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TEA AND THE ARTS OF CHINA

Vol. II



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

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

Hydroplane Training

Sen Sōshitsu XV

In April of 1943, the hydroplane training center at Zeze in Shiga Prefecture was commissioned by the Japanese military to recruit the first group of pilot trainees from universities. Seeing the recruiting poster on the school bulletin board, a few of my friends began talking about applying. Besides the fact that trainees would be excused from attending the school military drills, the training program started at 1:00, and lunch would be supplied. Apparently, these benefits were what attracted them.

It was difficult for me to decide what to do, but finally, on the last day open for applying, I made up my mind. Telling my mother that the application was for glider training, I got her to sign the letter of consent, and took it into the military office on campus. After interviewing me, the officer in charge, Lieutenant Kageyama, confirmed to me that I had his recommendation, patting me on the shoulder and saying, "Work hard!" About a week later, I and the five friends of mine who had applied when I did reported to the training center to sit for a test. Luckily, all of us passed, and from the next day our commute to Zeze began.

Our schedule consisted of an hour of basic lectures on aircrafts and related subjects, then cutter training, naval gymnastics, and flag signaling. After two weeks, we experienced our first flight. This involved getting dressed in the proper pilots' attire — putting on a flight suit, fastening the parachute belt over the life jacket, pulling on the short boots, and completing the outfit with the flight hat. Looking at my reflection in the large mirror that was there for us to check our posture, I felt that I was actually a pilot now . . . and, if I do say so myself, I was quite pleased at what I saw.

Since all of us had been selected from universities in the Kansai area, an unintentional feeling of rivalry developed among us, and our flight training turned into a matter of intense competition. By the end of the day, we would be totally exhausted, and there were times when I thought that marching with a rifle at the school military drills would have been easier.

True to his nickname, "Tiger," the director of the center, Instructor Fujimoto, had glaring eyes and a sharp demeanor. Seeing the kind of man


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

he was, it was no wonder that his pilot skills were said to be the very best. The first time I boarded a plane with Instructor Fujimoto, my tension, combined with fright, had me in a flustered state. In the rear seat, Instructor Fujimoto settled down cross-legged, with his arms folded, and barked, "Don't be so nervous! There's hardly any chance that we'll crash. If there's an emergency, let me handle it!" With this, I was put at ease, and was able to fly comfortably. However, the instant I seemed to feel a bit buoyant, I was whacked with a bamboo sword from behind.

Instructor Fujimoto said, "Feel how I pilot the plane," and took over the controls; but he hardly moved the control stick or his legs. "Instructor, the control stick is not moving." "You don't move the control stick as an independent act. Think of it as part of your body."

This single comment helped me tremendously in my later Tea training. When handling tea utensils, it is a common tendency to handle them by moving only one's hands and forearms. For an amateur, that is fine. However, for someone aiming to become a master among masters in the Way of Tea, handling utensils in such an off-hand manner is absolutely unacceptable. The utensils must be taken up and put down with naturally graceful movements. In other words, there must be a unison of body movement and hand movement, and indeed, the essence of mastering this art lies in cultivating one's power of concentration. It was fortunate that I was taught this so superbly during my pilot training.

We entered training in May, and, soon thereafter, the school summer vacation period started. Nevertheless, we had to give up our vacation to attend training camp. Then, on September 20th, Aviation Day, Prince Kayono-miya came to inspect the training center. I was given the honor of flying solo in front of His Highness. Because this was written up big in the newspapers, however, my parents came to know that I was flying a hydroplane rather than a glider. I received a scolding from them for not having properly gotten their consent for this, and my mother remonstrated me, saying, "That was unmanly of you!"

Soon after, the Student Mobilization Act was initiated, and students were no longer allowed temporary exemption from conscription. All of a sudden, in October I found myself hurriedly having to take the physical examination for conscription, and in December, I was drafted into the navy. With this, my college life came to an end after only two years. 

The Early Europeans and Chanoyu

Michael Cooper

The First Contacts

The arrival of the Europeans in Japan in the middle of the sixteenth century marked the beginning of a fascinating encounter between Eastern and Western cultures. The Europeans, for the most part Portuguese and Spaniards, could be divided into two categories, merchants and missionaries. As the former came to Japan only on business and generally did not travel a great deal around the country, their accounts of Japanese life and culture are for the most part rather meager and uninformed.

But the missionaries who undertook the long and arduous voyage from Lisbon to Nagasaki arrived with the intention of residing permanently in the country. Many of them learned to speak the language well, and, although their main purpose for coming to Japan was religious, they took a lively interest in many of the different aspects of Japanese life. They sent back to Europe detailed and appreciative accounts of castles and palaces, gardens and temples. Outstanding in this regard was the Portuguese Jesuit Luis Frois (1532–97), who wrote over a hundred letters recounting the different things he had seen and heard during his stay of more than thirty years in the country. Frois' descriptions of some of the Kyoto temples, Daitokuji and Chion'in, for example, can still be read with enjoyment today and show that he was a keen and accurate observer. He visited Oda Nobunaga's magnificent Azuchi Castle in 1581 and duly put down in writing his impressions:

On the top of the hill in the middle of the city, Nobunaga built his palace and castle, which, as regards architecture, strength, wealth, and grandeur, may well be compared with the greatest buildings of Europe. Its strong and well-constructed surrounding walls of stone are over 60 spans in height and even higher in many places; inside the walls there are many beautiful and exquisite houses, all

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Pp. 8–9, 10–11. Pair of six-folded Namban screens. Color on gold-leafed paper. Japan, early 17th century. 154 x 355 cm each. Toward the back in the left-hand screen, above, is depicted a Christian mission. A procession of foreigners who have just landed in Japan makes its way to the mission. Photos courtesy of the Kanagawa Prefectural Museum of Cultural History.





A Namban ship sets anchor in Japan. Resident Christian missionaries, seated in an arbor, await the passengers and the unloading of the cargo.



of them decorated with gold and so neat and well fashioned that they seem to reach the acme of human elegance. And in the middle there is a sort of tower which they call a *tenshu*, and it indeed has a far more noble and splendid appearance than our towers. It consists of seven floors, all of which, both inside and out, have been fashioned to a wonderful architectural design, for the walls inside are decorated with designs richly painted in gold and different colors, while the outside of each of these stories is painted in various colors. . . .

But, of the various aspects of Japanese culture described by the early Europeans, chanoyu has a special place of honor. This was probably because the missionaries were quick to appreciate the ceremony's intrinsic qualities, and also because the pastime did not have any religious significance as such and could be practiced by Christians. The fact that a number of converts were well-known tea masters also helped to arouse the Europeans' interest in the pursuit. One outstanding tea enthusiast was Hibiya Ryōkei (dates unknown), a prominent Christian merchant of Sakai. The Portuguese Jesuit Luis de Almeida (1525[?]-1583) passed through the city in 1565 and spent a month in Hibiya's house recovering from an illness. On October 25th of that year, he wrote to Europe:

There is a custom among the noble and wealthy Japanese to show their treasures to an honored guest at his departure as a token of their esteem. The treasures are made up of the utensils with which they drink a powdered herb, called *cha*, which is a delicious drink once one becomes used to it. To make this drink, they pour half a nutshell of this powdered herb into a porcelain bowl, and then, adding very hot water, they drink the brew. All the utensils used for this purpose are very old — the iron kettle, the porcelain bowl, the vessel containing the hot water to rinse the porcelain bowl, the tripod on which they place the lid of the iron kettle so as not to lay it on the mats. The vessel containing the *cha* powder, the spoon used to scoop it out, the ladle to draw the hot water from the kettle, the hearth — all these make up the treasures of Japan, just as rings, gems, and necklaces of precious rubies and diamonds do among us.

After introducing the subject to his readers in a general way, Almeida goes on to describe Hibiya's mansion.

We came into a square courtyard measuring about a dozen feet either way, and, passing along a verandah, we entered the house where we were to eat. The place was a little larger than the courtyard and seemed to have been made by angels rather than by men. On one side of the room there was a cupboard of the sort which

one finds in Japan, and nearby was a hearth of black earthenware, about a yard in circumference, which strangely enough shone like a polished mirror, although it was as black as pitch. A pleasingly wrought kettle stood on a handsome tripod, and the ashes on which the live coals lay looked like ground eggshells. No words can describe the order and cleanliness of it all, but this is not so surprising when you consider that they pay great attention to such little details and think of nothing else.

At the end of the session Almeida was shown "a small iron tripod, about a span in circumference. . . . [I]t was so worn with age in many parts that it had been broken in two places and had been soldered." The Jesuit was informed that the utensil was one of the most valuable tripods in Japan.

Yet another Christian tea master was the renowned Takayama Ukon (1553–1615), a daimyō whose integrity was admired by friend and foe alike. Takayama found a perfect harmony between his religion and his practice of chanoyu, and would often retire alone into his tea house when he wished to give himself to prayer and recollection. According to contemporary records, Takayama was the favorite disciple of the great master Sen Rikyū, who once remarked that he had nothing more to teach his distinguished pupil. It is interesting to note that, of the master's seven illustrious disciples, at least three were Christians. In view of this close connection between the early Japanese Christians and chanoyu, it is hardly surprising that some converts decorated their tea bowls with crosses and other religious motifs, and examples of these utensils still exist to this day.

In 1579, Alessandro Valignano (1539–1606) arrived at Nagasaki. Appointed the Visitor of the Jesuit missions in Asia at an early age, Valignano was commissioned to inspect the work of the missionaries and implement changes in policy and organization wherever he saw fit. The choice of the Italian Visitor was a singularly happy one, for Valignano, in addition to being a highly intelligent and educated man, had an intuitive flair for recognizing the intrinsic values of Japanese culture. He visited Japan three times (1579–82, 1590–92, and 1598–1603) and, although he never learned to speak the language fluently, his sensitive perception enabled him to acquire a deeper appreciation of Oriental culture than had some of the Europeans who had lived for more than twenty years in the country.

Valignano was quick to understand that if Christianity was to take deep and permanent root in Japan, the missionaries would have to adapt themselves to local customs — hardly a startling thought in the twentieth century, but practically a revolutionary concept for a sixteenth-century European. Thus the Visitor modeled the organization of the Jesuit



Bowl bearing a Christian insignia. Height, 10.3 cm; diameter of mouth 20.2 x 15.6 cm. Photo courtesy of the Kobe City Museum.

mission on the pattern of the Rinzai school of the Zen sect, "so that everybody will know his place" — an important consideration in a society where social precedence was scrupulously observed. The Superior of the mission was to hold a rank equivalent to that of the *chōrō* or abbot of Nanzenji temple in Kyoto, while the three local superiors were to occupy positions similar to those of the abbots of the *gozan*, the five principal Zen temples in Kyoto.

Valignano's reforms were not limited merely to organization, but went considerably deeper. He insisted, for example, that missionaries should receive a thorough language course so that they could learn to speak correct and elegant Japanese. In his treatise entitled *Avertimentos y avisos acera dos costumes e catangues de Jappão*, written in October 1581, he laid down dozens of ordinances urging the Jesuits to adapt themselves to Japanese protocol and customs; when in doubt in any particular situation, they should consult a prudent Japanese and follow his advice. The



Portrait of Alessandro Valignano, S.J. (1539-1606).

author lists rules of etiquette to be observed when receiving guests, greeting people on the street, performing the ceremonial *sakazuki* or formal wine toasting, and dealing with business matters; as regards this last, he praises and recommends the custom of employing a third party in delicate and important negotiations. The treatise was composed during his first visit to Japan, and the author obviously took advice — especially from the Christian daimyō Ōtomo Yoshishige (1530–87) — before committing his thoughts to writing. Nevertheless, the work displays a truly remarkable perception on the part of a European who had been in the country for only two years.

A topic greatly emphasized by Valignano was chanoyu. He ordered that all the Jesuit residences should possess their own chanoyu, a term used by the Europeans to denote not only the actual ceremony but also the place where it was held.

Each house should have its chanoyu kept neatly and well ordered, and also a catechist or other person who is always residing there; he must know something about chanoyu. This is especially important in the places where noble people are coming and going. And there should be two or three kinds of cha, one of very good quality and the others less so, in order to welcome visitors in keeping with their rank.

Again and again Valignano stresses the importance of conducting such gatherings with fitting decorum, pointing out that “one of the principal ways of entertaining people is cha, and the Japanese highly esteem the neatness of the chanoyu in which visitors are received.” At a later date a list of thirty-four utensils needed for the performance of chanoyu was drawn up and distributed for use at Jesuit residences throughout the country. The Japanese technical terms for all of these articles were given, and, although some of the words are no longer in use, others are still employed to this day, such as *mizusashi*, water jar; *chawan*, tea bowl; and *hibachi*, hearth. Thanks to Valignano’s influence, the Jesuits continued to take a keen interest in chanoyu.

Renowned for his lengthy and accurate chronicle of the first fifty years of the mission, *Historia de Japam*, Luis Frois also felt an attraction towards the pastime. As Frois worked for many years in and around Kyoto, and met Oda Nobunaga and Toyotomi Hideyoshi on a number of occasions, he was particularly well versed in the procedures and spirit of chanoyu. In addition to his work as the official chronicler of the Jesuit mission, he composed various treatises on contemporary events (such as the death of Toyotomi Hidetsugu in 1595 and Hideyoshi’s military campaign in Korea), and also on the culture and religions of Japan. Unfortunately, not all of these writings have survived, and his account of

chanoyu, entitled "The Origin of Chanoyu Utensils, Their Value and High Estimation," has been lost.

But, happily, this is not so of other books compiled about that time by the Jesuits in Japan. On his second tour of inspection, Valignano brought with him a European printing press of movable metal type, the first of its kind ever to be used in Japan, and for twenty-four years the Jesuits published a flow of books in Portuguese, Latin, and Japanese. The range of these works is remarkably wide, for it includes Japanese and Latin grammars, religious manuals, a Japanese translation of *Aesop's Fables*, and abridged versions of the Japanese classics, the *Taihei Ki* and the *Heike Monogatari*. In 1603–4, the press produced a monumental Japanese-Portuguese dictionary containing some 32,000 entries, for the use of newly arrived missionaries studying the language. Entitled *Vocabulario da Lingoa de Iapam*, the dictionary not only lists and defines the Japanese words, but also often indicates whether they are of elegant Kyoto usage or belong to more rustic speech. To illustrate the meaning of the terms more accurately, quotations from Japanese classical literature are sometimes included. The need for knowledge of chanoyu was not overlooked, and more than 150 terms related in some way to chanoyu are listed and explained. For example, "*Matsubo*. Certain kind of valuable caddies used for preserving the cha leaves"; "*Mizushi no tana*. Cupboards in which chanoyu utensils and other things are kept"; "*Mujo*. Cha which occupies third place in quality"; "*Mizubishaku*. Ladle to draw off water."

