



CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 51



The embossing on the cover is adapted from a gold embroidered fabric called *Houn kinran*, favored by Sen Soshitsu XV, fifteenth generation grand master of the Urasenke School of Chanoyu. The motif is composed of a phoenix (*ho*) amid clouds (*un*) and is the graphic representation of his Buddhist name, Hounsai.

FOUNDER AND PRESIDENT Sen Soshitsu XV,
Urasenke Grand Tea Master

ADVISORS Inoue Yasushi, Matsushita Konosuke,
Naya Yoshiharu, Perry T. Rathbone, and John
Young

SENIOR EDITOR Usui Shiro

EDITORIAL ADVISORS Mori Akiko and
Tsutsui Hiroichi

CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

EDITOR Gretchen Mittwer

ASSOCIATE EDITORS Peter Duppenhaler,
Keith Snyder, and Betty Winchester

CONSULTING EDITORS Dennis Hirota and
Tanihata Akio

EDITORIAL ASSISTANT Kogushi Fumiko

Chanoyu Quarterly is published quarterly by the Urasenke Foundation, Kyoto, and the Urasenke Chanoyu Center, New York. Subscriptions: Japan, four issues ¥4,400; elsewhere, US\$25.00 (air postage US\$14.00 extra). Single copies: Japan, ¥1,100 (¥900 at selected bookshops); elsewhere, US\$7.00 (air postage US\$3.50 extra). Prices subject to change. Please allow 6 to 8 weeks for delivery on all orders. Back issue list sent free upon request. U.S.A. residents write: *Chanoyu Quarterly*, Urasenke Chanoyu Center, 153 East 69th Street, New York, New York 10021. All others write: *Chanoyu Quarterly*, Urasenke Foundation, Ogawa Teranouchi agaru, Kamikyo-ku, Kyoto, Japan 602.

NUMBER 51

<i>Sen Soshitsu XV</i>	As October Comes Around	5
<i>Omine Akira</i>	Probing the Japanese Experience of Nature	7
<i>Kawahara Masabiko</i>	Tamba Ware and Chanoyu	33
	<i>Chadogu</i> Notes: <i>Tana</i> , Part I	50
	Book Reviews	64
	Glossary	78
	Chronology	80

The names of Japanese persons are written surname first in accordance with the Japanese practice. Kanji for names, titles of works, and italicized terms, where appropriate, are given in the Glossary.

ISSN 0009-1537 COPYRIGHT © 1987 by Chanoyu Quarterly. All rights reserved. Printed in Japan.

CONTRIBUTORS

Sen Soshitsu XV Fifteenth generation Urasenke Grand Tea Master; President and Chairman of the Board of Directors, Urasenke Foundation; Abbot, Kyoshin'an temple; Professor, Department of History, University of Hawaii. Books by Dr. Sen available in English are: *Tea Life, Tea Mind* (Tokyo: Weatherhill, 1979) and *Chado: The Japanese Way of Tea* (Tokyo and Kyoto: Weatherhill/Tankosha, 1979).

Omine Akira Professor of Philosophy and Religion, Osaka University; haiku poet. Professor Omine's major works are: *Fuibile Kenkyu* [A Study of (Johann Gottlieb) Fichte] (Tokyo: Sobunsha, 1975), and three collections of his own haiku.

Kawahara Masahiko Curator of Applied Arts, Kyoto National Museum. Author of *Kyoyaki* [Kyoto Ware], *Toji Taikei* [Survey of Ceramics] no. 26 (Tokyo: Heibonsha, 1973). Editor of *Shigaraki to Iga* [Shigaraki Ware and Iga Ware], *Nippon no Bijutsu* [The Arts of Japan] no. 169 (Tokyo: Shibundo, 1980).

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 Soshitsu XV, the Urasenke Foundation seeks to encourage the further development of these arts and to promote a worldwide understanding of the spirit of chanoyu.

As October Comes Around

Sen Soshitsu XV

The tradition in tea of using a sunken hearth (*ro*) during the colder months, and using the traditional portable brazier (*furo*) during the rest of the year, originated when Sen Rikyu, together with his teacher, Takeno Jo'ō – taking their inspiration from the relaxing, congenial atmosphere created by the sunken hearth called *irori* of country dwellings – determined that, for a tearoom, a sunken hearth of 1 *shaku* 4 *sun* (43 cm.) square should be used. Thereafter, the annual tea calendar came to be formally divided into the May-through-October brazier season and November-through-April hearth season.

The month of October means, for tea people, the drawing to the end of the brazier season (*furo no nagori*). Thinking that next month it will be time to open up the hearth (*ro-biraki*), when one sits in front of the kettle resting on the brazier, one feels an especially keen sense of fulfillment in one's heart.

Soon after the special tea gathering held in early November to formally open the hearth, the jars of tender tea leaves picked in May, which, after processing, the tea growers have kept and allowed to mature for nearly half a year, are delivered. Thus it is the occasion for the *kuchikiri* ceremony, wherein we cut the seal which the tea grower affixed across the stopper on the tea jar and grind the rich, fragrant tea leaves using a stone mill.

Indeed, this time of transition – from the last days of the brazier season, to the grand day of the opening of the hearth, and then the *kuchikiri* event – is replete with occasions of deep traditional significance; occasions which, as we savor the taste of tea, allow us the opportunity to express our gratitude for the joy of being alive amidst and together with all the wonders of this world. How fortunate we are, to have such splendid traditions in tea.

These traditional observances in tea, closely bound to the rhythms of nature, serve to punctuate our lives and allow us to stop and look with new eyes at the world in which we live, and our place within that world. New life is breathed into us at that point of transition when we put away the brazier and open up the hearth. It is as though we are stood upon an untamed, grassy plain and are exposed to a gust of icy wind. Thoughts of tedious, everyday matters vanish from the mind, and we become keenly aware of the grandeur of nature.

In our everyday struggle to survive in this world, polluted and preoccupied with materialistic concerns as the world today is, nature is the one retreat where we can discover our real selves. To become conscious of nature and of our place within it, if only for a short while, is the one means of attaining our true state as human beings.

There is shelter enough when the roof does not leak, and
food, when it keeps one from starving. This is the Buddha's

teaching and the fundamental intent of chanoyu. The practitioner brings water, gathers firewood, and boils the water. Making tea, he offers it to the Buddha, serves it to others, and drinks himself. He arranges flowers and burns incense. In all of this, he takes for model the acts of the Buddhas and patriarchs.

This famous teaching of Sen Rikyu's is, in essence, telling us to return to nature; not merely "nature" in terms of the things of nature – the rain, wind, snow, water, and so forth – but our true, natural selves as we exist within the whole of the universe. It requires day-to-day self-training and the gradual accumulation of wisdom to attain this state; the ideal human state. Rikyu is saying, in the above quote, that this is the state of a true tea person (*chajin*); the goal and ideal of the Way of Tea. 

Probing the Japanese Experience of Nature

Omine Akira

There flows at the foundations of traditional Japanese culture and life a profound intimacy with nature. This relationship differs from a Western “view of nature” in being a more direct perception or sensitivity; hence, nature in Japanese culture is difficult to grasp conceptually. Perhaps it might be called a kind of ether, or a pervasive spirit. Here I will consider this sense of nature as it appears in literary expression, in the form of short verse, and in Buddhist thought.

“Nature” as the Japanese have traditionally lived with and understood it has two aspects: nature as companion and nature as Buddha. When viewed as friend or companion, nature holds the significance of the Buddhist term “sentient beings” or “living things” (*shujo*). All things in the world, together with oneself and all human beings, tread the path to Buddhahood; they hold the potential of becoming Buddhas. Mountains and rivers will at some point in the future attain Buddhahood; hence, mountains and rivers, flowers and birds, are all one’s fellows. This is nature as companion.

The other aspect is nature, just as it is, as sacred Buddha. The path to salvation for human beings – the path of genuine human existence – is to live entrusting to and in accord with nature. These two aspects – nature as sentient beings and companion, and nature as Buddha – are mutually intertwined, and together they flow like sap through the roots of the Japanese involvement with nature.

The *Man’yo Shu*

When we consider how this relationship with nature has been expressed verbally in Japanese poetry and Buddhist thought, we find that nature as companion first appears in the eighth-century collection *Man’yo Shu* [Anthology of a Myriad Leaves], which represents the earliest short verses in Japanese literature. I will consider several examples from it.

<i>Miwayama o</i>	Will you hide Mount Miwa,
<i>shikamo kakusu ka</i>	O clouds?
<i>kumo dani mo</i>	Would you had feelings,
<i>kokoro aranamu</i>	For then you surely
<i>kakusau beshi ya</i>	Would not hide it thus.

Princess Nukada

As Princess Nukada (seventh century) looks at beautiful Mount Miwa, she sees that it is about to be hidden by clouds. She calls out in bitterness,

Translated from “*Nihon-teki Shizen no Keifu*” (based on a lecture presented at the Kintetsu Academy on August 28, 1981), appearing in the haiku magazine *Shin*, nos. 8 & 9 (1985), by permission of the author.

“O clouds, if you had feelings, surely you would not hide the mountain, you heartless clouds!” For the poet, the mountain and clouds are not at all inanimate material objects, but her companions. In expressing her displeasure as though speaking to other people, she reveals a sense of deep intimacy.

Those of us educated in the cultural perspective of modern humanism tend to label this an anthropomorphic view of nature. Anthropomorphism, however, grasps nature by placing human beings at the center of the world; it is a way of thinking characterized by human self-centeredness. We tend to assume that all peoples, in uncivilized periods, or in stages of civilization dominated by mythic consciousness, have thought in anthropomorphic terms. But with such an understanding it is altogether impossible to comprehend the true beauty of this poem. Princess Nukada here is not pulling nature down to the level of human beings, but rather raising human beings to the height of mountains and rivers, to the place of the gods of the seas and the gods of the mountains. This attitude might better be called theomorphism. It is not the projection of subjective human feelings and personality onto things, but the immersion of the subjectivity itself into things.

<i>yama no mayu</i>	In the mountains,
<i>Izumo no kora wa</i>	The child of Izumo
<i>kiri nare ya</i>	Is mist
<i>Yoshino no yama no</i>	Drifting at the peak
<i>mine ni tanabiku</i>	Of Mount Yoshino.

Kakinomoto-no-Hitomaro

Hitomaro (fl. 680-700) composed this poem at the cremation of the maiden of Izumo, who drowned in the Yoshino River. The innocent, fairy-like girl of Izumo is now the white mist floating at the ridge of the mountain. The poem suggests that it is because the girl was the mist that she died so soon. Here, a human being has become mist. In the poet's keen insight, human existence is no different from such things of nature as mist or water or clouds. This is not a conceptualization in which the dead girl is likened to mist, but rather an immediate perception in which the girl and the mist are one. The fundamental attitude of the poem is not anthropomorphism but compassion and sympathy. The gentle Izumo maiden was mist; and look, is she not drifting in whiteness in the mountain gap? There is an immediacy of feeling here prior to any anthropomorphism.

<i>utsuso mi no</i>	From tomorrow,
<i>bito naru ware ya</i>	I, a living person,
<i>asu yori wa</i>	Will look on
<i>Futagamiyama o</i>	Mount Futagami
<i>irose to waga min</i>	As my brother.

Princess Oku



Getsuya Sansui Zu, "Moon-in-the-Night Landscape." By Nagasawa Rosetsu (1755-1799). Collection of the Egawa Museum of Art, Hyogo Prefecture.

Princess Oku (661-701) composed this poem at the burial of her brother, Prince Otsu (663-686), at Mount Futagami. The prince was executed at the age of twenty-three after being defeated in the struggle over imperial succession following the death of Emperor Temmu. The poet states that from tomorrow, she will look on Mount Futagami as her brother. To meet her brother, she need only look at the mountain. In contrast to the view of the Izumo maiden as mist in Hitomaro's poem, here Princess Oku sees Mount Futagami as her brother. In the former, a human being is seen as a natural phenomenon, while in the latter, nature is seen as a human being. In spite of this difference, however, the foundation is the same.

Though the poet sees the mountain as a human being, this differs from an anthropocentric view of nature in which what exists in the world is primarily human beings, and mountains and rivers are considered to be secondary—accessories to human beings—or perhaps to exist for our sake. For the Man'yo poets, there is no difference, with regard to their existence, between a mountain and a human being; in existing, they are completely the same. A mountain's existence is in no way inferior to that of a human being. Both are alike events of the universe. This is the meaning of nature as companion. When things are one's companions, one does not use them for one's own sake. "Companion" (*tomo*) means "to accompany" (*tomonau*). There is the expression, "To accompany the solitary singing of the wind in the pines" (*Matsukaze dokugin ni tomonau*). If one sings, the wind also sings its song in the pines and creates a single world of song. At this point, the pine is truly one's companion.

In this way, at the roots of the *Man'yo Shu* lies the feeling that mountains and rivers are one's fellows. This sensibility is found in the earliest extant literature and is not a concept first introduced by Buddhism. Buddhism entered Japan before the Man'yo period, but many centuries were required before its influence appeared in verbal expressions such as literature and poetry. The language of the *Man'yo Shu* is pre-Buddhist in outlook, and Buddhist ideas are not taken up as themes. Later, when Buddhism had become indigenized, the mentality that had been a precondition for its adoption came to be clearly expressed in words. Then, the feeling that allowed for Mount Miwa and Mount Futagami to be seen as companion or as brother came to be related without resistance to the Buddhist conception of "sentient beings." It was transformed and developed into the sense of fellowship between oneself and mountains and rivers as sentient beings possessing Buddha-nature, and it was felt that the mountain, which now has the form of a mountain, in past ages may have been related to oneself as a parent or a brother or sister.

In the *Tannisho* [In Lament of Departures from the Teaching], a record of the words of the Pure Land Buddhist master Shinran (1173-1263), is the statement, "All living things have been my parents and brothers and sisters in the course of countless lives in many states of existence." In the vast expanse

of time in which we have been transmigrating repeatedly in birth-and-death, we have surely been related to all living things as parents and children or as brothers and sisters. Amida Buddha, the Buddha of compassion, has vowed to save all beings who say his Name, *Namu-amida-butsu* ("I take refuge in Amida Buddha"). The Name and its utterance are called *nembutsu* (literally, "thinking on Buddha"), and it was often thought that one could say the *nembutsu* to aid one's deceased relatives. In the statement from the *Tannisho*, however, Shinran is explaining why he has never said the *nembutsu* for the repose of his parents. To do so only for his own parents is the perspective of egoism, not the perspective of the *nembutsu*. It is not the Buddhist teaching. All things in the world have been, at some point, our father or mother or brother or sister. Shinran states that we must attain Buddhahood and save them all. Here we find a profound sense of fellowship, a perception of sameness with all things. If the feeling we have seen in the *Man'yo Shu* – the perception of Mount Futagami as one's dead brother or the drowned maiden of Izumo as mist drifting in the mountains – is steadily deepened, it develops into such a Buddhist view of beings. Saigyō and Bashō, as we will see, wrote their verses from this stance.

The Kokin Shu

In the history of Japanese poetry, however, there is a period of discontinuity with this tradition. This is represented by the world of the *Kokin Shu* [Anthology of Past and Present]. The poets of the *Man'yo Shu*, when they reveal their own joys and anger and sorrow, are always direct and straightforward. This forthright expression of the heart and mind is, as such, an act of becoming one with things. The *Kokin Shu*, however, takes its stance at the point where the fusion of things and mind is split apart. The mind becomes a crucial element standing independent of things, or a world possessing its own reality. The attempt somehow to grasp this reality of the mind was the major theme of the *Kokin Shu* poets. The mind, which has a mode of existence completely different from things, is perceived as though it were an object. It is focused upon until it becomes the entire world. In the transition from the *Man'yo Shu* to this attitude of the *Kokin Shu*, an intellectual interest in Chinese civilization and in Buddhist texts seems to have played a significant role.

The perspective of the *Kokin Shu* is clearly expressed in the Japanese preface (*kanajo*) by Ki-no-Tsurayuki (? - 946).

Japanese poetry has its seed in the human heart and unfolds as
the myriad leaves of words.

The seed – the source – of Japanese verse (*waka*) is the human heart and mind, which expresses itself in words.

People in society, because their lives are so rich in words and events, express what they think and feel in their hearts in terms of what they see and hear.

Human beings encounter and reflect upon a variety of experiences in the world. For example, we see blossoms and verbally express the feelings that well up in us, or we see the moon and express our sadness. In this way, verse appears.

Hearing warblers sing amid the cherry blossoms, the calls of frogs dwelling in spring waters—surely all things that live recite poetry.

The song of the warbler or the frog is also the expression of poetry. In fact, all living things, without exception—not only human beings—give rise to song.

It is poetry that, without exertion of strength, shakes heaven and earth, moves the invisible spirits and gods to profound sympathy, softens the relations between man and woman, and quiets the hearts of valiant warriors.

In this way, Tsurayuki sets forth the origins and the fundamental nature of poetry.

The central concern for us in this preface is the question of the source of poetry. Tsurayuki clearly states that the wellspring of poetry is above all the human heart. Although he speaks of warblers and frogs as also giving expression to poetry, this statement gives the impression of having been added as an afterthought. Thus, when he states that poetry arises from the “human heart” rather than simply “heart,” we see that his perception of “heart” or “mind” has been humanized; a move toward anthropocentrism or intellectualization has taken place. Tsurayuki’s preface accurately discloses the fundamental character that pervades the entire *Kokin Shu*, and the poems of this anthology may be seen to bear out its implications with precision. This perspective continues to be vital all the way up to the time of Fujiwara Teika (1162-1241). Upon entering the period of the *Kokin Shu*, in which heart or mind is thus intellectualized, we find that the sense of nature as companion recedes into the background.

Saigyō

When we come to the *Shin Kokin Shu* [New Anthology of Past and Present], however, with the appearance of the iconoclastic spirit of Saigyō (1118-1190), this intellectualized heart and mind is broken through, and once more the stance of nature as companion is resurrected. He wrote a number of superlative poems on cherry blossoms, but I cite here one concerning a pine tree:

*koko o mata
waga sumiukute
ukarenaba
matsu wa hitori ni
naran to suran*

This place, too,
Will turn confining,
And when I've wandered on,
This pine will be
Left solitary.

This poem bears the headnote, "Seeing the pine tree standing before my hut." It was composed when he visited a site associated with the Shingon Buddhist master Kukai in Sanuki, on the island of Shikoku, and made a temporary grass hut for shelter.

Now he is dwelling in the hut, but before long he will depart once more and wander on. The day will come when the hut will become confining and again he will set out without destination. Then the pine tree that has become a familiar companion will be left in solitude.

