

CHANOYU Quarterly

TEA AND THE ARTS OF JAPAN

No. 53



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.

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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.

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Chanoyu is a synthesis of arts that gives expression to many aspects of Japanese culture. From its beginnings in the fifteenth century down to the present, it has been both catalyst and medium in the development of distinctive art forms. Under the guidance of Grand Master Sen 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.

The Dropped Camellia

Sen Soshitsu XV

There is a story about a beautiful camellia which Sotan, grandson of Sen Rikyu, once received. One day a close friend of his, a priest at Daitokuji temple, sent a young disciple over to deliver to Sotan a lovely sprig of white camellia. On the way, however, the blossom happened to drop off the stem. The boy had been thoroughly cautioned that he must be very careful with it, but now it was too late. Wondering what he should do, he finally decided to pick up the blossom, take it together with the stem to Sotan, and frankly apologize for the misfortune caused by his carelessness. So doing, he managed to fulfill his errand and saw that Sotan got the camellia.

This in itself would not be a particularly noteworthy story, but there is something very important to be learned from Sotan's handling of the flower once he received it. What he did was to place the stem in a vase and hang it on the tokonoma pillar, and place the blossom on the tokonoma floor as though it had naturally fallen there. In this way he was able to make the most, under the circumstances, of the priest's kind gesture in presenting him with the flower. The stem still having on it a tight bud, and the artlessly placed single white camellia blossom — the atmosphere evoked by the arrangement was quite indescribable, and from that time onward the resourceful manner in which Sotan thus honored the priest's thoughtful gesture has been passed down through the generations by way of this timeless story.

The kind of intuitive resourcefulness related here exemplifies the essence of Sotan's wabi way of tea. Further, the story provides us with a glimpse of Sotan's own character and temperament. His equal attention to making the most of the blossomless stem, of the fallen flower, and of the boy's efforts are things which I find extremely inspiring. Indeed, it is this caring, attentive way which is the mark of a true man of tea.

Reflecting upon today's situation, one can say that there is all too little of this kind of caring in the world. Society has long paid lip service to the slogan "Making the most of each individual," however I believe that now more than ever, these words must be put into practice.

The newspapers are filled with help wanted ads. Can it be that there is a shortage of human resources in the world? No, what there is a shortage of is the will to try to make the most of the human resources which exist; the resourcefulness to "use the right material in the right place." Unlike machines, human beings do not work in whatever way one might wish by the flick of a switch; as long as each human is endowed with unique and individual characteristics, the most vital task is to discover and draw out the good — the beautiful — in each individual so that everyone will be able to realize his or her full potential.

While the Way of Tea is a strict discipline, it is also filled with many opportunities and means for giving play to one's originality and resourcefulness. Just as all musicians of Western music must look to such timeless classical masters as Bach for the roots of their art, anyone who seeks to penetrate the Way of Tea cannot ignore the Tea of Sen Rikyu. Building upon the strict rules of procedure which had come down to him, Rikyu sought to be resourceful in whatever he did.

In this day of "throwaway this, throwaway that," we who follow the Way of Tea must at all times remember to show care for all things. It is only when we are able to dispel the feelings that "the other person's concerns are no concern of mine" that true human relationships are born, and that the phrase "spirit of Harmony" can become a concrete reality.

The story of Sotan's single sprig of camellia has many deep connotations for our lives, and so I have jotted it down here to share with you. 

Masuda Don'ō: Tea and Art Collecting in the Meiji Era

Christine Guth

Introduction

Even during his lifetime, Masuda Takashi (1848-1938) was regarded as one of Japan's great *chajin* or "teamen" collectors.¹ [Figure 1] Better known by his tea name Don'ō, he hosted more than one thousand tea gatherings, a feat rivaling his role models, renowned tea master Kobori Enshu (1579-1647), and Matsudaira Fumai (1751-1818), feudal lord of the Matsue fief.²

For Masuda, as for Enshu and Fumai before him, tea and art collecting went hand in hand. The tea gatherings he hosted were occasions for using, displaying, and studying works of art which he had acquired from all possible sources – temples, private collections, dealers, and auctions. Assembled over the course of three eras (Meiji [1868-1912], Taisho [1912-1926], and Showa [1926-]), his collection was so extensive that it amounted to a survey of Japanese art from prehistoric times to the nineteenth century. It also included numerous examples of Chinese and Korean art. There was hope of opening a museum to house it, but Masuda's death on the eve of World War II made such a plan impossible.³ The collection was dispersed, and nearly every major museum and private collection in Japan and abroad can now boast at least one work that once belonged to Masuda.

Masuda was an industrialist, one of a new breed who led Japan's metamorphosis from a feudal to a modern capitalist society.⁴ He was hired as manager of the newly formed Mitsui Trading Company (Mitsui Bussan Kaisha) in 1876, and served that firm in various capacities throughout his life. Through

1. The two principal sources on Masuda's life and activities are: Nagai Minoru, ed., *Jijō Masuda Takashi Ō Den* [The Autobiography of Masuda Takashi Ō] (Kamakura: private printing, 1939) (hereafter abbreviated as *Autobiography*) and Shirasaki Hideo, *Don'ō: Masuda Takashi* (Tokyo: Shinchosha, 1981) (hereafter, *Don'ō*). Both sources must be used with caution. The former, dictated by Masuda near the end of his life, contains numerous chronological errors and recollections that cannot be substantiated. The latter, though based on extensive research, treats Masuda's life in a novelistic way.
2. Shirasaki compares Masuda's role in the history of chanoyu to that of Enshu, Fumai, and even Sen Rikyū. See *Don'ō*, p. 7.
3. Tanaka Hisao, *Bijutsubin Ido-shi: Kindai Nihon no Korekutatachi* [The Transfer of Art Objects: Modern Japanese Collectors] (Tokyo: Nihon Keizai Shimbunsha, 1981), pp. 51-52. (Hereafter, *Bijutsubin Ido-shi*.) Two recent exhibitions give some idea of the scope of his collection: *Masuda Don'ō Iai Meihin-ten* [Exhibition of Famous Works Bequeathed by Masuda Don'ō], organized by the Hatakeyama Collection (Tokyo: Hatakeyama Kinenkan & Nihon Keizai Shimbunsha, 1983), and *Masuda Don'ō Ten* [Masuda Don'ō Exhibition], organized by Nihon Keizai Shimbunsha (Tokyo: Nihon Keizai Shimbunsha, 1983).
4. For more on the new Meiji industrialist, see Johannes Hirschmeier, *The Origins of Entrepreneurship in Meiji Japan* (Cambridge, Massachusetts: Harvard University Press, 1964).



Fig. 1 Masuda Don'o in his late years. Photo courtesy of the Mitsui Bunko, Tokyo.



Fig. 2 Ca. 1902 view of the Mitsui Headquarters Building in Nihonbashi, Tokyo. This impressive building stood as a symbol of the Mitsui business empire, largely established through Masuda's keen entrepreneurship. Photo courtesy of the Mitsui Bunko, Tokyo.

his skillful management of the Trading Company as well as his purchase and development for Mitsui of the Miike Coal Mines, he was instrumental in reshaping the conservative dry goods business owned by the Mitsui family into one of Japan's most powerful industrial conglomerates (*zaibatsu*).⁵ [Figure 2]

Masuda's rapid rise in the business world was aided by two credentials possessed by many pioneers in the political, social, and economic life of the Meiji era. He had firsthand knowledge of the West, having traveled to Europe in 1864 as a member of a shogunal mission, and he knew English, which he had studied under both Japanese and American teachers. In addition, most exceptional for a man of samurai background, he was familiar with the use of the abacus, an indispensable tool in the Japanese business world.⁶

His decision to become a businessman was highly unusual. In the early years of the Meiji era, few men of samurai background were willing to challenge the traditional value system by entering the business world, and even fewer possessed the actual skills necessary to compete with experienced merchants. Most samurai with administrative and managerial skills chose government service over a profession still associated with the class that had occupied the lowest rung in the social hierarchy during the two hundred and fifty years

5. For a discussion of Masuda's role at Mitsui, see John Roberts, *Mitsui: Three Centuries of Japanese Business* (Tokyo: Weatherhill, 1973), pp. 130-135.

6. On his journey to Europe, see *Autobiography*, pp. 55-67. He began his language studies in Hakodate under the shogunal interpreter Namura Gohachiro (p. 22), continued under Tateishi Onojiro, another shogunal interpreter, with whom he worked at the American Mission in Edo (p. 46), and later went on to study under various Western teachers in Yokohama (pp. 67-73). Masuda learned to use the abacus from his father, who was noted for the rapidity of his calculations (p. 9).

of Tokugawa rule.

Masuda's career choice may have been guided by Fukuzawa Yukichi (1835-1901), one of the most influential intellectuals of the Meiji era.⁷ The two men had first met when both were employed in the shogunal Office of Foreign Affairs (*gaikoku bugyo*). They remained in contact after the Restoration, when Masuda's father became Fukuzawa's secretary and his brother Kokutoku (1852-1903) became a student at Keio Gijuku (present-day Keio University), the academy founded by Fukuzawa. Fukuzawa was convinced that trade was a key to Japan's modernization, and urged his peers to shed their prejudices and take up practical employment in the business world. Those who did so, he claimed, were fulfilling their patriotic duty.

Despite Fukuzawa's exhortations, the early Meiji image of men involved in trade was overwhelmingly negative. Shibusawa Eiichi (1840-1931), one of Masuda's close friends and business associates, devoted much of his life to promoting the image of the new businessman.⁸ The term *jitsugyoka* – literally, "one who does real work" – that is widely used today to refer to Japanese industrialists was coined by him as part of this effort. Shibusawa's belief that private interests should harmonize with public ones shaped Masuda's outlook.

Masuda carried Shibusawa's public relations campaign into the cultural sphere. He took up collecting and displaying works of art within the context of the Japanese tea ceremony, *chanoyu*, not only for personal pleasure, but because this was a time-honored means of enhancing social prestige. His practice of holding large tea gatherings (*chakai*) provided fellow industrialists with a congenial forum for social and intellectual exchange, and at the same time fostered their image as patrons of the arts.

Although Masuda lived into the Taisho and Showa eras, his values had been shaped by experiences in his youth and early manhood during the final years of the Tokugawa period (a.k.a. Edo period) and early years of the Meiji era. Like many of his contemporaries, his progressive business outlook was coupled with a more conservative cultural one. He was a fervent admirer of Western technology, but was more skeptical of Western cultural values, fearing that their wholesale importation would lead to the loss of Japan's unique cultural heritage. Nationalistic pride coupled with the desire to protect Japan's artistic patrimony were motivating factors in both his art collecting and his practice of *chanoyu*.

7. His *An Encouragement of Learning*, a collection of essays based on public lectures that was published around 1876, contains many allusions to the importance of business as a patriotic duty. See Fukuzawa Yukichi, *An Encouragement of Learning*, tr. David Dilworth and Umeyo Hirano (Tokyo: Sophia University, 1969).

8. See William Hoover, "From Xenophobe to Business Leader: Shibusawa Eiichi," in *Great Historical Figures of Japan* (Tokyo: Japan Cultural Institute, 1978): 284-295, and Johannes Hirschmeier, "Shibusawa Eiichi," in William Lockwood, ed., *The State and Economic Enterprise in Japan: Essays in the Political Economy of Growth* (Princeton, New Jersey: Princeton University Press, 1965), pp. 209-247.

Sencha and Art Collecting

Long after he had become one of Japan's leading chajin, Masuda delighted in relating an anecdote about his inauspicious introduction to chanoyu. Shortly after the Meiji Restoration, when he was working for a tea trader in Yokohama, he was called to his employer's private apartment to meet with a certain man named Takahashi Soi. When he sat down he happened to notice some bean paste candy (*yokan*) nearby, and cut himself a piece using a strip of bamboo lying next to it. Takahashi, scolding him harshly for his breach of manners, informed him that the implement he had used as a knife was in fact a teascoop (*chashaku*) used in chanoyu to transfer powdered green tea from its container to the teabowl.⁹

Masuda's ignorance of chanoyu is hardly surprising. Sado Island and Hakodate, where he had spent his childhood as son of an official in charge of the shogunal mines, were not noted as cultural centers, and after moving to Edo (present-day Tokyo), neither he nor his father had the time or financial means to enjoy such a costly cultural pursuit.¹⁰ Even if they had had the leisure time, they probably would have been caught up in the vogue for steeped tea, *sencha*, that had swept the sinophile samurai society of the time, overshadowing the native chanoyu.¹¹

Since its beginnings in the fifteenth century, chanoyu had provided a creative setting for artistic innovation. It helped to break down social and political distinctions by encouraging interaction among courtiers, samurai, merchants, artists, and craftsmen. It fostered innovation in nearly every sphere of artistic production, from ceramics and lacquer, painting and calligraphy, to architecture and garden design. It was the catalyst for the formation of vast art collections. And, because chanoyu required that the objects used and displayed be assembled on the basis of aesthetic and historical criteria, it also stimulated connoisseurship and scholarship.

Chanoyu's most creative period came to a close in the latter half of the seventeenth century, with the codification of practices and rivalry that followed the establishment of numerous hereditary tea schools. The most influential of these were the three houses of Sen (Senke) with headquarters in Kyoto. Known as the Urasenke, Omotesenke, and Mushanokojisenke, these schools were founded by the three sons of Sen Sotan, grandson of the patron saint of tea, Sen Rikyu (1522-1591). However, schools founded by disciples of other tea masters such as Kobori Enshu and Yamada Sohen (1628-1707) also commanded a sizable following, especially outside of Kyoto. Each school discouraged deviation from the rules of etiquette, types of tearooms, and

9. *Autobiography*, p. 118.