Despite the brief and superficial nature of this survey, it may be clearly seen that at least some of the early Europeans in Japan had a clear knowledge and understanding of chanoyu. Although perhaps they may not have appreciated some of the finer points of the pastime, the more perceptive highly valued the custom and praised its qualities.

João Rodrigues and Tea

Of all the hundreds of Europeans who came to Japan during the early period of contact with the West, João Rodrigues (1561[?]-1633) was undoubtedly one of the most interesting and colorful personalities. Missionary, interpreter, linguist, businessman, and scholar, he spent a total of thirty-three years in Japan and acquired a knowledge and understanding of Japanese culture unrivaled by any of his European contemporaries.

Rodrigues was born about 1561 at the town of Sernancelhe in northern Portugal, and, while a boy of only fourteen or fifteen years of age, se

out on the two-year voyage from Lisbon to Nagasaki. Exactly why he sailed to Asia is not known, but in 1580, three years after his arrival in Japan, he entered the Jesuit novitiate in Bungo, northeast Kyushu, and began his training as a missionary. Because of his youth and natural linguistic talents, Rodrigues was quick to master Japanese and in time probably came to speak the language more elegantly than his own native Portuguese. In 1591, he was called upon to act as interpreter when the Jesuit Visitor, Alessandro Valignano, traveled to Kyoto during his second visit to Japan and was received in solemn audience by Toyotomi Hideyoshi at Jurakutei Palace. The personable and fluent Rodrigues attracted Hideyoshi's attention and, during his stay of almost a year at the capital, he was often invited back to the palace and spent hours in conversation with the ruler.

From that time onwards Rodrigues was a frequent visitor at court, for he invariably acted as interpreter whenever a delegation of European missionaries or merchants arrived in Kyoto. Even when Hideyoshi ordered the crucifixion of twenty-six Christians at Nagasaki early in 1597, the ruler's friendship with Rodrigues continued. As he lay dying at Fushimi Castle in September, 1598, Hideyoshi summoned the Jesuit to his side and on two occasions spoke with him at some length. Rodrigues' services as interpreter were retained by Hideyoshi's successor, Tokugawa Ieyasu, and at the beginning of the seventeenth century the Jesuit was appointed as the Nagasaki commercial agent of the shōgun. Rodrigues was also involved in the complicated and sometimes acrimonious negotiations concerning the bulk price of the silk imported annually from Macao, and he was often hard put to effect a satisfactory agreement between the Japanese and Portuguese merchants. In addition to all this activity, he was also appointed procurator, or treasurer, of the Jesuits in Japan and was responsible for the financing of their missionary work.

Despite these varied duties, Rodrigues somehow managed to find the time and energy to publish in 1604–8 a bulky *Arte da Lingoa de Iapam*, the first systematic grammar of the Japanese language ever to be compiled. Not content with dealing merely with things grammatical, the author also included a great deal of material concerning Japanese literature, poetry, history, letter writing, money conversion tables, methods of measuring time, government offices — in fact, the *Arte*, only four copies of which exist today, was more of a handy *vade mecum* for newcomers to Japan than just a manual of grammar.

Rodrigues' influence in Nagasaki inevitably gave rise to jealousy and animosity among local officials, and pressure increased to have him removed from the scene. The campaign against him reached a climax at the time of the Japanese attack on the Portuguese carrack *Madre de Deus* at Nagasaki in January, 1610, and a month or so later Rodrigues was

obliged to leave Japan and seek refuge in Macao. But this was no idle retirement, for the middle-aged Jesuit then began to play an active role in China. He traveled widely through the vast country and became the first European to visit the capitals of both Japan and China. His colorful career climaxed when the Ming government asked the Macao authorities to supply soldiers and cannons to defend Peking from the attack of Manchu forces. Rodrigues accompanied the Portuguese expedition in 1628, was besieged in a fort, escaped at night by jumping from the battlements into a bed of snow (this at the age of seventy!) and tramped back to Peking, where he received an official commendation for his services to the throne. After that he returned to Macao, where he died in August, 1633.

While living in exile in Macao, Rodrigues was asked to compile in Portuguese a history of the Jesuit mission in Japan, and began writing the chronicle in 1620. But in order to make his account of missionary work in Japan more intelligible for his European readers, he composed a lengthy introduction in which he described Japanese history and culture. In these rough unworked notes he talks about architecture, painting, dress, writing, printing, etiquette, and religious thought. But the chapters in which he goes into the greatest detail and shows a deep appreciation are those dealing with chanoyu. During his long residence in Japan, Rodrigues had the opportunity of meeting some of the most renowned tea masters of the day. He most certainly knew Takayama Ukon and Gamō Ujisato. He may have met Sen Rikyū, but would not have known him well, as the famous master died in the same year, 1591, that the Jesuit was introduced into court circles. During his frequent visits to Kyoto, Rodrigues was also able to visit not only famous palaces and temples, but also tea houses, and observe the performance of chanoyu. Nor was he merely a superficial observer, for he was obviously imbued with a deep admiration for the pastime and writes with genuine enthusiasm and understanding about the practice of *suki*, as the tea sessions were then called.

Rodrigues is nothing if not thorough, and, before describing the canons governing the formal drinking of tea, he gives a detailed account of how and where the herb is grown.

This celebrated and famous cha is a small tree, or rather bush, which some have mistakenly thought to be the sumac shrub. It is the same size as and somewhat similar to the myrtle bush, and bears leaves all the year round without shedding them, although they are slightly bigger and are green on both sides. Its new leaves, which are used in the drink, are extremely soft, tender, and delicate, and frost may easily make them wither away. So much damage can be done in this way that in the town of Uji, where the best

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Jo. Rodrigues de V. G. João Rodrigues

Example of handwriting of João Rodrigues (1561[?]-1633). Penned on the 22nd of January, 1616, in Macao.

tea is produced, all the plantations and fields in which this cha is grown are covered over with awnings and mats made of rice straw or thatch.

The author then goes on to describe the manufacture of tea, pointing out the great care taken in the production of first-class leaves.

When the new leaf has been gathered in, they first of all cook it in the steam of a certain solution made up of water, wine, and other ingredients until it is sufficiently softened. They have set up some wooden stoves or grates like deep trays or lidless boxes, eight or more spans in length and half that in width. They pour very clean, fine, and sifted ash into these, and place lighted charcoal inside and cover it with the ash; in this way they produce a slow gentle fire which slowly roasts but does not scorch. Above these stoves they construct cane grills, which do not receive much heat, and they cover them with a kind of thick white paper made for this purpose; on top of this they pour the cha, already cooked as we have said, and there it roasts gently.

There are three persons on both sides of each stove and with their hands they continually move the cha together with the paper so that it may all be roasted evenly and not scorched. Whereas in Japan they drink the actual cha ground into powder, while the Chinese cook the leaf in hot water and drink this mixture containing all the goodness of the cha, the Japanese pay much attention not only to the taste and flavor but also to the color of the cha. They see to it that after the leaf has been roasted and ground, its color is as green when they pour it into the hot water as when it was growing on the tree, or even greener.

Rodrigues then relates how the leaves are graded into different qualities and gives the technical terms for each type. He estimates that about 40,000 pounds of tea were produced annually at Uji, and notes that the leading nobles of Japan, including the shōgun himself, sent agents to the town every year to collect their annual supply of top-grade tea. However powerful a daimyō might be, none would dare to collect his tea until the agent of the shōgun had taken the first choice. Top-quality tea costs about five silver taels a pound, but payment is sometimes made in kind, because "for each caddy of cha, they pay a bar of gold (equivalent to 60 taels), a hundred loads of charcoal, some silk robes, and other gifts." As an annual supply is collected at one time, the tea is carefully packed away in damp-proof caddies and stored in cool wells or at monasteries in the mountains "so that the cha may be safely preserved there from all harm during the hottest days of the summer and not lose its green color." In the ninth month of the year, the caddies are returned to their owners and then, with fitting ceremony, the new tea is drunk for the first time.

Rodrigues is not only fully conversant with the technical side of tea production, but also has a high esteem for the qualities of the drink. He lists with patent approval the properties of the beverage. In the first place it greatly aids digestion and soothes upset stomachs ("Hence it is usually very suitable and convenient for Europeans, who on account of the solid food they eat are more robust than the people of these nations over here.") Secondly, tea drinking tends to drive away sleep and relieves headaches, and so is useful for people who are studying or conducting business at night. It will also help to bring down temperature in time of illness and "evacuates all superfluous matter which cause evil humors." Thus, although both China and Japan are densely populated, there is generally no plague in the two countries as in Europe and other places. Rodrigues also recommends tea drinking to relieve the stone and similar complaints, and explains that the beverage "is good for chastity and continence because it has the quality of restraining and cooling the kidneys."

The author goes on to note that although the Chinese consume a great deal of tea, they do not generally have special places set aside for drinking the herb. The Japanese also use much tea and will always have hot water prepared so that the drink may be instantly made up on the arrival of guests and visitors. "But in addition to this ordinary way, they have introduced another particular method by which they entertain some guests with special welcome and favor. This used to be called chanoyu but is now known as suki." Having earlier described the gilded and highly decorated palaces of Kyoto, Rodrigues is at pains to note that the meetings of chanoyu are held in far different settings. This is not because the participants lack the means to construct ornate tea houses, for among the tea enthusiasts could be counted some of the most wealthy men of Japan. Instead, the aim of the ritual is to return to a harmony with nature and to shun all artificiality and tasteless display of riches. Above all, the pastime is intended to produce peace of soul and an inner harmony as the participants quietly gather to drink tea and experience the hidden beauty of Nature.

It is a secluded and solitary exercise in imitation of solitary hermits who retire from worldly, social intercourse and go to live in thatched huts and give themselves over to the contemplation of nature. So this gathering for cha and conversation is not intended for lengthy talk among themselves, but rather to contemplate within their souls with all peace and modesty the things that they see there, and thus through their own efforts to understand the mysteries locked therein. In keeping with this, everything employed in this ceremony is as rustic, rough, completely unrefined, and simple as nature made it, in keeping with a solitary and rustic hermitage. So they do not make use of spacious rooms and richly decorated apartments for this gathering as they do in ordinary social usage, nor do they use costly and delicate china dishes or other rich and choice vessels. Instead, the desired effect is achieved by a tiny cottage, thatched with straw and reeds, situated within the compound and next to the houses in which they dwell; this is fashioned from timber as rough as it came from the forest, and one old piece of wood is merely fastened to another. There is no artistry nor elegance at all, only natural negligence and age.

But lest his European readers might be given an erroneous impression and imagine that these tea houses are plain huts carelessly and cheaply thrown up in a few hours, Rodrigues points out that in fact these buildings cost an immense amount of money and labor and could be afforded only by wealthy patrons.


Although it might seem that the building of such a place would cost nothing, it is astonishing how many hundreds of *cruzados* are spent only on its construction, on the suitable materials for which they search in different places with much labor and expense, and on working and adjusting the wood with incredible skill by special carpenters who do only this kind of work. They spend such a great deal of time, even months, in perfecting the house, laying down the mats, coating the walls with clay, and fastening the reed latticework with osiers, that a beautiful wooden house could be built and completely finished far more quickly.

So, as Rodrigues rightly observes, "this poverty is really very rich and wealthy," and the finest tea houses could be afforded by only the wealthy. Having described the production of tea and the place where formal tea drinking is held, Rodrigues then proceeds to write about the actual ritual and the necessary qualities required by a master to conduct the pastime fittingly.

Rodrigues' account of a typical session is worth quoting in full, for it provides an attractive picture of how chanoyu was practiced at the end of the sixteenth century.

At the appointed hour of the day each guest robes himself neatly and becomingly; lay people shave a part of their head, while bonzes and those who have performed *inkyō* (retirement) shave the head and chin. Wearing new stockings, they proceed to the private gate and entrance to the garden; outside in front of this gate there is a swept terrace which, together with the walls, has been recently sprinkled with water for the sake of freshness. The gate is so small and low that a person can enter only by stooping down. In front of the gate there is a rough, clean stone where the guest changes his sandals before entering the garden and puts on new clean ones, so as not to soil the stones of the path for they are sprinkled with water and very clean.

Up to this point the gate has been locked from within, but now comes the master of the house, opens it, and, putting only his head outside, bids the guests welcome. He closes the gate without locking it and then retires inside his house by another special path through the garden reserved for his use; he neither enters nor leaves the little cha house. Once he has withdrawn, the guests open the gate, enter, and then lock it again from the inside. They sit there in an arbor for a short while, relaxing and gazing at the garden. Then as they walk along the path through the garden up to the cha house, they quietly contemplate everything there — the garden itself, individual trees in their natural state and setting, the paving stones and the rough stone trough for washing the hands.



There is crystal-clear water there which they take with a vessel and pour on their hands, and the guests may wash their hands there if they so wish; in winter time hot water is available on account of the cold. They now approach the closed door of the small house; this is set somewhat above the ground and is just large enough for a person to pass through provided he stoops. They remove their fans and daggers from their sashes and deposit them in a kind of cupboard placed there outside for that purpose. Then they open the door and, leaving their sandals there, they all go inside, observing in the meanwhile due etiquette as to who shall enter first. The host is not present, and the place is empty except for some cha utensils.

Then, without saying a word, they begin to contemplate everything there. Each guest first of all goes to the *toko* in the middle in order to look at the flowers placed there in an old copper or earthenware vase, or in an old basket of a special shape. After that he looks at the hanging panel of painting or letters, and considers this or the meaning of the writing. Then he goes to see the stove, the kettle, and the arrangement of the burning charcoal and the certain kind of fine ash, so neatly and tastefully laid out that it leaves nothing to be desired. . . . Finally he goes and sits down silently in his place.

When everybody has finished his inspection and has squatted on his knees, the host opens an inner door, enters the little house, and thanks his guests for having come to his retreat, while they return him thanks for having invited them. They then converse gravely and modestly on wholesome topics for a short time, until the host arises and fetches the charcoal and the ash in special containers along with a suitable copper spoon. He takes the kettle from the stove, places it to one side, and begins to put on more charcoal. All draw near to watch him put on the charcoal, for it is done in a special way; only a little is used and each piece is laid next to another, and fine ash is poured around to obtain a pleasing effect. He next replaces the kettle and again pours water into it on top of the hot water so that it may come to the boil.

When this is done, he takes the vessels inside, sweeps a little with a large feather, then returns to the house and tells the guests that it is now time to eat in order to drink cha. He goes inside and, with his own hands, brings out the tables and, beginning with the senior guest, he puts one in front of each person. The table is most neatly arranged and set out with rice and vegetable *shiru* (broth) and two wholesome dishes. Then he brings the second table with *shiru* made of some prized fish or bird and other food. The quantity of the food is such that it can be eaten without any superfluity; hence there are not many dishes, but only two or three. . . . Then in due course the host brings out a glazed jug containing hot wine, and also cups for each one. He places it in front of

the guests for each one to take and drink what he will, and does not press them to drink more. When everybody has declined, he collects the wine and then, in conclusion, brings hot water and each guest takes as much as he wishes.