Saigyō does not perceive the loneliness of the pine as that of another; rather, its loneliness, which is not far in the future, is also his own loneliness. "O pine," he states, "it is hard to leave you. It breaks my heart to think of you all alone." He feels the gaze of the pine, his companion, with his entire existence, and his feelings emerge in the poem. Here, mountains and rivers as companions once again are restored to poetry. In Saigyō's poem, the sense of fellowship between oneself and the pine as living things is plainly and directly expressed.

Saigyō pursues the nature of mind tenaciously. He experiences his own mind depart unsteadily from his body. While it is his own mind, it does not come under his own will. He always possesses, in his heart, something unmanageable that is like a ghost. He was originally a warrior, an elite palace guard, but suddenly renounced secular life at the age of twenty-four, abandoning wife and child to become a Buddhist monk. Saigyō scholars have ventured various theories concerning the reasons for his entrance into religious life, but nothing is known for certain. However, within him there is something that he cannot keep in hand; something like a ghost dwells in him. Saigyō is always seeking to fix his gaze on the strange, demonic heart within him. Putting the elusive heart into words is the sole theme of Saigyō's poetry.

*Yoshinoyama
kozue no hana o
mishi bi yori
kokoro wa mi ni mo
sowazu nariniki*

From the day I saw
The blossoms at the treetops
Of Mount Yoshino
My heart has ceased
To accompany my body.

"From the time I admired the blossoms filling the treetops of Mount Yoshino, my heart has not stayed with my body." The final two lines mean that the heart goes wandering out from his body. However much he seeks to keep it, the heart, of itself, parts from his body and from the actual world

where his body is. This mad heart cannot be objectified through sensibility or cultural accomplishment, in the manner of the *Kokin Shu* poets. As we have seen before, Saigyô becomes a friend of a pine tree, but he cannot as easily become a friend of his own mind. That which should be most familiar is, in fact, quite hard to get accustomed to. "What is this heart that will not accompany my body?" This immense question obsessed the keen-minded poet. This is the eternal question that Buddhism presents to human beings. It probably transcends the realm of poetry, but Saigyô brought it into verse.

Thus, for Saigyô, the heart breaks away and wanders out beyond the world. His heart, which loves the cherry blossoms, puts as secondary everything else in the world. The blossoms that give it its buoyancy are a kind of symbol of the transcendent. Poets like Tsurayuki and Teika take everything in the world into their own hearts and minds. They interiorize all things, and sensing a reality in the realm of the heart, they grasp it with great precision and delicacy. In the end, however, they dwell within the realm of the heart. They do not confront the grand issue of the heart's authentic existence. By contrast, for Saigyô, the heart passes completely beyond such a world. As though filled with a kind of voidness, it presents an abyss. Here lies the difference between the interiority of Teika and the transcendence of Saigyô.

Saigyô himself recommended the following poem:

<i>kaze ni nabiku</i>	The smoke of Mount Fuji
<i>Fuji no kemuri no</i>	Trails in the wind;
<i>sora ni kiete</i>	Thus vanishing in the empty sky,
<i>yukue mo shiranu</i>	Destination unknown,
<i>waga omoi kana</i>	Are my own feelings.

"Just as the rising smoke from Mount Fuji drifts away at the mercy of the wind and finally disappears in the expanse of the sky, so are my thoughts." The mind seeks to go beyond the world; like a kite with its string cut, it goes out to the very limits of the world and disappears. Through his poetry, Saigyô pursues his mind.

The following poem well demonstrates Saigyô's sensitivity.

<i>harukaze no</i>	Spring winds scatter
<i>hana o chirasu to</i>	The cherry blossoms
<i>miru yume wa</i>	In dream,
<i>samete mo mune no</i>	And even after waking,
<i>sawagu nari kerî</i>	I tremble within.

This poem is on the theme, "Falling blossoms in dream." Saigyô had a dream in which cherry blossoms were fluttering and scattering, and even after waking, his extraordinarily sensitive heart pounds. Even after waking, the blossoms continue to fall in dream.



Yoshino no Sakura, "Cherry Blossoms of Yoshino." By Tsuji Kako (1870-1931). Takashimaya Collection. Photo courtesy of Takashimaya, Inc.

Transition

Through the appearance of Saigyō, the stance of the heart that seeks direct fusion with the things of nature and perceives mountains and rivers, grasses and trees as living companions – a crucial element of the *Man'yo Shū* – reemerges further deepened. Perhaps the transition from the *Man'yo Shū*, through the *Kokin Shū*, to Saigyō may be grasped through reference to a concept of the German philosopher Hegel. Hegel analyzes the process by which all things develop in three stages. The first stage is direct unity; here, there is yet no division or disruption. This is called “in itself” (*an sich*). Second, division or opposition occurs; Hegel calls this “out of itself” or “for itself” (*für sich*). Finally, there is the stage in which self-identity and self-differentiation are unified (in and for itself); this is the climax of the process, and here the true nature of the thing is manifested.

To borrow this scheme, the poems of the *Man'yo Shū* are in the stage of self-identity or “in itself.” The minds of the *Man'yo* poets are in direct fusion with mountains and rivers, grasses and trees. We see this in the following exchange:

*ashibiki no
yama no shizuku ni
imo matsu to
ware tachi-nurenu
yama no shizuku ni*

In the falling dew
Of the foot-wearying mountain
I waited for you
Until I became wet
In the falling dew of the mountain.

Prince Otsu

*ware o matsu to
kimi ga nureken
ashibiki no
yama no shizuku ni
naramashi mono o*

Would I had been
The falling dew
Of the foot-wearying mountain
In which you became wet
While you waited for me.

Lady Ishikawa

The following example expresses the sorrow of a wife seeing off her husband, about to cross the Sea of Japan as an envoy to Silla in present Korea.

*kimi ga yuku
umibe no yado ni
kiri tataba
waga tachi-nageku
iki no shirimase*

If fog arises
Where you take shelter
At the sea's edge,
Know it is my life-breath
Sighing for you.

The love that easily transforms itself into the dripping mist of the mountain, or the mind grieving at separation that gives birth to fog on the sea, are feelings that correspond to the stage of Hegel's “in itself.”

This character of “in itself” or self-identity is lost in the emotions of the poets of court culture such as Tsurayuki and Teika. The world of the *Kokin Shu* and *Shin Kokin Shu* is created not by feelings that fuse with things, but from a perspective in which one steps back from things and reflects within the self.

<i>tsuki mireba</i>	When I see the moon
<i>chiji ni mono koso</i>	I am transfixed
<i>kanashikere</i>	By a myriad sorrows
<i>waga mi hitotsu no</i>	Though the autumn is not
<i>aki ni wa aranedo</i>	For myself alone.

This is a well-known poem from the *Kokin Shu*. A distance can be felt between the moon and the speaker, for we find here that the heart is reflecting on itself. The fusion between heart and things seen in the *Man'yo Shu* has been rent apart; the heart separates from things and becomes itself alone. When this happens, the moon is the moon and one's heart is one's heart; the moon is never one's own companion. This is the stage of “for itself”; it is the stance of self-consciousness.

By passing through this stage of rupture and disjunction, however, a deeper unity is achieved. It is not an innocent unity ignorant of disunion, but true union that has overcome disunion. This is the stage that Hegel calls “in and for itself.” In Saigyō's verse, the world of this kind of heart opens forth with regard to blossoms or pine trees. As one of the causal elements underlying the difference we find between the verses of the *Man'yo Shu* and Saigyō, we cannot ignore Buddhist thought. It is said that Saigyō performed Shingon practices. The extent of his practice is unclear, but it is certain that the originality of his verses would have been impossible without Buddhist thought.

<i>negawaku wa</i>	I wish to die
<i>hana no shita nite</i>	In spring
<i>haru shinan</i>	Beneath the blossoms—
<i>sono kisaragi no</i>	At the full moon
<i>mochizuki no koro</i>	Of the second month.

“Spring is the season for dying,” states Saigyō; “I want to die at the time of the full moon of the second month (mid-spring), beneath the cherry blossoms in bloom. The blossoms and moon that I leave behind as I die are a great life enveloping the life of my small self.” Here, blossoms and moon are companions and, at the same time, are themselves Buddha. Apparently, Saigyō died on the fifteenth day of the second month by the lunar calendar, so he had his extravagant wish fulfilled. As for Saigyō's heart, however, as his verse states, “destination unknown are my thoughts.” His heart finally eluded him, its whereabouts beyond his powers to determine. At the beginning, I spoke of a

double view of nature, as friend and as Buddha; this is most clearly seen in Saigyô's verse. Blossoms and moon approach like close friends, and again, like Buddha, they are always distant.

Ippen

In Saigyô's age, the twelfth century, Buddhist ideas had already fused with the native Japanese view of nature and become firmly established. A representative example of the resulting view of nature may be seen in Ippen (1239-1289), who comes slightly later. Ippen was the founder of the Ji school of Buddhism. For him the religious existence termed nembutsu – his faith itself – fused with the view of nature expressed in the *Man'yo Shu* and Saigyô's verse. In this he differs from his Pure Land predecessors, Honen and Shinran. In him, the stance of poetry that transformed itself into sameness with nature became, as such, the path of religious aspiration. The view of nature expressed in the arts and religion became one.

Ippen clearly extends the concept of "sentient beings" to include mountains and rivers, grasses and trees. Saying the Name of Amida Buddha – the nembutsu – is not restricted to human beings. Mountains and rivers all utter Amida's Name, Namu-amida-butsu. Bamboo, in the language of bamboo, and pine trees, in the language of pine trees, say the nembutsu. Ippen states in a letter that the entire world is filled with the voice of the nembutsu:

Among all living things – mountains and rivers, grasses and trees, even the sounds of blowing winds and rising waves – there is nothing that is not the nembutsu. It is not human beings alone who share in the all-surpassing Vow.

Ippen states here that it is not human beings alone who attain Buddhahood. The all-surpassing Vow is the Primal Vow of Amida Buddha. This Vow, which promises to save all beings through the nembutsu, is not directed solely to human beings; the wind blowing now is saved by the Primal Vow. The white waves rising in the distance also attain Buddhahood. Thus, the concept of sentient beings includes not only human beings but is expanded to include animals and mountains and plants. The living things of the universe, including mountains and rivers, are all companions saved by the Buddha. Hence, the wind blowing is not simply a natural phenomenon; it is the voicing of the nembutsu, or Buddha revealing himself. Not only a peaceful spring breeze, but a violent typhoon also is the nembutsu. It is utterance of the nembutsu in a slightly larger voice. This fusion of nembutsu and nature is extremely clear in Ippen.

The bamboo as bamboo, pine tree as pine, say the nembutsu, though not in a human voice. The wind says the nembutsu in the voice of the wind. In the expression mentioned earlier, "To accompany the solitary singing of the wind in the pines," it is the pine saying the nembutsu in the voice of the pine. This means that the nembutsu is not originally human words, but rather, words by

which the Buddha reveals himself; it is Buddha itself. Hence, it is not at all strange to say that where the pine tree performs its rustling in the wind, there is the nembutsu.

Dogen

Let us next consider an example from Zen master Dogen (1200-1253). He states at the opening of "Sutra of Mountains and Waters" (*Sansui Kyo*), the twenty-ninth chapter of the *Shobogenzo*:

Mountains and rivers right now are the emerging presence of the way of ancient Buddhas.

"Right now" is the immediate present, right before the eyes. The mountain there, the river there – the ones we are actually looking at – are not simply landscape or geological formations. They are direct manifestations of Buddha-dharma; they are the way of the ancient Buddhas emerging in the present. They speak of our original face. We are greatly mistaken if we take them as merely mountains and rivers. What takes the form of a mountain is difficult to name, but it is the manifestation of Buddha-dharma.

Ordinarily, when we see a mountain, we dismiss it with the thought that it is some mountain—perhaps Mount Futagami or Mount Ikoma. It is different with an unfamiliar mountain. When traveling abroad and suddenly encountering a mountain, we ask its name. Wanting a name comes from the shock of the encounter. When the name is of no concern, it means we have experienced little surprise. When we find an unfamiliar existence and ask its name, we are encountering something as yet unnamed, unknown, and fresh. But when we know the name, we are relaxed and unconcerned; in other words, we once more lose the mountain. This is the nature of our everyday consciousness.

Since we already know that what we are looking at is Mount Ikoma, though we see it every day, we do not really encounter it at all. We do not encounter the reality that is Mount Ikoma. We merely face the mountain within our own self-consciousness and do not encounter the mountain itself. This is Dogen's message. The mountain or river that stands right before our eyes – the mountain or river that we have seen and grown accustomed to for thirty or fifty years – has been teaching the Buddha's sutras. Buddha-dharma is not distant; the mountain existing there, the river existing there, are, just as they are, Buddha-dharma manifesting itself before us. Mountains and waters seek this awakening in us. This is surprising and striking.

At the close of the "Sutra of Mountains and Waters" are the words:

An ancient Buddha said, "Mountains are mountains, waters are waters." This means: It is not that mountains are mountains; mountains are mountains.

This is a bit mystifying, but I will offer my interpretation. "Mountains are mountains, waters are waters." This means simply: "There's a mountain! There's a river!" A mountain is none other than a mountain, a river is nothing other than a river. However, "It is not that mountains are mountains," for as long as "Mountains are mountains" is a statement we make, it is mere conceptualization. It must be the mountain itself announcing itself, startling us into awakening: "You have come to your own conclusions, but the reality is altogether different." However strongly we insist that mountains are mountains, we can never touch the true actuality of mountains are mountains. "Mountains are mountains" does not yet exist for us. Rather, "mountains are mountains" is not an explanation that we make, but the direct manifestation of mountains. It is words of the mountain that we will hear for the first time when our own words have come to an end. We talk too much of vain and empty matters. We are obstructed by our own voices and cannot hear what the mountain is saying. But if we keep silent, we will realize that mountains have been speaking since the beginningless past, that from before we were born, waters have been speaking in the language of waters. They have been teaching the fundamental, original mode of our existence. They have been preaching Buddha-dharma. They have been urging us to the great awakening to our own selves. If we come to hear the voice of mountains and waters, we will become Buddha. It is because we do not seek to hear that we are doomed to wander on in ignorance.

The German philosopher Martin Heidegger (1889-1976), in his work on the poet Hölderlin (1770-1843), expresses a closely similar thought. According to Heidegger, the question of the essence of man is the question of the essence of language. He states that we usually consider words as practical tools for exchanging ideas with others, but that is only a superficial view; the fundamental essence of words rather lies in poetry. The language of poetry is not a code appended to things from the outside; it is words that mountains and rivers themselves harbor. Words are the "house of Being." It is not that we speak words, but rather that words themselves speak words; this occurs in poetry. The poet's role is to restore the words that we speak, to bring them back to their origins – to the words of mountains and rivers, to the words emerging from things themselves.

Our own words cannot save us; they only lead us further astray. When can human beings be saved? It is when we quietly lend our ears to the language of mountains and rivers. It is genuine poetry and genuine poets that lead us there.

Basho

In *Oi no Kobumi* [Writings from a Pilgrim's Pack], Basho (1644-1694) splendidly expresses the traditional Japanese view of nature that we have been discussing.

That which pervades Saigyô's poetry, Sôgi's linked verse, Sesshû's painting, and Rikyû's chanoyu is one and the same. In this *fuga*, we accord with nature in its creativity and take the four seasons for companion. There is nothing we see that is not blossoms, nothing we reflect upon that is not the moon. When the forms we perceive are not blossoms, we are the same as barbarians. When our thoughts are not blossoms, we are birds and beasts. Abandon barbarism, free yourself from beastiality, accord with nature in its creativity, return to nature in its creativity.

Bashô speaks of the art of haiku to which he devoted himself as "this single path," but this "way" of his is also, at the same time, the way that pervades the realms of all the Japanese arts, represented by such predecessors as Saigyô, Sôgi, Sesshû, and Rikyû. Saigyô's poetry, Sôgi's linked verse, Sesshû's painting, Rikyû's chanoyu – these are all distinctive and independent modes of artistic activity. They do not closely resemble each other; nevertheless, there is something in common running through each of these disciplines. Bashô calls it *fuga*. It is a fundamental human attitude, and through it, Saigyô's poetry and Sesshû's ink painting become what they are. What makes Rikyû's chanoyu his chanoyu and Sôgi's linked verse his linked verse arises from the wellspring of *fuga*. With the term *fuga*, Bashô grasps the source of the Japanese cultural tradition from the twelfth century on, and he seeks to locate his own haiku within the flow of this tradition.

Fuga is the mode of human life described as "according with nature in its creativity and taking the four seasons for companion." "Nature in its creativity" (*zoka*) has become difficult for us to grasp, for its meaning differs from the term *shizen*, which we commonly use now to indicate "nature." *Shizen* is used for the mountains and rivers, grasses and trees that stand before us as natural objects, but *zoka* embraces both the things of nature in this sense and human beings. To borrow a European distinction, it is not "created nature" (*natura naturata*) but closer to "creative nature" (*natura naturans*). The "four seasons" (*shiji*) refer, of course, to spring, summer, autumn, and winter, but in this passage the term signifies the rhythm that pervades all things in the world, the rhythm of the universe itself. All things change in accord with this rhythm. Thus, *fuga* is the way of life in which, in accord with the rhythm that pervades all things, one changes together with all things. Just as blossoms open and scatter, human beings also are born, age, and die; their mode of existence in this world is the same. We tend, however, to resist our own changes. We attempt to fight against the great rhythm of nature. While all things are shifting around us, we struggle to keep ourselves just as we are. According to Bashô, however, this is a worldly way of life contrary to *fuga*. His *fuga* implies breaking away from such self-attachment and awakening to the life we share with all things, the life in accord with the great rhythm of creative nature.

There is nothing we see that is not blossoms, nothing we reflect upon that is not the moon.

This statement may appear to be merely rhetorical, but it is important to correctly grasp the thought it holds. "Blossom" and "moon" here are not the actual blossoms and moon alone, but symbols for all things existing in the cycle of the seasons. That there is not a moment when we do not think of the blossoms and moon in this sense is a condition of *fuga*. But we are apt to wonder if this is actually possible. After all, we have to think of many things besides blossoms and the moon. There is the mortgage, and political problems, and the children's education. Perhaps in April we desire to see cherry blossoms and in autumn turn our attention to the full moon, but we cannot think only of the blossoms and moon all year round. It is common, therefore, to dismiss Basho's words as a rhetorical exercise or exaggeration.

In fact, however, they are not. It is possible for there never to be a moment when we do not think of blossoms and the moon because we have become them in our hearts and minds. Basho speaks here not of the relationship of seer and object, of blossoms and moon in our perception or consciousness, but of the fundamental connection with our existence. We enter into the realm of moon and blossoms and carry on our life there. Thus, there is no concern about forgetting the blossoms and moon; even when we forget, we are thinking of them.

