and Hitachi, Ltd. behind it, why wasn't the exhibition itself a better one, and this a better catalogue?

Gary Sōka Cadwallader
Tea instructor
Urasenke Foundation, Kyoto

Chanoyu Quarterly Temae Guides

— o.p. denotes issue out-of-print

CQ
no.

- 13 *Chaji—Shozumi*
茶事—初炭手前
- 14 *Chaji—Koicha*
茶事—濃茶点前
- 15 *Chaji—Usucha*
茶事—薄茶点前
- 16 *Chaji—Conclusion and Variations*
茶事—茶事七式 (解説)
- 17 *Kinindate*
貴人点
- 18 *Kinin Kiyotsugu*
貴人清次
- 19 *Chaire Kazari*
茶入荘
- 20 *Chawan Kazari*
茶碗荘
- 21 *Chashaku Kazari*
茶杓荘
- 22 *Chasen Kazari*
茶筌荘
- 23 *Kasane Chawan*
重茶碗
- 24 *Nagao*
長緒茶入 — o.p.
- 25 *Tsutsumi-bukusa*
包帛紗 — o.p.
- 26 *Ôtsu-bukuro*
大津袋 — o.p.
- 27 *Irekodate*
入子点 — o.p.
- 28 *Bon Kôgô*
盆香合 — o.p.
- 29 *Sumi Shomô*
炭所望

CQ
no.

- 30 *Hana Shomô*
花所望
- 31 *Tsubo Kazari*
壺荘
- 32 *Jiku Kazari*
軸荘
- 33 *Chabako—Unohana*
茶箱—卯の花点前 — o.p.
- 34 *Chabako—Hana*
茶箱—花点前
- 35 *Chabako—Tsuki*
茶箱—月点前
- 36 *Chabako—Yuki*
茶箱—雪点前
- 37 *Chabako—Wakei*
茶箱—和敬点
- 38 *Arai-jakin*
洗い茶巾
- 39 *Ryûrei Usucha*
立礼 薄茶点前
- 41 *Ryûrei Koicha*
立礼 濃茶点前
- 42 *Shunjû-dana (Misono-dana, Chishin-dana)*
春秋棚 (御園棚、知新棚)
- 43 *Chitose Bon*
千歳盆点前
- 44 *Gozumi (Furo)*
風炉 後炭手前
- 45 *Ryûrei Shozumi*
立礼 初炭手前
- 46 *Ryûrei Gozumi*
立礼 後炭手前
- 47 *Tsuzuki Usucha*
続き薄茶

CQ no.		CQ no.	
48	<i>Kagetsu and the Shichiji-shiki</i> 七事式 (歴史的解説) The Basic Rules and Principles of <i>Kagetsu</i> 花月の基本	69	<i>Furo Shozumi & Gozumi with Tana</i> 棚 風炉 初炭手前・後炭手前
49	<i>Kagetsu</i> 花月之式	70	<i>Ro Shozumi with Tana</i> 棚 炉 後炭手前
53	<i>Ro Usucha with Tana</i> 棚薄茶点前 (炉)	71	<i>Daisu Furo Usucha</i> 台子 風炉 薄茶点前
54	<i>Ro Koicha with Tana</i> 棚濃茶点前 (炉)	72	<i>Daisu Furo Koicha</i> 台子 風炉 濃茶点前
55	<i>Shozumi (Ro)</i> 初炭手前 (炉)	73	<i>Daisu Furo Shozumi</i> 台子 風炉 初炭手前
56	<i>Gozumi (Ro)</i> 後炭手前 (炉)	74	<i>Daisu Furo Gozumi</i> 台子 風炉 後炭手前
57	<i>Kinindate Usucha (Ro)</i> 貴人点 炉 薄茶点前	75	<i>Furo Nagaita Sō Kazari, Usucha</i> 風炉 長板総荘 薄茶点前
58	<i>Kinindate Koicha (Ro)</i> 貴人点 炉 濃茶点前	76	<i>Furo Nagaita Sō Kazari, Koicha</i> 風炉 長板総荘 濃茶点前
59	<i>Kinin Kiyotsugu Usucha (Ro)</i> 貴人清次 炉 薄茶点前	77	<i>Furo Nagaita Sō Kazari, Shozumi</i> 風炉 長板総荘 初炭手前
60	<i>Kinin Kiyotsugu Koicha (Ro)</i> 貴人清次 炉 濃茶点前	78	<i>Furo Nagaita Sō Kazari, Gozumi</i> 風炉 長板総荘 後炭手前
62	<i>Chaire Kazari (Ro)</i> 茶入荘 (炉)	79	<i>Ro Nagaita Sō Kazari, Koicha</i> 長板総荘 濃茶点前 (炉)
63	<i>Chawan Kazari (Ro), Chashaku Kazari (Ro), Chasen Kazari (Ro)</i> 茶碗荘 (炉)、茶杓荘 (炉)、 茶筌荘 (炉)	81	<i>Ro Nagaita Sō Kazari, Usucha</i> 長板総荘 薄茶点前 (炉)
64	<i>Kasane-jawan (Ro)</i> 重茶碗 (炉)	82	<i>Tsutsu-jawan Shibori-jakin</i> 筒茶碗、絞り茶巾
65	<i>Shozumi Shomō (Ro)</i> 初炭所望 (炉)	83	<i>Yojōhan Ro Nagashidate</i> 四疊半 炉 流し点
66	<i>Gozumi Shomō</i> 後炭所望	84	<i>Yojōhan Furo Nagashidate</i> 四疊半 風炉 流し点
67	<i>Irekodate (Ro)</i> 入子点 (炉)	85	<i>Shaza no Shiki — Part 1</i> 且座之式 (上)
68	<i>Bon Kōgō (Ro)</i> 盆香合 (炉)	86	<i>Shaza no Shiki — Part 2</i> 且座之式 (中)
		87	<i>Shaza no Shiki — Part 3 (final)</i> 且座之式 (下)

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–

Chanoyu Quarterly
Urasenke Foundation
Ogawa Teranouchi agaru
Kamikyo-ku, Kyoto, Japan 602-0061

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.