When this has been done, he takes the tables one by one inside and then brings out a small quantity of suitable fruit as dessert on a separate plate for each guest, and then retires inside. When they have eaten the fruit, the guests collect the salvers and place them aside near the service door; then they leave the house, close the door, and go into the garden to wash their hands and mouth in preparation for drinking cha. As soon as they have gone out, the host locks the door from the inside, sweeps the little house with his own hands, changes the flowers and puts in fresh ones of another kind. When all is ready he opens the door slightly and retires, thus giving the guests to understand that they may enter.

After they have washed their hands and mouth, the guests enter the house and once more, just as before, they inspect everything placed there, including the utensils for serving cha. Then in deep silence each one sits down in his place. The host now appears and asks if they wish to drink cha. They thank him and say that they do. He comes out with the necessary vessels, and should he own a small valuable caddy he brings the ground cha inside it, enclosed within a silken bag. Then in their presence he removes the bag and puts down the small caddy, and washes and cleans the cup. He then puts the cha into the cup with a cane spoon; having put in a spoonful of the powder he says, "Your Honors had better drink this cha weak for it is very poor stuff." But the guests beg him to make it strong for they know it is excellent when drunk thus. So he puts in as much cha as is needed, and with a suitable jug he draws off hot water from the kettle and while it is still very hot he pours it on top of the powder. He next stirs it with a small cane brush and places the cup on the mat in front of the guests; they then pay each other compliments as to who shall be the first to drink. The senior guest begins first and takes three sips before handing it to the second guest, and thus the cha goes round until they have finished drinking. Sometimes when a new caddy is opened for the first time, the host asks them to allow him to try the cha in order to see what it is like.

Rodrigues' account is of considerable interest, for it is obvious that he was a keen observer, and his detailed commentary describes the early type of chanoyu from which the present form has developed. But the Jesuit author was not content with merely recording the external form of the ritual; he argues that the qualities required to appreciate chanoyu have a much wider application and can be extended to every branch of cultural life. The requirements of a tea master are very demanding, and



Rodrigues may well have had Takayama Ukon or Sen Rikyū in mind when he enumerated their qualifications.

From this practice of observing the relations and proportions of things both among themselves and with the whole, the *sukisha* (tea masters) obtain a higher degree of knowledge of things; this knowledge is concerned with certain more subtle and hidden qualities in them, all apart from their general aptitude and suitability for *suki*. If this is lacking, there is no means of discerning the other hidden qualities in things . . . So they distinguish the subtle natural qualities possessed by both natural and artificial things, and not everybody is capable of such discernment. The *sukisha* also pay attention to the proportion and suitability which things ought to have according to various times and people. For example, as regards the time of the *cha* meeting, summer, autumn, or winter, whether in the morning, afternoon, or at night; they also take into account who is invited and who invites. In this way everything may be performed in keeping with natural reason and suitability. So the principal science of *suki* lies in this ability to recognize the natural proportion and suitability of things. This is what those who practice the art look out for among themselves, observing whether a person succeeds or not, and how far advanced he is in this knowledge. They appraise him by what he does in the performance of *suki*, and this is mainly discovered in the gatherings that he holds, in his serving *cha* and in all the attendant circumstances. For it is here in this performance that a man shows what he knows and understands.

Rodrigues continues at some length to describe the ideal tea master and the exacting requirements for such an office. In the first place, he must have a perfect knowledge of *chanoyu* as such and be able to teach others by his example. Secondly, "he must be of a resolute, firm spirit and withdrawn from trifles and a multitude of things, after the fashion of a contemplative hermit in the desert." He must also possess discernment for proportion among things and their general suitability on different occasions, "for the same thing may be fitting at one time but not at another." In addition, he must also possess a genuine spirit of intuition so as to be able to introduce new incidental features into the ritual in a harmonious and fitting way. He must be willing to teach others his art, not so much by word of mouth but by example, and here Rodrigues rightly sees the influence of the Zen sect and its insistence on silent intuition as the only means to acquire wisdom.

This is in imitation of the solitary philosophers of the Zen sect who dwell in their retreats in the wilderness. Their vocation is not to

philosophize with the help of books and treatises written by illustrious masters as do members of the other sects . . . Instead, they give themselves over to contemplating the things of nature, despising and abandoning worldly things . . . So their vocation is not to contend or dispute with another in argument, but they leave everything to the contemplation of each one so that by himself he may obtain the goal by using these principles, and thus they do not teach disciples. So those belonging to this sect are of a resolute and determined character, without any slackness, indolence, mediocrity, or effeminacy. Those who practice chanoyu try to imitate these solitary philosophers, and hence all the non-Christian followers of this art belong to the Zen sect . . . Apart from some general principles, they do not teach anything by word but rather by deed, and they leave everything else to the contemplation of the individual, until he understands the purpose and essentials of the art through his own efforts.

And what, in Rodrigues' view, is the purpose of this art? The elderly Jesuit lists the ultimate purpose of the pastime with evident approval.

The purpose of this art of cha, then, is courtesy, good breeding, modesty, and moderation in exterior actions, peace and quiet of body and soul, exterior humility, without any pride, arrogance, fleeing from all exterior ostentation, pomp, display, and splendor of social life; sincerity without any deceit as befits a hermit in the wilderness, honest and decent attire, with a certain order, neatness, and plainness in everything in use and in the house, in keeping with such a calling. For everybody regards those who profess this art and they have a reputation among the people for being men of wholesome customs, and they are esteemed and revered as such.



Signature of João Rodrigues

These brief excerpts from Rodrigues' writings, composed more than 350 years ago, clearly show his admiration for chanoyu and his sympathetic understanding of the art. It is a hopeful indication that people can transcend national and cultural barriers, and learn to appreciate the aesthetic values of an alien culture. And it is remarkable that of all the different branches of Japanese culture, the early Europeans of three centuries ago appeared to find chanoyu the bridge which best spanned the gap between Oriental and Occidental ways of thought. If that was true in the sixteenth century, it is surely even more relevant today, when there is an even greater need to unite rather than separate peoples of different cultural backgrounds. ◡



Reconstructing the Taian Tearoom

Nakamura Toshinori

Interviewed by **Okamoto Kōhei**

with photographs by **Fujimori Takeshi***

Introduction

Of the many tearooms built by Sen Rikyū (1522–91), only one remains today, the “Taian” (lit., “Waiting Hut”) preserved at Myōkian in the Yamazaki area of Kyoto.[†] Originally built elsewhere, it seems to have been brought to its present location after Rikyū’s death [some twenty years after its construction]. In the nearly four hundred years since then, the structure has been repaired a number of times. Although its basic, extremely small, two-mat design has not changed, specialists believe many minor alterations have been made. Recently, a reconstruction of the original Taian as built by Rikyū was completed at Daitokuji temple’s Zuihōin by architect Nakamura Toshinori, who based the reconstruction on detailed studies. Rikyū’s design incorporated a surprising number of innovations, from the size of its tokonoma to the presence of the *tsubo-no-uchi* — the walled-in space immediately outside the *nijiriguchi* entrance.

The original tearoom, as well as Rikyū himself, have long since passed into the realm of legend — a fact which makes it no easy task to determine exactly what the prototype of the Taian was like in all its details. Anyone who sees the Taian today admires its dignity and atmosphere endowed by the passage of four hundred years. Captured in photographs, the darkened hue of the woodwork and the soft texture of the worn-down earthen walls seem to embody the aesthetic epitome of wabi. The purpose of the reconstruction was to try to obtain a clearer idea, even partially, of Rikyū’s original, while at the same time giving due tribute to the qualities imbued by the passage of time.

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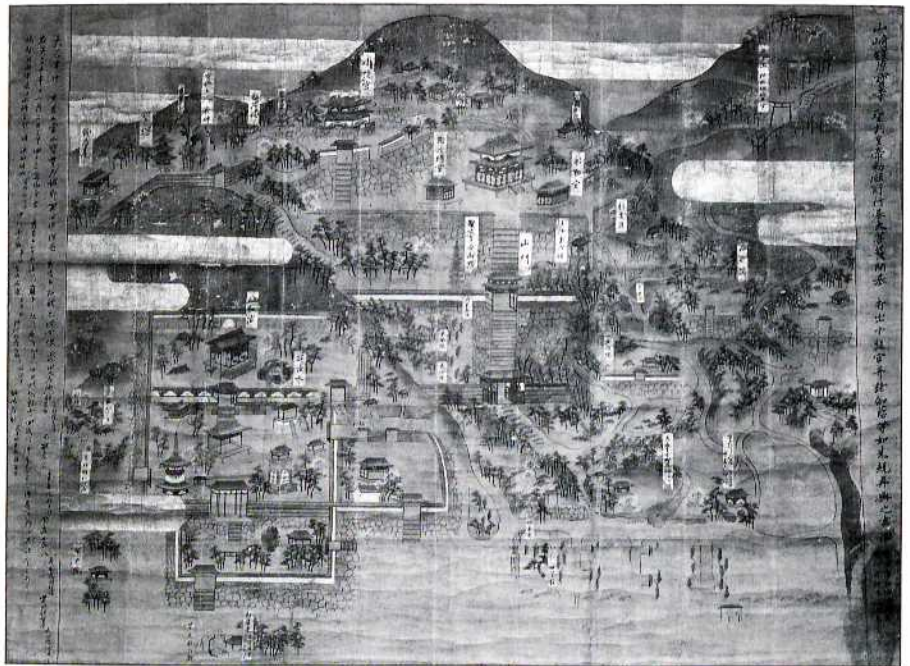
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* Excluding the photos on pp. 30, 32, and 33.

† For more on this tearoom, see the color plates, “Rikyū’s tearoom: the Taian at Myōkian,” and Hayakawa Masao, “The Microcosmic Space Created by Sen Rikyū,” featured in *Chanoyu Quarterly* no. 80, pp. 7–37.

Introduction abstracted and translated from Okamoto Kōhei, “Kaze no Michi 6: Rikyū no Gekijō Kūkan ‘Taian,’” appearing in *Kobijutsu Rokushō* no. 8 (February, 1992). Interview translated and adapted from “Fukugen ‘Taian’ no Zōkei,” appearing in the same *Kobijutsu Rokushō* issue.



Drawing of grounds of Hōshakuji temple in Yamazaki, Kyoto. Ca. 1606. This drawing provides one of the few pieces of concrete evidence that Rikyū had a building at Yamazaki. Hōshakuji served as Toyotomi Hideyoshi's headquarters during the 1582 Battle of Yamazaki. *Bottom left detail:* Just below center at the far left on the drawing, a structure marked "Rikyū" is pictured on the property of "[Yamazaki] Sōkan's Residence." *Bottom right detail:* Right of center toward the bottom of the drawing, "Myōkian" is seen by the pine tree labeled "Sodesuri Matsu" (Sleeve-brushing Pine). Photos courtesy of Tankōsha Publishing Co., Kyoto.

Interview

The Presence of the *Tsubo-no-uchi*

What were the particular difficulties encountered during the reconstruction project?

We were trying to reconstruct the tearoom “*Taian*” exactly as Rikyū designed it more than four hundred years ago. We believe that the well-known “*Taian*,” which has been designated a National Treasure and currently stands at Myōkian temple in the Yamazaki district in southern Kyoto, is not the original. Its structure incorporates elements that did not exist when Rikyū is said to have constructed the tearoom between 1582 and 1583. We believe that the original tearoom was built in the castle at Yamazaki which Toyotomi Hideyoshi was in the process of constructing at that time. When Hideyoshi decided to move to Osaka Castle, and Yamazaki Castle was abandoned, the already completed original *Taian* was left unmaintained without having been used even once. The tearoom was rebuilt [dismantled and reconstructed] at Myōkian, a temple with which both Hideyoshi and Rikyū had close ties, and it is that tearoom that stands there today.

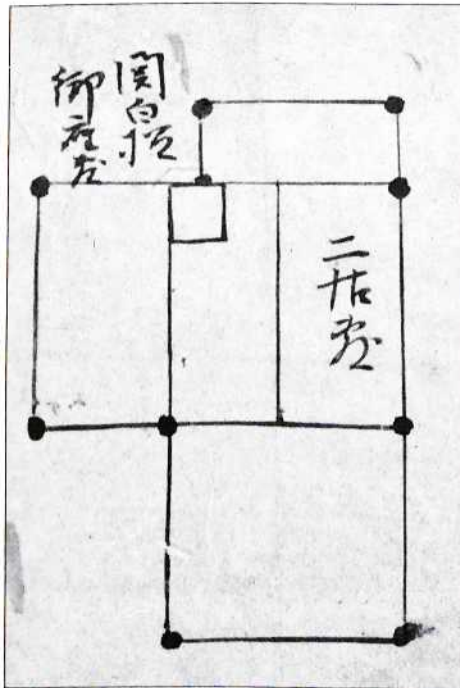
豊臣秀吉

What we set out to do, therefore, was to reconstruct the *Taian* that Rikyū originally built. That was what we intended, but it was extremely difficult to return to the prevailing circumstances and techniques of Rikyū’s time and accurately apply them in the reproduction. The technique for blackening the walls, for instance, was very hard to execute. Another challenge was the rounding of the wall corners — it was an arduous task to achieve smooth contours without using the rounding trowels available today.

Did you rely on some particular document or source as the basis for the reconstruction?

Rikyū’s disciple Yamanoue Sōji left an account called the *Yamanoue Sōji Ki* which contains a floorplan drawing entitled “Two-mat room (*zashiki*) for Regeant Hideyoshi,” believed to be the prototype of the *Taian*. It was based on this record that we designed the reconstruction, and that we set the width of the *tokonoma* at 5 *shaku* (1 *shaku* = 30.3 cm). Also, if we study tearooms that were built around that time, we note that they all had a *tsubo-no-uchi* [area of enclosed space outside the entrance]. We believe that this feature was then a standard addition to

山上宗二記



Floorplan drawing of "two-mat room for Regeant Hideyoshi" in the *Yamanoue Sōji Ki* copy owned by Omotesenke Fushin'an. Photo courtesy of Fushin'an, Kyoto.