10. On Masuda's childhood, see *Autobiography*, pp. 7-34.

11. On *sencha*, see Kumakura Isao, *Kindai Chado-shi no Kenkyu* [Studies on the History of the Way of Tea in Modern Times] (Tokyo: Hoso Shuppankai, 1980), pp. 123-148, and Patricia Graham, "Sencha (Steeped Tea) and its Contribution to the Spread of Chinese Literati Culture in Edo Period Japan," *Oriental Art* (Summer 1985): 185-195.

styles of utensils its founder had advocated, and this rigidity was encouraged still further by the shogun and great lords' adoption of chanoyu as part of their official protocol. For these men of power, chanoyu was little more than a ritual setting for the display of treasures that enhanced their aura of power and wealth.

The ossification of chanoyu which resulted from these developments, combined with the growing enthusiasm for all aspects of Chinese culture, contributed to the popularity of more informal gatherings where sencha was sipped. Sencha had first been popularized in Japan by monks of the Obaku school of Zen who, fleeing China following the fall of the Ming dynasty in 1644, had settled at Mampukuji temple on the outskirts of Kyoto. Over the course of the eighteenth century, many men who espoused Chinese cultural values, especially literati painters and their patrons, took up sencha as a sign of identification with the Chinese literati lifestyle. By the Tempō era (1830-1844), however, sencha drinking had gained currency well beyond these intellectual and artistic circles.

The popularity of sencha in the early Meiji era owed in large part to the widespread admiration for all aspects of Chinese culture. Sencha was associated with the Sino-Japanese ideal of the cultivated scholar-gentleman to which many government bureaucrats aspired. It was associated with the anti-shogunal faction that had helped bring about the restoration of direct imperial rule. It was also associated with the literati style painting and calligraphy collected by many of the political and business elite.

Artistic and literary gatherings where sencha was served were a favorite pastime of many government officials who had come to manhood during the final years of the Edo period. Hosted by collectors, artists, and dealers, they provided the opportunity for men with similar cultural interests to view and discuss a wide range of paintings and calligraphy. Many of the great art collectors of the Meiji era were, in their early years, habitués of such sinophile cultural circles. In his valuable diary of the years 1868 through 1877, Kido Takayoshi (1833-1877), a leading figure in the new Meiji government and an avid art collector, notes many occasions when sencha was served to friends who had gathered to paint and inscribe scrolls, compose poetry, or view literati paintings.¹² His friend Kumagai Naotaka, owner of Kyoto's renowned Kyukyodo stationary store, was a frequent host of such gatherings. In November 1876, a year after Kumagai's death, his friends organized a large tea gathering in his memory where 478 items from 132 collections were exhibited.¹³

There was hardly a member of the Meiji elite who did not have at least

12. Sidney DeVere Brown and Akiko Hirota, tr., *The Diary of Kido Takayoshi* vol. 1 (Tokyo: Tokyo University Press, 1983), pp. 198 and 212. It is worth noting, however, that he also practiced chanoyu. Sencha and chanoyu were not mutually exclusive.

13. Kumakura Isao, "Kindai no Chanoyu" [Chanoyu in Modern Times], in Chiga Shiro, ed., *Chado Shukin* [Tapestry of the Way of Tea] (Tokyo: Shogakukan, 1985), vol. 6: *Kindai no Chanoyu*, p. 77.

one work by a literati master of the Edo period.¹⁴ Early Meiji collectors especially admired Ike(-no-)Taiga (1723-1776), Tanomura Chikuden (1777-1835), Rai San'yo (1780-1832), and Watanabe Kazan (1793-1841), but some also collected works by contemporary artists, such as the women literati painters Okuhara Seiko (1837-1913) and Noguchi Shohin (1847-1917). Masuda himself purchased a painting by Rai San'yo for six yen in 1876.¹⁵ In the 1880s, however, as patriotism surged and interest in native cultural traditions revived, the enthusiasm for sencha and literati arts declined.

Masuda's Role Models: Kobori Enshu and Matsudaira Fumai

Despite the embarrassing circumstances of their introduction, Masuda and Takahashi (d. ca. 1887) became close friends. Masuda began his study of chanoyu under Takahashi, who was affiliated with the Urasenke school, but Takahashi's most significant and lasting contribution to his student's development as a chajin was indirect: it was through Takahashi that Masuda was familiarized with Kobori Enshu. Masuda would later study chanoyu under masters of various schools, but his inimitable personal style, often called Masuda-ryu or "the Masuda way," was most deeply indebted to this influential seventeenth-century tea master, collector, connoisseur, architect, and garden designer.

Masuda's first contact with Kobori Enshu occurred in 1876, when he and his family rented rooms from Takahashi.¹⁶ Takahashi lived at Emmyoin in Tokyo, a subtemple of Tokaiji, a branch of Kyoto's Daitokuji, founded in 1626 to serve as the shogunal family's mortuary temple. Its first abbot had been the monk, calligrapher, and noted practitioner of chanoyu, Takuan (1573-1645), during who's abbacy Tokaiji's garden, pond, and tea hut were designed by the tea master to Shogun Iemitsu, Kobori Enshu.

Convenience may have influenced Masuda's initial decision to rent rooms from Takahashi, but the area's beauty and ties with great chajin of the past were no doubt factors which influenced his subsequent decision to buy land on nearby Goten'yama. Since 1872, Tokyo and Yokohama had been linked by Japan's first train line, and Tokaiji was situated not far from Shinagawa Station, making it an easy commute to his Yokohama office. Goten'yama, where Masuda built his residence, the Hekiundai or "Blue Cloud Villa," was one of two hills in Shinagawa, famous through the Edo period for its cherry blossoms and spectacular view of the sea. The retreat called Osakien, where Matsudaira Fu-

14. *Fifty Years of New Japan* (London: 1909), compiled by the government official Okuma Shigenobu (1838-1922), notes that "There was one school of painting, however, which through this period of artistic depression, was in popular favour and remained in just the same flourishing state as in the previous period. This was Nanga. . . . The task of Reformation was entirely effected by men trained in Chinese ethical ideas. So for over ten years after the Restoration, the study of Chinese formed the basis of culture in Japan, and its popularity was even greater than in the preceding period" (pp. 342-343).

15. *Don'o*, p. 86.

16. *Autobiography*, p. 156.

mai hosted a chanoyu just before his death, had stood just north of Goten'yama. Although this retreat was destroyed on orders of the shogunate just before Perry's Black Ships sailed into Uruga Bay, the garden and tea house designed by Enshu for Tokaiji were intact when Masuda moved to the area.¹⁷

It was appropriate that Masuda first learn of Kobori Enshu through Tokaiji, for as an architect and landscape designer, Enshu had made many contributions to the setting for chanoyu. He rejected Sen Rikyu's severe style of tea called *wabi-cha*, held in an austere four-and-a-half mat tearoom, in favor of a more opulent style, called *daimyo-cha*, that was better suited to the taste of his shogunal patron and to his own status as Lord of Totomi (in present-day Shizuoka Prefecture).¹⁸ Enshu favored a spacious, elegant room in the *shoin* style, or even a suite of rooms that combined the function of living space and tearoom. Following this model, the first tearoom at Masuda's Hekiundai estate was part of the main residence, rather than a separate building.

Enshu possessed an exceptionally discriminating eye for all art forms.¹⁹ Matsudaira Fumai, who greatly admired him, declared that of all tea masters, Enshu "was supreme in the connoisseurship of utensils and the knowledge of painting and calligraphy."²⁰ His income and status enabled him to amass a sizable collection of tea wares, including teabowls made to his specifications by potters at his favorite kilns, calligraphy by masters of the Heian period, and fragments of rare brocades and damasks used to make bags (*shifuku*) for tea caddies. But, like most tea masters, he preferred to make his own bamboo teascoops.

Tea wares belonging to Enshu, recorded in his *Enshu Kuracho* [Inventory of Enshu's Storehouse], were much sought after by later collectors. Masuda so admired Enshu's taste that near the end of his life he compiled a book with photographic reproductions of all the extant works from Enshu's collection. A good number of those works belonged to Masuda himself.²¹ A teascoop fashioned by Enshu, named "*Kiyomigaseki*" after the locale in present-day Shizuoka Prefecture where Enshu had obtained the bamboo, was among Masuda's favorite possessions. [Figure 3]

One of the most innovative features of Enshu's tea taste was his display of calligraphic scrolls featuring *waka* poems brushed by noted court calligraph-

17. On Shinagawa, see Paul Waley, *Tokyo Now and Then: An Explorer's Guide* (New York: Weatherhill, 1984), pp. 394-395.

18. On Enshu's contributions to the development of the tearoom, see Itoh Teiji, "Kobori Enshu: Architectural Genius and Chanoyu Master," in *Chanoyu Quarterly* no. 44 (1985): 7-37. See also T. Hayashiya, M. Nakamura, & S. Hayashiya, *Japanese Arts and the Tea Ceremony* (Tokyo & New York: Weatherhill/Heibonsha, 1974), pp. 89-91.

19. On the characteristics of Enshu's taste, see Hayashiya Seizo, "Kobori Enshu's Chanoyu," in *Chanoyu Quarterly* no. 44 (1985): 38-40, and Hayashiya, et.al., *Japanese Arts and the Tea Ceremony*, pp. 118-124.

20. Quoted in A.L. Sadler, *Cha-no-Yu: The Japanese Tea Ceremony* (Rutland, Vermont & Tokyo: Tuttle, 1962), p. 232.

21. Masuda Takashi, comp., *Enshu Kuracho Zukan* [Illustrated Catalogue of Objects Collected by Enshu] (Tokyo: Houndo, 1938).

ers of the Heian period and portrait paintings of the poets themselves. Enshu was so fond of waka that he gave many of his favorite tea utensils names inspired by them. The name "*Asukagawa*," "Asuka River," given to one famous teabowl, for instance, was inspired by a waka in the *Kokin Shu*, a poetic anthology of the tenth century. By endorsing the use of Heian court calligraphy in the tearoom, Enshu helped to infuse chanoyu with elements of the courtly tradition so central to the Japanese aesthetic sensibility. Enshu's appreciation of the courtly arts of the Heian period may have inspired Masuda to display in the tearoom Buddhist devotional paintings, iconographic drawings, and even sculpture from that period.

Matsudaira Fumai was another practitioner of chanoyu who shaped Masuda's taste and activities. He was not a professional teaman like Enshu, but had taken up tea as an avocation.²² In this sense, his status more closely approximated Masuda's own. Fumai stands out as one of the most creative and insightful collector-aesthetes in an age when chanoyu's cultural preeminence was being severely challenged by *sencha*.²³ The Lord of Matsue fief in present-day Shimane Prefecture, and an unusually able administrator, he restored his domain's finances by increasing the production of saleable goods, and in the process amassed a great fortune. A significant portion of this wealth went toward the acquisition of tea wares.

Fumai wrote prolifically about the tea wares in his own and other collections. His *Kokon Meibutsu Ruiju* [Classified Collection of Renowned Wares of Ancient and Modern Times], a massive work in eighteen volumes, describes, illustrates, and ranks a vast number of tea wares and related objects using a system of classification still prevalent among tea aficionados. The most prized items, famous before Rikyu's time, are called *o-meibutsu*, next come *meibutsu*, tea wares used by Rikyu or made during his lifetime, and finally there are the *chuko meibutsu*, works dating from Kobori Enshu's lifetime. This last category is often said to have been devised by Enshu, but it was in fact Fumai's own innovation.²⁴ First printed in 1791, the *Kokon Meibutsu Ruiju* remains an invaluable guide to the history and transmission of Japan's most famous tea utensils.

The *Unshu Kuracho* (Unshu is an alternate name for Matsue), a catalogue of the 518 items in Fumai's personal collection, is equally valuable for providing insights into Fumai's taste and attitude toward tea wares. His view that tea wares were part of the national patrimony foreshadows the attitude widely held by later collectors. Of two of his greatest treasures, a calligraphic fragment by the Chinese monk Yuanwu (Jpn., Engo; 1063-1135) and a ceramic tea cad-

22. Kumakura, *Kindai Chado-shi no Kenkyu*, p. 193 uses the term *sukisha* to denote a non-professional and *chajin* to denote a professional teaman. In this article, I am using the term *chajin* in a broader sense, to describe any individual involved in chanoyu.

23. On Fumai's role in the development of chanoyu, see Kumakura, *Kindai Chado-shi no Kenkyu*, pp. 72-83.

24. Kumakura, *Kindai Chado-shi no Kenkyu*, p. 80.

dy (*chaire*) called the “*Aburaya katatsuki*,” he wrote: “These are particularly famous utensils (*meibutsu*). Even after I die they should be carefully looked after and treated just as they were when I was alive. Indeed, this concern should be transmitted from generation to generation. . . . These things are world famous articles and treasures of Japan. They should be regarded with the kind of feeling implied by the above.”²⁵

Later collectors held Fumai’s aesthetic judgements in such high regard that they created a new category, *Unshu meibutsu*, “famous utensils from Unshu,” to designate works that appear in this record. Masuda was among the teamen-collectors of the Meiji era who admired Fumai and sought to acquire items from his collection. Among his acquisitions was an Old Seto-ware tea caddy named “*Hirano*” after its first owner, and four bags of damask or brocade for it. [Figure 4]

Fumai’s desire to record the history and provenance of the tea wares he saw is not surprising, given the political and social instability of the times. However, his work may have been given additional impetus by the antiquarianism that was a prominent feature of the writings of influential scholars of “National Learning” (*kokugakusha*), such as Motoori Norinaga (1730-1801). Norinaga and others of this school sought to discover the essence of Japanese culture through the study of ancient literature, but their philological research contributed to the growth of a historical and art historical consciousness as well. The influence of their writings, already strong at the end of the eighteenth century, continued in the early Meiji era.²⁶

Fumai amassed his vast collection at a time when economic hardships were forcing many old, wealthy families to part with cherished heirlooms, as they did later in the early Meiji era. To sell them openly was to risk shame and scandal, so many opted to sell their treasures secretly, through intermediaries. Fumai purchased many of his tea wares through merchants who had acquired them as collateral on loans and sold them when their owners defaulted. As important financial as well as artistic assets, tea wares were readily convertible into cash. The frequency with which they were traded, particularly during Fumai’s lifetime, contributed to the emergence of *doguya*, merchants specialized in tea wares.²⁷ Over the course of the nineteenth century, *doguya* in Kyoto and Osaka would play an increasingly prominent role in supporting and fostering the practice of chanoyu.