"Think" here is not a matter of conscious thought. Thinking whether sleeping or waking cannot be a matter of consciousness. But even in sleep we can manifest the realization that the essential mode of human existence lies in experiencing the life of blossoms and moon, in living together with all things. This way of life can be carried on at all times—to borrow the Buddhist expression, "whether walking, standing, sitting, or reclining." Basho is saying that when we do, we become genuinely human for the first time.

It is important to note here that *fuga* is not a method for people to gain refinement and artistic sensitivity, but rather the way by which we become human beings. *Fuga* is commonly understood to be synonymous with *yuga*, which means "tasteful" or "elegant." The world of haiku gatherings is sometimes described as *yuga*. Basho, however, uses the term *fuga*, not *yuga*; these must be carefully distinguished. *Yuga* is the opposite of "rough," "coarse," or "rustic"; hence, it is possible to be human without being *yuga*. Being "coarse" is one mode of human existence; it is not a matter of being non-human. With *fuga*, however, it is different. According to Basho, it is *fuga* that makes a human being human; it is the fundamental condition of human existence. If it is lost, a person ceases to be truly human.

This is the meaning of the statement, "When the forms we perceive are not blossoms, we are the same as barbarians. When our thoughts are not blossoms, we are birds or beasts." "Barbarian" (*iteki*) is a term the Chinese used for peoples who lived to their north. They did not consider them human,

though they had human form, but rather as strange beings, and to prevent the invasion of such barbarians, they constructed the Great Wall. Basho says that unless we "accord with nature in its creativity and take the four seasons for companion," we are the same as such barbarians. Further, "when our thoughts are not blossoms, we are birds or beasts." Thus he states, "Abandon barbarism, free yourself from bestiality, accord with nature in its creativity, return to nature in its creativity."

Basho's basic attitude is that haiku is a path by which human beings become human. Fuga is certainly not an accessory to human life or the mere enjoyment of the beauties of nature; it is not, in other words, a human aesthetic ideal, but a condition of humanity itself. Usually, food, clothing and shelter are considered the necessities of human life, and on this foundation poetry has a secondary place. What Basho calls fuga, in this view, may not be harmful, but it can hardly be called essential for human existence. For Basho, however, even where food, clothing, and shelter are sufficient, one may be no more than a barbarian. In order for human beings to become human, there must be a mind in rapport with the non-human.

A concept similar to Basho's fuga may be seen in the work of Heidegger. In an article, "The Origin of the Work of Art" (*Der Ursprung des Kunstwerkes*, 1950), he states:

All art, as the letting happen of the advent of the truth of what is, is, as such, essentially poetry.¹

What Heidegger speaks of as "poetry" here is not one form among such other arts as painting, music, and sculpture; rather, it is the fundamental essence by which arts are made arts. Poetry in this sense, according to Heidegger, is the effort to create a liberated space in which what exists emerges in the present, for the first time, as existing things. Hence, this is not an action of the human self, as assumed in modern European aesthetics; rather, it is to cast such a self into the midst of something much greater.

Heidegger's theory of poetry illuminates the deep and often overlooked significance of Basho's words and casts light on a profound level of traditional Japanese culture. Consider the following passage from the *Akazosbi*, a record of Basho's words by his disciple Toho:

The master said, "Of what a pine tree is, learn from the pine; of what bamboo is, learn from bamboo." This means to let go of your own intentions . . . "Learn" means that it is by entering into things and experiencing the manifestations of their particularity that haiku are made. For example, although

1. Translation from Martin Heidegger, *Poetry, Language, Thought*, translated by Albert Hofstadter (New York: Harper Colophon Books, 1975), p. 72.

you speak clearly of things, if it is not the feeling that emerges naturally from things themselves, there is a duality of things and self and the feeling is not authentic. It harbors the intentions of self-will.

This passage discloses the basic method of Basho's poetry. Just as in Heidegger, the central condition for creating poetry is freedom from human subjectivity (self-intention). How is a poem about a pine to be composed? It is useless to grasp the pine with one's own perceptions or depict it with the colorations of one's own feelings. To report how you feel about the pine or how it appears to you is not poetry, but merely the imposition of your own words. According to Basho, such are not the words of the pine itself, not the pine tree's own poetry. The one who knows what a pine tree is is not ourselves, but the pine tree. If we do not listen to what it itself is saying, we cannot create its poetry.

Thus, the crucial condition for poetry is to abandon the self and "learn from the pine." This is not to observe the pine from our own perspective; it means to immerse ourselves in the pine. We must become the body of the pine, become the companion of the pine. In this way, authentic feeling wells forth. This is the feeling that emerges from the pine itself. Basho states that it is the feeling born naturally from the pine itself that is the poetry of the pine.

In other words, poetry is not an expression of the subjective feelings human beings have concerning things. It is when self-will is abandoned that for the first time genuine feelings arise from the source of the things themselves. To be overcome by this feeling at its source is the experience of poetry.

The *Akazoshi* also records Basho's words, "The changes of heaven and earth (*kenkon no hen*) are the seed of fuga." This incisively expresses what I have discussed above. The "changes of heaven and earth" are the rhythm of creative nature that pervades both natural phenomena, such as the opening and scattering of blossoms and the coming and going of birds, and the flux of thoughts in the human mind. It may also be called the horizon of time at its source. This ground called the "changes of heaven and earth" is fuga; it is the wellspring or seed from which poetry is born. Here we find Basho's essential difference from Tsurayuki, who states that poetry is born with "the human heart as seed." The fundamental source of poetry is not the human heart, but something deeper that envelopes it. According to Basho, the human heart and mind is so changeable because it belongs to the great rhythm of creative nature, the "changes of heaven and earth." In Buddhism, it is not only the physical body that is said to be impermanent, but also the thoughts of the mind. We experience a variety of thoughts and feelings because our very existence lies in impermanence. What Buddhism teaches as impermanence, Basho calls the "changes of heaven and earth." This is the root upon which poetry and the arts flourish. Basho's concept of fuga is one of the peaks of the tradi-

tional Japanese view of nature, which is fused with Buddhism.

Here, I would like to consider several of Basho's haiku.

<i>chichi baba no</i>	Father, mother
<i>shikiri ni koishi</i>	So close
<i>kiji no koe</i>	In cries of pheasants.

This was composed one spring when he journeyed up Mount Koya. Hearing pheasants cry deep in the mountains far from any village, he senses that they may be the forms into which his father and mother have been born. He does not associate the calls of pheasants with his parents; rather, he directly senses or intuitively his father and mother within the cries of the pheasants. He realizes that they are his father or mother. There is no room for association in this haiku.

<i>inoshibi mo</i>	The wild boar
<i>tomo ni fukaruru</i>	Takes the gusts too
<i>nowaki kana</i>	In this storm on the plain.

"Storm on the plain" (*nowaki*; literally, "field divider") is a term for an autumn typhoon. The strong blasts bend the grasses and trees of the open fields as though parting them; hence the term. During the most violent part of the storm, Basho imagines a boar. It is not actually there before him, but there arises the world of the huge typhoon, which embraces him together with the boar and with all things. At the same time, the boar is brought extremely close. There is the effect of the lone boar in the distance approaching the traveler. The expression is stirring in its broad strokes, but there is also a gentleness in which the living warmth of the animal is vivid.

<i>baru nare ya</i>	Spring's come:
<i>na mo naki yama no</i>	An unnamed mountain
<i>asa kasumi</i>	In dawn mists.

A mountain is seen in travel or perhaps from a lodging — nameless, but lying in morning mists — and the poet experiences the presence of spring. Basho had not paid much attention to the mountain, but suddenly he comes face to face with its existence. He sees something mysterious shining amid the mist. To borrow Heidegger's expression, he encounters "the existence of what exists." The act of composing poetry lies in placing oneself at the moment things emerge from namelessness to reveal themselves. Poetry refers to the human experience of attending at the site where the mountain comes forth to manifest and name itself. This is the meaning of Heidegger's statement that poetry is the work of naming things.

Shinran

In traditional Japanese literature and religion, nature is seen as companion and as Buddha. Natural things – mountains, rivers, flowers, birds – are existences that belong to the world of sentient beings together with human beings; they possess Buddha-nature. In this, they are the companions of human beings. In the thought of Saigyō this aspect of nature as companion is strong. In the case of Dogen, mountains and waters are, as such, the emerging presence of the Buddha-way, and Ippen states that the blowing winds and rising waves are saying the nembutsu; here we see the aspect of nature as Buddha. In Bashō's concepts of "nature in its creativity" and of blossoms and moon, there is a sense of a double-faceted structure of both nature as companion and as the absolute. This is because to be a companion of blossoms and moon and accord with creative nature holds, for Bashō, the significance of salvation. The subtle intertwining of these two aspects – nature as companion and nature as Buddha – is the special characteristic of the view of nature of the religious figures and poets I have discussed above. There is, however, another major figure in Japanese Buddhism, Shinran (1173-1263), in whose thought we find a unique and highly evolved development of the Japanese view of nature that cannot be ignored.

In the view of those whom I have discussed from Saigyō on, nature possesses form. Even in Dogen's view of mountains and waters as the "emerging presence of the path of ancient Buddhas," these are mountains and waters possessing form. It may be said that they have the form of the formless, the shape of that without shape. The cherry blossoms Saigyō speaks of also, even though they do not possess sensible forms, have a mysterious form that blooms from the empty sky, the form of the mind. By contrast, Shinran did not grasp nature as having form; for him, nature was not form, but rather a rhythm, a pulse or undulation passing through all things. Thus, it is no longer a companion, but Buddha. It is the immense power to save all things, what Pure Land Buddhists term "Other Power" (*tariki*). Viewed conversely, the core of that which people have called Buddha is itself nature. In Shinran, nature as Buddha evolved into Buddha as nature. Particularly in the last years of his long life, Shinran attained a realm in which Buddha was in actuality none other than nature.

Shinran did not, like Saigyō and Ippen, live with mountains and rivers, flowers and moon, as companions, for he constantly turned the vision of his religious genius inward to the darkness within him – his own evil nature. In this profound self-awareness, the forms of mountains and rivers and the beauty of flowers and moon all disappeared. At the same time, however, he also sensed an intense and blinding light. Through the awareness of his own evil, like a dark chamber within him, he became aware of the brilliance of Amida Buddha's light. Expressed conversely, through the Buddha's light, he came to know the abyss within him. In Shinran's experience of the world,

there is only darkness and light. All that stands between, all the forms that emerge from a mixture of the two at the borders of darkness and light—moon and blossoms, mountains and rivers, and all that becomes the stuff of haiku and poetry—cease to possess reality. The beautiful forms of nature all vanish into the abyss of darkness within the self. Or, when Amida's brilliant light shines into the darkness of evil within, in the radiance, the forms of mountains, rivers, grasses and trees disappear. Thus, Shinran's relentless introspective power allows him no room for concerning himself with the beauty of mountains and rivers.

This does not mean, however, that nature has no place in his thought. There is no nature of delicate or imposing forms perceived with the eyes and ears. Nevertheless, Shinran knows nature with his own body and experiences it within himself like the great motions of the tide. This is, for him, Buddha. In Shinran, Amida Buddha becomes manifest as nature that works dynamically, and to express this Buddha, he often employs the image of the ocean or sea. This metaphor is probably related to his experience of the northern sea when he was exiled to Echigo on the Japan Sea coast. The ocean has no color or form, but is above all power and activity. Shinran's image of the ocean has as its core the purification of existence.

Saigyō also possessed strong introspective powers, and he realized that there was something unknown and daemonic in his own mind. The sole theme of his poetry is his mind and its true nature. But the mind's interior is not dark. It may be restless and unpredictable, but it is strangely bright in tenor.

Shinran, however, states that his heart is "like a snake or scorpion." There is something like a poisonous snake in his breast, coiled in blackness. There is only darkness within; and in that darkness, there lurks something frightening of which even he is not fully aware. The "blind passions" (*bonno*) Shinran speaks of lie within him, but they are beyond his control; they rise like a storm, moving him to evil and self-centeredness. Greed, hatred or aversion, and foolishness are the fundamental passions, and they point to nature in oneself however much twisted or closed off. Therefore, blind passions are always deeper and greater than ourselves. Perhaps it should be said that, rather than blind passions existing in one, human beings are adrift in an ocean of passions.

Shinran uses the image of the ocean first of all to evoke the depths of blind passions, to indicate the ignorance and drives and self-centered feelings by which we are tossed about. Such expressions as the "ocean of pain that is birth-and-death," the "ocean of the multitudes of all beings," and the "defiled waters of blind passions" are found everywhere in Shinran's writings. While in the ocean of blind passions, however, he experiences the power of Amida's Primal Vow to save us just as we are, filled with passions, as again an ocean. The "ocean of Amida's Vow" or the "ocean of the Vow of wisdom" expresses this. Shinran experienced these two oceans, these two kinds of nature, simultaneously: both the dark sea of birth-and-death in which he carries on his existence, swept by waves of self-attachment, and the great power

of the Buddha, who transforms our evil into enlightenment. Further, to live entrusting oneself to the ocean of the Primal Vow is true human life. As long as one struggles, seeking to find a way to emancipation from birth-and-death with one's own capabilities, that ocean draws us in with inescapable force, but when we have ceased to cling to our own powers and efforts and judgments, it is transformed into the ocean of the Vow that holds and supports us. This transformation cannot be brought about through our own efforts. Hence, Buddha's power is said to be completely natural. Shinran's view of nature is expressed most clearly in a letter written in his old age, in which he speaks of naturalness, or *jinen boni*:

Jinen means that from the very beginning one is made to become so. Amida's Vow is, from the very beginning, designed to have each person entrust himself in namu-amida-butsu and be received in the Pure Land; none of this is through the practitioners' calculation. Thus there is no room for them to be concerned with being good or bad. This is the meaning of *jinen* as I have learned it. This Vow is the Vow to make us all attain the supreme Buddhahood. The supreme Buddha is formless, and because of being formless is called *jinen*.²

Here, Shinran explains how salvation is brought about. For human beings to be saved by the Buddha—to be born in the Pure Land—is a matter of *jinen*. *Jinen* is the same word that is now used to mean “nature” (*shizen*). Shinran defines *jinen* as “from the very beginning being made to become so.” “From the very beginning” means from the origins of the universe, before there was anything, from the very source. For example, tonight we may see a star that lies at a distance of millions of light years. That star's light, created millions of years ago, vast ages before we were born, reaches us from across the expanses of space at this moment, here and now.

Amida Buddha's design to bring us to birth in the Pure Land was created before we were born in this world. To realize this is to entrust oneself (*shinjin*) to the Vow. This is the meaning of the words, “from the very beginning . . . none of this is through the practitioners' calculation.” “Practicer” means those who entrust themselves and say the nembutsu. My birth in the Pure Land was not settled yesterday or today, but before I was born. Before I appeared in this world, at the source of my existence, Amida Buddha's design already existed. It did not begin together with myself; it is a matter of the source from which I myself have my beginnings. It is this by which I am saved. Shinran calls it *jinen*.

Today, the word “*shizen*” (nature) is used as a noun referring to the natural phenomena that exist objectively apart from us. Shinran's *jinen*, how-

2. Contained in the *Matto Shō*. Translation from *Letters of Shinran*, Shin Buddhism Translation Series (Kyoto: Hongwanji International Center, 1978), pp. 29-30.



Yuku Mizu, "The Outgoing Waters." Photo by Yoshioka Isamu.

ever, is adverb and verb: “from the very beginning being made to become so.” It is more direct, prior to any objectification.

Shinran wrote many hymns, and often used the image of the ocean.

*bonganriki ni ainureba
munashiku suguru hito zo naki
kudoku no hokai michimichite
bonno no joku-sui hedate nashi*

Those who have encountered
the Primal Vow's power
Do not pass by in vain;
The treasure-ocean of virtues fills them
And the defiled waters of their
passions become one with it.

Koso Wasan [Hymns on the
Masters] 13

When the muddy waters of our passions are embraced by the ocean of the Buddha's Vow, they are no longer defiled. They become at once the pure ocean water of the Buddha. The defiled waters do not vanish, but it is as though they were gone.

*zaisho, kudoku no tai to naru
kōri to mizu no gotoku nite
kōri oki ni mizu oshi
sawari oki ni toku oshi*

Obstructing evils have become
the substance of virtues;
It is like the relation of ice and water:
The more ice, the more water;
The more hindrances, the more virtues.

Koso Wasan 40

Here, blind passions are likened to ice and virtues to water. If ice melts, it becomes water. Thus, the greater the quantity of ice (blind passions), the greater the quantity of water (virtues). In accordance, the greater the passions, the greater the Buddha's power. This means that our evil and blind passions, precisely as they are, become the seed of enlightenment.

*myōgo fushigi no kaisui wa
gyaku-ho no shigai mo todomarazu
shuaku no bansen kishinureba
kudoku no ushio ni ichimi nari*

The ocean waters of the inconceivable
Name are such
That even corpses of grave offences
and slander of dharma
do not remain as they are;
When the myriad rivers of all evils
have entered,
They become of one taste
with the ocean water of virtues.

Koso Wasan 41

"Grave offences and slander of dharma" refers to the evils of reviling and opposing the Buddhist teaching; they are likened to corpses. People who do not lend an ear to the Buddha's words are like pitiable corpses; yet even these, when they enter the great ocean of the Buddha's mind, are purified by the clean ocean waters and become one with it.

The disposal in the ocean of wastes from nuclear reactors is said to be done in sealed containers. Hence, attainment of Buddhahood is impossible. They will never become one with the ocean waters. They are tightly closed so that they will not spill, and are buried in the ocean floor; hence, they are always to "remain." Amida Buddha, however, makes even dead bodies the same as the Buddha-mind. Our blind passions are made one with the pure ocean waters of the Buddha, so that nothing remains. For the Buddha's great compassion, even corpses defiled by slander of the Buddha present no problem. The Buddha compassionately grasps even those who resist him.

When the myriad rivers of all evils have entered,
They become of one taste with the ocean water of virtues.

"All evils" refers to our daily acts, each day, arising from self-centeredness. We feel that we also do good, but the moment this consciousness arises, it becomes evil. Once such justification or self-vindication enters in, the good is no longer good. Shinran states that human beings are incapable of genuine, thoroughgoing good. Good done for display may be possible, but if there is the least consciousness of having done good, it is defiled by self-satisfaction. Hence, human beings are incapable of good. Shinran, through his remarkable powers of self-reflection, had a penetrating insight into the evil deep below our consciousness. Hence, for him a human being was an evil person dominated by self-attachment: the "myriad rivers of all evils." The sludge of muddy rivers flows into the great ocean of the Buddha's mind and becomes one with the pure ocean waters. This is the way in which the Buddha saves beings.