面坪の内

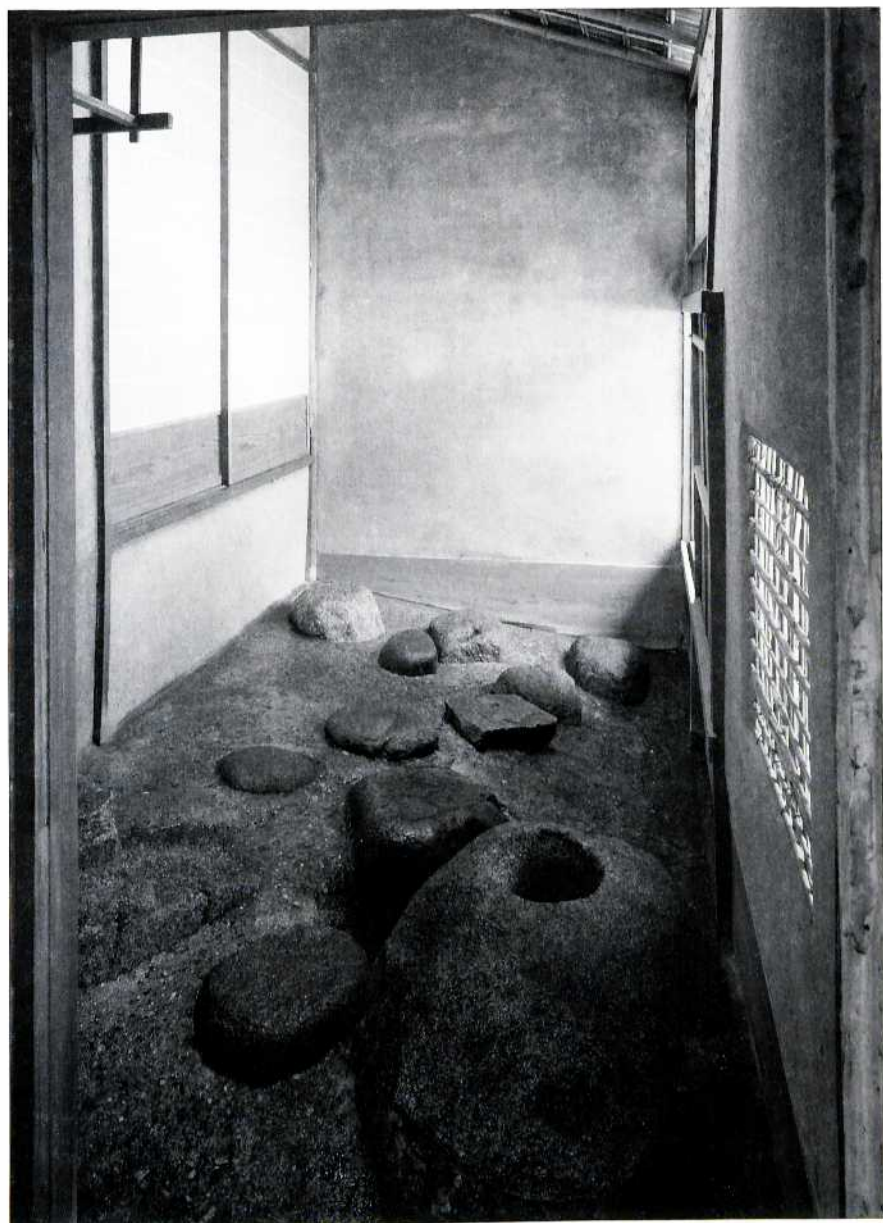
tearooms. The current Taian at Myōkian, however, has no *tsubo-no-uchi* at all, and only has extended eaves (*dobisashi*) over the *nijiriguchi*. This was presumably one of the alterations made in the rebuilding at Myōkian. The walls surrounding the outside of the *nijiriguchi* in our reconstruction constitute what is called a "frontal" (*omote*) *tsubo-no-uchi*. We conceived that Rikyū's original Taian had a *tsubo-no-uchi* like this.

Are there other examples of tsubo-no-uchi at extant tearooms?

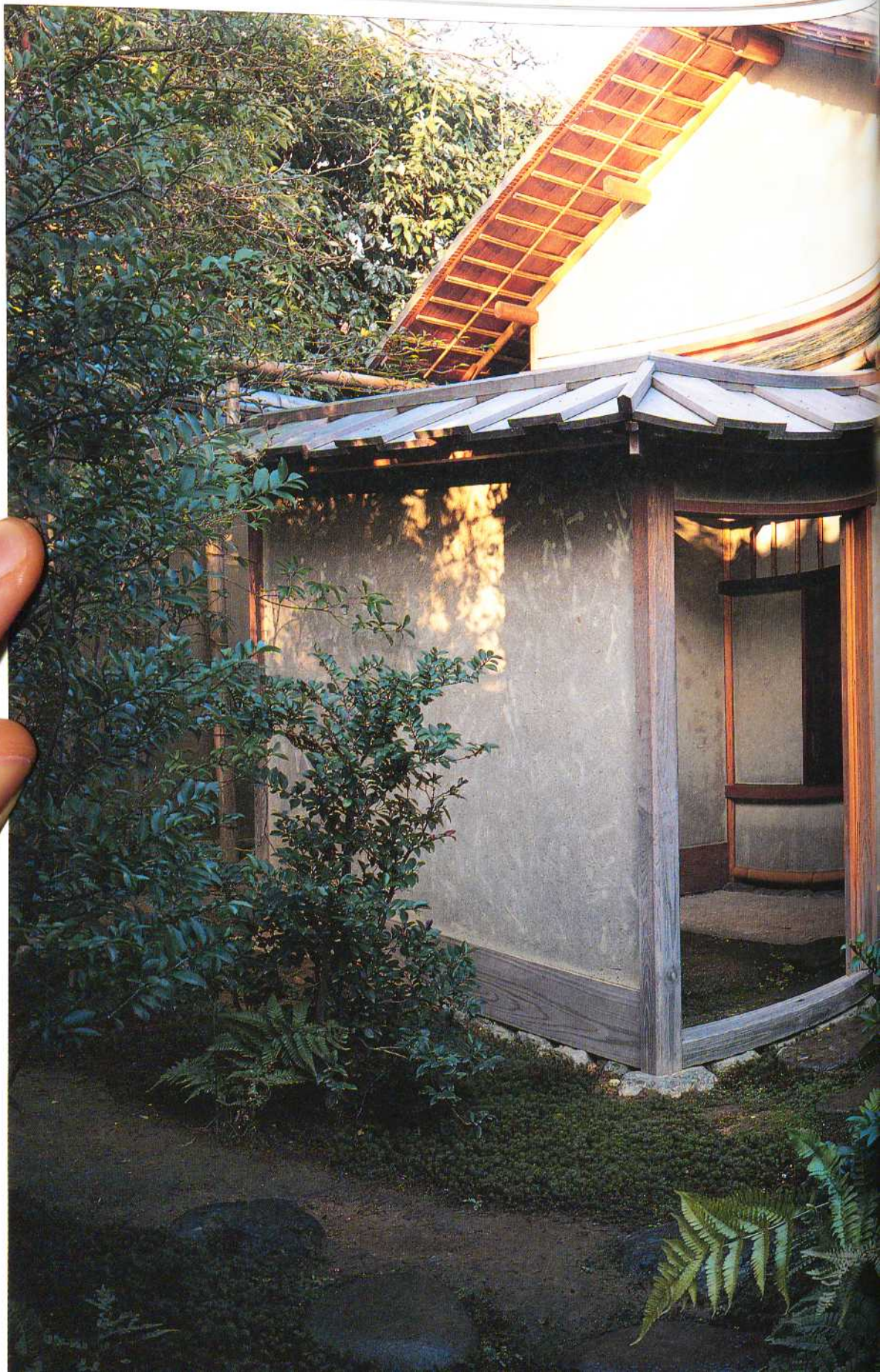
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脇坪の内

No original examples exist, but during the early Edo period, when many architectural structures were being restored, tearooms that included an *uchi tsubo* ["inner" enclosed space, with stone wash basin (*tsukubai*)] — like the Teigyokuken at Daitokuji temple's Shinjuan, designed by Kanamori Sōwa — did appear. This seems to have been an attempt to restore the kind of "side" (*waki*) *tsubo-no-uchi* which were attached to tearooms in Rikyū's time.

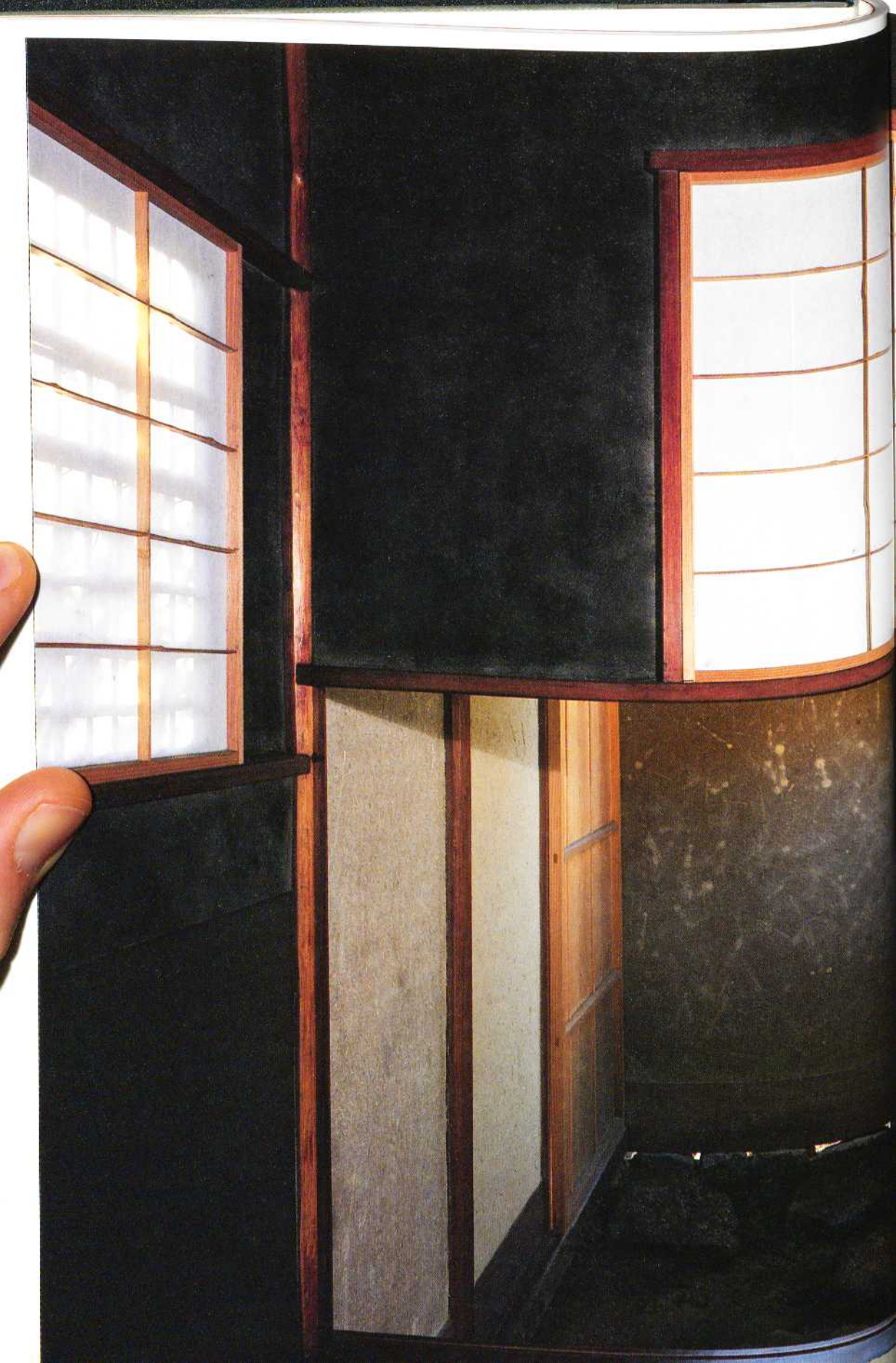
[interview continued on p. 48]



The *uchi tsubo* of the Teigyokuken tearoom at the subtemple Shinjuan of Daitokuji temple in Kyoto. Photo by Tabata Minao.