25. Kumakura Isao, “Matsudaira Fumai: The Creation of a New World of Chanoyu,” in *Chanoyu Quarterly* no. 25 (1980), p. 25.

26. For instance, the compilation of the *Shuko Jisshu*, a survey of ancient arms, armor, and other traditional accoutrements of samurai society housed in temple and private collections, by Tani Buncho (1763-1840) at the order of Regent Matsudaira Sadanobu (1758-1829), may have been inspired by *kokugakusha* writings. On the influence of *kokugakusha* writings in the Meiji era, see W.G. Beasley, *The Meiji Restoration* (Stanford: Stanford University Press, 1972), pp. 144-148.

27. See Oda Eiichi, “*Chadogu-sho no Seiritsu*” [The Rise of Teaware Dealers], in *Chado Shukin* vol. 5: *Chanoyu no Hatten* [The Growth of Chanoyu], pp. 246-247.

Because of the depressed economy, many of Fumai's treasures were obtained for far less than their true value. From the temple that had treasured it for three generations, Fumai purchased the calligraphic fragment by the Song dynasty monk Yuanwu for 1,000 *ryo* and an annual payment of 30 *koku* of rice. The aforementioned "*Aburaya katatsuki*" chaire, a famous Chinese tea caddy, was obtained during the great famine of the Temmei era (1783-1788), when its value had plummeted from 10,000 to a bargain price of 1,500 *ryo*.²⁸

For Fumai, tea wares were not merely status symbols. He recognized their monetary value, but he also saw his collection as an extension of his personality. This is clear from the prescriptions for their care included in his will. "Even if my successors dislike chanoyu," he wrote, "they should still take scrupulous care of these implements. In one generation I collected these things according to my own taste and made them the treasures of the family. Therefore, taking good care of them after I die will be the performance of filial piety."²⁹

Filial piety or not, Fumai's collection was one of many great art collections that had to be sold off in the economic chaos that followed the dissolution of feudal fiefs in 1871. Since all available capital was tied up in the purchase of technology essential for the nation's modernization, the market for such luxury goods was at an all-time low. In 1872, for instance, when the renowned tea collection of Sakai Tadayoshi was auctioned, only sixteen of the eighty-one items found buyers.³⁰ Among those sold were fragments of calligraphy by the famed courtiers Fujiwara Teika (1162-1241) and Ono-no-Tofu (896-966); writings by the Zen monk Daito Kokushi (1282-1338); a triptich by the fifteenth century ink painter Sesshu, and another by the seventeenth century monk, calligrapher, and teaman Shokado Shojo; four incense containers, three of them Chinese; three Raku teabowls by Hon'ami Koetsu (1558-1637), including the Red Raku teabowl called "*Seppo*," "Snow Peak"; two tea caddies, including the aforementioned "*Asukagawa*"; and a Chinese celadon flower container. All were acquired far below value. Koetsu's "*Seppo*" teabowl is said to have changed hands at 500 yen; its value in today's market is many thousands of times that.

Chanoyu in the Early Meiji Era

Chanoyu, though overshadowed, was not totally eclipsed by sencha in the early Meiji era. A few tea masters, recognizing the threat of sencha on the one

28. Kumakura, "Matsudaira Fumai: The Creation of a New World of Chanoyu," p. 25. The *ryo* was a unit of currency adopted in the sixteenth century. Although wide currency fluctuations during the Edo period make it impossible to assign modern yen values to the prices Fumai paid, those prices were still very high. The *koku* was a measurement of rice — approximately 180 liters — used as a measurement of government salaries and a gauge of wealth and status. In the mid-sixteenth century, one *koku* of rice was considered sufficient to feed one person for one year.

29. Ibid., p. 29.

30. Takahashi Yoshio, *Kinsei Dogu Ido-shi* [The Transfer of Teawares in Modern Times] (Tokyo: Keibundo Shoten, 1929), pp. 42-44.



Fig. 3
Teascoop "Kiyomigaseki"
and its storage container.
Bamboo; carved by the 17th
c. tea master Kobori Enshu;
writing on the container in
his hand. This teascoop, list-
ed in both the *Enshu Kuracho*
and *Unshu Kuracho*, was one
of Masuda's favorite posses-
sions. Teascoop length, 17.0
cm. Collection of The Gotoh
Museum, Tokyo.



Fig. 4 Tea caddy "*Hirano*" and its four accompanying bags. Old Seto ware; Muromachi period. Designated an O-meibutsu. Once belonged to Matsudaira Fumai and later to Masuda. Height, 12.3 cm.; diameter of body, 7.5 cm. Hatakeyama Collection, Tokyo.

hand, and the taste for Western things on the other, sought to adapt their traditional practices to the changing times or to kindle interest in the native style of tea among the new ruling elite. In Kyoto, Gengensai Soshitsu (1810-1877), head of the Urasenke school, adapted chanoyu for Westerners by developing a style of tea in which guests sat on chairs rather than on tatami mats. This so-called *ryurei shiki* (literally, "standing bow" ceremony) was inaugurated in 1872, at the first Kyoto Industrial and Arts Exposition.³¹ In Tokyo, the head of the Sohen school, an offshoot of the Sen family's tea tradition founded in the seventeenth century by Yamada Sohen, attracted a following among politicians and businessmen. His followers were predominantly men born in the 1830s and early 1840s who were now well-established in their careers. But he also had students among the bright young men just embarking on careers of influence.

Masuda Takashi's younger brother Kokutoku was among this latter group. Kokutoku's educational background and career closely paralleled his elder brother's, and like his elder brother, he too continued to hold in high esteem many of the cultural values of the Tokugawa era during which he had come to manhood.³² He began studying chanoyu under a master of the Sohen school soon after the Restoration, and through his teacher, joined the Bincha, a cha-jin society that took its name from the iron kettle used to heat water for tea.³³ In the early Meiji era, when so many men had been cut loose from their traditional social moorings, clubs like the Bincha served not only to bring together those with similar cultural interests, but were useful links to politics and business. Although their professions ranged from newspaper editor or government bureaucrat to businessman, all the members of the Bincha combined a thoroughly modern public life with a conservative private one. For instance, Kokutoku attended a gathering in 1877 hosted by Konishi Yoshihiro, editor of the progressive *Yubin Hochi* newspaper, where other guests included the government official Inoue Kaoru (1835-1915), the industrialist and art collector Yasuda Zenjiro (1838-1921), and two art dealers: Umezawa Yasuzo and Yamazumi Rikizo.³⁴

Masuda Takashi credits his brother with first arousing his interest in combining art collecting and chanoyu.³⁵ In fact, Masuda Kokutoku himself also became an art collector, though on a more modest scale than his elder brother. The Black Raku teabowl by Hon'ami Koetsu named "*Shichiri*" (it was once owned by a man of this name, Shichiri Hikoemon) was purchased by Masuda Takashi from Kokutoku. [Figure 5] Kokutoku also designed tearooms, including the Yugetsutei, or "Evening Moon Pavilion," on his brother's Hekiundai Villa estate. He also discovered, while on a business trip in India, a bolt of old

31. Kumakura, *Kindai Chado-shi no Kenkyu*, pp. 115-122.

32. On Kokutoku's background, see *Don'ō*, pp. 97-98.

33. On the Bincha, see Takahashi, *Kinsei Dogu Ido-shi*, pp. 36 and 68.

34. Takahashi, *Kinsei Dogu Ido-shi*, p. 68.

35. *Autobiography*, p. 346.

patterned cotton which he purchased for his brother. This became the distinctive striped fabric known as "*Masuda kanto*," which the elder Masuda used for making shifuku to enclose his favorite tea wares. [Figure 6] Kokutoku also attended art auctions on his brother's behalf, and it was, in fact, just after attending one in Osaka that he died unexpectedly in 1903.³⁶

The influential politician Inoue Kaoru, best known by his tea name Seigai (also pronounced Segai), was another member of the Bincha who may have spurred Masuda's interest in art and chanoyu. Masuda owed his job at Mitsui to Inoue's recommendation, and seems to have regarded Inoue, who was thirteen years his senior, as his mentor. Like other governmental officials of the Meiji era, Inoue may have come to his interest in tea through participation in sencha gatherings and collecting works of literati art.³⁷ Although he became an avid practitioner of chanoyu and amassed a sizable collection of Japanese paintings and tea wares, he retained a strong preference for Chinese art throughout his life. Employed in a dizzying sequence of governmental posts that frequently required him to travel throughout the country and even abroad, he never missed an opportunity to purchase a choice item at the antique dealers that, with the dissolution of daimyo estates, had come into existence in every sizable town.³⁸ His official dealings with former daimyo families often doubled as occasions for the purchase of family heirlooms — at bargain prices.

In the socio-economic turmoil that marked the early Meiji era, Buddhist painting and statuary, and even whole buildings on the compounds of temples or shrines affected by the official separation of Buddhism and Shinto, were available for a pittance. In 1888, for instance, Inoue purchased from Todaiji temple a tea house associated with the revered Nara tea master Murata Shuko (1422-1502), and had it moved to his estate in Tokyo.³⁹ Inoue also bought many exceptionally fine examples of Buddhist devotional painting: the Heian period paintings of Kokuzo Bosatsu and Kujaku Myo'o, now classified as National Treasures and in the collection of the Tokyo National Museum, once belonged to him.

Art dealers were also instrumental in promoting Masuda's enthusiasm for chanoyu and art collecting. Although Masuda does not seem to have been particularly close to the two aforementioned dealers, Umezawa and Yamazumi, he frequented many other prominent dealers. Kashiwagi Kaichiro (dates uncertain), whom Masuda may have met through his brother Kokutoku, exerted a profound influence on his early development as a chajin collector. Like Kobori

36. *Don'o*, pp. 170-172.

37. For instance, in 1870 Inoue gave his friend and mentor Kido a pair of paintings by Chikuden. See *The Diary of Kido Takayoshi*, vol. II (1985), p. 70.

38. Inoue Kaoru Ko Denki Hensokai, comp., *Seigai Inoue Ko Den* [Biography of Count Inoue Seigai] (Tokyo: Naigai Shoko Kabushiki Kaisha, 1933-34, repr. 1968), vol. 5. For a full account of his activities as a teaman, see pp. 477-526. His collection is described on pp. 527-538. One of his earliest acquisitions was a set of five shonzui ware plates (*mukozuke*) bought in 1870 for 50 yen in Fukuoka. *Ibid.*, p. 526.

39. *Seigai Inoue Ko Den*, pp. 479-484.



Fig. 5 Teabowl "*Shichiri*." Black Raku ware by Hon'ami Koetsu; early Edo period. Designated a Meibutsu. Once belonged to Masuda's brother Kokutoku and later to Masuda. Height, 8.7 cm.; diameter of mouth, 11.9 cm.; diameter of foot, 5.3 cm. Collection of The Gotoh Museum, Tokyo.

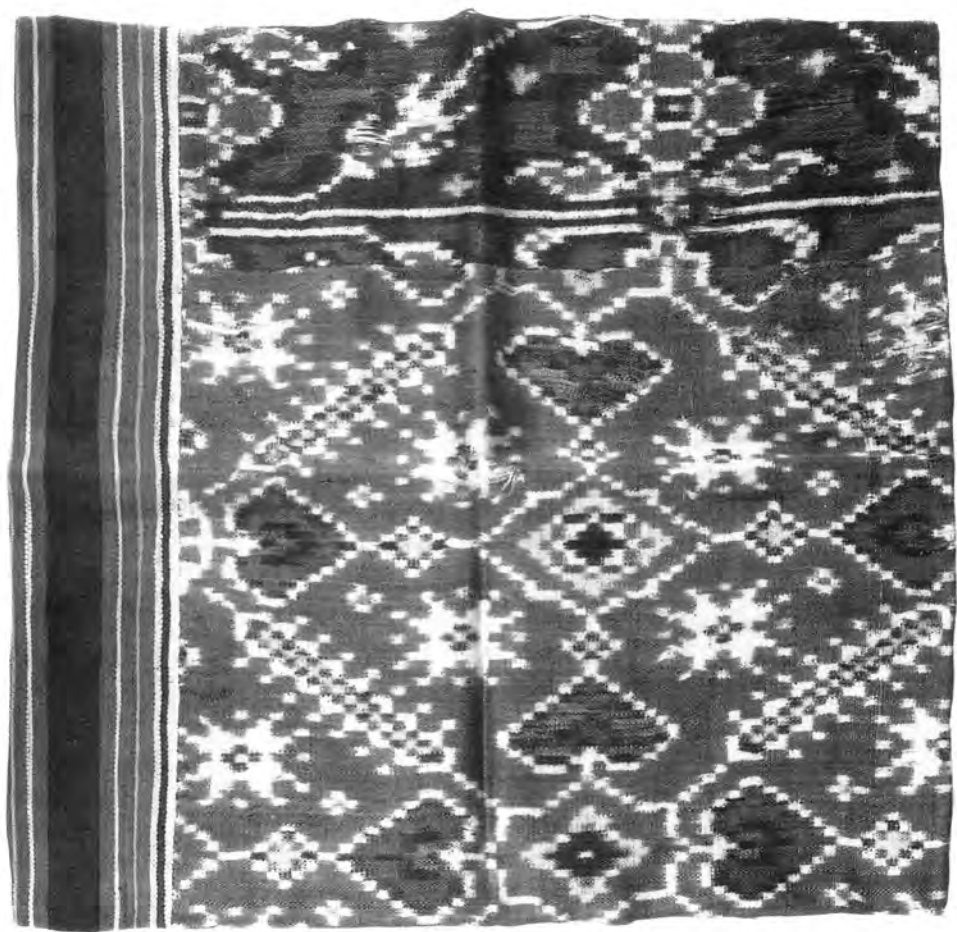


Fig. 6 Fabric known as "*Masuda kanto*." Photo courtesy of Nihon Keizai Shimbun, Inc., Tokyo.