In a letter, Shinran states, "Amida Buddha's Primal Vow surpasses conceptual understanding; it is a design of the wisdom of Buddhas. It is not the design of foolish being."³ We are saved by a design made among Buddhas. Birth in the Pure Land is not a result of a pact made between myself and Amida through fulfilling some condition or performing good. "Design of the wisdom of Buddhas" implies a consultation of one. In the case of consultation among ourselves, there is an exchange with differences of opinion. Among Buddhas, however, wisdom is one. Our salvation is the decision of the Buddhas as one, and we do not enter into it at all. It is not that we go to Amida Buddha with a request to be born in the Pure Land and obtain the Buddha's agreement. Such consultation and calculation is of no use in the great matter of birth in the Pure Land. If, while listening to the teaching, we distort it to suit our own convenience, birth is completely impossible. In other words, we are saved while

3. *Letters of Shinran*, p. 34.

being evil and possessed of passions, just as we actually are. If it were not so — if birth were possible only through some agreement struck between ourselves and Amida — our futures would be bleak indeed. Rather, our salvation was fulfilled by the Buddha before we were born; this is “from the very beginning being made to become so.”

We are supported by such a ground of nature. Shinran states that it is only there that human beings can live. Hence, he conceives nature as the Buddha's power and activity. Conversely, the Buddha's activity is itself nature. Thus, through the emergence of Shinran's Pure Land teaching, the idea of nature present in the earliest records of the Japanese islands was immensely refined and elevated. Nature came to transcend the boundaries of the merely political or literary and became a conception of human salvation, a conception that has been a dominant force among Japanese Buddhists.

Such nature is the brilliant light that has passed through darkness. The awareness of this darkness is not found in Saigyō, or Ippen, or Bashō. Nor is it seen in Dogen. Shinran alone delved down through the darkness within the self and encountered the light of nature or Buddha. In his major work, *Kyōgyōshinshō* [True Teaching, Practice, and Realization of the Pure Land Way], he uses the expression, the “vast ocean of light.” Amida's light, brighter than the sun or moon, pervades and illuminates any darkness and is unobstructed by any evil. Shinran discovered the genuine self within this ocean of light, which represents, in a highly articulated and widely-accepted form, the traditional Japanese experience of nature. 

Translated by Dennis Hirota

Tamba Ware and Chanoyu

Kawahara Masahiko



Tamba-ware chaire named *Ikuno*. Classified as a *chuko-meibutsu*. Height, 9.3 cm.; diameter of mouth, 2.7 cm.; diameter of body, 5.8 cm.; diameter of foot, 3.0 cm.; weight, 115 g. Private collection. Photo courtesy of Tankosha Publishing Co.

Tamba and Old Tamba wares are products of one of Japan's major medieval kiln complexes, deriving its name from the old province of Tamba in which it was located.¹ The greater portion of this province covered what is today Kyoto Prefecture, at its southwestern end extending into present-day Hyogo Prefecture, and it is in this southwestern region, in the township of Konda-cho,

1. Old Tamba, or *Ko Tamba*, may be defined as Tamba wares produced prior to the Momoyama period; i.e., wares produced up until the middle of the sixteenth century. The general period referred to as the medieval, or *chusei*, roughly covers the Kamakura through Muromachi periods; i.e., the years between the opening of the twelfth century and the close of the sixteenth. During those years, the kilns scattered throughout Japan primarily produced unglazed, utilitarian stoneware made to meet local needs. In addition to the Tamba kiln complex, the other major pottery-production centers in Japan during the medieval period were the Echizen, Tokoname, Seto, Shigaraki, and Bizen.



The Sambon Toge Anagama. Photo reproduced, by permission, from Sugimoto Hayao, ed., *Kaitei Tamba no Kogama* (Kobe: Hyogo Prefectural Ceramics Museum, 1969).

Taki-gun, nestled in the Shitodani River valley, that the Tachikui, Kamaya, and other Tamba kilns have been producing pottery since the twelfth century. Remains of medieval *anagama* “cave kilns” and Edo-period *noborigama* “climbing kilns” dot the surrounding hillsides, and the *jagama* “snake kiln”² unique to Tamba may still be seen in use.

Origins

Because of the Sue kiln remains found in the region, it was long assumed that Tamba ware evolved out of the local Sue tradition.³ However, the discovery in May 1975, at a place neighboring the old Tamba kiln site known as the Sambon Toge Anagama, of a mound of discarded pottery shards (*monohara*) has caused scholars to revise their theories on the origins of Tamba ware. The

2. A long, multi-chambered through-draft kiln that evolved from the single-chambered *anagama*.
3. Sue is a gray stoneware introduced into Japan by Korean potters in the fifth and sixth centuries. Less porous than the native earthenware, and thus more suitable for use as storage vessels, Sue ware production rapidly spread throughout Japan. Local Sue kilns gave rise to the utilitarian regional wares that characterized the medieval kilns.



Jar with shippo and triple-oak-leaf motifs, reconstructed from shards unearthed from the Sambon Toge Kitagama. 13th c. Height, 25.3 cm.; diameter of body, 21.6 cm. Property of the Hyogo Prefectural Educational Commission. Photo, by Mori Akira, courtesy of the Hyogo Prefectural Educational Commission.

shard pile indicated that a heretofore unknown Tamba-ware kiln had once stood at the site. To distinguish the newly discovered kiln site from the Sambon Toge Anagama, it was named the Sambon Toge Kitagama (north kiln).

A partial report on the Kitagama site was published in March 1980 by the Hyogo Prefectural Educational Commission, and according to this report, the Kitagama shards are believed to date from the early Kamakura period (thirteenth century), making it the earliest Tamba kiln known. The finds included a relatively rich variety of wares for that period: large vats (*kame*), large and small jars (*tsubo*), serving bowls, bowls with spouts (*katakuchi*), mortars,

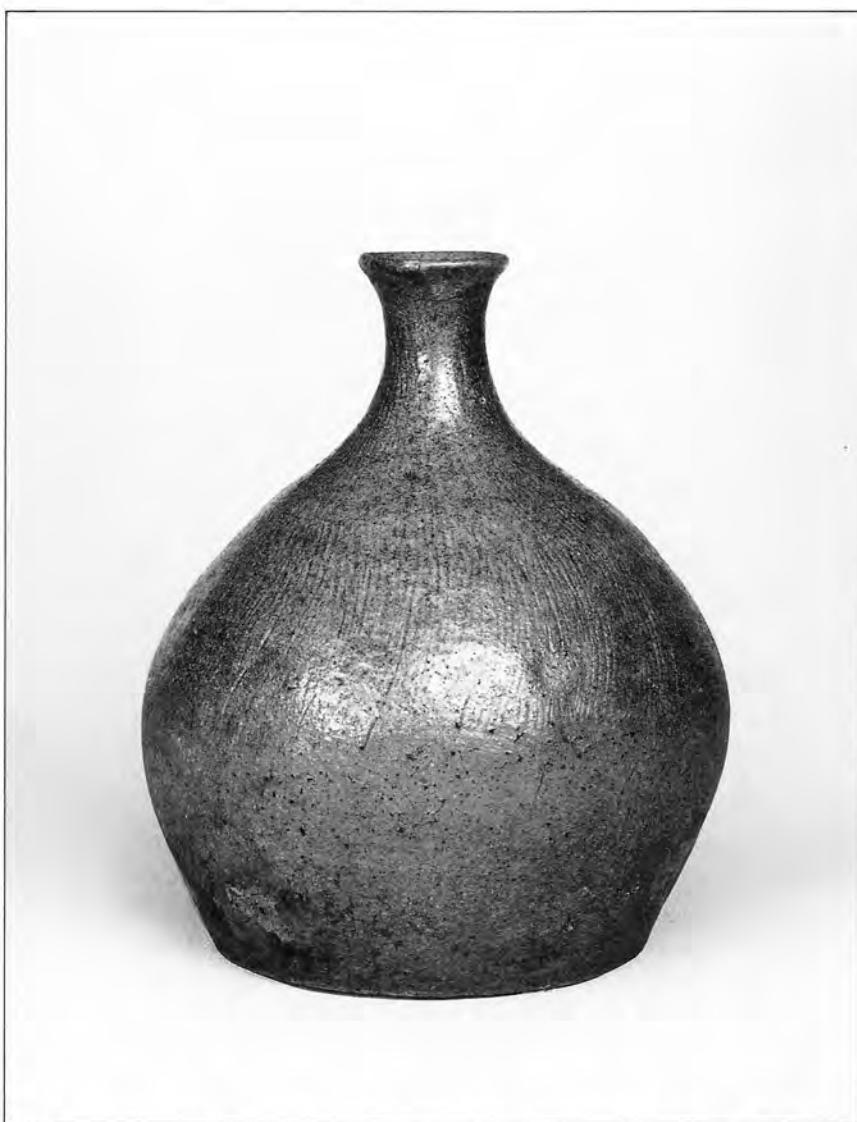
cooking vessels, and even a stupa-like ceramic tower. Among them there were four-eared and three-eared jars decorated with incised motifs of lotus petals, chrysanthemums, circular mulberry-leaf patterns, *shippo* lattice patterns, and floral designs, and a shard incised with the character “*dai*,” 大.

Although it will require further research and study to form a clear picture of how the Tamba kilns originated and developed, the information given in the above-mentioned report points up several clues. For example, the many pieces having incised floral motifs would seem to signify that the mainstream culture of early-Kamakura-period Japan had a direct influence on the production of ceramics in this locale. The prevalence of large vats and other such utilitarian wares for daily use, not only at the Kitagama site but at medieval kiln sites throughout Japan, testifies to the generally accepted theory that, in response to popular demand, these wares were the primary products of the medieval pottery centers. What is especially noteworthy about the Kitagama finds, however, is that they closely resemble the products of the medieval Tokoname kilns in present-day Aichi Prefecture, eastern Japan, which in turn are closely akin in style and shape to the products of the medieval Echizen kilns in present-day Fukui Prefecture, northern Japan. Both the Tokoname and Echizen pottery centers enjoyed wide markets and were leaders in the field of pottery production during the early Kamakura period. The great similarity in the Tamba wares to those of Tokoname and Echizen suggests that there was considerable exchange of technical expertise, and mutual influencing in terms of style, among the medieval potters of these geographically distant areas.

Unfortunately, all of the known medieval Tamba kiln sites date from the early Muromachi period and before, so there is little archeological evidence to tell us how Tamba ware developed during the two centuries or so constituting the latter years of the medieval period. What little we know is based on extrapolation from excavations of the old kilns, extant late-medieval Tamba pieces, and the Tamba ware excavated from late-medieval estates and building sites. From these we infer that pieces distinctive of the Tamba kilns were being made in increasingly large quantities.

The most numerous of the extant Tamba pieces from the Muromachi period are [medium-size] jars, though a few vats, small jars, *sake* decanters, and serving bowls have also been found. The Tamba potters' inclusion of *sake* decanters and other such less utilitarian items among their repertoires appears to have occurred during the Muromachi period.

Among the extant late-medieval pieces, we find examples of wares produced by means of the *nekokaki* (“cat scratch”) technique unique to Tamba in pieces dating from the middle to the end of the Muromachi period. Instead of smoothing coil-built vessels by turning them on a wheel, the irregular surface of the vessels were scraped vertically with a wooden comb. This technique seems to have been especially popular at the end of the Muromachi period, but by the following Momoyama period, Tamba-ware potters began to abandon this technique in favor of wheel-thrown vessels.



Large Tamba-ware *sake* decanter with "cat scratch" markings. 16th c. Height, 32.0 cm.; diameter of mouth, 7.1 cm.; diameter of body, 27.8 cm.; diameter of base, 20.0 cm. Collection of the Hyogo Prefectural Ceramics Museum.

Adaptation for Use in Chanoyu



Tamba-ware mortar adapted for use as a fresh-water container. Late 16th c. Height, 10.9 cm.; diameter of mouth, 24.2 cm.; diameter of base, 16.1 cm. Private collection.

Tamba ware was among the last of the medieval pottery-wares to become incorporated into chanoyu, and the Tamba kilns never did produce particularly distinctive wares for chanoyu. Granted, a number of Tamba pieces were adapted for use, the earliest record of what would be considered a *chato* or “tea ware” of Tamba make – a ceramic item specifically made for use in chanoyu, such as a *chaire* (caddy for powdered thick-tea) or a tea bowl – doesn’t appear until after the Muromachi period. Of the preexisting wares which were adapted for use, we find instances of spouted jars (variously called *katakuchi*, *tobikuchi*, or *kitsuneguchi*) being used as hanging or standing flower containers, and seed storage jars – sometimes fitted with a lacquer lid, at other times with no more embellishment than a smoothing of the jar’s rim – being used as fresh-water containers. Such usages of Tamba wares were rare, however, probably because of the lack of variety in medieval Tamba wares and the uninteresting uniformity of their shapes.

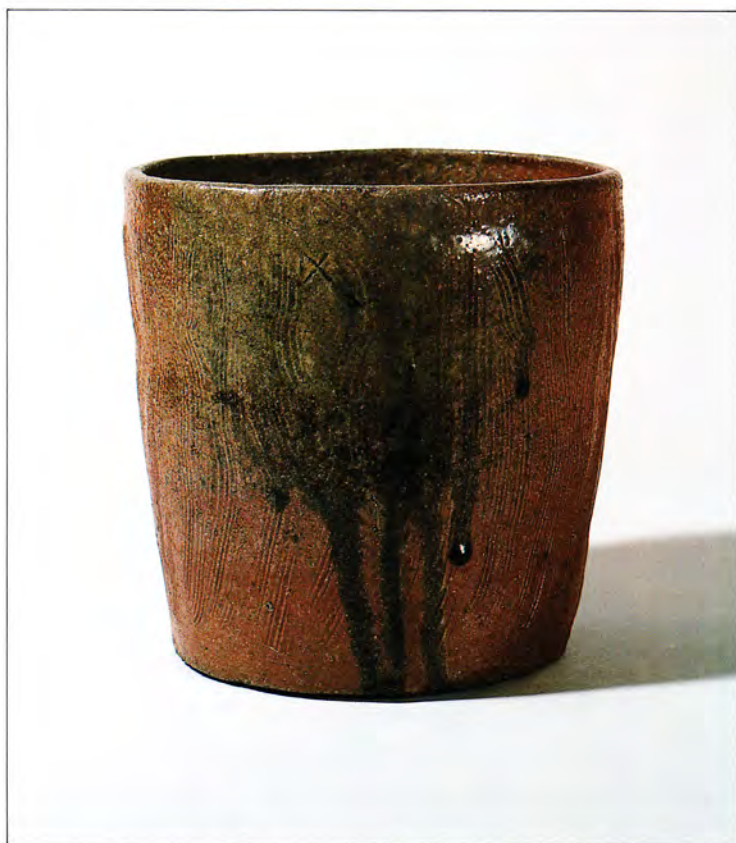


Tamba-ware pot adapted for use as a fresh-water container. Late 16th c. Height, 18.2 cm.; diameter of mouth, 9.8 cm.; diameter of base, 12.6 cm. Collection of the Hyogo Prefectural Ceramics Museum.

Adapted Tamba pieces appear with more frequency in chanoyu records of the Momoyama and early Edo periods (late sixteenth through early seventeenth centuries),⁴ mortars being used as fresh-water containers and *sake* decanters, and small jars as flower containers and sometimes fresh-water containers, but this growing popularity of adapting Tamba ware for use in chanoyu was a relatively late phenomenon compared to that of wares from other kiln centers.

-
4. The years when Sen Rikyu (1522-1591) and then Rikyu's disciple, Furuta Oribe (1544-1615), were the foremost tea masters in Japan. It was much through Rikyu's influence that rustic, native Japanese wares, as opposed to the highly refined objects from China, came to be appreciated for use in chanoyu. Oribe was official tea master for the Tokugawa Shogunate.

Early Tamba Tea Wares



Tamba-ware *bitoeguchi* fresh-water container with x mark and “cat scratch” markings. Late 16th c. Height, 19.2 cm.; diameter of mouth, 19.1-19.9 cm. Private collection.

Tamba tea wares per se are mentioned for the first time in early Edo period documents. In his *Urakutei Chanoyu Nikki* [Tea Diary of Uraku Cottage], under the entry for the twenty-ninth day of the third month of Keicho 16 (1611), Oda Uraku (1547-1621), tea connoisseur and younger brother of Oda Nobunaga, records using a Tamba *katatsuki* [*chaire*] (“shouldered” caddy for powdered thick-tea) for a morning tea gathering. This is one of the earliest mentions of Tamba tea ware in a tea diary. Uraku records using a Tamba *katatsuki* again on the fourth day of the sixth month, same year, and on the eighth day of the fourth lunar month in Keicho 17 (1612), he used a “handmade” Tamba *nasu* (eggplant-shaped) *chaire* that he may well have made himself.



Triangular Tamba-ware flower container. Height, 25.7 cm.; diameter of mouth, 7.0 cm.; diameter of base, 11.6 cm. Private collection. Photo courtesy of Tankosha Publishing Co.

There is another tea document in which Tamba ware appears, though the year is not clear. Itamiya Sofu (dates uncertain) was a Sakai merchant and follower of Kobori Enshu (1579-1647). In his tea record called the *Itamiya Sofu Hikki* [Notes of Itamiya Sofu] he records, for a morning tea gathering held on the twenty-second day of the sixth month, the use of a Tamba fresh-water container and a katatsuki called *Kouta*. Itamiya notes that the *Kouta* katatsuki was [also] of Tamba make, and that it was given its name by "Lord Furuori" [Furuta Oribe, 1544-1615]. This chaire was given by "Lord Shinano" [Nagai Naomasa, 1587-1668] to "Master Taitokuin" [Tokugawa Hidetada, 1578-1632], who in turn gave it to Itamiya, suggesting that he use it as an



Tamba-ware fresh-water container in the shape of a wooden well-bucket. Early Edo period. Height, 20.0 cm.; diameter of mouth, 31.0 cm.; diameter of base, 20.0 cm. Collection of the Hyogo Prefectural Ceramics Museum.

“extra” chaire (*kae-chaire*).