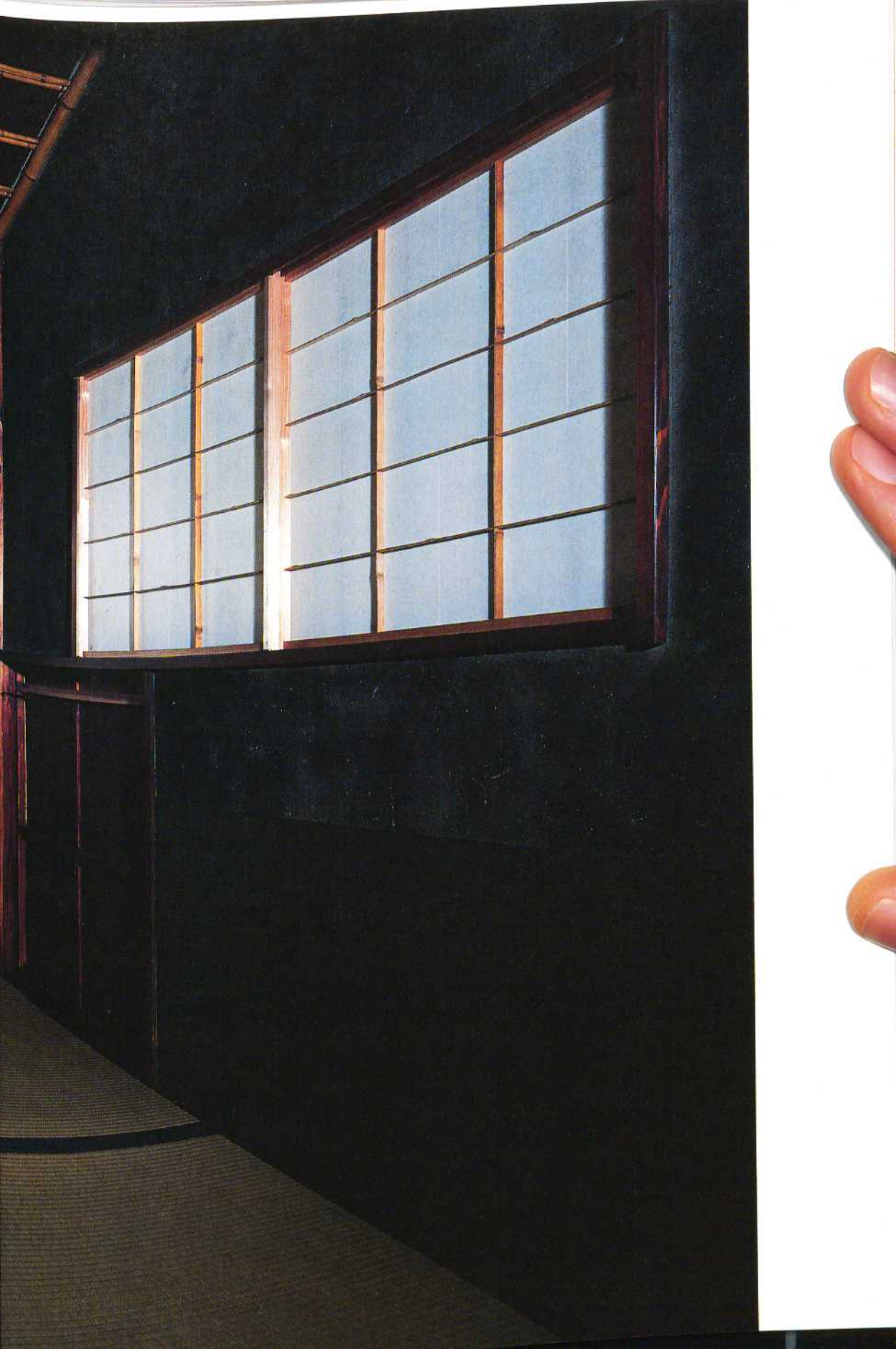
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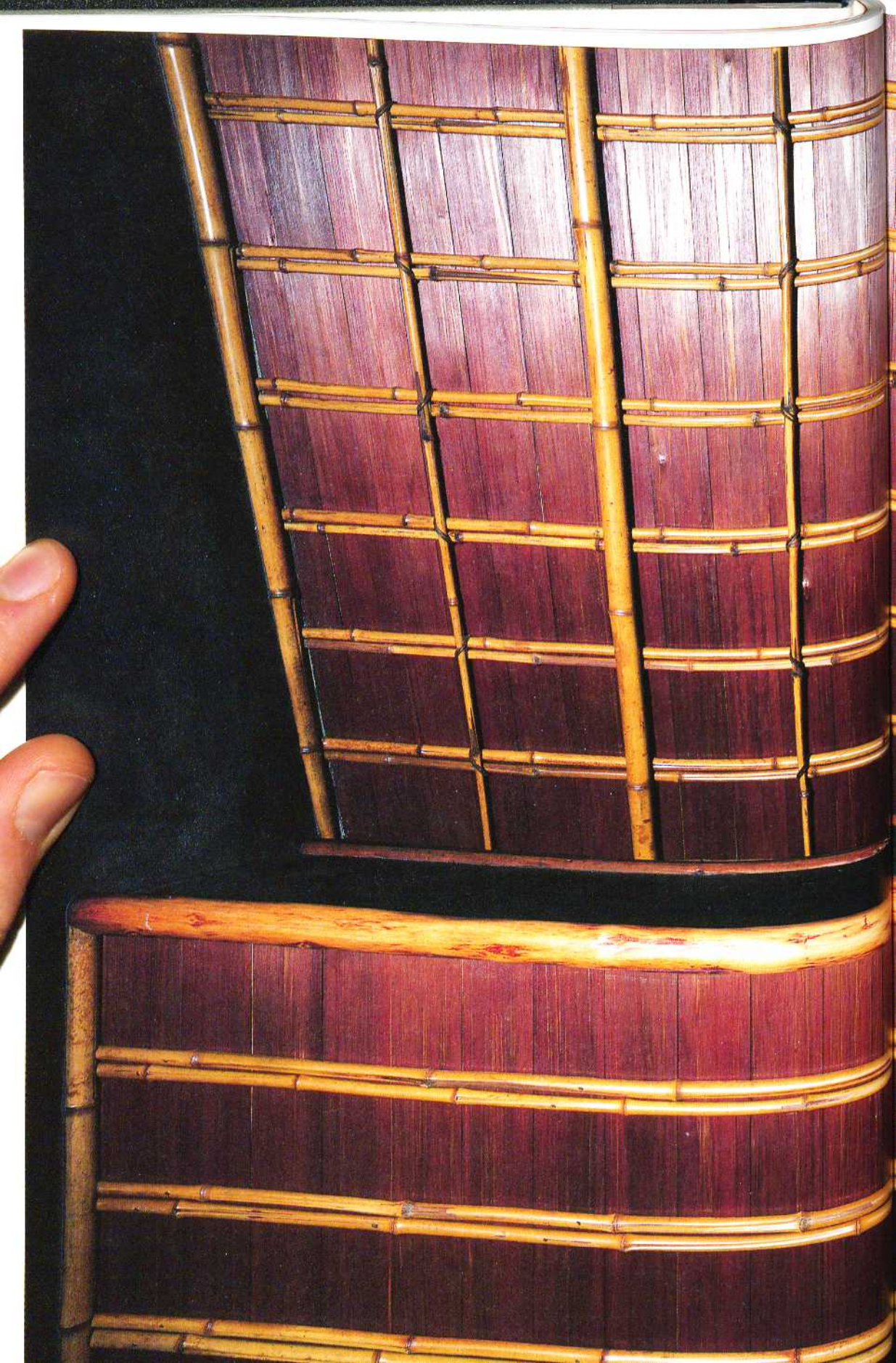




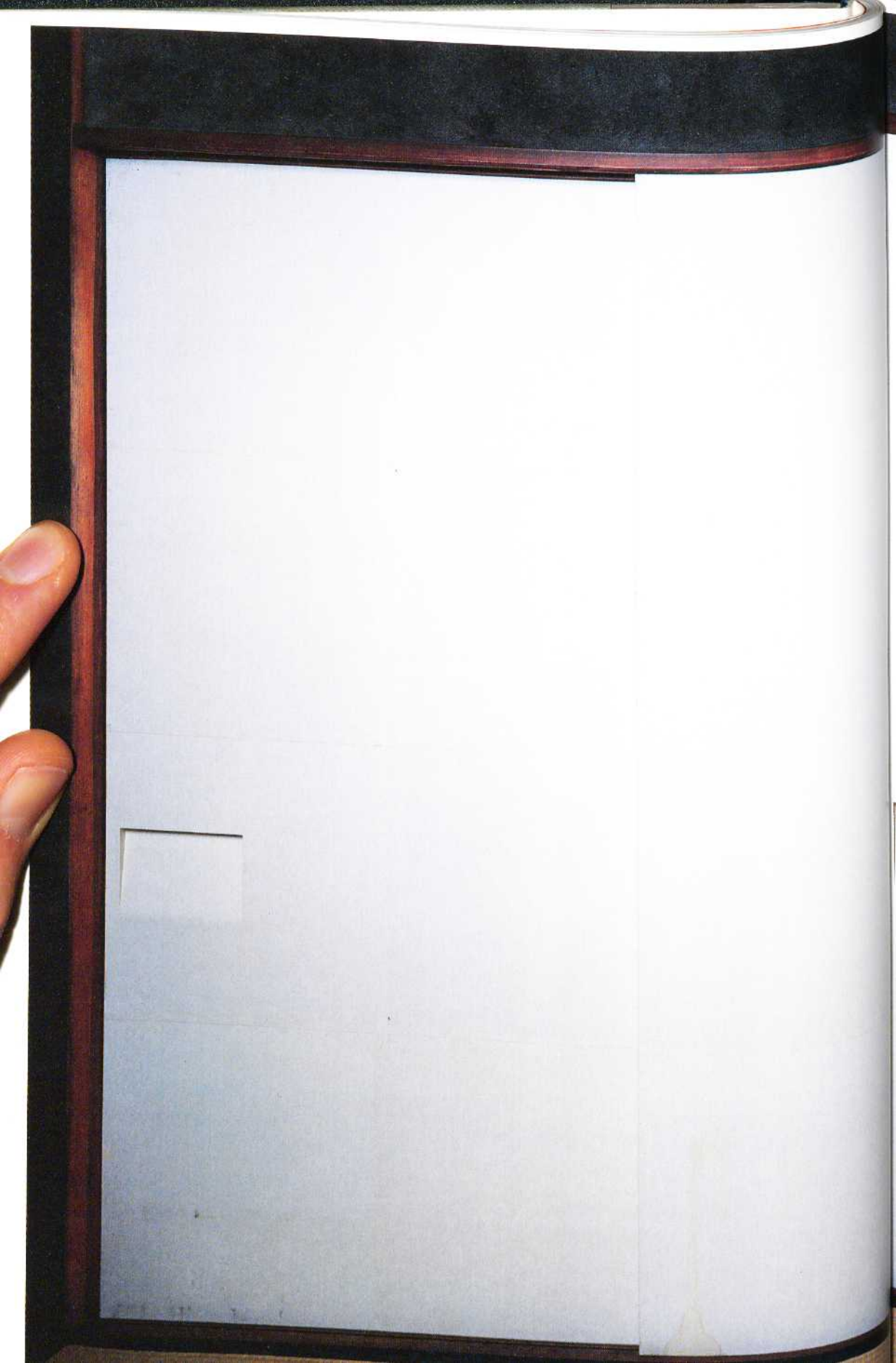


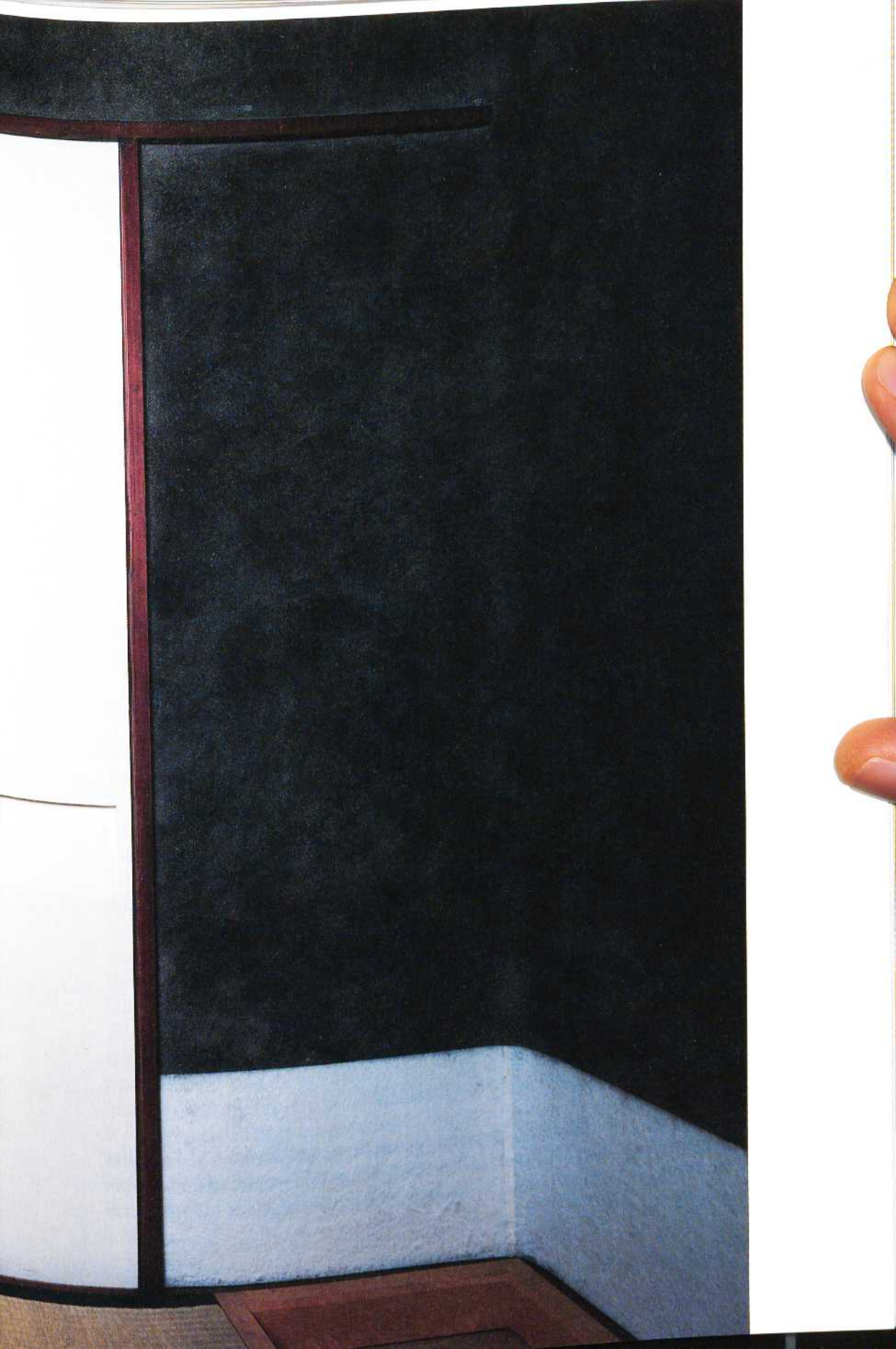












What was the significance of the tsubo-no-uchi?

The *tsubo-no-uchi* appears to have been an interim space signifying the separation of the outside, mundane world from the cloistered, uplifted world of the tearoom. Furthermore, the part called the "side" *tsubo-no-uchi* played the role of a passageway. This was before the advent of the *nijiriguchi*, when it was customary to enter the tearoom by passing through the "side" *tsubo-no-uchi* — the 'entry point' from the walkway — and, from there, stepping up to the veranda. The veranda was used both in entering the tearoom and during the *nakadachi*, the intermission between the first and second halves of a tea gathering.

The area leading to the veranda was the "side" *tsubo-no-uchi*, and the space which actually faced the veranda was the "frontal" *tsubo-no-uchi*. Since the "side" *tsubo-no-uchi* was covered by a roof and was surrounded by walls, it was a completely enclosed space. By contrast, the area which actually faced the veranda was a kind of surplus space. It was built in a very plain fashion, without any eye-catching features, in order that the guests would continue to focus their attention only on the tea, and to facilitate their mental concentration. It contained no plants or rocks, not even sand or pebbles. Unlike a planted or stone landscape garden, it was simply a plain, unadorned space. It was empty or void space, like the unpainted areas in an ink painting. Beyond the walls, the green of the pines, however, was visible.

The *tsubo-no-uchi* was an in-between space separating the worlds inside and outside the tearoom. Later, when the *roji* or "tea garden" became established, the *roji* came to play this role. The *tsubo-no-uchi*, specifically the "side" *tsubo-no-uchi*, gradually evolved into the *roji*. First the veranda, with its facing *tsubo-no-uchi* area, was eliminated, and, to enter the tearoom, a low doorway (*kugiri*) permitting direct access from the "side" *tsubo-no-uchi* was created. Consequently, it also became the practice to move the guests to the "side" *tsubo-no-uchi* for the intermission. In this way, the role of the "side" *tsubo-no-uchi* gradually grew more important, playing the role of an entrance garden.

The Blackened Walls

Why are the walls of Taian blackened?

A just-completed rough plastered earthen wall (*arakabe*) has a rather unsettling quality. No matter how much care one might take in choosing the color of the clay, it takes four or five years for the color to mel-

low. In the case of the Taian, there was no time to wait for the years and wear to do their work; it was going to be used right away. Many different materials had been employed in creating the tearoom, and the walls had to have a tone that would harmonize with all of them. I believe it was for this reason that they were tinted black.