Enshu, Kashiwagi came from a family of architects traditionally employed by the shoguns. Following the Restoration, he made a living as an architect, art dealer, and advisor to the Ministry of Education. The buildings he designed ranged from large public structures like the Women's Dormitory and Meeting Hall commissioned by the Mitsui Company to tiny private tearooms commissioned by Masuda and the philanthropic business leader Shibusawa Eiichi.⁴⁰ None of these survive, however. Kashiwagi was an exceptionally knowledgeable connoisseur of lacquer, ceramics, and old paintings, particularly those in the Yamato-e style. He had acquired his wide-ranging knowledge through the study of private collections to which he had gained access through family connections. These connections, combined with his sharp eye, enabled him, despite his modest means, to assemble a collection that was the envy of all who knew him. It was for these same reasons that in the 1870s and 1880s he was one of a small group of art dealers serving as consultants to the governmental officials involved in the Tokyo Imperial Museum.⁴¹

Kashiwagi owned many representative works in the Yamato-e tradition. He purchased a section of the *Tale of Genji* scroll, a masterpiece of twelfth century courtly style painting, for forty yen from fellow dealer Ninagawa Noritane (1835-1882), who had recently bought the scroll from the impoverished Hachisuka family for seven yen. He also owned two versions of the *Jigoku Zoshi* or "Hell Scrolls," featuring grizzly scenes of the torments of the damned.⁴² Both the *Tale of Genji* scroll and the *Jigoku Zoshi* scrolls were acquired by Masuda after Kashiwagi's death. After Masuda's death, the *Tale of Genji* scroll was purchased by The Gotoh Museum. [Figure 7] One version of the *Jigoku Zoshi* is today in the hands of the government's Cultural Properties Commission; the other, which was cut up after Masuda's death, is divided among various collections in Japan and the United States. A section purchased by the Seattle Art Museum shows the "hell of shrieking sounds," where Buddhist monks who have tortured animals during their lives are driven into a fire by horse-headed demons. [Figure 8]

Although Masuda never acknowledged his debt to Kashiwagi, there is little question that this cultured, eloquent man gave him the artistic education he lacked by allowing him to handle and study the many fine works in his collection. Masuda was not the only person who benefitted from Kashiwagi's knowledge. Edward Sylvester Morse (1838-1925), an American professor of zoology at Tokyo Imperial University with a keen interest in ceramics, also knew Kashiwagi. Morse, who introduced the dealer to the Boston collectors William Sturgis Bigelow (1850-1926) and Ernest Fenollosa (1835-1908), described him as "the pleasantest man I have met in Japan. He is not afraid to say he doesn't know when some questions are asked of him, and does not approve

40. Takahashi, *Kinsei Dogu Ido-shi*, pp. 117-118.

41. Kashiwagi's involvement with the museum is discussed in Yamaguchi Seiichi, *Fenollosa* (Tokyo: Sanseido, 1982), vol. 1, pp. 150-155.

42. *Bijutsu-bin Ido-shi*, pp. 16-20.

of Ninagawa's method of trying to tell the exact age of an object."⁴³

Morse's *Japan Day by Day*, an illustrated account of his sojourn in Japan, also gives a revealing glimpse of the congenial yet instructive gatherings hosted by Kashiwagi that combined the functions of school, art gallery, and club room. Both Morse and Masuda attended one that took place in 1882: "Seven or eight antiquarians were there, and it was delightful to talk with them and discuss pottery and other precious things which Kashiwagi brought out. . . . The appreciation of these old things is shown by everybody, and scholars meet to discuss subjects of every kind; it is one evidence among others of their long and high civilization."⁴⁴

The Daishi-kai

Masuda inaugurated the newly-completed tearoom in his Hekiundai Villa in 1882, but his reputation as a teaman was only established fourteen years later, in 1896, through his institution of the Daishi-kai, an annual tea gathering commemorating Kobo Daishi (Kukai; 774-835), founder of the Shingon sect of Buddhism and champion of art as an integral part of religious practice. As the historian George Sansom has observed, "[Kobo Daishi's] memory lives all over the country, his name is a household word in the remotest places, not only as a saint, but as a preacher, a scholar, a poet, a sculptor, a painter, an inventor, an explorer, and — sure passport to fame — a great calligrapher."⁴⁵ This latter accomplishment was uppermost in Masuda's mind when he conceived the Daishi-kai.

Masuda had been brought up in an environment where fine calligraphy was highly prized. Since calligraphy was thought to be the truest expression of a man's breeding and character, Masuda had devoted much time since his youth to developing a fine hand. He had been encouraged in this endeavor by his father, whose own skill as a calligrapher gained him a job as secretary to the influential Meiji educator, Fukuzawa Yukichi.⁴⁶ Examples of calligraphy written by Masuda in a variety of styles testify to his lifelong interest in and mastery of this traditional art form.⁴⁷

The catalyst for the Daishi-kai was Masuda's purchase of a unique sixteen character fragment of a moralizing text known as the *Zuo yo ming* (Jpn., *Za-yu no Mei*), by the second century Chinese scholar Cui Ziyou (Sai Shigyoku). The complete handscroll originally belonged to Hokiin, a subtemple of Kongobuji, the monastic center on Mount Koya founded by Kukai. One section still remains there. The section acquired by Masuda, however, had been cut

43. Edward Morse, *Japan Day by Day* (Boston: Houghton & Mifflin Co., 1917), p. 371.

44. *Ibid.*, pp. 364-365.

45. G.B. Sansom, *Japan: A Short Cultural History* (Rutland, Vermont & Tokyo: Tuttle, 1973), p. 230.

46. *Autobiography*, p. 10.

47. See *Masuda Don'ō Ten*, entries 78-103.



Fig. 7 Part 2 of "Suzumushi" (Bell Cricket) section of the *Tale of Genji* scroll once owned by Kashiwagi Kaichiro and later Masuda. Colors on paper; anonymous artist; late Heian period. Designated a National Treasure. Height, 21.8 cm. Collection of The Gotoh Museum, Tokyo.



Fig. 8 "Hell of Shrieking Sounds" section of *Jigoku Zosbi* "Hell Scroll" once owned by Kashiwagi Ka-ichiro and later Masuda. Ink and colors on paper; artist uncertain; early Kamakura period. Eugene Fuller Memorial Collection, Seattle Art Museum.

from the scroll around 1670, in lieu of a 2,000 ryo payment due Kano Tan'yu (1602-1674) for painting the wall of the temple's Golden Hall. The section that belonged to Tan'yu, noted shogunal painter and connoisseur, was later acquired by the Edo merchant Kurataya, and Masuda is believed to have purchased it from him.⁴⁸ Although the scroll is unique in style and is not signed, most modern scholars accept it to be by Kukai's hand. Kukai, like all the educated elite of his generation, was well acquainted with Chinese literature, and may have copied the text by Cui Ziyou from a compilation by the Tang poet Bo Zhuyi (Haku Rakuten).⁴⁹

As the sixteen character section was not suitable for display in the tokonoma of a tearoom, Masuda, following a time-honored practice, had one portion cut out and mounted as a hanging scroll, selecting a dazzling mounting of gold brocade surrounded by stencil-dyed fabric in the style of the eighth century Chinese and Central Asian textiles preserved in the Shosoin. Kukai was born at a time when admiration for Chinese culture was at an all-time high, and the text he copied was by a Chinese scholar. It was therefore appropriate that Masuda chose to have it mounted on a Chinese style fabric; an illustration of Masuda's love of fine fabrics and historical sensitivity.

Until Masuda's time, it had been customary to display, in the tearoom tokonoma, writings by Chinese and Japanese Zen monks, waka poetry brushed by noted court calligraphers, and writings by tea masters. By breaking with tradition and displaying calligraphy by a ninth century Shingon monk, Masuda paved the way for the use of Buddhist art not associated with the Zen sect. This practice not incidentally spurred the market for traditional devotional imagery which impoverished Buddhist temples and Shinto shrines were eager to sell.

The first Daishi-kai was held at Masuda's Hekiundai Villa on the twenty-first day of the third month of 1896. It is not clear whether Masuda initially conceived this tea as an annual event, or whether its success prompted him to repeat it. Tea gatherings celebrating great men associated with chanoyu were not uncommon. Great tea gatherings commemorating the one hundredth and the two hundred fiftieth anniversaries of Sen Rikyu's death had been observed, respectively, in 1690 and, under the direction of Gengensai, in 1839.⁵⁰ The six hundred fiftieth anniversary, in 1881, of the monk Myoe Shonin's death was the occasion for a chakai held at Kozanji, a temple which he founded which had close ties to Uji tea production.⁵¹ However, the notion of glorifying the memory of a Shingon monk who had no connection with the development and practice of chanoyu was indeed novel.

The Daishi-kai was not a small, intimate gathering, but a grand affair to

48. Daiichi Shuppan Center, ed., *Nihon Shodo Taikei* [Comprehensive Collection of Japanese Calligraphy] (Tokyo: Kodansha, 1971), vol. 2: *Heian*, entry 64.

49. On the problems of attribution, see *Nihon Shodo Taikei*, vol. 2, entry 64.

50. Kumakura, *Kindai Chado-shi no Kenkyu*, pp. 102-110.

51. Kumakura, "Kindai no Chanoyu," p. 77.

which guests from all walks of life – businessmen, government officials, as well as prominent cultural figures – were invited. Invitations to the annual event were much in demand. Since guests often had to wait outdoors for their turn to drink tea, the event had something of the character of a garden party. While the Daishi-kai did not approach the scale of Hideyoshi's renowned Grand Kitano Tea Gathering, Masuda may well have been inspired by that historic tea, which had been recreated in 1880 to commemorate its three hundredth anniversary.⁵² The original Grand Kitano Tea Gathering had been held over a period of ten days in 1587, under the pines on the grounds of Kyoto's Kitano Shrine. This outdoor event had also brought together tea aficionados from all strata of society, for whom its host, Toyotomi Hideyoshi (1536-1598), displayed all the greatest treasures in his collection. Just as the Grand Kitano Tea Gathering was hosted by the newly empowered warlord Hideyoshi as part of his effort to assert his cultural legitimacy, so too was the Daishi-kai hosted by Masuda to assert the cultural legitimacy of the jitsugyoka.

Masuda's brothers Kokutoku and Eisaku (1866-1921), who later ran the Tamonten, an art gallery specializing in Buddhist art from Nara temples, were regular guests at the annual Daishi-kai.⁵³ So too were Inoue Kaoru and the leading members of the Mitsui zaibatsu. Hara Tomitaro (1866-1939), a successful industrialist collector widely known by his tea name Sankei, and another industrialist, Nezu Kaichiro (1860-1940), who founded the museum in Tokyo bearing his name, also attended regularly.

The seventeenth annual meeting of the Daishi-kai, held on the grounds of Masuda's Hekiundai Villa in 1916, was typical. By this time Masuda had on his estate twelve buildings that could serve as tearooms. To accommodate the approximately one hundred guests, a friend, business associate, or family member was assigned to serve tea in each one. Masuda himself prepared tea in the Yugetsutei, the tea house designed by his late brother, Kokutoku. Inoue Kaoru prepared tea in the Okyo-kan, a structure with walls and sliding door panels painted by Maruyama Okyo (1733-1795) – founder of the Kyoto-based Maruyama school of Japanese painting – that had originally stood on the grounds of Myogan'in temple in Aichi Prefecture. Masuda had purchased and moved it to his estate in around 1888. (He later donated the building to the Imperial Household Agency; it now stands on the grounds of the Tokyo National Museum.) [Figure 9] The jitsugyoka who were invited to prepare tea included Hara Tomitaro, Mitsui Hachirojiro (1849-1919), and Magoshi Kyohei (1844-1933), a long-time business associate and chajin who founded the Asahi Beer Company. Masuda's eldest son, Masuda Taro (1875-1953), a businessman as well as an acclaimed playwright, and his brother Eisaku, the art dealer, also helped out. Among the personal friends who served tea was Oki Rodo (d. 1941),

52. On the Kitano tea, see Louise Cort, "The Grand Kitano Tea Gathering," in *Chanoyu Quarterly* no. 31 (1982): 15-44.

53. On the Tamonten, see *Bijutsuhin Ido-shi*, pp. 26-27.



Fig. 9 Interior of the Okyo-kan. Originally built in ca. 1742 as the shoin of Myogan'in temple in Aichi Prefecture. Masuda purchased this structure and had it moved to his Hekiundai Villa, later donating it to the Imperial Household Agency. The Okyo-kan now stands on the grounds of the Tokyo National Museum. Photo courtesy of Shogakukan Inc.

Fig. 10 Painting of Samantabhadra Bodhisattva (Fugen Bosatsu) once owned by Masuda. Colors on silk; anonymous artist; Heian period. Central area: height, 108.1 cm.; width, 60.8 cm. Private collection.



a noted architect, landscape gardener, and chajin.⁵⁴

The Daishi-kai became a non-profit foundation in 1922, and members took turns hosting the annual meeting. The objects displayed when Hara hosted it two years later, in 1924, provide insights into the association's role in fostering both connoisseurship and historical studies. The highlight of that year's meeting was a spectacular display of historical materials, all pertaining to Hideyoshi and the history of the Momoyama period. This display was occasioned, no doubt, by Hara's recent purchase of a late-sixteenth-century tea house. But this meeting also included Buddhist imagery and ritual implements. Of the twelve items, four were owned by Masuda, including a painting of the Samantabhadra Bodhisattva (Fugen Bosatsu) now in the hands of another private collector. [Figure 10] Six of the items were gilt bronze figures of various Bodhisattvas.⁵⁵ This selection was intended to stimulate study, comparison, and discussion.