From these mentions we know that, in the Keicho era (1596-1615), chaire and fresh-water vessels were being made at the Tamba kilns at the behest of such tea masters as Oda Uraku and Furuta Oribe, and perhaps, on occasion, were even being made there by their own hands. Still, Tamba tea wares dating from the Keicho era or earlier are extremely rare compared to Bizen, Iga, Shigaraki, and Mino ware. Among the most celebrated of the extant Tamba tea wares dating from this time, there is a *bitoeguchi*⁵ fresh-water container with a small x mark on the body and nekokaki scraping [photo, p. 40]; a fresh-water container in the shape of a wooden well-bucket, in the collection of the Hyogo Prefectural Ceramics Museum [photo above]; and a triangular flower container

5. This refers to a vessel having a plain, straight-standing mouth, as opposed to a mouth specially shaped to fit a lid.



Old Tamba-ware fresh-water container named *Meigetsu*, "Harvest Moon." Momoyama period, Height, 14.7 cm.; diameter of mouth, 13.0 cm.; diameter of body at widest point, 18.9 cm. Collection of the Nomura Art Museum, Kyoto.

with a narrow opening spreading out into a rather wide mouth and deep groove cut with a bamboo knife along its shoulder [photo, p. 41].

It is in tea records of the Kan'ei era (1624-1643), most notably those concerning Kobori Enshu's tea, that Tamba tea ware comes to be frequently mentioned. For example, in the *Sobo Koji Okiawase no Oboe* [Memoranda on Layman Kobori Enshu's Utensil Combinations], under an entry for the twenty-third day of the fifth month of Kan'ei 7 (1630), both a Tamba tea bowl and a Tamba fresh-water container are mentioned. On the fourth day of the ninth month of the following year, a Tamba fresh-water container is again listed, and on the twenty-second day of the same month, a Tamba chaire called *Ikuno* [photo, p. 33] and Tamba fresh-water container are listed. This is the first mention of the famous *Ikuno* chaire, believed to have been produced under Kobori Enshu's direction. The *Ikuno* chaire is used again at a tea gathering on the second day of the tenth month of Kan'ei 8 (1631).



Tamba-ware tea bowl named *Yamazato*, "Mountain Hamlet." Height, 9.0 cm.; diameter of mouth, 9.0 cm.; diameter of foot, 5.0 cm. Collection of the Hyogo Prefectural Ceramics Museum.



Tamba-ware chaire named *Harusame*, "Spring Shower." Height, 8.5 cm.; diameter of mouth, 3.0 cm.; diameter of base, 3.5 cm. Collection of the Hyogo Prefectural Ceramics Museum.



Tamba-ware tea bowl named *Yukimagusa*, "Grass Amidst the Snow." Height, 8.8 cm.; diameter of mouth, 13.3 cm. Private collection.



Tamba-ware fresh-water container in the shape of a well-bucket. Height, 21.0 cm.; diameter of mouth, 17.0 cm. Collection of the Tanbakotokan, Hyogo Prefecture.

The Tamba kilns were among the famed seven kilns patronized by Kobori Enshu,⁶ and it is known that many superior Tamba tea wares were made according to instructions from Enshu. The first Enshu-style Tamba piece, a successor to Oribe- and Uraku-style Tamba ware, was apparently made in the first year of the Kan'ei era (1624). Under Kobori Enshu's influence, the Tamba kilns began producing glazed wares using a red slip with a high iron content fired in an oxidation kiln, as well as a black Temmoku glaze. A Tamba fresh-water container named *Meigetsu*, in the Nomura Collection [photo, p. 43]; one in the shape of a well-bucket and coated with an amber glaze, in the collection of the Tanbakotokan [photo, facing page]; the Tamba tea bowls *Oguri*, *Yamazato* [photo, p. 44], and *Yukimagusa* [photo, p. 45]; and Tamba chaire such as the aforementioned *Ikuno*, the *Tatsubana*, and the *Harusame* [photo, p. 45] were all made during the period during which Kobori Enshu's tastes dominated. All of these are elegant pieces coated with the black amber, brown, and black glazes that Kobori Enshu favored.

Principal tea utensils — chaire, tea bowls, and flower vases — of Tamba make are few, however, and the old tea records suggest that Tamba ware was primarily prized for use as fresh-water and waste-water containers.

Tamba tea wares were made not only under the direct patronage of the great tea masters, but at the behest of tea-ware suppliers, known as *tobutsuya* (curio dealers), who came onto the scene after the Kan'ei era. Tea wares were commercialized from the early Edo period, and these *tobutsuya* functioned much like modern-day tea utensil shops (*doguya*). The Kinkakuji abbot, Horin Shosho (1592-1668), was one of these *tobutsuya*, and there are several mentions of Tamba ware sales in his *Kakumei Ki* [Records of Passing Through the World].

Under an entry for the sixth day of the fourth month of Kan'ei 18 (1641), this abbot writes that a certain client of his ordered one large Tamba bowl, and again, on the fourth day of the eleventh month, the same client ordered forty Tamba dishes. On the eighth day of the first month of Kan'ei 20 (1643), the record states that the abbot received a letter from the client "agreeing to last winter's payment terms for a superior quality Tamba cooking vessel." Furthermore, in an entry for the eighth day of the third month of Shoho 2 (1645), the abbot records receiving an order from the same client for two bags of bracken (*warabi*), one bag of bracken powder, one bag of Asakura *sansho* (a kind of pepper which oftentimes was packed and stored in Tamba-ware jars etched with the words "Asakura sansho"), and one Tamba flower container.

6. Though called the *Enshu nanagama*, or "Enshu's seven kilns," Enshu actually patronized a great number of kilns, and there are conflicting theories as to which should be designated among "the seven." The list of kilns which can be directly linked to Enshu are the Agano, Asahi, Bizen, Iga, Satsuma, Seto Karatsu, Shidoro, Shigaraki, Takatori, Tamba, Uji Tawara, and Zeze. The Akahada and Kosobe kilns have also been said to have received Enshu's patronage, but these two kilns were in fact not established until after Enshu's time.



Tamba-ware serving bowl with handle and leaf impression. Height, 8.0 cm.; diameter of mouth, 21.1 cm.; diameter of base, 17.0 cm. Collection of the Hyogo Prefectural Ceramics Museum.

Thus we see that by the advent of the Edo period, the Tamba kilns had expanded their repertoire from the traditional jars, vats, and mortars that they had been making since the medieval period to include large serving bowls, plates, and cooking vessels, and that these practical, daily wares – glazed but made primarily for the local market – had become known and were being used in Kyoto.

Although the Tamba potters' contact with the urban cult of chanoyu, and with some of the leading tea masters of the day, did result in a small number of Tamba tea wares of note, it was the practical, household items which continued to be their main products, and which we might say best represent the wares of Tamba. 𐰇

Translated by Susan Murata

Chadogu Notes: Tana, Part I

Tana, the various shelves which the host may use at the *temaeza* for displaying the tea utensils, occupy an important place in both the practical study and enjoyment of *chanoyu*.

Historically, all of the *tana* can, at least in principle, be said to have evolved from the type of utensil stand called the *daisu*. Furthermore, all of the *temae* themselves can be said to have evolved from procedures which were formulated, probably in about the mid to late fifteenth century, for preparing tea using a *daisu*. According to the "*Metsugo*" [Posthumous] chapter of the famous collection of Sen Rikyu's teachings, the *Nampo Roku* [Southern Record], "... everything, from the ... ways of displaying utensils to the ... tea-room, is governed by the measurements ... applied in using the *daisu*."¹ Let us first, then, take a brief look at the history of the *daisu*.

The *daisu* was brought to Japan from China, where it was used in the Zen temples. Though it is not known exactly how it was used by the Chinese monks, most sources state that the first *daisu*, together with a set of *kaigu*, or matching *furo*, *kama*, *mizusashi*, *shakutate*, *kensui*, and *futaoki*,² plus other small items, was brought to Japan in the year 1267 by the famous Japanese priest Nampo Jomyo (better known as Daio Kokushi; 1235-1308), who had been studying Zen at Jingshansi temple in China under the priest Xutang Zhiyou (Kido Chigu; 1185-1269). Apparently, Nampo first took the *daisu* and utensils to Sofukuji temple in Kyushu, and later they were brought to Daitokuji temple in Kyoto. It is generally believed, also, that the influential priest Muso Soseki (1275-1351) of Tenryuji temple in Kyoto used this same *daisu* for preparing tea. Finally, a *daisu* was adopted for use at the mansion of the sixth Ashikaga shogun, Yoshinori (1393-1441), who had close associations with the Zen temples, and who is credited as having been the first person to use a *daisu* for preparing tea in secular circumstances.³

During Yoshinori's time, however, it seems that at the shogunal residence, the preparation of the tea was conducted by *dobo*, the elite aesthetes who served as the shogun's cultural advisors, in an area separate from the drawing room where the guests sat. It was not until the time of the eighth Ashikaga shogun, Yoshimasa (1436-1490), that the tea came to be prepared in view of the guests and, consequently, the *daisu* and other utensils came to be placed in the room. This meant that strict rules and standards had to be formulated for the proper display of the utensils on the *daisu* and the proper preparation of the tea. To quote again from the "*Metsugo*": "There are a hundred thousand rules and regulations governing the *daisu*..."⁴

1. Dennis Hirota, "Memoranda of the Words of Rikyu: *Namporoku* Book I" (*Chanoyu Quarterly* no. 25, 1980), p. 42.

2. *Kaigu* sets often do not include the *furo* and *kama*.

3. Iguchi Kaisen, ed., *Genshoku Chado Daijiten*, s.v. "Ashigaka Yoshinori" and "daisu."

4. Hirota, "Memoranda of the Words of Rikyu," p. 43.

Photos courtesy of Tankosha Publishing Co.



A shogunal tea advisor prepares tea using a daisu, and a young servant carries the tea to the guests. Detail of six-paneled screen entitled *Choba Zu* [Horse Training Session]. Anonymous. Late 16th c. Designated an Important Art Object. Property of Tago Shrine, Shiga Prefecture.

The conspicuous role of the daisu in the tea style of this era – the so-called Higashiyama Era, centering on the culture which flourished at and around Jishoji (better known as Ginkakuji, the Temple of the Silver Pavilion), Yoshimasa's retirement retreat located at the foot of the Higashiyama "Eastern Mountains" in Kyoto – was such that the tea of this period was later referred to as *shoin-daisu cha*, "shoin" being the term for the elegant drawing rooms, featuring built-in display shelves for art objects, where guests were entertained and tea gatherings took place.

During this early period in the history of chanoyu, when, within the secular world, the practice of tea was limited to the wealthy elite, the polished beauty of *karamono*, or "Chinese items," was most highly valued. The epitome of refinement was considered the displaying of such treasures from China, and the entertaining of one's guests with a formal presentation of tea using the Chinese daisu and Chinese utensils. In addition, because the preparation of tea using a daisu had its roots in religious ceremony, the use of a daisu carried with it an air of the sacred. Thus, even today it is the daisu, temmoku chawan and stand, and set of matching utensils which are used by the Grand Master when making an offering of tea at shrines or temples.⁵

To be initiated in the esoteric method of preparing tea using the coveted *karamono* arranged on the daisu – governed as it was by intricate and rigid rules – was a matter of such cultural prestige that the warlord Oda Nobunaga (1534-1582), and his successor, Toyotomi Hideyoshi (1536-1598), made political use of it, proclaiming that only with their sanction, and within their presence, could the secrets of the daisu be transmitted.

On the other hand, however, at about this same time a very rustic and simple tea was developing, and aesthetes who enjoyed this more intimate style of tea, which incorporated native *wamono*, or "Japanese items," could be found among the middle classes of society. With these developments there evolved many new ideas regarding tearoom architecture, the tea-preparation procedures, and also *tana*. It is believed that Sen Rikyu's tea master, Takeno Jo'o (1502-1555), initiated the use of a *fukuro-dana* ("encased shelf"; a utensil stand with sliding doors), and that this was the first departure from the traditional daisu.⁶ Within the cottages and small rooms which were designed especially for the enjoyment of this non-pretentious kind of tea, oftentimes a board inset would be installed at the head of the host's mat, on which to place the *furo-kama* and other utensils. The *Nampo Roku* states, however, that "you must have a firm grasp of computing measurements from the daisu" when installing such a board inset.⁷ Though the elaborate tea of the daisu

5. The act of offering tea at a Shinto shrine is called *kencha*, while that at a Buddhist temple is referred to as *kucha*. Only the Grand Tea Master or his personally appointed substitute may perform *kencha/kucha* ceremonies.

6. Dennis Hirota, "The Wabi Tea of Takeno Jo-o" (*Chanoyu Quarterly* no. 23, 1980), p. 18.

7. Hirota, "Memoranda of the Words of Rikyu," p. 37.

had, in the new tea philosophy based on the wabi aesthetic, been pared down to the bare essentials for “heating the water, making the tea, offering it to the Buddhas, and partaking of it with one’s guest,” the daisu still stood at its core.

The four broad categories of tana used today are as follows: daisu; *o-dana*, or “large” tana; *ko-dana*, or “small” tana, constituting the greatest variety of tana used today; and *shitsuke-dana*, or “affixed” tana, which are permanently affixed to the wall of a tearoom. Within these categories, there are widely varying styles. For example, the long boards called *nagaita*, on which the utensils may be placed, are included in the category of daisu. In the following sections, some of the more common styles of daisu and *o-dana* will be described, together with general points regarding their usage. “Tana, Part II,” to appear in *Chanoyu Quarterly* no. 52, will concentrate on *ko-dana* and *shitsuke-dana*.

Daisu

Daisu in general exude an aura of formality, and are reserved for use in formal and spacious rooms (*hiroma*) — rooms of at least four and a half tatami mats in floorspace —⁸ and for very special, formal occasions.

The position for the daisu on the *dogu tatami* (i.e., the upper half of the tatami on which the host sits) is sixteen lines of tatami weave from the imaginary front line of that half mat. If the daisu has visible woodgrain, the side of the bottom shelf (*jūta*) which corresponds to the base of the tree should be placed to the side away from the guests. Daisu *temae*, or, more specifically, *temae* which involve a full display (*so kazari*) of utensils, are not done in *gyaku-gatte* situations, where the guests sit to the host’s left.

The display scheme for the utensils is that which is known as *so kazari*, or a “full display,” which means *mizusashi*, *shakutate* with *kazari hishaku* and *kazari hibashi*,⁹ *kensui* with *futaoki*, and in the season for the *furo*, the *furo-kama*. Depending on the nature of the tea presentation and style of daisu, a

8. In *chanoyu*, room size, in that it translates into “distance” or “intimacy” between the host and guests, has always been a key consideration. There are three basic categories: *hiroma* “spacious rooms,” *koma* “small rooms,” and *yojohan* rooms having four and a half tatami mats. *Hiroma* are rooms which are more than four and a half tatami mats in floorspace, built more or less according to the conventions of *shoin*-style architecture. They are considered formal drawing rooms. *Koma* are defined as rooms which are less than four and a half tatami mats in floorspace. They represent, to varying degrees, the ideal of the *soan* “grass hut,” which, according to the philosophy and aesthetic of *wabi*, was considered the ideal environment for *chanoyu*. The versatile *yojohan* is neither strictly a *hiroma* nor a *koma*. Probably due to its versatility, the *yojohan* is often said to be the perfect space for tea.

9. *Kazari hibashi* are *hibashi* with decorative finials; a *kazari hishaku* (i.e., *sashitoshi hishaku*) is a *hishaku* whose handle passes through to the far end of the cup.

matching kaigu set is often used. Furthermore, in addition to the *so kazari* items, a *natsume* is kept at the center of the top shelf (*ten'ita*), and for *koicha*, the *chaire* is displayed in front of the *daisu*. For *koicha* during the *furo* season, the *chaire* is placed in front of the *mizusashi*; during the *ro* season, it is placed evenly spaced between the right and left sides of the *daisu*.

Shin (no) daisu The *shin daisu*, or “formal” *daisu*, is considered the most formal of all *tana*. The standard type is the so-called *Rikyu-gata*, or “*Rikyu* style,” which is made of black-lacquered, highly polished (*shin nuri*; literally, “formal” lacquer finish) Japanese cypress (*binoki*) and has four square-planed, black-lacquered posts supporting the top shelf. The top shelf is slightly longer and wider than the bottom shelf, and is approximately 91.5 x 42.4 cm. in size. The overall height of a *Rikyu-gata shin daisu* is approximately 66.7 cm.; so high that the host must normally raise his body slightly in order to either take something from or place something on the top shelf. To present a neat appearance when doing this, the feet are crossed more fully — the extent depending on individual body height.

There are *daisu* which closely resemble the *Rikyu-gata shin daisu* in shape and size, such as some *tsumagure* “red (finger)nail” *daisu*, characterized by red lacquer trimming along the edges of the shelves, and at *Urasenke*, those credited to the successive generations of grand masters: for example, the *Sotan-gonomi kuwa yonbon-bashira daisu* ([third generation] *Sotan*’s mulberry-wood, four-post *daisu*); *Itto-gonomi Oimatsu daisu* ([eighth generation] *Itto*’s “Old Pine Tree” *daisu*); *Nintokusai-gonomi Yugao daisu* ([tenth generation] *Nintokusai*’s “Moonflower” *daisu*); and *Ennosai-gonomi Oimatsu daisu* ([thirteenth generation] *Ennosai*’s “Old Pine Tree” *daisu*).

Kyu daisu According to one theory, this type of *daisu* takes its shape from the proverbial gate which successful civil service examinees in ancient China would pass through, the term *kyu* referring to the passing of the examination. *Kyu daisu* have only two posts, with cloud-shaped braces spreading out at the top and bottom for stability. The upper shelves of the early-style ones are slightly up-turned at the edges (this kind of edge is known as *fude-gaesbi*, “brush returner”).

The *kyu daisu* which *Rikyu* favored is finished in highly polished black lacquer (*shin nuri*), with the lower shelf slightly longer and wider than the upper shelf. The lower shelf is approximately 90.6 x 42.4 cm., and the overall height of this *daisu* is approximately 55.4 cm. *Sotan* favored a mulberry-wood *kyu daisu*, and also one finished in dark green lacquer and having *tsumagure* trimming. *Itto*’s favored *kamoashi* “duck leg” [*kyu*] *daisu* has oval-shaped shelves.



Shin daisu readied for a koicha temae during the furo season.



Kyu daisu

Korai daisu *Korai* “Korean” daisu are characterized by their rather ornate shape. The four, v-shaped posts which spread out from the corners of the bottom shelf join at the top to form a frame supporting the upper shelf. The shelves are approximately 68.2 x 36.4 cm. in length and width, and the overall height is approximately 32.3 cm.

Take daisu *Take daisu* are so named because their posts are made of bamboo (*take*). Though Murata Shuko (1421?-1502), the early promoter of the wabi aesthetic in chanoyu, is credited as the inventor of this semi-formal (*gyo*) type of daisu, the style most commonly used today is the *Rikyu-gonomi*, or in other words, the one favored by Rikyu, made of unfinished paulownia wood (*kiri*) and having four posts. The upper and lower shelves are of the same length and width, 75.1 x 38.6 cm., and the overall height is approximately 54.8 cm. There is also a slightly larger style, said to have been favored by Takeno Jo'o.