By what means were the walls originally blackened?

The *Chafu* manual on tea [anonymous; late Edo period] includes a section about wall finishing, as follows: 茶譜

The plaster of the walls extends into the tokonoma. Over the basic structure of the wall, spread a layer made of plaster mixed with straw cut to about 5- or 6-*sun* (1 *sun* = 3.03 cm) lengths and softened by kneading. In order to achieve a rustic (*sabi*) effect, [the walls] are blackened with soot.

The idea was to achieve a smudged, darkened effect, but it turned out to be very difficult to make it look even. Ultimately, we applied powdered sumi ink using a brush to the walls before the clay dried.

What techniques were used to darken the wooden parts of the building?

We do not know for sure what was originally used to stain the wood. For the reconstruction of Taian, we used persimmon juice. But it might be that they used perilla oil.

Isn't there an account of a tea gathering which was supposedly held in the black-walled Taian using red Raku teabowls?

Actually, there are no records at all of tea gatherings at Taian. Not only that, around the time that the Taian was completed, Raku teabowls were still unknown. There are, however, accounts of Rikyū's later tea gatherings held at Hideyoshi's Jurakudai mansion in Kyoto. These indicate that Rikyū used different utensils for a four-and-a-half mat room and a two-mat room. For the former, he used a black Raku teabowl and a bamboo container for the flower arrangement. In the case of a two-mat room, he used a red Raku teabowl and a ceramic vase. It was not that Rikyū never used a bamboo vase in a two-mat room; it was simply that he used earthenware more frequently. The four-and-a-half mat room was considered the classic size room, with its hallowed Buddhist tradition; the two-mat tearoom was a very new innovation.

As the old saying — “Black is for oldness, red is for newness” — goes, he preferred a red teabowl for the two-mat room. Perhaps this was because the classic four-and-a-half mat room was associated with a certain spiritual rigor, while the shrunken proportions of the two-mat room suggested a playful approach. We might hypothesize that there were red-colored teabowls resembling red Raku, even though red Raku itself did not exist at the time.

We often see photographs of the Taian with a black Raku teabowl and bamboo flower container. Actually, however, I believe that their combination does not necessarily produce the kind of atmosphere that Rikyū basically sought to create, in spite of the fact that they each individually embody his ideals.

The windows at Taian must also have been laid out with a particular aim.

Yes. Light enters the room from the windows behind where the guests are seated, pouring into the room from over their heads.

In Rikyū's day, the sitting style was also different, wasn't it?

Yes. People did not sit on their calves (*seiza*) as they do now, but sat cross-legged (*anza*), as is often seen in the statuary from the time. Both the host and the guests sat cross-legged; only when drinking tea, apparently, was it customary to raise one knee erect. This way of sitting closely resembles the way of sitting common in Korea. The posture with one knee raised expresses an attitude of respect. The most respectful way of sitting, though, was to lower the buttocks with the legs splayed to each side. Sitting this way, the legs don't become numb, no matter how long one is seated. In today's cross-legged position even, sometimes they become numb, but if the weight of the body does not rest on the legs, as it does in *seiza*, it is more comfortable.

The Minimal, Two-mat Size

Please discuss Taian's minimal, two-mat size.

In the course of the evolution of wabi style tea, all the extraneous activities and accoutrements once associated with drinking tea were eliminated. This is described as the “trimming down” of chanoyu to its utmost essentials; and, indeed, chanoyu became very lean, leading to its perfection as an art. Once just a minor part of banquet parties which

stretched late into the night, the preparation of tea became the focus and the center of the host's attention, and all other elements were done away with. Finally, it was prescribed that chanoyu "should not last more than four hours."

Along with this, the function of the *shoin* [study room where guests were conventionally entertained] as a "sitting room" (*zashiki*) assumed independence, and there arose a separate space intended exclusively for chanoyu. The advent of this exclusive space is represented by Takeno Jōō's (1502–55) four-and-a-half mat room.

武野紹鷗

In the new kind of room format, the built-in desk (*tsuke-shoin*) and staggered shelves (*chigaidana*) which were standard fixtures of the *shoin* were eliminated, and only the *tokonoma* was retained. Ultimately, even the extra seating space was eliminated, leaving only two mats: one for the guest(s), the other for the host preparing the tea. A one-mat tearoom would obviously be impractical, so the two-mat room became the limit of tea's downscaling. And in fact, no one-mat rooms exist.

As for the Taian, however, I think that it was not made a two-mat room as the result of the "paring away" of non-essentials. Rather, it was influenced by the 'one-span square' (*ikken shihō*) idea brought from the Korean peninsula. The Taian's two-mat design is not a shrinking of the four-and-a-half mat space; its inspiration derived from a completely different source.

一軒四方

This seems to be a major issue. Until now, the prevailing notion has been that the traditional four-and-a-half mat space had been shrunken down to two mats. Your opinion, however, seems to be that Taian's two-mat construction resulted from the influence of spatial ideas seen in Korean folk architecture.

The Taian tearoom is the one-span square size that is the basic spatial unit for rooms in Korean folk houses. Perhaps this size became the standard in Korea because it made the most efficient use of the heating flues contained in the floors. Korea's "one span" was somewhat wider than that of Japan, extending from about two meters to 2.5 meters, but all the rooms were basically demarcated in units of one-span square.

The basic principle of this architecture, like the priest's quarters at Yakushiji temple in Nara, is subdivision perpendicularly along the ridgepole. The space covered by the roof, in other words, was subdivided in lengths of one span. I believe that the Taian was conceived on the basis of this one-span square unit. It is worth comparing with the spaces one finds in Korea. I did not arrive at this conclusion because of the small size of the room or the lowness of the ceiling, or the fact that it is encircled by walls, but because of a sense one gets when observing the Taian as a whole.



A thatched farm house of the kind often seen in the Korean countryside. Photo taken near the village of Hahoe, toward the upper reaches of the Naktonggang River in South Korea.

What you're referring to, then, is the notion of standard modular spaces associated with certain regions and time periods.

草庵茶室

Yes, but although the modular spaces adopted in each age and each region were important, so were individual parts, and neither can be fully understood separate from the other. The whole must be understood not by considering these two factors apart, but as a totality. The details, too, should not be examined each in isolation, but as part of the whole. The artistic origin of the *sōan chashitsu* ("grass-thatched hut" style tearoom), in fact, lies in the integral involvement of the parts. The Taian represents the perfected form of the *sōan chashitsu*, both conceptually and in terms of form. What I am suggesting is that when we consider all these elements together, we have to question whether they can all be attributed to indigenous roots, or whether they also might reflect the influence of Korean folk architecture.



Ceiling in the former country house of a Korean aristocrat. Typical of traditional Korean residential architecture, there are no ceiling boards and the wooden roof beams are visible. In Japan, this kind of ceiling, termed *funazoko-gata* (ship's-bottom style), is sometimes seen in rustic tearooms.

Rikyū's Aesthetic and Korea

Which of Taian's details suggest influence originating from the Korean peninsula?

室床
太鼓襖
One is the *murodoko* alcove with its earthen wall covering the posts in the corners in rounded contours, but even more obvious are the *taiko-busuma* ("drum fusuma"; frameless, translucent paper-covered doors). This design is not indigenous to Japan. For Japanese panel doors, which are usually set in pairs (*hikichigai*), it was most efficient and rational to use fusuma with frames which facilitate their movement against each other. There was no such thing as unframed fusuma before *taiko-busuma*.

Although there is no definitive evidence, I think that the *taiko-busuma* appeared first in Rikyū's tearooms, beginning around the time the Taian was built. Other elements which suggest Korean influence are the *nijiriguchi*, and the grooved sillboard (*hasami shikii*) and grooved lintel (*hasami kamo*).

What, then, is the derivation of the name "Taian"?

对月庵
山崎宗鑑
明月堂
One theory is that it meant "awaiting Hideyoshi," but since Myōkian was modeled after the Taigetsuan, or "Facing-the-Moon" hermitage, of the renga poet Yamazaki Sōkan (15th–16th c.) [see photos and caption on p. 30], and since the building next to the Taian was called the Meigetsudō, or "Clear Moon" hall, it is often said that "Taian" should be interpreted as "hut to wait for the moon." However, the Meigetsudō was not located there when the Taian was constructed.

There is also another theory. By the time construction of the Taian at Yamazaki Castle was completed, Hideyoshi had led his troops out to battle in Ise and Mino; later, instead of returning to Yamazaki, he proceeded directly to Osaka, and began construction on Osaka Castle. Rikyū, meanwhile, remained at Yamazaki, with the tearoom ready, so it is possible that the name referred to his "awaiting the return" of Hideyoshi.

待松
The first character of the name Taian, "tai," also read "matsu," suggests the *matsu* that means "pine." The "matsu" meaning "pine" was Hideyoshi's one-character name. It is possible that Rikyū purposefully chose this subtle play on words. Also, not far from the Taian was the Sugi-no-an, or "Cedar Hut." He may have named it "Pine Hut" for the sake of contrast. If, indeed, the name was an intentional suggestion of "hut of pine," there is all the more reason to think Rikyū was influenced by Korea.

Speaking of pine, pine wood was used in the reconstruction of Taian. Is it correct to think that pine was used in the construction of tearooms after the time of Taian?

As written in the *Yamanoue Sōji Ki*, it is thought to have been around this time that red pine came to be used in tearooms. Pine has a tendency to warp and ooze sap, so it is not often used in Japanese architecture. In Korea, however, where pine timber is cheap and plentiful, it was actually the chief wood used for ordinary dwellings. That is one reason why I believe Rikyū was influenced by Korea.

What may have been the reason for the white paper used on the lower portion of the wall behind the sunken hearth (ro), and the adoption of taiko-busuma, which are obviously covered with a similar paper?

I believe Rikyū used fusuma without frames in order to relieve the heavy, ponderous feeling. But this way of thinking up reasons for each and every thing is a very Japanese penchant. It may be wiser to embrace the simple conclusion that he adopted the kind of fusuma used in Korean folk houses. In the construction of Korean *taiko-busuma* panels, we believe the paper played the practical role of a cushion around the edges that helped to prevent drafts.

The elimination of unnecessary points and lines, for example by concealing the posts in the alcove, seems to promote a feeling of spaciousness, doesn't it?

Yes, the elimination of the fusuma frames, too, may have been a means of making the space seem larger. But the sliding panels would have functioned more effectively if they had had frames. There had to have been some reason that the frames were done away with, but we don't objectively know whether the purpose was to eliminate as many lines from the space as possible, or whether it owed to the influence of Korean partition fixtures.

If it owed to the influence of Korean architecture, there must have been something about it, in any case, that satisfied Rikyū's aesthetic.

Yes, of course. The important issue is not the specific resemblances or differences we find with Korean architecture. Rather, we should ask whether some kind of architecture having the spatial quality found in the Taian, with its *taiko-busuma*, small entrance, and minimal interior space with low ceiling, existed in Japan before that time. There had to

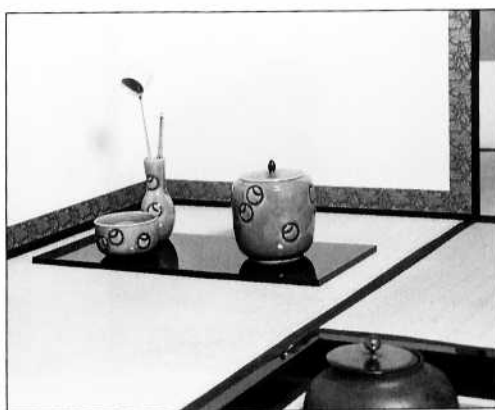
be a prototype and model of the *sōan chashitsu*'s distinctive style. It is for this reason that I believe we should keep in mind the fact that the Taian may have been built incorporating influences from the Korean peninsula, which would have been natural, of course, since there was considerable contact between Japan and Korea at that time. ◡

Translated by Lynne E. Riggs

Temae — Tea Procedure

Ro Nagaita

Sō Kazari, Usucha



When this *temae* is presented in the context of a *chaji*, the normal sequence of events preceding it is as follows: after the guests have returned to the tearoom for the second of the two parts of the gathering, the *koicha temae* is presented (as described in *Chanoyu Quarterly* no. 79), then fresh charcoal is added to the *ro* in the *temae* called *gozumi*, and finally it is the time for this *temae* to commence.

By this point, the tea utensils which belong in the tearoom for the *temae* should already be in their proper places and ready for the *usucha temae*, as they were left at the end of the *koicha* presentation (see above photo). In the *mizuya*, the other items for the *temae* — an *usuchaki* filled with *matcha*; a *chawan* complete with *chakin*, *chasen*, and *chashaku*; and, toward the end of the *temae*, a *katakuchi mizusahi* filled with fresh water and with folded *chakin* on its lid — should be prepared exactly as for a standard *usucha temae*.

The fundamental procedures for this *temae* are no different from standard *ro usucha*, and the following guide presumes the reader's knowledge of these. Furthermore, this guide presumes the reader's knowledge of the manner for handling the *hishaku* and *hibashi* — that is, the items displayed in the *shakutate*. These have been fully explained in recent *Chanoyu Quarterly* guides to the *daisu* and *nagaita* procedures (see especially *Chanoyu Quarterly* no. 79).

Speaking in terms of a *chaji* presentation, after the *gozumi temae*, the *sadōguchi* door is closed. Once more opening the door, the host or assistant then brings in a smoking set, followed by the *higashi* sweets, after which the door is again closed. In order to commence the *usucha temae*, the host then sits just outside the closed door with the prepared *chawan* and *usuchaki* placed near the threshold, to the side away from the guests.



(1)

Open the *sadōguchi* door, and bow (1). Pick up the chawan and usuchaki, and enter the tearoom. Immediately turn, sit in front of the *sadōguchi*, place the chawan and usuchaki in front of knees, and close the door before proceeding to the *temae tatami*.



(2)

Carry the items to the *temae tatami*, sit squarely in front of the *nagaita*, and place the items at *tatami center* in front of the *nagaita* (2).



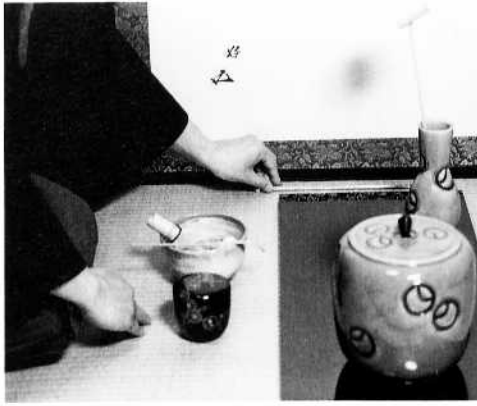
(3)

With both hands, take the *kensui* from the *nagaita*. Set it to your left side with left hand (hereafter, L) only (3).