By endorsing the display of Buddhist art in the tearoom, the Daishi-kai stimulated the art market as well as scholarship. For instance, in 1905, Masuda bought from Inoue Kaoru a twelfth-century painting of an Eleven-headed Kannon, originally owned by Hokkiji, a small temple near Nara. This painting is now classified as a National Treasure. The price, which Masuda's brother the art dealer felt was too high, was 3,000 yen. Inoue himself had bought the painting from the temple in the 1880s for 300 yen, after Ernest Fenollosa, who had offered 200 yen, failed to make payment.⁵⁶ The one-hundred-fold increase in this painting's value between the 1880s and 1905 – even when inflation is taken into account – is one of many examples of the growth of the market for Buddhist art during the Meiji era.

So successful was Masuda's Daishi-kai that chajin in the Kansai region (area centering around Kyoto and Osaka) formed a similar organization called the Juhachi-kai, or "Society of Eighteen."⁵⁷ The Juhachi-kai, founded in 1902, included aficionados of both sencha and chanoyu, and met regularly at the homes of members to display and discuss art. Membership, as indicated by the club's name, was limited to eighteen, of whom the majority were industrialists. Like the Daishi-kai, it was instrumental in developing connoisseurship, disseminating knowledge, and, not incidentally, stimulating the art market.

The Juhachi-kai disbanded in around 1904-1905, but reorganized in 1915 under a new name, the Koetsu-kai. The stimulus for the name change was purportedly the American collector Charles Freer's discovery of Koetsu's commemorative pillar on Takagamine, a hill northwest of Kyoto, where this

54. For the complete list, see Kumakura Isao, "Sukisha no Chanoyu" [Chanoyu of the Tea Aesthete], in *Chado Shukin* vol. 6, p. 112.

55. Ibid.

56. *Autobiography*, pp. 599-603.

57. See Tanikawa Tetsuzo, et. al., *Zusetsu Chado Taikei* [Comprehensive Illustrated Description of the Way of Tea] (Tokyo: Kadokawa Shoten, 1965), vol. 7: *Cha ni Ikita Hito* [People Who Lived the Life of Tea], pp. 232-234.

influential craftsman, calligrapher, and teaman had founded an artists' colony. The Koetsu-kai brought together industrialist chajin collectors from all over Japan. Although Masuda was now nearing seventy, he became an enthusiastic and active member.

It is ironic that Charles Freer (1856-1919) should have played a role in the inception of the Koetsu-kai, for the goal of the leading members of this organization, as of the older Daishi-kai, was to stimulate art collecting within Japan so as to prevent the nation's treasures from being sold abroad. Masuda and other jitsugyoka of the Meiji era collected art chiefly for the pleasure, investment value, and prestige it conferred. Personal wealth and public prominence, however, carried social obligations. Many jitsugyoka sought to fulfill these obligations by dedicating themselves to nationalistic causes. Collecting Japanese art, they rationalized, was their patriotic duty. As Masuda declared in the memoirs written near the end of his life:⁵⁸

My appreciation of art began a long time ago. In 1877, Japanese art objects were being sent by the government to an Exhibition in France, and Mitsui Bussan was ordered to handle the transaction. At that time I purchased a lacquer ink-stone box (*suzuribako*), and that was the beginning of my infatuation with art.

Of course I collect art because I like it, but also because I believe that Japanese art is highly developed and we must take great care to preserve and study it in Japan. Therefore I feel that I should do everything in my power to buy it. Carried away in large numbers by foreigners, its best examples will rapidly disappear.

Today's world is tired of Greek and Roman art and the number of people studying Far Eastern art has increased. Now they have gone beyond Ukiyo-e and are even taking note of artists such as Koetsu, Sotatsu, and Korin. Americans like the late Charles Freer of the United States become totally carried away by the thought of old Tosa painting. These days in Europe and the United States, women's clothing, personal belongings, and even home furnishings have been influenced by the Orient. By the Orient I mean Japanese art or [Chinese] art of the Six Dynasties.

58. *Autobiography*, pp. 217-218. The same thoughts are echoed by Inoue and Hara. See *Seigai Inoue Ko Den*, p. 528, and Yashiro Yukio, "Sankei Sensei no Kobijutsu Shuki" [Notes on Art by Hara Sankei] in *Yamato Bunka* no. 17 (1955), p. 32. Although Masuda claims that he was initially motivated to collect because he feared the loss of the nation's artistic patrimony, the internal contradictions in this passage make it clear that this sentiment dates from a much later period in his career.

My homeland must stir itself. We cannot possibly become Chinese simply by emulating the art of the Sung, Yuan, and Ming Dynasties. Japan's unique artistic heritage must be appreciated.

Conclusion

Writing about art collecting in the West, Ernest Gombrich lamented that "Nearly all the objects in our collections were once intended to serve social purposes from which they were alienated by collectors."⁵⁹ This pattern does not hold true in Meiji-era Japan, where, despite the shift of wealth and cultural leadership to the jitsugyoka, chanoyu continued to play a key role in shaping patterns of collecting. Works of art acquired by collectors who practiced chanoyu were not hung randomly on walls and forgotten, but were displayed for brief periods within a specific setting in combination with other works that enhanced their aesthetic and/or historic content. Many works in Masuda's collection had been removed from the Buddhist temples and shrines for which they had been made and where they had served specific devotional and ritual needs. Through chanoyu, they continued to fulfill a meaningful function.

The practice of chanoyu gave expression to Masuda's conviction that traditional cultural values remained valid in the modern, increasingly capitalistic and technological society to which he belonged. Chanoyu was first and foremost a cultural touchstone, but it was also — as it had been in the days of Hideyoshi — undeniably a pipeline to politics and business. Despite its humble pretensions, it was dominated by individuals who belonged to a world of unquestioned privilege. Through his institution of the Daishi-kai, Masuda introduced many jitsugyoka to the combination of pleasure, business, and prestige that first made tea so appealing to him. By helping to recruit a new generation of men to chanoyu and to art collecting, the Daishi-kai was instrumental in gaining the jitsugyoka a status in the cultural world commensurate with that which they held in the business world. By fostering interest in traditional Japanese culture among this new, moneyed aristocracy, Masuda did indeed contribute to the preservation of the nation's artistic patrimony. ─

Acknowledgements

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59. Quoted in Joseph Alsop, *The Rare Art Traditions: The History of Art Collecting and its Linked Phenomena* (New York: Harper & Row, 1982), p. 99.

Intersensory Awareness in Chanoyu and Japanese Aesthetics

Steve Odin

Introduction

Chanoyu has often been described by scholars of Oriental aesthetics as a creative synthesis of traditional Japanese arts and crafts, unified in an elegant ritual of preparing, serving, and drinking tea.¹ In its Zen context, chanoyu is regarded as the focal point for a total way of life termed *chado*, the Way of Tea, comprehended as a religio-aesthetic path to detachment and tranquility through the contemplation of beauty. In particular, chanoyu endeavors to induce the Zen experience of a calm and clear mind culminating in *muga*,² or ecstatic selflessness, through meditation upon those arts and crafts which manifest the aesthetic ideal of *wabi*³ — a multi-nuanced term which denotes such spiritual values as tranquility, simplicity, solitude, and austere poverty.

Chanoyu is characteristically Zen insofar as it endeavors to purify the mind of all defilements through meditation upon artistic forms experienced as various physical sense impressions like sounds, colors, flavors, fragrances, and other aesthetic sensations received through the bodily sense organs. The philosophical foundation for this lies in the fact that in Japanese Buddhism there is assumed to exist a primordial unity of body and mind, as contrasted to the Platonic or Cartesian philosophy in which body and mind are, by definition, ontologically distinct. This primordial unity of body and mind in the Japanese Buddhist worldview can be seen in its concept of the "six senses," according to which the "body" designates the five sense fields of sight, sound, smell, taste, and touch, while the "mind" signifies the sixth sense of conscious-

1. The present essay is based on a brief section from my much longer article, "Synaesthesia in Japanese & Western Aesthetics" (*Soundings: An Interdisciplinary Journal*, Fall 1986), in which I analyze synaesthesia in both the Japanese and Western artistic/literary traditions from the standpoint of three major twentieth century philosophers: namely, Nishida Kitaro in Japan, and Maurice Merleau-Ponty and Charles Hartshorne in the West.
2. In his essay *Bi no Setsumei* [An Explanation of Beauty], Japan's foremost modern philosopher, Nishida Kitaro (1870-1945), defines the Japanese sense of beauty in terms of the Zen concept of *muga* (Skt., *anatman*), which can be variously translated as "ecstasy," "no-self," "non-ego" or "selflessness." See my translation of Nishida's text under the title "An Explanation of Beauty: Nishida Kitaro's *Bi no Setsumei*" (*Monumenta Nipponica*, vol. 42, no. 2, Summer 1987).
3. The technical Japanese aesthetic term *wabi* or "austere poverty" is similar to the concept of *sabi* — both of which historically developed out of the *yugen* tradition of art and literature. See my two articles on Japanese *yugen* aesthetics entitled: "The Penumbral Shadow: A Whiteheadian Perspective on the *Yugen* Style of Art & Literature in Japanese Aesthetics" (*Japanese Journal of Religious Studies*, March 1985), and "A Phenomenological Investigation into the Aesthetics of Darkness & Shadows in Traditional Japanese Aesthetics" (*Journal of Buddhist Philosophy*, vol. II, 1984).

ness. The practice of Tea involves a profound Japanese Buddhist philosophy of Embodiment which is oriented toward the realization of a unified “body-mind” awareness through the purification and harmonization of the six senses.

As recent studies on the Japanese Buddhist philosophy of Embodiment have pointed out, the unified bodymind awareness cultivated by contemplative methods like *zazen* is characterized by the perception of an expanded horizon of vast empty space.⁴ And indeed, the discipline of *chanoyu* can well be described as aiming to evoke the primordial bodymind awareness of an expanded horizon of empty space through its meditations upon arts and crafts expressing the aesthetic ideal of *wabi*. Yet, as I indicated above, the non-dual bodymind experience achieved through the Way of Tea is itself further characterized by highly refined states of sensory awareness – what I refer to in this paper as intersensory awareness.

Western philosophers of lived Embodiment, such as Maurice Merleau-Ponty, refer to the unified bodymind experience of intersensory awareness by the term *synaesthesia*.⁵ The concept of *synaesthesia* designates not only a “unity of the senses,” but also an actual fusion of the senses into an aesthetic continuum or sensorium of multi-sensory experience. In the present essay, I will elucidate how the Japanese Way of Tea is a spiritual discipline directed toward the realization of a unified bodymind experience through the systematic cultivation of *synaesthesia*; a way of Zen mindfulness which results in a heightened intersensory awareness.

Intersensory Awareness in Chanoyu

Practitioners of the Way of Tea often explain its Zen spirit as consisting of the four qualities of “harmony” (*wa*), “respect” (*kei*), “purity” (*sei*), and “tranquility” (*jaku*). With respect to the essential quality of “purity,” it is emphasized that a primary function of *chanoyu* is to purify or cleanse the bodily

4. For an excellent presentation on the philosophy of Embodiment in traditional Japanese Buddhism, see David Edward Shaner's *The Bodymind Experience in Japanese Buddhism: A Phenomenological Study of Kukai and Dogen* (Albany: Suny Press, 1985). In this work Shaner develops a phenomenological interpretation of the bodymind experience in Japanese Buddhism as the perception of “an expanded periphery and horizon *in toto*.”
5. Maurice Merleau-Ponty develops a philosophy of “lived Embodiment” in his text entitled *Phenomenology of Perception*, tr. Colin Smith (New Jersey: The Humanities Press, 1962), p. 229. In this work, he attempts to provide a phenomenological description of the most “primordial layer” of perceptual experience. According to this description, primordial perception reveals a unity of body and mind which is characterized by the phenomenon of *synaesthesia* or intersensory awareness. In a chapter from this book entitled “Sense Perception,” Merleau-Ponty writes: “*Synaesthetic perception is the rule, and we are unaware of it only because scientific knowledge shifts the center of gravity of experience, so that we unlearn how to see, hear, and generally speaking, feel*” (p. 229). In the present essay, I suggest that traditional Japanese Buddhism has also developed a philosophy of “lived Embodiment” whereby the primordial bodymind experience is characterized in part by *synaesthesia* or intersensory awareness.

senses from defilements, which in turn results in the purification of the mind. In his work entitled *Zen Buddhism and its Influence on Japanese Culture*, D.T. Suzuki cites a famous tea master who describes the way in which chanoyu purifies the "six senses" of body and mind as follows:

The spirit of *cha-no-yu* is to cleanse the six senses from contamination. By seeing the *kakemono* [hanging scroll] in the *tokonoma* (alcove) and the flower in the vase, one's sight is cleansed; by smelling the burning incense one's sense of odour is cleansed; by listening to the boiling of water in the iron kettle and to the dripping of water from the bamboo pipe, one's ears are cleansed; by tasting tea one's mouth is cleansed; and by handling the tea utensils one's sense of touch is cleansed. When thus all the sense organs are cleansed, the mind itself is cleansed of defilements.⁶

It is precisely through this purification of the mind achieved through a purification of the bodily senses that one comes to the realization of a unified "bodymind" awareness in chanoyu.