Originally, the Rikyu-gonomi *take daisu* was intended only for use with a ro. When using a furo on it, a small-size furo (*ko-buro*) must be used.

Nagaita The *nagaita* (“long board”) was patterned after the bottom shelf of the shin daisu. There are *nagaita* for use with furo, and with ro. The furo *nagaita* is approximately 84.8 x 36.4 x 1.8 cm. in dimension; the ro *nagaita*, 72.7 x 30.3 x 1.2 cm. The standard style of *nagaita* is the shin nuri, which is also the most formal style.

Though the standard *nagaita* temae are nearly identical with those of the daisu, and involve the “full display” of utensils as mentioned earlier for daisu, there are times when, with a *nagaita*, only the furo-kama and mizusashi are displayed, or, during the ro season, when only the mizusashi is displayed. The former format is termed *futatsu-oki* (“two-item placement”); the latter, *hitotsu-oki* (“one-item placement”). The *hitotsu-oki* format, which in effect highlights the mizusashi, is generally reserved for use when the mizusashi is of *meibutsu* rank.¹⁰

10. The term *meibutsu* (literally, “named object”) has two different yet closely interrelated connotations: one, that the object has been highly appraised, and for this and other reasons, is famous; two, that it has been given a name. There are three categories of *meibutsu*: *o-meibutsu*, *meibutsu*, and *chuko-meibutsu*. *O-meibutsu* are objects which were recognized as “meibutsu” by Sen Rikyu’s (1522-1591) time; *meibutsu* are objects belonging to the time of Rikyu; *chuko-meibutsu* are most usually objects which were named (i.e., approved) by Kobori Enshu (1579-1647).



Korai daisu



Take daisu



Nagaita readied for an usucha temae during the furo season.

O-dana

The o-dana classification covers all tana which, like daisu, are large in size, spanning most of the width of the tatami, but which are too far removed from the classic daisu to fit into the daisu category.

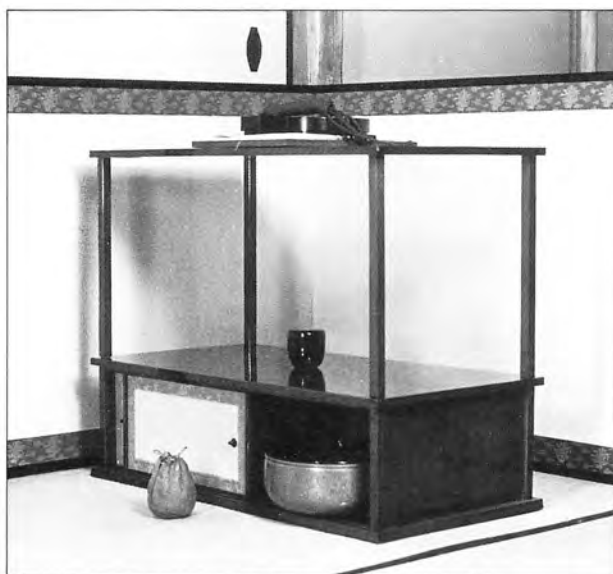
Jo'o-dana Also called *Jo'o fukuro-dana*, this utensil stand is similar in structure to a shin daisu, but has a low cupboard (*ji-bukuro*) across the bottom. At the corners of the shelf which forms the cupboard's top, there are four square-planed posts supporting the upper shelf. The doors of the cupboard consist of two small fusuma papered with white *torinoko* paper, with a border of *Jo'o donsū* (Jo'o brocade). The other portions are of Japanese cypress finished in *shunkei nuri*.¹¹

Jo'o-dana are for use only during the ro season. The top shelf may be used for displaying an inkstone and writing-brush set (*suzuri-bako*), small vase with flower, sumitori, or the like. The shelf directly above the cupboard is for the natsume. The right half of the cupboard is used to hold the mizusashi, which must be wide and shallow, and should be one made of *sabari* (a brass and tin alloy). For an usucha temae, the host enters with the chawan and, sitting before the tana, places the chawan to the left. He then opens the right-hand fusuma and moves the mizusashi out so that it protrudes slightly from the front of the cupboard. Following this, he places the natsume in front of the tana, slightly right of center, and then places the chawan to the left of the natsume. For a koicha temae, the right-hand fusuma is left open before the temae begins, with the mizusashi protruding slightly from the front, and the chaire is displayed on the tatami, in the center and directly in front of the tana [photo 1].

During the temae, the lid of the mizusashi is leaned against the left-hand side of the tana. Toward the end of the temae, the hishaku and futaoki are placed on top of the cupboard [photo 2] before the mizusashi is replenished with water. Once the mizusashi has been replenished, it is moved back into the cupboard, and the fusuma is closed. Lastly, the hishaku and futaoki are placed inside the left-hand side of the cupboard.

Shino-dana Also called *Rikyu fukuro-dana*, the idea for this utensil stand came from a stand owned by the incense connoisseur, Shino So'on (dates uncertain), which he used in the practice of incense appreciation (*kodo*). Rikyu is said to have refashioned one to his own taste, using unfinished paulownia

11. *Shunkei nuri* refers to a lacquering technique whereby the wood is first dyed with a yellowish or reddish pigment and then finished in transparent lacquer.



1. Jo'o-dana readied for a koicha temae.



2. The position for the hishaku and futaoki on the Jo'o-dana.

wood. On the lower left side there is a compartment with removable door of the type called *kendon-buta*.¹² On the right, there is a *chigai-dana*, or “staggered shelf,” supported on the left by the panel which forms the right-hand side of the enclosed compartment. This panel has a cut-out, called *kozama* (“fragrance interstice”), in the portion between the enclosed compartment and the *chigai-dana*. The entire height from the upper shelf to the base is approximately 57.6 cm., and the width is approximately 75.8 cm.

Shino-dana are restricted to use with a *ro*. The top shelf is used for displaying such things as would be displayed on the top shelf of a Jo'o-dana. The *mizusashi* is displayed on the base board, to the right of the enclosed compartment, and the *natsume* is displayed on the shelf which forms the top of the compartment. At the end of the *temae*, the *hishaku* and *futaoki* are displayed on the *chigai-dana* [photo]. For *koicha*, if nothing is being displayed on the top shelf, the *shifuku* is placed on it, at the front, left-hand corner, during the *temae*. If there is something being displayed on the top shelf, however, the *shifuku* goes on top of the compartment, at the front, left-hand corner.

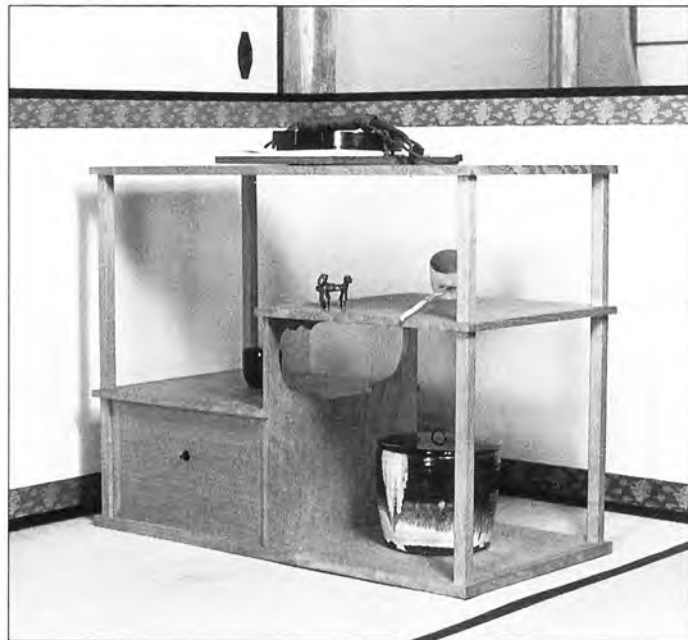
Yoshi-dana The *yoshi-dana*, or “reed” tana, consisting of only two sides, with a small, rectangular, suspended shelf (*tsuri-dana*) in the far corner, functions as both a space divider and a tana. The post at the front on the right is a thin log of red pine, with its bark intact, and has a bamboo peg for displaying the *hishaku* or hanging the *shifuku*. The lower portion of the right side is open, while the upper portion – from the point where the shelf is situated – consists of a partition of vertical reeds. The back side consists of an L-shaped partition of vertical reeds. The overall width of this tana is approximately 90 cm., or the full width of a tatami. The height of the pine post is approximately 43.9 cm. The *yoshi-dana* was favored by Rikyu.

This tana is also commonly called a *daime-dana*, from the fact that it may be placed so that a *daime temae* can be done with it in a non-*daime* room.¹³ The shelf is for displaying the *natsume*. At the end of the *temae*, the *hishaku*, *futaoki*, and *natsume* are never displayed at the same time. If displaying the *hishaku* and *futaoki*, the rule is to use a bamboo *futaoki* and display it on the tatami, directly below the *hishaku* hanging on the peg.

Kan'un-dana This tana, which was favored by the eleventh-generation Urasenke grand master, Gengensai, resembles a *shin daisu*, but has no shelf at the

12. *Kendon-buta*, the kind of removable doors seen on portable chests used by food caterers, are removable panels which fit into grooves in the cabinet.

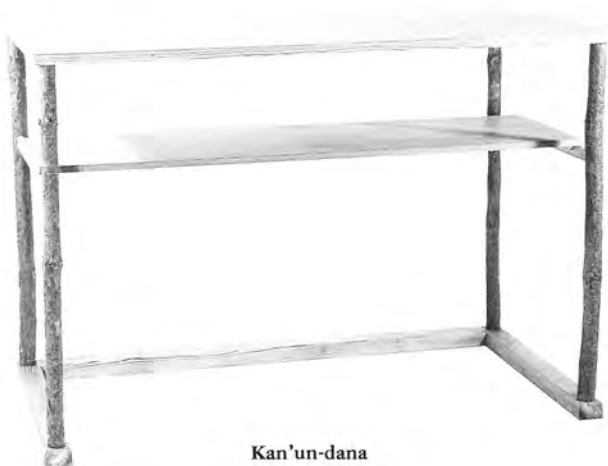
13. The term *daime* refers to a tatami only three-quarters the length of an average tatami. This shortened length derived from the rule for the placement of the *daisu* on the *temaeza*. According to the *Nampo Roku*, the way to determine the length is, “from a 6 *shaku* 3 *sun* tatami, cut away the width of the *daisu*, [i.e.] 1 *shaku* 4 *sun*, plus the thickness of the screen [which is set behind the *daisu*], 1 *sun*.”



Shino-dana



Yoshi-dana



Kan'un-dana



En'yu-dai



Yamazato-dana

base and has a removable middle shelf. The four posts are of pine with the bark intact.

Made with the *muko-giri*¹⁴ ro of Konnichian's Kan'untei tearoom in mind, this tana can be used with a muko-giri ro by placing the right half directly over the ro. In the case of a *yojohan-giri dero*,¹⁵ it can be placed either sixteen tatami lines from the ro, as with most other tana, or it can be placed in line with the top edge of the ro, in which case daime temae is done. For use with a furo, the middle shelf is removed.

There is a very similar tana called the *En'yu-dai* – literally, “dissolving circle” stand; “*en'yu*” having the meaning, in Buddhism, of “perfect harmony among all things” – which was also favored by Gengensai, and is used in the same way as the Kan'un-dana. The *En'yu-dai* is characterized by a reed panel spanning the bottom portion of the back side of the tana, and especially by its reed panel with circular cut-out, on the lower portion of the left side.

Yamazato-dana The *Yamazato-dana*, or “Mountain Hamlet” tana, was Sen Rikyu's innovation. Removing the right-angled, triangular, cedarwood shelf affixed to the wall of the Yamazatoseki tearoom within Osaka Castle, he had a square-planed post placed at each corner, to support it atop a sanded, rectangular, cedarwood board, and had “sesame” bamboo (*gomadake*) placed around the edges of the shelf and board. Rikyu liked to keep this tana in the mizuya, for resting the temmoku chawan on. Later, it was given to the founder of the Yabunouchi school of tea, Kenchu (1536-1627), who used it for preparing tea in the tearoom. From that time, it became a representative tana of the Yabunouchi tradition of chanoyu.

Although the classic *Yamazato-dana* is only useable with a ro, there now are smaller versions which can be used with a furo. Because there is only one post on the guests' side, the *Yamazato-dana* shows the mizusashi to great advantage. A unique feature of this tana is that it may be used with unglazed mizusashi. Thus, with this o-dana only, it is possible to use such a mizusashi in a hiroma, adding a strong touch of wabi to the atmosphere. When using an unglazed mizusashi on it, the bottom board must be prepared by thoroughly moistening it with water. As always with unglazed mizusashi, the mizusashi itself must also be thoroughly soaked in water before use. ♪

14. *Muko-giri*, literally meaning “cut to the far side,” refers to a ro cut in the upper corner of the dogu tatami, to the side closer to the guests.

15. A *yojohan-giri dero* is a “protruding ro” cut into the upper corner of the tatami adjacent to the lower half of the temaeza in a tearoom of four-and-a-half tatami or more. This is the standard position for the ro in such tearooms. Smaller tearooms, however, often have their ro situated in other positions.

Book Reviews

Zen and Western Thought. By Masao Abe. Edited by William R. LaFleur. London and Basingstoke: The Macmillan Press Ltd., and Honolulu: University of Hawaii Press, 1985. xxiv + 308 pp., including notes, glossary, and index. 27.50 pounds sterling, US\$24.95.

In the introduction to this book, Masao Abe* acknowledges that his greatest debt is to his three teachers: Daisetz T. Suzuki (1870-1966), Shin'ichi Hisamatsu (1889-1980), and Keiji Nishitani (b. 1900). As their successor, Abe participates fully in a lineage usually known as the "Kyoto School" of philosophy founded by Kitaro Nishida (1870-1945). In recent years, Abe has been the leading interpreter of Zen, "especially its philosophical and religious significance, in its encounter with Western thought" (p. xxi). The publication of sixteen of Abe's essays in this volume is a notable – even necessary – event in carrying forward the comparative study of Buddhist and Western thought.

Originally prepared in either Japanese or English for general addresses or scholarly journals over the past eighteen years, these essays have been selected and compiled "in such a way as to make the work as systematic as possible" (p. xxi). To this end, the volume is divided into four parts, each emphasizing an idea fundamental to the essays.

Part I, "Zen and Its Elucidation," seeks to clarify the philosophical basis of Zen. The opening essay, "Zen Is Not a Philosophy, but . . .," published first in *Theologische Zeitschrift*, challenges popular misconceptions that Zen is anti-intellectual, mystical, and pantheistic. As a key for approaching Zen philosophy, Abe draws on the discourse of a Tang dynasty Chinese master who reflected on three levels of understanding: "mountains are mountains, waters are waters; mountains are not mountains, waters are not waters; mountains are really mountains, waters are really waters." Crucial to understanding the discourse is the master's question: "Do you think these three understandings are the same or different?" (p. 4). Abe argues that a proper response is possible only in terms of a philosophy of "non-thinking" which goes beyond the categories of thinking and not thinking, through which all dualities are overcome.

The second essay, "Dogen on Buddha-Nature," first published in *The Eastern Buddhist*, signals Abe's evaluation of Dogen as "one of the most outstanding and distinctive figures in the history of Japanese Buddhism" (p. 25). The essay develops unique points in Dogen's thought; for example, his reading of a passage in Chinese from the *Nirvana Sutra* as, "all are sentient beings, all beings are (all being is) the Buddha-nature," instead of the grammatical, more conventional reading as, "all sentient beings without exception have the Buddha-nature" (p. 27). A further distinctive mark is Dogen's rare combination of religious insight and philosophical ability; in this respect, Abe compares

* Throughout this review, the full names of Japanese persons are written given name first.—E

him with Thomas Aquinas. Abe's prose is replete with such comparisons; he compares Dogen's thought with that of Western philosophers as well as theologians — Spinoza's idea of God, Hegel's concept of dialectic, and Heidegger's view of time. For Abe, Dogen is the major figure in the transmission of the Buddha-dharma to Japan, even as Bodhidharma and Hui-neng (Jpn., Enō) were essential for its transmission to China. Readers interested in Dogen should also consult Abe's recent contribution to *Dogen Studies*, edited by William R. LaFleur (University of Hawaii Press, 1985).

In the third and final essay in Part I, "The Person and Compassion — D.T. Suzuki's Appreciation of Lin-chi and Chao-chou," Abe makes clear that the writings of these two Chinese masters shaped Suzuki's own view of the Zen person as one who exemplifies the truly human way to live. Even as Suzuki appreciated Chao-chou's discourse on the stone bridge, Abe suggests that Suzuki himself is a timeless stone bridge "spanning East and West, for all his fellow beings" (p. 80).

Part II, "Zen, Buddhism, and Western Thought," is the longest section in the volume and contains six essays, the first of which, "Zen and Western Thought," originally published in *The International Philosophical Quarterly*, gives the collection its title. The fundamental idea underlying Part II is that the ultimate in Zen and Buddhist thought is an "emptiness" which is dynamically identical with "fullness"; it is a two-fold negation of all dualities: being and non-being, life and death, good and evil, and transcendence and immanence. For the Western philosopher, this is perhaps the most challenging and thought-provoking essay in the volume, in that comparisons are made between Zen thought and the ideas of Plato and Aristotle, Kant, Hegel, Kierkegaard, Nietzsche, and Heidegger. In his next essay, "Non-Being and *Mu*: the Metaphysical Nature of Negativity in the East and the West," Abe seeks "to clarify the structural difference between the Western and Buddhist ways of thinking" (p. xxii). Noting that neither mysticism in the Christian tradition nor negation in the Western philosophical tradition of Nietzsche and Heidegger have been part of the mainstream of orthodoxy, he asks, "What was the historical and philosophical lack in the Western intellectual tradition which they felt and attempted to fill?" (p. 134). The remaining four essays in Part II address more specific comparisons: Zen's emptiness with the ideas of Nietzsche, Whitehead, and Tillich; and Zen self-awakening with Christian faith.

The essays in Part III, "Three Problems in Buddhism," underscore the centrality of wisdom and compassion as the two aspects of the realization of emptiness which constitute the genuine meaning of Buddhist life. Again, it is the first of the essays, "Buddhist Nirvana — Its Significance in Contemporary Thought and Life," first published in *The Ecumenical Review*, that is most noteworthy. This essay takes into account the life of Gautama from a Mahayana Buddhist perspective: the Buddha, in his self-awakening, "overcame duality itself by transcending the particular duality of pleasure and suffering" (p. 207). Further, Abe here takes up the significance of Nirvana for under-

standing the meaning of history: "The Buddhist view of history leads us to a double realization: in the light of wisdom, eternity manifests itself in the here and now, and life at this moment is not a means to a future end, but is the end itself, while in the light of compassion, life is an endless activity of saving others, an instrument for universal salvation" (p. 215).