(4)

Place fingertips of both hands on *tatami*. With L remaining in this position, lift *hibashi* out of the *shakutate* with the right hand (hereafter, R), and bring them out to the front of the *nagaita*. In the standard manner, regrab the *hibashi* so they point forward (4).



(5)

Holding the hibashi near the middle with L, so thumb is on right and fingers are around left, place fingertips of R on tatami, and lay hibashi to left of nagaita (5).



(6)

Take futaoki from kensui with R, and set it on L palm. Shift sitting position to face *imae* (the tea-making position; for a nagaita ro temae, the position wherein the body aims toward the outer left-hand corner of the ro frame). Place futaoki in standard position in corner of the adjacent, ro tatami (6).



(7)

Move kensui farther up toward your side (7). Make sure you are seated properly, place hands on lap, and pause for concentration.



(8)

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



(9)

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



(10)

Take fukusa from obi, and fold it for wiping the usuchaki. In standard manner, purify the usuchaki (10). Then place it slightly left of center in front of the nagaita.



(11)

Refold fukusa, purify chashaku (11), and place chashaku on the usuchaki.



(12)

Take chasen from chawan and stand it to right of the usuchaki (12).



(13)

With R, move chawan closer to knees (13). (If, according to the usual rules, the fukusa is *not* to be used for handling the kama lid, now return it to obi. If it *is* to be used, now hold it by the lower of the two right-hand folds and place it down to front-right of right knee with R.)



(14)

Shift sitting position to face the nagaita. Place fingertips on tatami and, with R, lift hishaku out of the shakutate and out to the front of the nagaita (14). Transfer hishaku to L, hold it as in the 'mirror pose,' and shift sitting position to *imae*.



(15)

Remove kama lid and rest it on futaoki (15). (Fukusa users: now place fukusa near upper right of the kensui, passing R under L arm.)



(16)

Take chakin from chawan and place it on kama lid (16). Rehold hishaku for use, scoop hot water from kama, and pour it into chawan. Rest hishaku on kama mouth.



(17)

Pick up chasen with R, and conduct *chasen-tōshi* as usual (17). Return chasen to its place on tatami with R.



(18)

Pick up chawan with R, transfer it to L, and discard chawan water into kensui. Wipe chawan with chakin (18), return chawan to tatami, and return chakin to kama lid.



(19)

Take chashaku with R, place L fingertips on tatami, and invite the guest to eat some sweets (19).



(20)

Pick up usuchaki with L, remove lid, and place it to lower right of chawan (20). Scoop tea into chawan, lightly tap chashaku on chawan edge to dislodge clinging tea, and replace lid on usuchaki.



(21)

Return usuchaki to its place on tatami, and return chashaku to usuchaki lid (21).



(22)

Remove mizusashi lid with R (22), hold it with L, regrasp it with R, and lean it against left-hand side of mizusashi.



(23)

In standard manner, scoop hot water, pour appropriate amount into chawan, return remainder to kama, and return hishaku to kama. Take chasen with R, and whisk the tea (23). Return chasen to its place on tatami.



(24)

Pick up chawan, turn it to face the guest, and place it on the adjacent tatami (24). Bow in acknowledgement when the guest says he or she will partake of the tea. (Fukusa users: after the first guest takes the first sip, pick up fukusa with R, and return it to your obi.)



(25)

When chawan is returned, place it briefly on L palm, and set it in front of knees (25).



(26)

Scoop hot water, pour it into chawan (26), and return hishaku to kama. Discard chawan water into kensui. If, at this point, the main guest does not ask you to finish the temae, and more tea is to be prepared, wipe chawan with chakin and repeat from step 18.



(27)

If no more tea is to be prepared, at this point the main guest asks you to finish the temae. Acknowledge this. Then place chawan in front of knees, and bow and tell the guests you will finish the temae (27).



(28)

Take hishaku from kama, rehold it for use, scoop cold water from mizusashi (28), and pour it into chawan. Return hishaku to kama.



(29)

Conduct *chasen-tōshi* as usual for finishing *temae* (29). Return *chasen* to its place.



(30)

Discard *chawan* water into *kensui*, place *chakin* in *chawan* (30), and return *chawan* to front of knees. Place *chasen* in *chawan*.



(31)

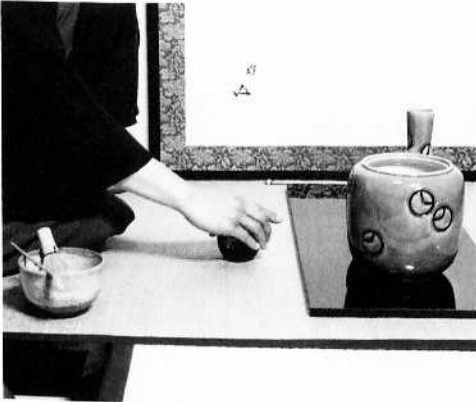
Take *chashaku* with R, and then move *kensui* back, farther to side away from the guests, with L (31).



(32)

Take *fukusa* from *obi* and fold it for wiping *chashaku*. Wipe *chashaku*, and set it on *chawan* (32). Dust *fukusa* off over *kensui*, and return it to *obi*.

(33)



With R, re-situate usuchaki slightly to the right (33).

(34)



Pick up chawan with R, transfer it to L, and place it to left of usuchaki (34).

(35)



Pick up hishaku, rehold for use, and pour ladleful of cold water from mizusashi into kama. Scoop ladleful of hot water from kama and pour it back into kama (35).

(36)



Replace lid on kama, leaving it slightly ajar (36).



(37)

Shift sitting position to face the nagaita. Transfer hishaku to R, place L fingertips on tatami, and return hishaku to shakutate (37).



(38)

Shift to *imae*. Pick up mizusashi lid with R, transfer it to L, and replace it on mizusashi with R (38).



(39)

At this point, the main guest asks to inspect the usuchaki and chashaku. Bow in acknowledgement (39).



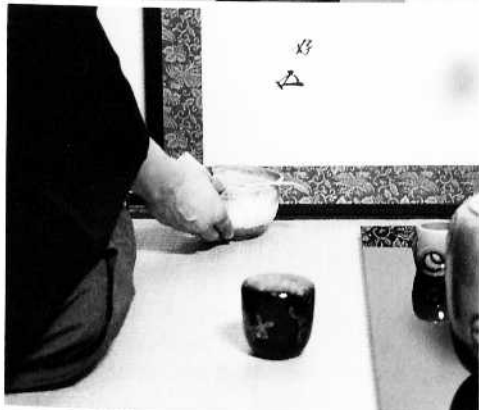
(40)

Set futaoki on L palm, and shift sitting position to face the nagaita. Place futaoki in front of shakutate on the nagaita, as though it were in its original position within the kensui (40).



(41)

Pick up hibashi with L, regrasp them with R, place L fingertips on tatami, and return hibashi to shakutate (41).



(42)

Place chawan to the far left with R (42). Then set usuchaki on L palm, and shift all the way so body is centered with outer 'lower' edge of ro frame (for ro temae, the position referred to as *kyakutsuki*).



(43)

Place usuchaki in front of knees, take fukusa from obi, and fold it for wiping usuchaki. Wipe usuchaki in the standard manner for placing it out for inspection (43), then turn it so front faces the guests, and place it out on the adjacent tatami. Return fukusa to obi.



(44)

Shift sitting position to face the nagaita. Pick up chashaku with R, transfer it to L, and shift sitting position to *imae*. Regrasp chashaku so handle end faces the guests, and place it to the 'lower' side of the usuchaki (44).



(45)

Shift sitting position to face the nagaita. Pick up kensui with L (45), go to the *sadōguchi*, sit, and place kensui before knees. Open the door, again pick up kensui with L, and take it to the mizuya.



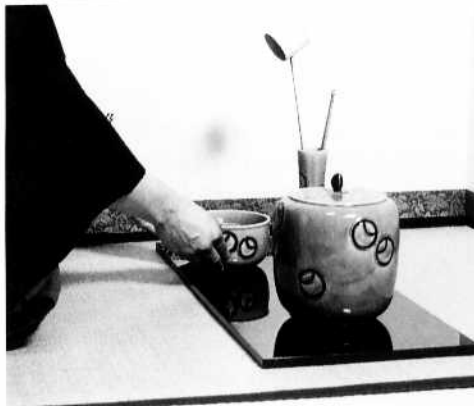
(46)

Return to *temae tatami*, sit squarely in front of nagaita, pick up chawan with R, hold it on L palm (46), and return it to the mizuya.



(47)

Return to *temae tatami* with the *katakuchi*, sit in front of the mizusashi, and place *katakuchi* down so it is at center of tatami and is parallel to front edge of the nagaita. Remove mizusashi lid with R, and lean it against left-hand side of mizusashi with L. In the standard manner, add water to the mizusashi (47). Replace mizusashi lid. Exit with the *katakuchi*, sit just outside the *sadōguchi*, place *katakuchi* before knees, and close the door.



(48)

Sit before closed *sadōguchi* with rinsed and dried kensui before knees. When the *usuchaki* and *chashaku* have been returned by the guests, open door, hold kensui with L, and return to *temae tatami*. Sit squarely in front of nagaita, and place kensui before knees with both hands. Set *futaoki* briefly on L palm, and place it in kensui with R. With both hands, place kensui in front of *shakutate* on nagaita (48).



(49)

Shift sitting position to face the returned usuchaki and chashaku. Answer the main guest's inquiries about them (49), and make a formal *shin* bow. Set the usuchaki on L palm, hold the chashaku with R, and exit the tearoom.



(50)

Sit just outside the *sadōguchi*, place the items to the side, bow together with the guests (50), and close the door.



Book Reviews

Visiting the Mino Kilns, with a Translation of Arakawa Toyozō's "The Traditions and Techniques of Mino Pottery." *By Janet Barriskill.* The University of Sydney East Asian Series Number 9. Broadway, NSW, Australia: Wild Peony, 1995. 158 pp., with color plates, diagrams, maps. Distributed by University of Hawaii Press. Hardbound. US\$48.00.

Clay has not been the only medium of expression for Japanese studio potters of this century. Through the written word, in notably articulate and engaging essays and critical reviews, ceramic artists such as Kawai Kanjirō, Tomimoto Kenkichi, and Yagi Kazuo have recorded their provocative views on contemporary and historical ceramic production, their philosophies of work and aesthetics, and their life experiences. Unfortunately, most of this material is available only in Japanese. Janet Barriskill has done a great service for English-language readers by translating a 1963 essay by Arakawa Toyozō (1894–1985) about the Mino region where he conducted his important work in reidentifying and recreating the Shino and Black Seto wares of the Momoyama period, for which he was designated a Living National Treasure in 1955.

Arakawa's essay, "The Tradition and Techniques of Mino Pottery," was written for the volume on Mino in a memorable series, *Nihon no Yakimono*, published by Tankōsha, for which potters — rather than the usual critics or art historians — were asked to describe their own environments. Arakawa's description of Mino in the early 1960s is unexpected, for his own presence has helped transform that Mino almost beyond recognition. Today, anyone who visits the towns of Tajimi, Toki, or Mizunami receives the impression that their residents are wholly engaged in applying classic Shino, Black Seto, Yellow Seto, and Oribe glazes to replicas and reinterpretations of Momoyama period chanoyu utensils if not to modern sculptures — several of which stand prominently in the plaza just outside the Tajimi train station. Instead of this enticing, well-organized commercial environment, however, Arakawa affectionately describes an industrious but rural place where small factories turn out tableware beneath smoking chimneys, while a few old-fashioned workshops continue to make plain saké bottles.

As Arakawa explains, the identity of Mino as the fountainhead of several of the greatest Japanese ceramic innovations was hidden, even during the Momoyama period, in the shadow of its neighbor Seto (thus the misleading nomenclature for Black and Yellow Seto glazes), which prospered through

better political connections, including the patronage of the Owari Tokugawa house throughout the Edo period. From the mid-seventeenth century onward, Mino kilns turned away from tea wares for the most part and subsisted on glazed utilitarian wares, eventually turning to production of porcelain tableware for export.

Arakawa's essay describes his own role in the astonishing event that began the transformation (pp. 49–50). In 1930, he was invited to view a private collection in Nagoya which included a cylindrical Shino teabowl — at that time commonly assumed to have been made in Seto — bearing a bamboo shoot motif drawn in iron. Noticing the reddish appearance of the unglazed clay on the foot of the bowl, Arakawa — Mino native and experienced technician — felt convinced that it was not Seto clay. Tossing sleeplessly that night, he suddenly recalled picking up an old Oribe shard during a walk in the Mino area. Next morning he “set off on a search amongst the hills.” Finally, in the hamlet of Ōgaya, at a kiln site in the area known as Mutabora, he dug out a Shino shard with a bamboo-shoot decoration identical to that of the teabowl (plate 8). Three years later, he built his own workshop in Mutabora and set to work to recreate Shino and other Momoyama period glazes that his discovery had confirmed as the inventions of Mino potters.

Arakawa relates this epochal event at the close of his essay. The preceding pages are devoted to the geography and local history of the Mino area and to an outline of the major wares, interspersed with enlightening discussion of the technical features of those wares. It is in these sections that the reader sees Arakawa not as the renowned Living National Treasure but as a hard-working local potter who knows his terrain and his materials through and through. One also sees, through Arakawa's eyes, the Mino villages as they were before the transformative events set in motion by his discovery of 1930.

Arakawa tellingly chooses to describe his home region as though taking the reader on a walk through it. Whereas today's visitor can get anywhere quickly by air conditioned taxi, Arakawa belonged to the last generation who grew up walking or, at best, taking the occasional local bus. Thus he stumbled upon that Oribe shard. His mental map of Mino was measured out in his own strides. “I became so familiar with the road that I could picture the shape of every mountain and house even when I was walking at night. Now, the road has been widened gradually, making it easier for cars to pass along. It may have become more convenient but, at the same time, walking here has lost its deep meaning” (p. 20).

As he walks, he tells the reader of other changes he has seen in his lifetime — the bulldozers cutting away mountainsides to get at clay, the proliferation of wholesalers' shops, the increase of coal or oil-fired kilns, the creation of a modest museum of shards saved from the grasp of kilnsite explorers for local potters to study. But he really wants us to see the last areas that have not changed — the villages of Takata and Onada where, in the 1960s, family workshops still made commercial saké bottles in shapes unchanged from the Edo period and fired them in wood-burning climbing kilns. “Thatched workshops

with rows of *sake* bottles in front of them and gently rounded pine-clad mountains in the background — this is the scenery I love” (p. 16). Likewise, he loves the language and customs of the “fire-tanned old men one meets on the slopes around the workshops or in the shade of the stacks of split firewood.” He refers briefly to his own efforts to provide the means for these time-bound workshops to transform their products into something viable in the modern market.