As a synthesis of various arts and crafts, chanoyu functions not only to purify the six senses, but also to stimulate and harmonize the diverse sense modes through a refined orchestration of subtle tastes, scents, sights, and sounds, as well as tactile and thermal sensations. In her book entitled *Tekisui-an Chanoyu Kanwa* [Quiet Talk on Chanoyu by/at Tekisui-an], Hamamoto Soshun writes:

The six sense organs signify the modes of perception — eyes, ears, nose, tongue, body (touch), and consciousness — that we use constantly in daily life. True practice of Tea brings all the six senses to function simultaneously and in accord, and leads us to the realm of immovable tranquility.⁷

In this context, Hamamoto cites a famous poem attributed to Sen Rikyu (1522-1591):⁸

6. D.T. Suzuki, *Zen Buddhism and its Influence on Japanese Culture* (Kyoto: The Eastern Buddhist Society, 1938), p. 135.

7. Hamamoto Soshun, *Tekisui-an Chanoyu Kanwa* (Tokyo: Kodansha Publishing Co., 1981) part 2, sections 1-3, tr. and adapted by Dennis Hirota as "A Tea Master's Vision of the Ten Oxherding Pictures, Part I" in *Chanoyu Quarterly* no. 37 (1984), p. 39.

8. Ibid.

*me ni mo miyo
mimi ni mo kikeyo
ko o kaide
koto o toitsutsu
yoku gatten seyo*

See with your eyes,
Hear with your ears,
And smell the incense.
While asking questions,
Arrive at understanding.

The guest at a traditional Japanese tea gathering follows a stone pathway through a garden, making a transition from worldly matters to the serenity of a tea hut. The interior of the tea hut is designed in accordance with the artistic ideals of wabi, or austere poverty and simplicity, such as to induce a unified bodymind awareness of an expanded horizon of vast empty space. Upon entering the tearoom, each guest contemplates the hanging scroll or flower arrangement in the alcove, the fire, charcoal and ash in the brazier or sunken hearth, along with the kettle, ceramic ware, and various tea utensils in view, which altogether present a complex display of visual stimuli. The sound of the water boiling in the kettle, often likened by tea practitioners to wind in the pines, functions as an auditory stimulus. A poem by Sen Sotan (1578-1658), the third-generation descendant of Rikyu, describes the sound of wind-blown pines emanating from a rustic kettle, and in the process suggests the subtle auditory quality of a Japanese ink painting (*sumie*).⁹

*chanoyu to wa
ikanaru koto to
hito toeba
sumie ni kakishi
matsu kaze no oto*

If asked
The nature of chanoyu,
Say it's the sound
Of windblown pines
In a painting.

Furthermore, the fragrance of incense permeates the tearoom, while a meal served with *sake*, followed by assorted sweets, and then a bowl of green tea all function to saturate the guest with sensations of taste and smell. Meanwhile, the ceramic teabowl handled by the guest introduces a dimension of tactile sensation. The glowing charcoal in the sunken hearth during a tea gathering held in winter contributes a much needed thermal sensation. To this must be added the kinesthetic sensations arising from the ritual gestures involved in the tea procedures, at which point chanoyu approaches the nature of dance and the performing arts. The myriad arts and crafts of chanoyu thereby come together to produce a profound "unity of the senses," resulting in a total aesthetic effect through the simultaneous perception of diverse sense-impulses, and as the aesthetic consciousness induced by a tea ceremony intensifies, this artistic awareness of a simultaneity and harmony of multivariate sense-impulses gradually deepens into a more unified perceptual whole, culminating in the experience of a complete fusion of diverse sensations into a sensorium.

9. Ibid.



Chanoyu functions to purify, stimulate, and harmonize the diverse sense modes.

In such a manner, chanoyu functions to produce an interpenetration of various audio, visual, tactile, thermal, and other bodily sensations so as to climax in the extraordinary aesthetic experience known as synaesthesia, or “intersensory awareness.” Indeed, synaesthesia represents a degree of unified sensibility so profound that the boundaries of the senses actually merge, and the multivariate sensory impressions all seem to melt into an undivided aesthetic continuum. Synaesthesia can therefore also be termed cross-modal perception, insofar as it involves a transposition of sensory attributes from one modality to another; for instance, when sound takes on the characteristics of sight – an intersensory phenomenon known as “auditory vision” or “visual hearing.” In this kind of intersensory or cross-modal perception, one speaks of “seeing sounds” or “hearing colors.”

Yet, in synaesthetic or intersensory experience, the various sense qualities do not simply fuse together. Rather, they interpenetrate while at the same time retaining their unique qualitative natures, thus manifesting the basic aesthetic law of “unity-in-diversity” or “harmony-in-contrast.” Hence, from the standpoint of the philosophy of Embodiment, chanoyu is directed towards the realization of a unified “bodymind” experience characterized not only by the perception of an expanded horizon of empty space, but also by the awareness of intersensory synaesthesia.

Sen Soshitsu, the present (fifteenth-generation) grand master of the Urasenke lineage, explicitly describes the heightened bodymind awareness of intersensory synaesthesia or cross-modal perception cultivated through the discipline of chanoyu in his essay, “The Taste of Tea”:

In the microcosm of the tea room . . . the boundaries of the senses blur and sensations tend to run, like liquids, into each other; vision assumes a tactile character, touch and sound suggest visual images.¹⁰

Sen Soshitsu states further that in chanoyu a bowl of green tea is not tasted just with the tongue; it is also “tasted” with the eyes, the nose, the ears, the hands, and all of the other sense organs.¹¹ In this way, chanoyu functions to purify, activate, harmonize, and ultimately fuse together all the diverse sense modes, so that finally “the boundaries of the senses blur” and “sensations tend to run, like liquids, into each other,” thereby culminating in the unified bodymind awareness known as synaesthesia or intersensory awareness.

Intersensory Awareness in Traditional Japanese Aesthetics

In Japan, the principle of synaesthesia or multi-sensory experience is not unique to chanoyu, but may be said to permeate the whole tradition of Japanese

10. Sen Soshitsu XV, “The Taste of Tea,” in *Chanoyu Quarterly* no. 25 (1980), p. 5.

11. *Ibid.*, pp. 5-6.

aesthetics. The great movie director Sergei Eisenstein pointed out the manner in which synaesthesia can be discovered throughout Japanese literature and art in his landmark works on the aesthetics of film, *Film Form* and *The Film Sense*.¹² Indeed, Eisenstein describes how he formulated his cinematic theory of audio-visual montage on the basis of synaesthetic principles derived from Japanese haiku poetry and kabuki theater. "Montage" refers to the juxtaposition of diverse sense impressions into a new whole for the purpose of achieving a total aesthetic effect. According to Eisenstein, montage, whether in kabuki theater, haiku poetry, or modern film, serves to activate and harmonize all of one's senses at once, culminating in the experience of synaesthesia or intersensory awareness. For instance, in writing about kabuki, Eisenstein says:

In experiencing kabuki one involuntarily recalls an American novel about a man in whom are transposed the hearing and seeing nerves, so that he perceives light vibrations as sounds, and tremors of air as colors: he hears light and sees sound. This is also what happens in kabuki.¹³

As further suggested by Eisenstein, the principle of synaesthesia also pervades Japanese haiku poetry. The most highly acclaimed haiku poet in Japan is no doubt Basho (1644-1694). One of the remarkable literary techniques in Basho's haiku poetry is a recurrent use of synaesthesia to merge diverse sense qualities. It is worth noting here that Basho's poetic use of synaesthesia is perhaps not unrelated to his cultivation of intersensory awareness through chanoyu. As R. H. Blyth asserts in his classic study of Japanese haiku poetry: "There have been few who understood the Way of Tea as well as Basho did, and there can be little doubt that it played an important part in the origin of real haiku in his hands."¹⁴

The importance of synaesthesia as a recurrent structural method in Basho's haiku poetry has been articulated by Ueda Makoto in *Literary and Art Theories in Japan*:

There seems to be one special case . . . in which we can define a structural method of the haiku with a modern scientific term. This is the case of synaesthesia. In some haiku two objects are juxtaposed in such a way that the merging of different senses may take place.

Here are some examples:

12. Sergei Eisenstein, *Film Form: Essays in Film Theory*, tr. Jay Leyda (New York: Harcourt, Brace & World, Inc., 1949); also, see *The Film Sense*, tr. Jay Leyda (New York: Harcourt, Brace & World, Inc., 1949), p. 20.

13. Sergei Eisenstein, *Film Form*, pp. 20-21.

14. R. H. Blyth, *Haiku*, vol. I (Tokyo: The Hokuseido Press, 1981), p. 149.

Their fragrance
Is whiter than peach blossoms
The daffodils.

Over the evening sea
The wild ducks' cry
Is faintly white.

It is whiter
Than the rocks of Ishiyama
The autumn wind.

Onions lie
Washed in white
How chilly it is.¹⁵

Ueda concludes by suggesting some of the philosophical implications of Basho's haiku technique of synaesthesia, arguing that it functions to capture the organismic unity and interrelatedness of experience, over against the analytical method of science which divides a whole into isolated components.

In these poems a color is used to suggest the quality of a fragrance, a sound, a tactile sensation, or a temperature. Such a method is very effective for presenting an experience in its totality, in contrast to the method of science, which dissolves a whole into its component parts. Synaesthesia presumes an attitude which accepts the ultimate interrelatedness of all things and events.¹⁶

Each of the four haiku poems selected by Ueda, and quoted above, may be observed to express a synaesthetic relation between only two sense modes in varying combinations. However, in certain other haiku Basho expresses still more complex forms of synaesthetic perception combining at least three sense modes:

<i>kane kiete</i>	As the bell tone fades
<i>hana no ka wa tsuku</i>	Blossom scents take up the ringing
<i>yube kana</i>	Evening shade.

The intersensory triplet which Basho evokes in this haiku poem at once calls to mind the famous dictum of Charles Baudelaire (1821-1867), according to which "scent and sound and color correspond" — a statement which established the principle of synaesthesia as a fundamental doctrine for the French Symbolist school of art and literature. In his most acclaimed poem, entitled "Correspondences," Baudelaire reiterates these famous words as follows:

15. Ueda Makoto, *Literary and Art Theories in Japan* (Cleveland, Ohio: The Press of Western Reserve University, 1967), pp. 162-163.

16. *Ibid.*, p. 163.

As echoes meet in common bond
And in profound and shadowy unity . . .
So scent and sound and color correspond.¹⁷

In modern Japanese literature there arose the "Neo-Sensualist" (*shin-kankaku-ha*) movement which developed in the 1920s under the leadership of Yokomitsu Riichi (1898-1947). The Neo-Sensualists frequently applied the structural method of synaesthesia, drawing their inspiration from Basho and the Japanese haiku poets on the one side, and from Baudelaire and the French Symbolists on the other. Out of these influences emerged Japan's most distinguished twentieth-century novelist, Kawabata Yasunari (1899-1972), who was awarded the Nobel Prize for Literature in 1968. Throughout his novels, Kawabata uses the Neo-Sensualist method of synaesthesia derived from both haiku and Symbolist literary traditions in order to produce extraordinary aesthetic effects. For instance, in Kawabata's work entitled *Utsukushisa to Kanashimi to* [Beauty and Sadness], the main protagonist is a successful novelist named Oki. Describing the major literary influences on Oki's writing style, the narrative states: "He had been familiar with French Symbolist poetry as well as haiku and medieval poetry. . . ."¹⁸ Shortly thereafter in the story, Oki is given two paintings as a gift by a young artist named Keiko, including one called "Plum Tree." The narrative describes Oki's perception of this painting in a striking passage which can be translated as follows:

The two paintings were framed simply. One of them was called "Plum Tree," . . . the background might even have been an image of Keiko's own feelings. Even if it were regarded as cascading, snowy mountains, it was not a cold snow-white. The feeling of the cold snow and its warm color became a kind of music.¹⁹

This passage is especially remarkable in that it captures the synaesthetic dimensions of painting, for according to this description of Keiko's painting called "Plum Tree," the sensation of whiteness and the sensation of warmth merge with the sensation of melody, thereby suggesting an intersensory fusion between a color, a temperature, and a sound. Keiko's painting is not simply a visual object for the eyes alone; it reverberates with a profound auditory di-

17. Charles Baudelaire, "Correspondences," in *The Flowers of Evil and Other Poems by Charles Baudelaire*, tr. Francis Duke (Charlottesville, Virginia: University of Virginia Press, 1961), p. 19.

18. Kawabata Yasunari, *Utsukushisa to Kanashimi to* (Tokyo: Chuokoronsha, 1973), p. 38.

19. *Ibid.*, p. 55. The synaesthetic interrelationships between visual, thermal, and auditory sensations described in this passage of Kawabata's novel are reflected in everyday speech; for instance, when we say that colors are not only bright or dark, but also cool or warm, loud or soft.

mension so that sight translates into sound and color translates into music — and we are reminded of tea master Sen Sotan's poem which describes chanoyu as "the sound of windblown pines in a painting."

Finally, I would like to make a brief reference to Kawabata's novel based on chanoyu entitled *Sembazuru* [Thousand Cranes]. This work of literary fiction is quite unique, in that Kawabata here gives expression to the traditional aesthetic sensibilities of chanoyu using the form of a modern novel. One of the features which characterizes this novel is the manner in which Kawabata carefully describes the full range of bodily sensations so as to act upon all of the reader's faculties at once. Then, at a poignant moment in the story, a young man named Kikuji pays his last respects before the funerary ashes of his former mistress. The narrative describes Kikuji's inner experience on that occasion as follows:

Now as he was kneeling with closed eyes before the ashes,
her image failed to appear, but the warmth of her touch
permeated him, making him intoxicated with its scent . . .
And even if you said her touch was upon him, it was not
so much a tactile feeling but a feeling of music.²⁰

In this passage Kawabata describes an experience so as to merge a variety of intense physical sensations, including those of sight, temperature, touch, scent, and sound, resulting in a total aesthetic effect. Indeed, these are just several out of many similar instances in which Kawabata has applied the literary technique of synaesthesia to create haunting images of sensual beauty.