Following two short essays, "The Idea of Purity in Mahayana Buddhism" and "Emptiness is Suchness," we turn to Part IV, "Religion in the Present and Future," which takes up the significance of Buddhist self-awakening for society and the building of community in a global age. In the final four essays, Abe calls for a new cosmology rather than for a new humanism: "I believe that on the basis of this new cosmology, a Buddhist teleology can be established which, on the realization of Emptiness or Suchness, provides meaning, purpose, and direction for human society and history" (p. xxii). In the first essay, "Religion Challenged by Modern Thought," Abe discusses the denial of religion as found in modern thought: scientism, psychoanalysis, Marxism, and nihilism. Chapter 15, "Sovereignty Rests With Mankind," is the only essay not to have previously appeared in print.

In sum, Abe's purpose in selecting the essays and in making "the work as systematic as possible" is to clarify his view of "the authentic spirit of Buddhism in general and of Zen in particular" out of a profound concern with "providing a spiritual foundation for future humanity in a global age" (p. xxiii). For Abe, philosophy and religion are one even as practice and attainment are one. His writings are invaluable in complementing and drawing out the meaning of the writings of his teachers: Suzuki's concern for a Buddhist apologetic to the West in crisp, lucid English; Nishitani's challenge to Western nihilism as presented in his *Religion and Nothingness* (Berkeley: University of California Press, 1982); and the emphasis on practice in Hisamatsu's philosophy of awakening. A point of interest here is that both Abe and his teacher, Hisamatsu, moved from the Pure Land Buddhist tradition to Zen; therefore, a future account of Abe's personal intellectual-spiritual journey would be most welcome. Abe's success in engaging the serious attention of Western scholars is striking. In particular, the reader should consult Hans Waldenfels, *Absolute Nothingness: Foundations for a Buddhist-Christian Dialogue* (New York: Paulist Press, 1980).

Both the editor and the publisher have done a good job: a comprehensive index, a full glossary of Sino-Japanese characters, very readable print, and very few typographical errors. A complete bibliography of Abe's works in both Japanese and Western languages would have been a valuable addition. We would then have been made even more aware that Abe himself is also a timeless bridge "spanning East and West, for all his fellow beings."

Minor L. Rogers
Professor of Religion
Washington and Lee University
Virginia

Confucianism and Tokugawa Culture. *Edited by Peter Nosco.* Princeton: Princeton University Press, 1984. x + 290 pp., including glossary and index. US \$32.50.

Tokugawa Ideology: Early Constructs, 1570-1680. *By Herman Ooms.* Princeton: Princeton University Press, 1985. xvi + 349 pp., including character list, bibliography, and index. US\$43.50.

The essays included in *Confucianism and Tokugawa Culture* are from a symposium held at St. John's University in New York in 1981. Concerned with responses to Neo-Confucianism in Tokugawa Japan, the papers reflect the range of contemporary scholarship on the subject. Given the variety of perspectives included, the theme which ties the whole together is the influence of Neo-Confucianism on all Tokugawa period intellectual traditions. Each chapter contributes to our understanding of Japanese intellectual and cultural history, and provides fresh insights into the complexities of Tokugawa thought.

Chapter One, by the editor, is an introduction to "Neo-Confucianism and Tokugawa Discourse." Setting a context in which the other contributions can be placed, Nosco illustrates the dependence of early Tokugawa Neo-Confucian scholars on their contemporaries in Korea and China. He also notes the importance of Shinto and Buddhist elements in the new discourse. Nosco sees Neo-Confucian assumptions and vocabulary as penetrating even popular culture in Tokugawa Japan, those working outside of the Confucian tradition being influenced by its concepts and methodology in their approaches to native Japanese texts and literature. According to Nosco, nativist fundamentalism is indebted to Confucian fundamentalism for many of its premises, and "the Japanese reception of Neo-Confucian teachings . . . is suggestive of deep-seated elements of both conservatism and conservationism in Japanese thought" (p. 25).

Chapter Two, "Neo-Confucianism and the Formation of Early Tokugawa Ideology: Contours of a Problem," by Herman Ooms, is based on his recent book entitled *Tokugawa Ideology: Early Constructs, 1570-1680*, which I have reviewed separately hereunder. Here he presents his thesis that the seventeenth century Bakufu did not support Neo-Confucian orthodoxy, nor did it champion the Hayashi school. Rather, he sees the Bakufu as having directed its support to Shintoism and Buddhism as it built the Nikko mausoleum to the first Tokugawa shogun, Ieyasu, and expended large sums to rebuild temples and shrines. The link between the Hayashi school and the Bakufu is presented as a creation of the Hayashi family, in an effort to enhance its power and prestige. For Ooms, the fundamental component of Bakufu ideology was the effort to mythologize the early shoguns and put them into a Shinto scheme of the sacred. This effort distracted the people from Tokugawa political domination and supported Tokugawa claims to political legitimacy.

Chapter Three, by Kate Wildman Nakai, is on "Tokugawa Confucian Historiography: The Hayashi, Early Mito School, and Arai Hakuseki," and how

the scholarship of these schools and individuals raised basic questions about the Tokugawa polity. Were rulers and subjects acting appropriately? What legitimized the historical leaders of Japan? How had authority been transferred from one regime to another? The relationship between the emperor and the shogun was a central problem of Confucian historiography. Examining first Chinese Confucian historiography, Nakai then explores the manner in which it was applied to the analysis of Japanese history by Hayashi Razan (1583-1657), his son Gaho (1618-1680), Arai Hakuseki (1657-1725), and the Mito school. While each justified Tokugawa rule, they differed in their treatment of Tokugawa relations with the imperial court. For Nakai, late Tokugawa historiography reflected the tensions inherent in trying "to reconcile Chinese Confucian norms and Japanese reality" (p. 90).

In Chapter Four, Royall Tyler treats "The Tokugawa Peace and Popular Religion: Suzuki Shosan, Kakugyo Tobutsu, and Jikigyo Miroku." He suggests that the Confucian mode of thought had wide appeal, even among those in lower levels of society. Yet, while Confucianism was the dominant mode of thought, issues of social order and ethical living were also approached from other points of view. Shosan, a Zen monk, and Kakugyo and Jikigyo, respectively the founder and popularizer of the cult of Mount Fuji, reflect the popular thirst for definitions of order in seventeenth and early eighteenth century Japan. While Buddhism retained vitality for Shosan, the others looked to new sources and promoted the first of the "new religions." All championed the efforts of Ieyasu and the society he consolidated, and urged their followers to work hard and prosper under the Tokugawa peace.

Chapter Five, "Characteristic Responses to Confucianism in Tokugawa Literature," by Donald Keene, treats the popularization of Confucian concepts in Tokugawa society and the end of medieval traditions of secrecy. Beginning with Fujiwara Seika (1561-1619), Confucianism was transformed from a private into a public ethical tradition. For Keene, the plays of Chikamatsu Monzaemon (1653-1725), with their tensions between *giri* (duty) and *ninjo* (human feelings), are but one example of the inclusion of Confucian themes in Tokugawa literature and popular culture.

Chapter Six, by Samuel Hideo Yamashita, discusses "Nature and Artifice in the Writings of Ogyu Sorai (1666-1728)." Yamashita views Sorai as misunderstood by many interpreters of Tokugawa Neo-Confucianism. He shows how Sorai's views were far more than merely a response to Ch'eng Hao (Cheng Hao; 1032-1085), Ch'eng I (Cheng Yi; 1033-1107), and Chu Hsi (Zhu Xi; 1130-1200). In Sorai he finds a new and important development in Tokugawa Confucianism, distinguished by its affirmation of both nature and artifice, which he counterbalanced in his new ontology, ethics, and statecraft.

Chapter Seven, "Masuho Zanko (1655-1742): A Shinto Popularizer Between Nativism and National Learning," by Peter Nosco, approaches national learning as a "more ideological version of nativist pursuits with long roots in the Japanese tradition" (p. 168). He sees the nativist efforts of the seventeenth

century as the forerunners of the ideological nativism of the eighteenth century. For Nosco, Zanko is a major transitional figure between the earlier syncretic Shinto and the later fundamentalist Shinto of the eighteenth century.

Chapter Eight, by Paul Watt, is entitled "Jiun Sonja (1718-1804): A Response to Confucianism within the Context of Buddhist Reform," and illustrates the influence of Neo-Confucianism on efforts to reinvigorate Buddhism. While Watt accepts the common view that Buddhism was in difficult straits in Tokugawa Japan, he challenges the notion that it was morally and spiritually bankrupt or "fossilized." Jiun is presented as one of "the great reformers, scholars, and apologists" for Buddhism in Tokugawa Japan through his efforts to revive the True Dharma, master Sanskrit, and present the True Dharma to a popular audience. Jiun was also a major defender of Buddhism against Confucian and rationalist critics, which illustrates his comprehensive response to the challenges facing Buddhism in eighteenth century Japan.

Chapters Nine and Ten are contributions by Japanese scholars. Takehiko Okada offers a discussion of "Neo-Confucian Thinkers in Nineteenth-Century Japan." He suggests that scholarly concentration on political and social activists has distorted the role of Neo-Confucianism in nineteenth century thought. Okada identifies the neglected Neo-Confucians, identifies them with their self-perceived intellectual lineages, and compares their views on the role of Neo-Confucianism in politically troubled times. Sannosuke Matsumoto, in his essay on "Nakae Chomin and Confucianism," is concerned with how Nakae Chomin (1847-1901) used his inherited Confucian tradition in the formation and development of his thought in the Meiji period. For Nakae, two assumptions underlay his perception of mankind. First, freedom was a "natural endowment" and was not "injurious to the social order." Second, the principle from which all order devolves was the basis of the artificial social order constructed by man. Matsumoto sees ties between these ideas and those of Ito Jinsai (1627-1705), particularly in his discussions of Mencius. Matsumoto offers a preliminary discussion of the continuities between Tokugawa Neo-Confucianism and Meiji intellectual history.

While discussing the essays one by one does not give adequate attention to the linkages between them, it does illustrate the breadth of inquiry reflected in this volume. This is a most useful collection of work on Tokugawa intellectual and cultural history and should be of considerable value to those interested in Tokugawa thought.

Tokugawa Ideology: Early Constructs, 1570-1680, by Herman Ooms, is a most ambitious study, for it not only tackles the complex subject of Tokugawa ideology, but does so in an explicitly revisionary manner. Professor Ooms takes as his premise that the traditional belief that the Hayashi school of Neo-Confucianism provided the official ideology for the Tokugawa Bakufu is incorrect. He goes on to show how this myth was created by the Hayashi school to aggrandize its importance and the importance of its founder, Hayashi Razan (1583-1657), and that while there was a new ideological base for Tokugawa

society, it was neither official nor exclusively Neo-Confucian in content. In a tightly reasoned set of essays, Ooms demonstrates that Neo-Confucianism, Shinto, especially Yoshida Shinto, and Buddhism all contributed to the formation of a new ideology during the Tokugawa period. Most important, he argues convincingly that there was no orthodoxy in the early Tokugawa period, and that the Hayashis were but one of the sources of the new conceptions contained in the philosophical construct which emerged as ideology in Tokugawa Japan.

Several features of this book distinguish it in the field of Tokugawa intellectual history. First, it is the product of an exceptionally learned mind. Professor Ooms has not merely immersed himself in the Japanese textual sources and come up with a new interpretation. He is also broadly grounded in the traditions of intellectual discourse and textual scholarship found in Europe, North America, and Japan. Second, through careful readings of the texts and the correspondence of his subjects, he makes careful, critical judgements about the philosophical direction of their thought and about their historical and historiographic significance. Finally, he uses his extensive background in scholarship on Christianity as a fulcrum from which he maneuvers the conceptual issues incorporated in Tokugawa ideology into a well organized, analytically elegant structure. The result is a brilliant contribution to our understanding of the intellectual history of Tokugawa Japan. The intellectual maturity reflected in this study transcends the subject of ideology and has broad-reaching implications for enhancing our understanding of Tokugawa Japan.

The focus of this study is the period from 1570 to 1680, what Ooms calls "the gestational, formative, and maturing period of the Tokugawa order" (p. 16). Particular attention is paid to the influences of Fujiwara Seika (1561-1619), Hayashi Razan, Suzuki Shosan (1579-1655), and Yamazaki Ansai (1618-1682), all of whom were closely identified with the Tokugawa Bakufu. Each of these thinkers was sought out by the Bakufu, although they responded to it and to their society quite differently. Each was concerned with justifying the new balance of power in Japanese society and with providing ideological supports for the new distribution of authority. During the period from Oda Nobunaga to the third Tokugawa shogun, Iemitsu, a new image of personal authority was constructed. Ideology, both secular and religious, was critical to the creative process as each successive ruler sacralized his position and refashioned history. As Ooms notes: "The discourse . . . constructed was a ruling discourse in the double sense of that term: it provided significations that helped the rulers to rule, and it became the predominant discourse in seventeenth-century Japan" (p. 108).

Ooms is concerned not merely with the content of Tokugawa ideology, but also with its dissemination. The Neo-Confucianism of Fujiwara Seika, the strong Buddhist overtones of Suzuki Shosan, the neutralizing of imperial authority, and the redefinition of the relationship between the emperor and the Tokugawa were all elements of the new ideology created to legitimize Tokugawa

gawa rule. Ooms concludes:

Religion and ritual were of paramount importance to the shoguns for signifying their hegemony in a nonpolitical medium. Through them, the Tokugawa transformed their coercive power into sacred authority, established themselves at the center, and thus gave order and hierarchy to the realm and legitimacy to themselves. (p. 193)

It was Shinto ritual which was central to this process, and Yamazaki Ansai's Suika Shinto (Suika was Ansai's Shinto name) was used for articulating political ideas.

Ansai achieved a highly personal synthesis of Shinto and Neo-Confucianism and established schools for both which had a major impact on Tokugawa Japan. Yet in doing so, he used two different epistemologies, and the inconsistencies between them made it difficult for his students to accept the tenets of both Suika Shinto and the Kimon school of Neo-Confucianism. Ansai's ideology informed ethical and political ideals for both rulers and subjects. His formulae, widely taught by his students, had major influences on both Tokugawa and modern Japanese. While his ideas were not new, the intensity of his teachings and the systematic structure of his thought, what Ooms calls its "ideological closure," encouraged strong commitment on the part of his followers.

This brief discussion does not do justice to this most important book. It is conceptually brilliant and intellectually challenging; the result of its sophisticated and highly technical use of language and theories of discourse. It includes close textual analysis as well as wide-ranging interpretive and historiographical judgements. Professor Ooms is to be congratulated for his intellectual creativity, his careful analysis, and his ambitious undertaking. He has produced a volume which will require the most serious consideration by all students of Japanese intellectual and cultural history.

William B. Hauser
Professor, Department of History
The University of Rochester
New York

Mitford's Japan: The Memoirs and Recollections, 1866-1906, of Algernon Bertram Mitford, the first Lord Redesdale. *Edited by Hugh Cortazzi.* London and Dover (New Hampshire), The Athlone Press, 1985. xi + 270 pp. 20 pounds sterling, ¥8,000.

The lively and often controversial writers Nancy and Jessica Mitford must have inherited their literary gifts from their talented and distinguished grandfather, Algernon Bertram Mitford (1837-1916), who was created Baron Redesdale (pronounced Reedsdale) in 1902 by King Edward VII. Mitford was sixty-

five at this time and had had a distinguished career as Secretary at the Board of Works (1874-1886) and Conservative Member of Parliament (1892-1895) following a short career in the socially prestigious but then private-income-requiring British Diplomatic Service, which he left at the age of thirty-three, having served in St. Petersburg, Peking, and Tokyo.

Tokyo was still called Edo in those days, and young Mitford was attached as junior officer, from 1866 to 1870, to the seven-year-old British legation, which was established soon after Japan had opened its doors to the outside world. Life was exciting and dangerous, with the constant threat of attack by fanatical antiforeign samurai. Mitford saw the fall of the shogunate and the transition to the Meiji era, with its restoration of Imperial rule. It was a stirring and important time in Japanese history, and Mitford's accounts of it are most interesting. With his Eton and Oxford education, combined with an imaginative and scholarly turn of mind, he recounted events in a colorful, vivid and lively style that is immensely readable.

Years ago I discovered part of this fascinating book in Mitford's two-volume autobiography in my parents' library. The work has long been out of print, and as for Mitford's other writings, it took a dedicated Japan scholar like the recently retired British ambassador to Japan, Sir Hugh Cortazzi, to ferret them out. Cortazzi has unearthed a wealth of material from personal letters, lectures, and books and articles, which provide today's reader with a first-hand impression of what Japan was like in those epoch-making days, when, as Mitford puts it, "At a bound Japan leapt out of the darkness of the Middle Ages into the fiercest light of the nineteenth century."

Scenes like those depicted in ancient screens and hanging scrolls unfolded before their very eyes as Mitford and the British minister were received in audience by the Shogun at Osaka Castle in 1867, and then by the young Emperor in Kyoto a few weeks after the Meiji Restoration in 1868. Mitford was greatly impressed by the magnificence of the Shogun's castle, with its gorgeous paintings and carvings, but noted that "Sumptuous as it all was there was nothing tawdry or glaring in this fever of splendour, for it was all two hundred years old, softened and subdued by the patina of time." Of the austere beauty of the Imperial palace in Kyoto Mitford wrote: "Tradition and the atmosphere of sanctity were more striking than all the gold and silver and jewels of an Aurungzebe on his peacock throne."

Cortazzi has given an important dimension to the book by including Mitford's account of his return to Japan in 1906 as part of an official mission to confer the Order of the Garter on the Japanese Emperor. In this account, entitled *The Garter Mission to Japan*, Lord Redesdale, as he was known by then, gives a remarkable picture of what had been accomplished in so short a time by "this improvement-seeking people . . . with their eagerness to learn and profit by the experience of other nations."

One of the most intriguing aspects of the book to this reviewer is that which lies between the lines. Although at first Mitford did not care much for

life in Japan, particularly in Yokohama among foreign commercial opportunists whom he called "snobs and ruffians," it was not long before he fell in love with the beauty of "things Japanese." He moved into Monryuin, "a delicious little shrine . . . on a tiny hill commanding a lovely view over the bay of Edo," where he lived in Japanese style, having meals sent in from "a Japanese cook-house." He wrote: "My little temple home was not much bigger than a doll's house, but it was very pretty and snug and to a tired and overworked man it was a delight to slip on a bathgown in the early morning and drink in the refreshing breezes which came blowing into the garden from over the sea. I had plenty to amuse me . . ."