Arakawa says little about his own work after 1930. Barriskill’s photographs show, with scant comment, the old-fashioned environment that he carefully constructed around himself in Mutabora, beginning with his customary indigo dyed cotton work clothes and including the thatch-roofed residence, the water-powered feldspar crusher, and the wood-fired single-chamber kiln based on Mutabora models. It was as though, in order to make Momoyama wares, he chose to live as much as possible in the Momoyama period; in order to proclaim Mino as the source of Shino, Black Seto, and Yellow Seto, he enacted the life of the Mutabora potters who first made them. While his choice to position himself in the past could be said to be commercially brilliant, his essay reveals simpler motives as well. “It seems to me that the potters of old who worked in their gloomy workshops were more carefree relaxed human beings than those in this mechanized age” (p. 23).

Barriskill, an Australian potter, has spent more than six years altogether living and working in the Mino area. Around her translation of Arakawa’s essay, she has constructed a volume that feels rather like a personal scrapbook of her own experience in Mino. She updates Arakawa’s description of the region’s evolution, sketching the biographies of younger generations of studio potters, describing the international ceramics competition initiated in 1980 and the shiny new museum built in 1988, and dutifully introducing the automated factories that make tile and commercial tableware, the other side of Mino’s prosperity. There is no indication that she ever met Arakawa himself but she clearly shares his delight in glimpsing the old villages and landscape behind the modern facade.

Unfortunately, the “scrapbook” quality of the volume seems to betray total absence of input from an astute editor with a knowledge of Japanese language and history or a designer whose layout and typography could have complemented the beauty of Arakawa’s essay. A responsible editor might have urged the inclusion of a biographical sketch of Arakawa and would have caught numerous inconsistencies in romanization, diacriticals, and other established usages. A designer might have resolved the jarring aesthetic discontinuity between Arakawa’s prose and its presentation. The entire volume is printed on unpleasant shiny paper. The text clusters at the front in unrelieved pages of small type, followed by a sheaf of snapshot-like photographs in poor quality color. No figure references connect text to image. The maps are overlooked at the back. There is a loosely-structured glossary but no index. These faults seem to be not Barriskill’s responsibility but the publisher’s, and they are inexplicable.

Barriskill's translation of Arakawa's 1963 essay captures a moment when Mino kilnsites were still known only to a few curious shard hunters. Enormous changes have taken place as rural development has forced the official excavation of many sites. The job of writing Mino's history has ceased to be the purview of art historians and connoisseurs alone as archaeologists have taken on the tasks of establishing dates, chronologies, and typologies. While similar events have occurred in many Japanese ceramics centers, Mino is unique in the manner in which potters joined the other specialists to analyze the rich data. Their results appear in the major volume *Mino no Kotō*, edited by Narasaki Shōichi (Kyoto: Kōrinsha, 1976). That massive text with its hundreds of pages of photographs, diagrams, maps, and charts all started, as Arakawa's essay quietly reminds us, with a single shard plucked out of a hillside in Mutabora.

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Literary Patronage in Late Medieval Japan. Edited by Steven D. Carter. Michigan Papers in Japanese Studies, No. 23. Ann Arbor, MI: Center for Japanese Studies, The University of Michigan, 1993. ix + 175 pp. with index. US\$13.95.

Any student of Japanese classical poetry is well aware of its unique power of suggestion. In order to fully appreciate the verses and all that they might suggest, it requires substantial knowledge on the part of the reader — knowledge of the broad literary context within which these verses exist, and of its complex symbolism, as well as the circumstances surrounding the creation of the particular verse, biographical details regarding the poet and other personages, and so forth. The organic nature of the Japanese literary tradition is such that if a single element is neglected, there results a serious distortion of the whole. To be attuned to all the integral elements and possess the necessary knowledge for a proper understanding of the medieval classics, however, generally involves arduous study of often esoteric materials, and even Japanese readers nowadays require the aid of various reference works. For non-native readers, this is even more true, and, among Western researchers, there is always a need for more information on the subject. Hence, the present volume edited by Steven D. Carter is a particularly welcome contribution to the field, and is a work which no serious scholar can afford to ignore.

The book opens with a highly informative introduction by the editor, and follows with five interrelated articles, each by a different author, concerning literary patronage in 15th–16th century Japan.

Carter is the writer of the first article, in which the reader is provided with deep insights into the life and literary career of "one of the most powerful literary patrons of Japan's late medieval age," Ichijō Kaneyoshi. Kaneyoshi, who himself was a famous Muromachi-period scholar, poet, and politician, supported such poets as Shōtetsu and Sōgi, and this makes him a figure of extreme interest in the historical development of Japanese poetry. Until recently, however, very few attempts had been made to examine and analyze his role — or the roles of such literary patrons like him — in the development of waka poetry, due to the formidable challenge involved in such an undertaking. Only a scholar deeply familiar with the subject could hope to cope with the difficulties, and in this regard Carter's present essay and previously published medieval waka collection, *Waiting for the Wind* (Columbia University Press, 1989), prove that he is up to the task. Comprehensive footnotes, useful chronological tables, and rich bibliographical data add to the solid scholarship which appears to be part of a larger project waiting for publication. Hopefully it will be available in the near future.

The next three articles are by the Japanese scholars Tsurusaki Hirō, Kaneko Kinjirō, and Kumakura Isao. Of these, the translations of the articles by Tsurusaki and Kumakura are by Carter. All three deal with patron-client relationships, particularly as they functioned in the lives and careers of the *uta* poet Shōkō, the *renga* master Sōgi, and nobleman-poet Sanjōnishi Sanetaka together with the poet-tea master Takeno Jōō.

Tsurusaki, a specialist on medieval Japanese poets and culture, surveys Shōkō's activities in Sakai and the development of poetic salons there. The inclusion of extensive chronological tables in this study may seem excessive to the lay reader, but such tables are indispensable in research of this kind.

Kaneko, the leading specialist on *renga* poetry, contributes the article focusing on Sōgi. This article, translated by H. Mack Horton, consists of a short introduction, three chapters, and a concise conclusion — all of which give a scrupulous and nuanced description of Sōgi's relations with the Imperial Household. The picture presented is so complex and multidimensional, however, that it is difficult to get a handle on the various threads. To help remedy this, the inclusion of some illustrative charts would have been very helpful.

Kumakura, known for his research on chanoyu, presents the shortest article in this volume. Nonetheless, his contribution is very enlightening. In it, he describes the early form of the iemoto system as it developed in the arena of traditional Japanese arts, including *renga* poetry. Kumakura's delineation of five categories of *renga* poets (nobles, professional *renga* poets, pseudo-professional *renga* poets, amateur poets, and warrior chieftains) and the pattern of their mutual relationships sheds valuable light on similar phenomena within other Japanese arts and professions. The notion of an interdependence existing between amateurs and the *denjū* tradition of the iemoto system, wherein select pupils receive initiation into the 'secrets' of the particular art, is thought provoking and helps to explain many of the 'oddities' within the history of medieval Japanese culture. The apparent parallels between the traditions of

renga poetry and the Way of Tea are significant, and should be of particular interest to readers of this journal.

The final and longest article is by H. Mack Horton. Presented in seven parts, it contains a detailed survey of the relationships between the last great *renga* poet, Saiokuken Sōchō, and several generations of daimyō from the Imagawa Clan. The author is very careful to avoid simple generalizations, but several theory-generating statements concerning the role of the province and the capital in a poet's religious and secular life are presented in the last part. An abbreviated chart of the lineage of the Imagawa family is also provided in the article.

This book is the outcome of a conference on Japanese literature, art, and culture sponsored by the Center for Japanese Studies at the University of California, Berkeley, in April 1986, and I believe that it opens new ground in a long-neglected area of research in the field of Japanese classical literature. Special congratulations are due the editor, who has undertaken the majority of the work, from the compiling of the essays to the translation of some of them, and his contribution of his own fine research and helpful introduction.

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The Living Traditions of Old Kyoto. By Diane Durston. Photography by Lucy Birmingham Fujii. Foreword by Donald Richie. Tokyo, New York, London: Kodansha International, 1994. 111 pp. Hardbound. US\$28.00; ¥3,200.

Diane Durston's book *The Living Traditions of Old Kyoto* is not just a guide book but a key to a world almost unimaginable to the casual tourist. And it has been around, in a different form, for close to a decade — having first been printed by Kodansha International in paperback, and in a different format, in 1986. This history itself helps prove the book's worth in the eyes of Kyotofiles. According to the publication information, this special hard-bound edition was published in celebration of the 1200th anniversary of the founding of the city of Kyoto in 794. So, like the city itself, an old favorite has been enhanced (and some new elements added), though its basic substance hasn't changed.

Having lived in Kyoto long enough to be considered something of an "old Kyoto hand," and knowing many of the personalities and places myself, I can say that the anecdotes and personal glimpses ring very true. On the other hand, there are a few mis-renderings and oversimplifications of esoteric details. For example, the description on page 45 of the preparation of an incense

burner seems to go somewhat astray. The procedure of covering a hot charcoal with a thin layer of ash, opening a small hole in the ash and then placing a thin sheet of mica on top is intended to keep the incense from touching either the ash or the hot charcoal. The idea is not to "burn" the incense at all but to entice the fragrances out of the wood by *gently* heating up its resins. Such tiny misapprehensions, however, hardly detract from the many fascinating details and anecdotes which would otherwise take a lifetime to uncover on one's own.

Another "virtue" of the book is Durston's bias for the charms and complications of ages past. Like many who came to Kyoto years ago, and a small but vocal minority of native inhabitants, she is understandably disturbed by the city bureaucracy's apparent indifference to the preservation of Kyoto's ancient look and charming ambiance. Perhaps this is another instance of the Japanese penchant for being particularly sensitive to beauty and yet seemingly oblivious to ugliness. The author's misgivings about disappearing traditions, which seem to go hand in hand with the loss of the proper setting for them, however, are not an obtrusive element in the book's presentation of old Kyoto. Rather than disturbing the reader's anticipation or recollections of a visit, Durston's own personal feelings shine through with a graceful nostalgia mixed with longing for the evanescent beauty which has drawn millions of visitors to Kyoto for centuries, really.

The book begins with an overview of what makes Kyoto so wonderful for those who love the simplicity of nature combined with the sophistication of an ancient culture dedicated to austere refinements. Kyoto's unique blend of these two major elements arises from its long history nestled among mountains — over a thousand years of history which have included periods of extravagant luxury as well as grim poverty and civil war. What has resulted is an appreciation of the preciousness of the human touch that binds together even such small and ordinary seeming things as hand-made brooms and buckets. Nature, too, has long been admired in such phenomena as the unique patterns of wood grain, the patina on old stones, and in the taste of freshly pickled vegetables. It is emulated in the simplicity of labor-intensive lacquer work, and respected through the care and maintenance given to cherished objects, as well as in minutely observed customs.

Indeed, the emphasis of this book is on the living traditions and the traditional customs of the countryside, which visitors and foreign residents hope to witness for themselves, and the craft and food items which have always been a part of life. These are gathered together under the chapter headings in the section entitled "Kyoto Crafts." Although the imperial presence is very attenuated these days in the ancient capital, the pride of the groups that once were purveyors to the court remains intact. Still of great influence are the large *honzan*, or main temples, of many of Japan's major Buddhist sects, and still in great demand are the ritual implements of worship and daily devotion. The worlds of chanoyu and flower arrangement also continue to thrive in Kyoto in part because most of the seasonal considerations of these disciplines are

closely tied to Kyoto's climatic variations. Less lofty but equally attractive are Kyoto's "floating world" and its famous inns and restaurants which, through subtle stimulation of the palate and imagination, make the expression *Kyō ryōri* (Kyoto cuisine) the epitome of fine Japanese dining.

After this introduction to some of the parameters of life in Kyoto, the section that follows, "The Living Traditions — People, Places, and Legends," is the real heart of this guide. It deals with the best corners of the Old City through glimpses into twelve craft shops, nine suppliers of Kyoto's unique foodstuffs, and fifteen inns and restaurants which cater to historically- and literary-minded gourmets. Although there are some excellent still life photos, it is Lucy Birmingham Fujii's portraits and action shots of the places and people embodying Kyoto traditions which best reflect Durston's inspiring text and make this such a powerfully seductive book. These shots portray the real people you can meet, get to know, and, perhaps, if you are lucky, learn a secret from about the heart of Kyoto.

The final section begins with a historical overview of Kyoto's development especially as seen from a merchant's point of view. The last major section is Ms. Durston's overview of the city's five quarters: *Raku-chu* — the central core of the old town; *Raku-to* — the foot of the wall which is the Eastern Mountains; *Raku-hoku* — the northern countryside which provided much of old Kyoto's foodstuffs through the ages; *Raku-sei* — the western countryside where pleasure and natural beauty have traditionally been sought; and *Raku-nan* — everyday Kyoto where the industrial side of the city gradually melds with influences from neighboring areas of Osaka.

The very end of the book is given over to details which are intended to be helpful as part of a "guide," but which receive perfunctory attention at best. These appendices, if I could call them that, would have benefited from more attention in this new edition. The rudimentary outline map of greater Kyoto, for example, might help first-time visitors grasp Kyoto's overall layout, but otherwise is rather pointless without any street names or tips on how to get to specific destinations. Two pages devoted to unique aspects of the Kyoto dialect may be charming and of some interest to linguists, but the expressions described are not very practical for visitors. In addition, the language of old Kyoto is very convoluted, leading to unfortunate misunderstandings even between native speakers (if one happens *not* to be from Kyoto).

Two more pages list in alphabetical order the names, addresses, and business hours of the shops, inns, and restaurants featured in the book's main text — helpful if you know exactly what shop you're looking for. . . and have remembered to look at this information before leaving home. In a guide book, however, such information is best featured there within the main entries themselves or in a list arranged geographically according to location, rather than in an arbitrary alphabetical list. This would aid in efficient planning of valuable travel time. This new volume, nonetheless, with its exquisite color photographs, is a large format coffee table book, not a true traveler's guide, and it beckons one to read and savor it — not lug it around.

The "Suggested Reading List" mentions only five books — a mix of unique guides, fiction, and history that could easily have been given brief annotations concerning their contents, strengths and weaknesses, and availability. *Old Kyoto* then ends with various acknowledgments and, very disappointingly, no index. This is a shameful condition which is all too prevalent in Japanese books, and is unforgivable in Western-language volumes, particularly those intended as introductions to a subject. Although looking through such a beautiful book as this over and over again will undoubtedly provide new insights or trigger fond memories, the author knows only too well that Kyoto's true riches are scattered throughout the city's many quaint shops and neighborhoods, and that this is where a visitor's precious time is most rewardingly spent.

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