Conclusion

At the outset of this essay I endeavored to elucidate chanoyu as a discipline which is directed toward a unified bodymind experience through the systematic development of synaesthesia or intersensory awareness. The point to emphasize here is that in chanoyu the realization of a non-dual bodymind awareness of synaesthesia is an achievement which results from rigorous training, and is not something simply given. In Japan, the principle of synaesthesia is not confined to chanoyu. It is a pervasive feature throughout the entire tradition of Japanese aesthetics. Examples of the way in which the principle of synaesthesia pervades Japanese aesthetics might be extended indefinitely. However, insofar as chanoyu functions to purify, activate, harmonize, and ultimately fuse together the diverse sense modes into the unified bodymind awareness of an aesthetic continuum or sensorium, it may be regarded as the paradigm case of a total synaesthetic art form in traditional Japanese culture. ♪

20. Kawabata Yasunari, *Sembazuru* (Tokyo: Shinchosha, 1984), p. 78.

The Color Purple

Mizuo Hiroshi

*bagi no bana obana kuzubana nadeshiko no bana
ominaeshi mata fujibakama asagao no bana*

Flowers of the bush clover, pampas grass flowers, flowers of the pink,
patrinia and, also, hemp agrimony, the bellflower.

In the *Man'yo Shu* [Collection of Ten Thousand Leaves], the first extant anthology of Japanese poetry, compiled in the second half of the eighth century, there appears this poem, no. 1538, by Yamanoue-no-Okura (660?-773), listing "the seven grasses of autumn." In early Japan, when wildflowers grew profusely even in the nation's capital, the two most conspicuous [autumnal] flowers of the color purple, blooming by the roadsides, in the fields, and on the hills, were apparently the *fujibakama*, or "hemp agrimony" (L. *Eupatorium fortunei*), and the *asagao*, or the plant we now know by the name *kikyo*, "bellflower" (L. *Platycodon grandiflorum*) — a beautiful flower that blooms in the morning.

The *Man'yo Shu* has other poems on this wildflower, the bellflower. For example, there is an anonymous poem, no. 2104, as follows:

*asagao wa asatsuyu oite saku to iedo
yukage ni koso saki-masari kere*

Though the bellflower is said to bloom bathed in morning dew,
in evening twilight it blooms even more.

The bellflower blooms longest in shadowy places and under cloudy skies. It is easy to imagine how the plant's stellar-shaped flowers and their brilliant purplish-blue color must have charmed the people of old.

Fujibakama literally means "wisteria *hakama*" — *hakama* being a loose pants-like garment. Evidently, the plant was so named because its flowers resemble *hakama* of the color that most commonly occurs in the flowers of the wisteria, purple.

It appears that the wisteria bloomed in abundance in the Yamato region (present-day Nara and vicinity), where the early capitals were located, and that people loved the plant for its elegant flowers and beautiful color, as witness *Man'yo Shu* poem no. 333, by Otomo-no-Yotsuna (fl. ca. 730), an officer in charge of logistics for the border guards:

Translated and adapted from "Murasaki: Sono Hana to Uta to Kokoro" in Ooka Makoto, ed., *Nippon no Iro*, Asahi Sensho 139 (Tokyo: Asahi Shimbun, 1979), by permission of the author.

fujinami no hana wa sakari ni narinikeri
Nara no miyako o omobosu ya kimi

Waves of wisteria are in full bloom.
Do you think of the Capital of Nara, my lord?

This is just one of twenty-one poems in the *Man'yo Shu* which mention wisteria.

A far more delicate wildflower of the color purple is the *sumire*, or “violet” (L. *Viola*), mentioned in poem no. 1424, by Yamabe-no-Akahito (fl. early eighth century):

baru no no ni sumire tsumi ni to kosbi ware zo
no o natsukashimi bito-yo ne ni keru

I came to this field to pick violets,
but I loved the field so much I've slept here all night.

We may assume that Akahito slept in the field not only because he loved it, but also because he was reluctant to leave the violets blooming there.

The bluish-purple of the flowers of a larger plant, the *kakitsubata*, “iris” (L. *Iris laevigata*), is especially spectacular when it stands out fresh and clear in the rain of the rainy season when the plant normally is in full bloom. This sight is captured well in the anonymous poem no. 2521:

kakitsubata nitsurau kimi o yukurinaku
omoi idetsutsu nagekitsuru kamo

Aglow like the iris, you were . . .
remembering all of a sudden, how I grieved!

Another anonymous poem, no. 1361, suggests the use of the iris flowers as a dyestuff:

Suminoe no Asasawa Ono no kakitsubata
kinu ni suritsuke kimu bi shirazu mo

The iris of Asasawa Ono, in Suminoe —
the day I rub it on cloth and wear it, I don't know.¹

1. It is thought that this is a metaphorical way of saying, “I don't know when I can persuade her to love me.”



Detail of a pair of six-panel folding screens known as the *Kakitsubata-zu Byōbu*, or "Iris Screens," by Ogata Korin (1658-1716). Designated a National Treasure. Colors on gold ground. Collection of the Nezu Institute of Fine Arts, Tokyo.

The *murasaki*, “gromwell” (L. *Lithospermum erythrorhizon*), is an ordinary-looking weedy plant whose small white flowers are inconspicuous. But after its root became known as an excellent source of purple dye, it began to be cultivated. It is known that in the Nara period state-run gromwell gardens existed in present-day Oita, and during the Heian period many regions produced the dye. The cultivation of the gromwell continued into the Edo period, as the plant also served as an important herb. Now, however, the plant is extinct in much of Japan, and with it the production of gromwell-dyed fabrics. Needless to say, this has happened because the gromwell dye was driven out by modern chemical dyes; but artificially created modern purples lack the delicate beauty of the ancient purples obtained from the gromwell.

One of the best known verses in the *Man'yo Shu* referring to the gromwell is poem no. 21, which Prince Oama (later, Emperor Temmu; d. 686) is said to have composed:

murasaki no nioeru imo o nikuku araba
bitoizuma yue ni ware koimeyamo

You are clear as gromwell, sister; if I hated you,
you're someone's wife, should I be in love?²

Like any other color, purple comes in an infinite variety of shades, with each shade bringing subtly different reactions and associations. Overall, however, purple of any shade gives the impression of quiet sensuality and sophisticated elegance, and of all the colors it is richest in mysterious harmony. Because of this, following the Chinese custom and precedence, it was selected to be the highest ranking color during the reign of Empress Suiko (554-628) in Japan, and it has maintained its regal position ever since. In addition, there are a number of terms, all Chinese in origin, that link the color purple to the highest nobility or propitious omens.

Even so, there appears to have been some difference between what the Chinese ideograph for the color specified in China and what it (and the Japanese word *murasaki*) did in Japan. The most famous pronouncement on “purple” in ancient China occurs in the Confucian *Analects*: “I dislike the way purple usurps scarlet.”³ In the early periods in China, blue, red, yellow, white, and black were set aside as the five “correct colors,” whereas purple, green,

2. This was composed in response to a tanka by Princess Nukada (no. 20), which went:

akane sasu murasakino yuki sbimeno yuki
nomori wa mizu ya kimi ga sode furu

In madder-radiant Gromwell Field, the forbidden field, pacing back and forth,
won't those field-guards notice you waving your sleeve so?

3. Book 17, *Analects*. The passage that begins with this sentence is generally interpreted as expressing the Confucian dislike for things that are readily appealing.

brown, azure, and scarlet were regarded as "intermediary colors," which sages and princes were not to utilize. Indeed, "purple" in China was more reddish than purple, in part because the color was produced by applying the gromwell dye on top of a vermilion underdye. The Chinese perception of "purple" may be guessed from the fact that a Chinese document described as "purple" the color of the dresses of certain members of a Japanese embassy to the Tang court, which were in fact closer to vermilion. The apparent contradiction of selecting purple as the highest ranking color while at the same time looking down upon it as an "intermediary color" may be a reflection of the complexity of the Chinese people; but if the Chinese purple was on the reddish side and was considered to be less than noble, even with a touch of licentiousness, there is little wonder that it became the rage, making Confucius lament for the overwhelmed popularity of scarlet.⁴

By contrast, in Japan purple was made by using only the gromwell dye, and it was more like the color of an eggplant; this is evident from the surviving fragments of the Tenjukoku Mandara Shucho [Drapery Showing the Nirvana in Mandala], which was made in the early seventh century. The so-called *kodai murasaki*, or "ancient purple," was an incomparably beautiful darkish purple, obtained by repeatedly dyeing the same material using a single dye-stuff. It did not have the faintest suggestion of licentiousness. One might be intoxicated by it, but would still remain clear of head. Ranking purple at the top was a custom adopted from China, but besides this, the Japanese probably felt that it was only natural to rank this color of theirs, *kodai murasaki*, as supreme. This would explain why the Japanese went on to regard purple as the supreme, ideal color even after Japanese culture began to flower on its own in the Heian period. In her renowned collection of essays, *Makura no Soshi* [The Pillow Book], Sei Shonagon (fl. early eleventh century) writes: "Be it a flower or thread or paper, whatever is purple is blessed. Among purple flowers, the iris is the one I like a little above others."

Purple was the color that represented "the age of the imperial court" — the Heian period. Murasaki Shikibu (fl. early eleventh century), whose own name meant "Purple," named her ideal woman Murasaki in her celebrated *Genji Monogatari* [The Tale of Genji]. The aristocratic Fujiwara clan, which dominated the court at the time, exhibited a strong love for nobility, sophistication, and sensuousness, and the cultural height the clan achieved by combining these three qualities was indeed great. Purple was the one color that harmonized these qualities, and it was thus natural that it appealed to the aesthetic sensibility of the nobles and courtiers. The great number of words that existed to describe various shades of purple is proof of their discriminating sensibility and their adoration of this color. Indeed, during that period the word *iro*, "color," used without any modifier meant "purple."

4. It is known that in the periods during and preceding Confucius' time, "purple" was enormously popular in China.

During the Heian period, the color purple also stood as a metaphor for “relationship,” or “intimacy.” As the late Maeda Senzun, a historian of colors, has noted in his book *Murasakigusa* [Gromwell], this metaphoric sense of the color is thought to derive from an anonymous poem, no. 867, in the *Kokin Shu* [Collection of Ancient and Modern Poems], compiled in the early tenth century:

*murasaki no hito-moto yue ni Musashino no
kusa wa mina kara aware to zo miru*

Because of a single clump of gromwell,
all the grasses in Musashi Plain are dear to me.

This poem was interpreted to be a love poem, with “a single clump of gromwell” standing for a lover, and came to be frequently alluded to in later poems and tales.

Maeda, however, has found even earlier examples of the association of “purple” with “relationship” in the *Man'yo Shu*. For example, an anonymous poem, no. 1825, reads as follows:

*murasaki no nebau Yokono no haruno ni wa
kimi o kaketsutsu uguisu naku mo*

In the spring field of Yokono where gromwell roots spread,
with you in his mind a warbler is singing.

Fresh gromwell roots produce only a weak reddish purple, but when the roots are dried, the dye obtained is a deep purple. In addition, gromwell as a dye-stuff is unique in that the color will transfer to whatever is placed next to it. This, Maeda has reasoned, created the sense of “relationship.”

For the ladies and gentlemen of the age of the imperial court, who excelled in the art of courtly love, the ideal was for their bodies and souls to be “dyed” with thoughts of their lovers, and for their lovers to be “dyed” by their thoughts. Purple was considered to be most suited to express that blissful state. The *Kin'yo Shu* [Collection of Gold-leafed Poems], compiled in 1127, has this poem – no. 12, “On wisteria flowers” – by Fujiwara-no-Akisuke (1090-1155):

*murasaki no iro no yukari ni fuji no bana
kakareru matsu mo mutsumashiki kana*

Because of the relationship to the color purple,
the wisteria-hanging pine tree, too, feels intimate.

The dyeing method used for producing "ancient purple" used only the single, natural pigment obtained from the gromwell, whereas modern purples are obtained by mixing red and blue. A mixture of two pigments will always retain the attributes of the two colors, and inevitably have a sense of instability. The purple extracted from gromwell roots, in contrast, has no opposing elements in it and is thus stable, gentle, and sensuous, says Maeda. Nature's power to create such a perfectly harmonious color in a plant makes us wonder once again at its boundless mysteries, and the kind of love that was conveyed through such a medium, we assume, could not help increasing in depth.

"Ancient purple," or what we might call 'true' purple, has become something which we can see only rarely. Brought up knowing only the prevailing 'false' purple made by mixing red and blue, we, the people of the modern age, must surely have a different outlook on this color, and on whatever this color might be associated with, than the people of yesteryear. ♪

Temae — Tea Procedure: Ro Usucha with Tana

Usucha or “thin tea,” the frothy tea of relatively thin consistency (as compared to *koicha*, “thick tea”), is no doubt the most common type of tea in chanoyu; the beverage enjoyed at the final stage of a *chaji* (complete, formal tea gathering), and the beverage for all light and relaxed occasions. The beginning student of chanoyu will, after having learned the most basic movements and gestures — for instance how to fold and use the *fukusa*, and how to handle the *chawan* — through the “split-down practice” known as *warigeiko*, be introduced to the manner for actually preparing a bowl of *usucha* through the “abbreviated” *temae* called *Ryakubon*, in which a pot having a handle and spout, as opposed to a *kama* (calderon-like kettle) and *hishaku*, is utilized for the hot water. Once this has been mastered, the student is allowed to move on to *Usucha Hiradema*, the “plain” *usucha* procedure which runs like a thread through all the other more specifically oriented *temae*.¹

The steps outlined on the following pages are for *usucha* prepared in a *bongatte* tearoom — a “conventional” room where the guests are seated to the host’s right — when the *kama* has been set in the *ro* (sunken hearth), and features the use of a *tana* (utensil stand); in this case a relatively small-size portable *tana* having the name “Ouchi-dana.”²

In any *temae* using a portable *tana*, the *tana* is set on the *dogu tatami* (“utensil mat”; the upper half of the mat where the *temae* is conducted) before the guests enter the room. Also, with the Ouchi-dana featured in the following photos, the *mizusashi* is placed on its bottom shelf and the *usu(chi)ki* at the center of its middle shelf before the guests enter.