Alas, Mitford did not tell us about Tomi, the undoubtedly alluring young lady with whom the handsome diplomat fell in love. His reputed fluency in Japanese must have owed much to their association. He was reticent about himself on every count, so it is little wonder that he told us nothing at all about Tomi-san and O-Mitsu, the daughter she bore him. He kept a letter Tomi wrote imploring him to come back to Japan and see how his child had grown. And return he did, after three years, for a brief visit "of which," he tantalizingly recorded, "I need say nothing here." One can imagine the heart-rending farewell. Mitford obviously realized, with the brilliant future he envisaged for himself, how incompatible marriage to an Oriental—and possibly one not of his social class—would have been in those days. He may have even already contemplated the eminently suitable marriage he made the following year to the daughter of the Earl of Airlie. But what a poignant romance lies hidden in his writings behind the only love he could openly profess—that for the beauties of his beloved Japan! Mitford nostalgically planted for himself in England a garden with bamboo and maples, where he tended the memories of his "little patch of pleasure ground thousands of miles beyond the seas." In his old age he wrote: "The fascination of the East never dies. But there comes a fatal time when to the voice of the Siren there is no response. Age and new duties have forged fetters so binding that not even the lodestone mountain of Sinbad the Sailor would avail to tear them away from us, and so we are fain to . . . feed upon memory."

Dorothy Britton

Author, poet, composer

Hayama, Kanagawa Prefecture

Country Textiles of Japan: The Art of Tsutsugaki. By Reiko Mochinaga Brandon. Tokyo: John Weatherhill, 1986. vii + 151 pp., including notes, bibliography, and glossary-index. US\$29.95, ¥4,000.

Country Textiles of Japan: The Art of Tsutsugaki, by Reiko Mochinaga Brandon, introduces the colorful hand-dyed textiles of rural Japan in the context of their social and historical background, and in addition, includes detailed in-

formation on how they are produced. This thorough, well-researched book brings to life an often neglected part of Japanese textile tradition – the home-made, home-used fabrics of the countryside.

The name *tsutsugaki* derives from the cone-shaped instrument (*tsutsu*) used to apply the thick rice paste dye resist by drawing (*kaki*, *-gaki*) freehand on cotton cloth. Like the country *kasuri* textiles, fabrics whose designs are produced by the *tsutsugaki* method are usually dyed in the commoner's color, indigo; but unlike *kasuri*, which is worn for daily work, *tsutsugaki* fabrics are generally reserved for use on special ceremonial occasions such as weddings, births, and festivals. Their designs, therefore, tend to be auspicious and symbolic – the inhabitants of the sacred Mount Horai such as the tortoise (stability, good fortune, long life), crane (beauty, longevity), and phoenix (peace, virtue).

Published in connection with an exhibition at the Honolulu Academy of Arts, the book includes color and black-and-white photos of forty-eight *tsutsugaki* pieces, mostly from collections in the Honolulu area. They amply testify to the variety, imagination, and vigor of the country artisans as well as to their high level of craftsmanship. Each piece is documented with date, place of origin, materials, colors, construction, and size, and then each is described with sensitivity to design, color, symbolism, and historical background. The reader is carefully prepared for viewing the fabrics by the chapters on Function, Motifs, *Tsutsugaki* Technique, Cotton, and Indigo.

Perhaps the most vivid of the chapters is that on indigo. Here, as elsewhere, Brandon describes the historical background and current practices with an anthropologist's eye for the human factor. While tracing the chronological development from fresh-leaf dyeing to fermented-compost vat dyeing, she points out that there has been a shift in dyers: from women within the household to professional men serving the whole village. She supports this with illustrations from the Muromachi and Edo periods. In addition to outlining the steps of indigo production, from planting the seeds to fermenting the compost, she mentions religious observances that form an integral part of the process. A photograph of a sprig of cedar in a white bottle placed among the steaming leaves elegantly speaks of the faith of those offering prayers to honor the guardian deities. Another photo of a paper-cutout kimono with the hem dipped in indigo as a ritual first dyeing of the New Year illuminates the respect and love the dyers have for their indigo dye vat.

The chapter on cotton is probably the best English description of the history and use of cotton in Japan. Neatly drawn sketches based on eighteenth and nineteenth century documents help the reader to visualize the process of ginning, fluffing, and spinning the cotton. The discussion in this chapter of the two basic looms, standing and backstrap, beautifully expresses the organic interplay between weaver and woven cloth that is a part of backstrap loom weaving.

The chapter on indigo and the one on cotton both have an immediacy which speaks of first-hand experience backed by competent research. By con-

trast, the chapter on tsutsugaki technique is a bit pale. The explanations of processes which one welcomes for their clarity in other places, here are at times confusing, at times neglected. The advantages of using rice paste remained unclear to this reader. Although the steps in dyeing are listed twice, the actual techniques of application are mentioned only briefly. Paste application, we are told, "goes at a steady pace. There is no retouching; each line remains as it was first made." No suggestion is made that one **cannot** retouch; that the craftsman must conceive of a line perhaps several feet long before he lays tsutsu to cloth; that the moment the tsutsu comes in contact with the cloth and the moment it is lifted from it create specific effects; that drawing is a delicate balance of squeezing pressure, contact pressure, and speed of pulling the tsutsu. Personally, I would also have been interested in a discussion of how one can see the results of specific tsutsugaki techniques in the finished product. How can one tell hand-drawn pieces from similar pieces made with resist paste applied through a stencil? Is there a different technique for applying fine line details and broad areas? How are the shaded areas made? What are the things to look for when judging a piece?

Brandon's concerns clearly center on reconstructing the world around the tsutsugaki cloths. In her first three chapters, she discusses the sociological background of such tsutsugaki fabrics as large wrapping cloths (*furoshiki*) for exchange of dowry, large quilts (*futonji*) for newlywed couples, banners (*no-ori*) for waving proudly on Boy's Day, infant carrying sashes (*ko-oi*), and the outmoded oversized sleeping kimono (*yogi*) that fit snugly over the shoulders in the cold season. In addition to tracing their design motifs back to their Chinese or mythological origins, she examines in detail the functions of these cloths in the celebrations which highlighted village life in pre-modern Japan. In tracing the life of the fabrics and showing how their creation, function, and even recycling are integrally bound with the lives of the villagers, she refers to the work of the Japanese folklore historian, Yanagida Kunio, and to the founder of the folk art (*mingei*) movement, Yanagi Soetsu, the man who first recognized the artistry of the unknown craftsman, and who consequently saved folk pottery, weaving, and dyeing from disappearing in the face of modernization.

Brandon seems deeply concerned with these issues. Her introduction, final chapter entitled "Future," and acknowledgements read like a nostalgic poem to a lost world where "under humble and self-sufficient circumstances . . . the artisan carried on his or her work as a normal daily task," where people "did not work out of conscious artistic or aesthetic aspiration; nonetheless a sense of beauty unconsciously guided their hands."

Monica Bethe
Assistant Professor
Kobe College
Nishinomiya

What is Japanese Architecture? By Kazuo Nishi and Kazuo Hozumi. Tokyo: Kodansha International, 1985. 144 pp., including bibliography and index. \$16.95, ¥3,300.

Measure and Construction of the Japanese House. By Heino Engel. Tokyo and Rutland: Charles E. Tuttle Co., Inc., 1985. 149 pp. including list of illustrations and index. US\$15.00, ¥2,300.

Most books on Japanese architecture are profusely illustrated with dramatic photos. Graphic black-and-white shots focus on the diversity of textures which characterize many Japanese buildings. Evocative color photographs try to capture the changing moods of Japan's gardens, temples, and palaces. Such books are visually delightful but, alas, seldom have texts worth reading. Captions are far too brief, and descriptions of specific buildings rarely relate those works to the larger trends in Japanese architectural and cultural history. Two recently published books escape that reliance on photographic splendors by using line drawings to document their particular architectural images.

What is Japanese Architecture? is a short but informative survey of Japan's architectural environment, intended for a general audience curious about Japanese gardens, buildings, and urban development. Having assigned the book in my courses on Japanese art history, I have found it useful in answering students' technical questions on construction and in helping them understand how architectural forms were developed and used. At times, Kazuo Nishi's densely written text — translated by H. Mack Horton — is difficult to read because of the abundance of Japanese terms, but overall, it is well translated and the prose is clear. I suspect, however, that most people will buy the book for its extraordinary drawings by Kazuo Hozumi.

Hozumi depicts in vivid detail the many temples, shrines, castles, palaces, and pleasure pavilions mentioned in the text. The numerous drawings are exquisitely rendered. Nearly every page has three or four finely lined images that tell much more about the architecture than most photographs ever could. The complexities of roof construction and bracketing become quite comprehensible. Floorplans and cross-sections are coupled with aerial views and perspectives. In many drawings, the buildings and gardens are shown in typical use, with people sketched wearing appropriate period clothes. These artist's techniques help the reader to better understand the text and to sense the scale and functions of the structures and gardens, some of which no longer exist, such as the Heian period palaces of Kyoto and the Edo period kabuki theaters of Tokyo.

The book is divided into four parts, dealing respectively with the architecture of worship, of daily life, of battle, and of entertainment. This categorization allows the author and artist to explain the evolution of certain building types, such as the main halls of Buddhist temples and Shinto shrines. Within each chapter, historical events which influenced architectural planning and design are explained, and the patronage is investigated. This yields a broader and

fuller range of coverage than any other book on Japanese architectural history printed in English. When appropriate, Hozumi has based his drawings on old paintings and documents, such as the construction scenes from the picture scroll of the Legends of Matsuzaki Tenjin Shrine and the fourteenth century groundplan of the Zen monastery, Kenchoji. This has enabled him to highlight the details necessary to explain the text. Of particular interest is the three-dimensional foldout model of Taian, the tea hut designed by Sen Rikyu. The book's coverage of tea-related architecture is brief but thoughtful.

A valuable feature of the book is an address list of sites mentioned in the text, with short instructions on how to get there from the nearest train stations. The extensive bibliography includes both books and articles, with notes on their general contents. A good index is included, and the endpapers contain a map of important architectural sites in Japan and a timechart of architectural history in both Japan and the West.

A major flaw of this book is apparent in this chronological table – virtually no reference is given to the Chinese and Korean precedents for Japanese architectural developments. The history recorded here is somewhat one-sided, and the authors fail to put Japanese building and garden traditions in an international perspective, especially as regards Chinese and Korean prototypes. Overall, though, *What is Japanese Architecture?* answers the question posed by its title, and provides a valuable contribution to a rather sparse shelf of books on Japan's rich architectural history.

Another recently published book which also relies on drawings rather than photographs to document Japanese architecture is Heino Engel's *Measure and Construction of the Japanese House*. The volume is actually an excerpt from his 1964 book entitled *The Japanese House: A Tradition for Contemporary Architecture*, by the same publisher. The Charles E. Tuttle Company has been criticized for reissuing old titles without updating or revising the contents (such as Governour Mosher's *Kyoto: A Contemplative Guide*, with its outdated streetmaps that hinder its usefulness as a guidebook). In this case, the abbreviated version, two chapters out of the original fifteen, improves Engel's earlier work which was flawed by highly speculative theories about the philosophical implications of Japanese architecture. What the new book offers are many of the beautiful drawings and brief (though cryptic) observations on particular building types and structural forms.

As with Nishi and Hozumi's book, the superb drawings reveal more about the subject of Japanese architecture than the accompanying text. Floorplans and wall elevations abound. Dimensions are given in the traditional Japanese *shaku* as well as in meters and feet, so that Western carpenters can accurately proportion such items as tokonoma and bookshelves. Detailed drawings of framework techniques and construction joints are clearly labeled, and the book should help anyone trying to replicate traditional Japanese architecture in their own home. The number and variety of design options shown in the drawings make this a useful guide to Japanese construction. There are more

than sixty floorplans for tearooms, with various examples of window and door treatment. Unfortunately, the models for these designs are not identified. This book is more limited in scope and usefulness than the historical survey reviewed above, but should be a welcome addition to the collection of those interested in the specifics of residential planning and house construction.

Bruce Coats
Assistant Professor of Art History
Scripps College
California

Glossary

() denotes alias

<i>Akazōshi</i>	あかさうし	<i>iteki</i>	夷狄
<i>Bashō</i>	芭蕉	<i>jiita</i>	地板
<i>bonnō</i>	煩惱	<i>jinen hōni</i>	自然法爾
<i>chatō</i>	茶陶	<i>Jō'ō-dana</i>	紹鷗棚
<i>chigai-dana</i>	違棚	<i>kaigu</i>	皆具
<i>chūkō-meibutsu</i>	中興名物	<i>Kakinomoto-no-Hitomaro</i>	柿本人麻呂
<i>daime</i>	台目	<i>Kakumei Ki</i>	隔袋記
<i>daisu</i>	台子	<i>kanajo</i>	仮名序
<i>dōbō</i>	同朋	<i>Kan'un-dana</i>	寒雲棚
<i>Dōgen</i>	道元	<i>karamono</i>	唐物
<i>En'yū-dai</i>	円融寺	<i>katakuchi</i>	片口
<i>fūga</i>	風雅	<i>katatsuki</i>	肩衝
<i>Fujiwara Teika</i>	藤原定家	<i>Kawahara Masahiko</i>	河原正彦
<i>fukuro-dana</i>	袋棚	<i>kencha</i>	献茶
<i>Furuta Oribe</i>	古田織部	<i>kendon-buta</i>	俵庵蓋
<i>gyaku-gatte</i>	逆勝手	<i>kenkon no ben</i>	乾坤の爰
<i>Harusame</i>	春雨	<i>Ki-no-Tsurayuki</i>	紀貫之
<i>hiroma</i>	広間	<i>kitsuneguchi</i>	狐口
<i>bitoeguchi</i>	一重口	<i>Kobori Enshū</i>	小堀遠州
<i>Hōrin Shōshō</i>	鳳林承章	<i>ko-dana</i>	小棚
<i>Ikuno</i>	生焚(生野)	<i>Kokin Shū</i>	古今集
<i>Ippen</i>	一遍	<i>kōrai daisu</i>	高麗台子
<i>Ishikawa</i>	石川	<i>Kōsō Wasan</i>	高僧和讃
<i>Itamiya Sōfu</i>	伊丹屋宗不筆記		
<i>Hikki</i>			

<i>Kouta</i>	小うた	<i>Shinran</i>	親鸞
<i>kōzama</i>	格狭間(香狭間)	<i>shitsuke-dana</i>	仕付棚
<i>kucha</i>	供茶	<i>shizen</i>	自然
<i>Kyōgyōshinsbō</i>	教行信証	<i>Shōbōgenzō</i>	正法眼藏
<i>kyū daisu</i>	及台子	<i>shujō</i>	衆生
<i>Man'yō Shū</i>	万葉集	<i>shunkei nuri</i>	春慶塗
<i>meibutsu</i>	名物	<i>Sōho Koji Oki- awase no Oboe</i>	宗甫居士置合之覚
<i>Meigetsu</i>	名月	<i>sō kazari</i>	総飾
<i>Metsugo</i>	滅後	<i>take daisu</i>	竹台子
<i>monohara</i>	物原	<i>Takeno Jō'ō</i>	武野紹鷗
<i>mukō-giri</i>	向切	<i>tana</i>	棚
<i>Musō Soseki</i>	夢窓疎石	<i>Tannishō</i>	歎異抄
<i>nagaita</i>	長板	<i>tariki</i>	他力
<i>Nampo Jōmyō</i>	南浦紹明	<i>Tatsubana</i>	立花
<i>(Daiō Kokushi)</i>	(大応国師)	<i>ten'ita</i>	天板
<i>Nampō Roku</i>	南方録	<i>tobikuchi</i>	透目
<i>nekokaki</i>	猫掻き	<i>tōbutsuya</i>	唐物屋
<i>nembutsu</i>	念佛	<i>Tohō</i>	土芳
<i>ō-dana</i>	大棚	<i>tomo</i>	友
<i>Oda Uraku</i>	織田有楽	<i>torinoko</i>	鳥の子
<i>Ōguri</i>	大ぐり	<i>tsumagure</i>	爪紮
<i>Oi no Kobumi</i>	笈の小文	<i>tsuri-dana</i>	釣棚
<i>ō-meibutsu</i>	大名物	<i>Urakutei Chanoyu Nikki</i>	有楽亭茶湯日記
<i>Ōmine Akira</i>	大峯あきら	<i>wamono</i>	和物
<i>sabari</i>	砂張	<i>Yamazato</i>	山里
<i>Saigyō</i>	西行	<i>Yamazato-dana</i>	山里棚
<i>Sansui Kyō</i>	山水経	<i>yojōhan-giri dero</i>	四畳半切出煎
<i>Sen Rikyū</i>	千利休	<i>yoshi-dana</i>	葎棚
<i>shin daisu</i>	真台子	<i>yūga</i>	優雅
<i>shinjīn</i>	信心	<i>Yukimagusa</i>	雪間草
<i>Shin Kokin Shū</i>	新古今集	<i>zōka</i>	造化
<i>shin nuri</i>	真塗		
<i>Shino-dana</i>	志野棚		

Chronology

Asuka period, 538-645

Hakuho period, 645-710

Nara period, 710-794

Heian period, 794-1192

Kamakura period, 1192-1336

Muromachi period, 1336-1568

Momoyama period, 1568-1603

Edo period, 1603-1868

Modern period, 1868-

Design and English typesetting by the *Chanoyu Quarterly* staff, Foreign Affairs Division,
Urasenke Foundation, Kyoto. Printing and binding by Nissha Inc., Kyoto.

CHANOYU Quarterly thanks you for your interest, and welcomes your order. To order, fill in the back side and send this card, together with payment, to:

U.S.A. residents:

CHANOYU Quarterly
Urasenke Chanoyu Center
153 East 69th Street
New York, New York 10021

Elsewhere:

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

four-issue subscription:

Japan ¥4,400

Elsewhere US\$25.00 (airmail,
add US\$14.00)

single copy/back issue:

¥1,100

US\$7.00 (airmail,
add US\$3.50)

per *genkin kakitome*
per check or money
order (Canada: money
orders only) payable to
CHANOYU Quarterly

Subscriptions commence with the current issue. Delivery of the journal constitutes acknowledgement of order. Please allow six weeks. Receipt and/or back issue list sent upon request.

〒602 京都市上京区小川寺の内上る 裏千家今日庵 茶の湯クォーターリー TEL 075-431-3111