In the *mizuya* (preparation room), the following items will be in readiness: the standard *chawan* set-up (*chawan*, *chakin* prepared and folded in the standard manner, *chasen*, and *chashaku*); a *kensui* with *futaoki* and *ro-size* *hishaku*; and a *mizutsugi* — in this case a *koshiguro*, since the *mizusashi* must be brought out of the Ouchi-dana to be replenished — with *chakin*, prepared and folded in the standard manner, placed on its lid. Before the *temae* begins, sweets are brought in to the guests, and as it is the season for the *ro* — the cold season (November–April) — the door of the *sadoguchi* (host’s entrance/exit-way) is closed.

1. Step-by-step illustrated directions for the fundamental chanoyu procedures, through the *Ryakubon* *temae*, are given in *Urasenke Chanoyu Handbook One*. A detailed outline of the basic *Usucha Hiradema*, with either *ro* or *furo*, is given in *Urasenke Chanoyu Handbook Two*. See back page of this journal for purchasing information on these Urasenke Foundation publications.
2. For an introduction to small-size portable *tana* use and description of exemplary samples, see *Chanoyu Quarterly* no. 52.

Photos courtesy of Tankosha Publishing Co.

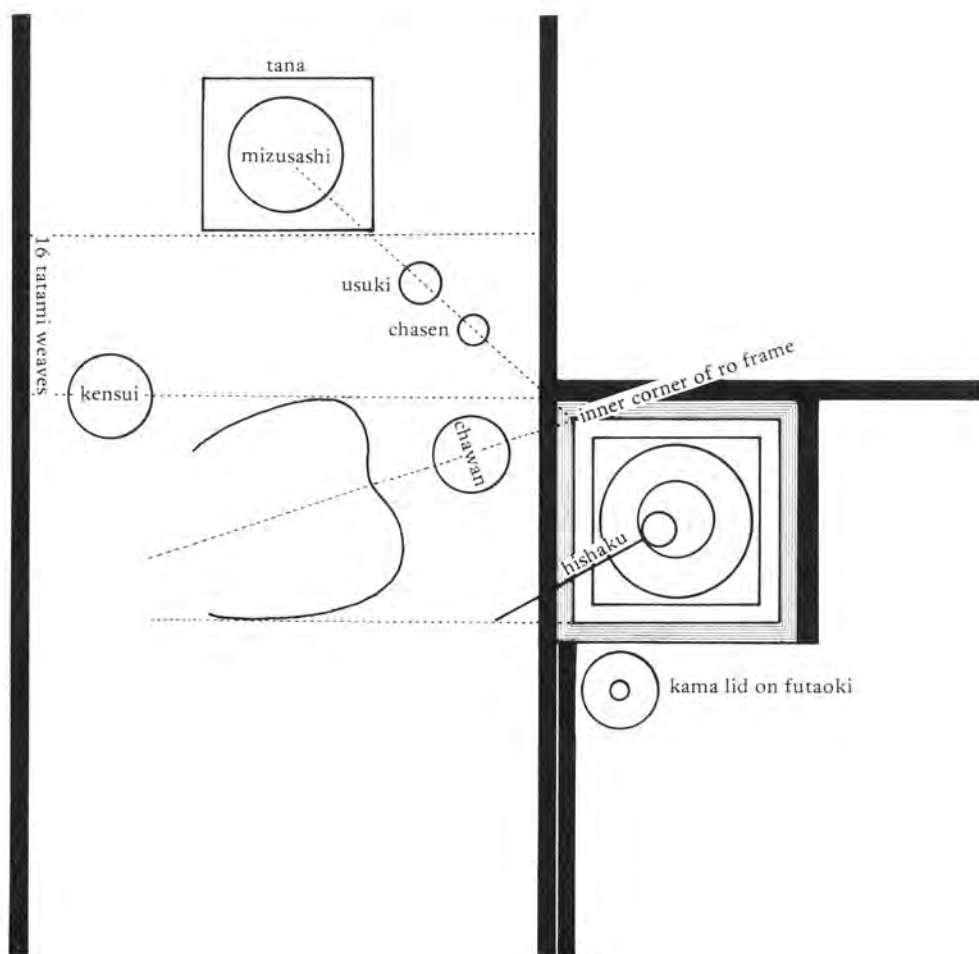


Diagram A

In the mizuya, take the prepared chawan and sit just outside the sadoguchi, placing the chawan to the side away from the guests. Open the door and bow to signal the commencement of the temae.



(1)

Take chawan with right (R) hand, place on left (L) palm and stabilize on right with R, stand, walk to, and sit in front of tana (1).



(2)

Place chawan near the wall (R, L) (2).



(3)

Take usuki from tana (R) and place slightly to the right in front of tana (3).



(4)

Place chawan to left of usuki (L, R, L) (4). Leave room to get kensui. Reentering room with kensui (L), turn and sit facing sadoguchi, set kensui before knees, and close door before proceeding to *temaeza* (seating position for performing the *temae*).



(5)

At *temaeza* (see Diagram A for sitting position and orientation of utensils), set kensui straight down to side of body, take *hi-shaku* (L), and hold it briefly in the *kagami-bishaku* ("mirror") pose (5).



(6)

Take futaoki from kensui (R) and place in corner of ro tatami (6).



(7)

Rest hishaku on futaoki (R) (7). Move kensui up (L) so that it sits on the halfway line of the tatami, adjust your seating position if necessary, and pause briefly for concentration.



(8)

Place chawan in front of knees (L, R) (8), leaving enough space in between to place usuki.



(9)

Place usuki between chawan and knees (R) (9).



(10)

Purify usuki with fukusa and set it in the position shown in Diagram A (R). Refold fukusa, purify chashaku, and rest it on usuki (R) (10). Place chasen to right of usuki (R), and move chawan slightly closer to knees (R).



(11)

If host is a woman or knob of kama lid is extremely hot, fukusa will next be needed for removing kama lid. Therefore, rehold fukusa in L, clasp it between index and third fingers. Otherwise, put fukusa away into belt. Then take hishaku (R) and hold as in "mirror" pose. Remove kama lid (R) and set on futaoki (11). (If fukusa used here, now place fukusa to the side of left knee.) Take chakin from chawan (R) and place on kama lid.



(12)

Hold hishaku for use (R), and pour ladleful of hot water into chawan (12). Hishaku cup remaining face-down, rest it on mouth of kama. (Note: with *ubaguchi* kama, hishaku cup sits on mouth; otherwise, hishaku cup hangs into mouth.) Lower handle onto tatami so that tip of handle is aligned with inner right-hand edge of the ro frame.



(13)

Take chasen (R) and do *chasen-tosbi* (inspection of tines) in the standard manner (raise, rotate, and lower twice; then whisk) (13). Return chasen to right of usuki (R).



(14)

Take chawan (R) and discard water into kensui (L) (14).



(15)

Take chakin (R) and wipe chawan (15), as usual leaving chakin in chawan at the end.



(16)

Place chawan in front of knees (R), and return chakin to kama lid (R) (16).



(17)

Hold chashaku (R), and with L fingertips touching tatami, invite the guest to eat the sweets (17).



(18)

Take usuki (L) and hold near left-hand side of chawan. Clenching chashaku between palm and last two fingers, remove usuki lid (R) and place before right knee. Scoop tea into chawan (18). Tap left-hand edge of chashaku against lip of chawan. Clenching chashaku as before, place lid back on usuki. Return usuki to its place next to chasen (L). Place chashaku on usuki (R).



(19)

Remove mizusashi lid (R) (19), hold left-hand edge at about the 10:00 position (L), turn over so top faces guests, and lean it against left-hand side of mizusashi.



(20)

Using the index and middle fingers to initially grasp hishaku handle (R), raise hishaku and scoop ladleful of hot water. Pour suitable amount into chawan (20), pour remainder back into kama, and rest hishaku on kama as before. Take chasen (R) and whisk the tea. Return chasen to its place.



(21)

Take chawan (R) and place on L palm. Turn chawan so front-side faces guest. Place to right of kama lid (21). When guest expresses that he/she will partake of the tea, bow in acknowledgement. Then, if in step 11 fukusa was placed by knee, after guest takes first sip of tea, take fukusa (R) and put it away into belt.



(22)

When chawan has been returned, take it (R), set it briefly on L palm, then place it before knees (R). Add ladleful of hot water and discard the water into kensui (R, L). If the guests require more tea, repeat from step 15 (excluding 19). If not, the first guest will inform you at this point. With emptied chawan in L, acknowledge this with light bow, R fingertips touching tatami. Place chawan before knees (R). Bow and inform guests you will now close the procedure (22).



(23)

Take hishaku from kama (R), scoop ladleful of water from mizusashi, and pour into chawan. Rest hishaku on kama. Take chasen (R) and do *chasen-tosbi* in standard manner for closing procedure (whisk; then lift, rotate, and lower once) (23). Return chasen to its place.



(24)

Discard water into kensui (R, L). Chawan remaining in L, take chakin from kama lid (R) (24) and place in chawan. Set chawan before knees (R).



(25)

Place chasen in chawan (R). Take chashaku (R) and, holding it above right knee, draw kensui closer to body and toward the wall (L) (25).



(26)

Take fukusa from belt (L) and, with R clenching chashaku between palm and last two fingers, fold fukusa. Purify chashaku in standard manner for closing procedure (two strokes) (26).



(27)

Turn chashaku over and rest it on chawan (R). Regrasp fukusa (R, L) and dust off over kensui. Return fukusa to belt. Move usuki to front right of mizusashi (R) (27).



(28)

Place chawan to left of usuki (R, L) (28).



(29)

Take hishaku from kama, scoop ladleful of water from mizusashi (29), and pour into kama.



(30)

Do *yugaeshi* (immediately scoop up a ladleful of hot water and pour back) (30). (Note: *yugaeshi* is not done in *temae* where *mizusashi* is taken into and/or out of the room as part of the *temae* — *bakobi temae*.)



(31)

Hold hishaku as in “mirror” pose. L holding hishaku, place kama lid on kama, leaving it open a crack (R) (31).



(32)

Rest hishaku on futaoki (R) (32).



(33)

Take mizusashi lid (L), grasp its handle (R) (33), and replace it on mizusashi.



(34)

The first guest asks to be shown the usuki and chashaku. Acknowledge this request with a bow (34).



(35)

Take hishaku (R), hold with L as R adjusts grip (35) . . .



(36)

. . . and place hishaku on tana shelf (R) (36). (Note: if tana shelf is round, hishaku is placed so cup faces down.)



(37)

Take futaoki (R) (37), place on L palm, and with R at right knee, move body to face tana.



(38)

Place futaoki on tana (R) (38).



(39)

Move chawan to the wall (R). Then take usuki (R) (39), place on L palm, and move body so you sit centered with right-hand edge of ro frame.



(40)

Place usuki before knees (R). Take fukusa from belt and fold. Purify usuki in standard manner for placing out for guests' inspection (40), finally setting fukusa before knees.



(41)

Grasp usuki across top with R, set on L palm, rotate so front-side faces away from you (R), and set in corner of tatami where futaoki formerly stood (R) (41). Return fukusa to belt.



(42)

With both hands at knees, move body to face tana. Take chashaku from chawan (R), turn it face-up and transfer to L. R at right knee, move body to face inner left-hand corner of ro frame. Turning chashaku in clockwise direction so handle faces away from yourself (R), place chashaku to right-hand side of usuki (42).



(43)

Move body back to face tana. Take kensui (L), stand (43), turn to the left, and go to sadoguchi. Sit, placing kensui before knees. Open door, again take kensui (L), stand, and exit.



(44)

Leaving kensui in mizuya, return to tea-room, sit facing tana, and take chawan (R). Place chawan on L palm, steady with R (44), stand, turn to right, and exit.



(45)

Return to tearoom with mizutsugi, sit facing tana, set mizutsugi to the left with its spout pointing toward the mizusashi (45).



(46)

Remove mizusashi from tana (46).



(47)

Remove mizusashi lid and lean against left-hand side of mizusashi as in step 19 (47).



(48)

Take chakin from mizutsugi lid (R), flip lid of spout open with it as L grasps handle, and holding chakin against spout, pour water into mizusashi (48). Setting mizutsugi back down, close lid of spout with chakin (R), and return chakin to mizutsugi lid.



(49)

Close mizusashi lid (L, R), and put mizusashi back on tana shelf (49).



(50)

Hold mizutsugi (50), stand, turn to right, and exit. Crossing into mizuya, turn to face sadoguchi, sit, place mizutsugi before knees, and close door. Leaving mizutsugi in mizuya, sit just outside sadoguchi.



(51)

When guests have returned usuki and chashaku, open door and proceed to temaeza, sitting facing usuki and chashaku. Bow (51), engage in conversation with first guest concerning the utensils, and bow again.



(52)

Take usuki (R) and place on L palm, hold chashaku with R (52), then move body to face tana.



(53)

Rest chashaku vertically on right-hand side of mizusashi lid (R) (53).



(54)

Grasp usuki from across top (R) and place on tana shelf (54).



(55)

Take chashaku from mizusashi lid (R) (55).



(56)

Transfer chashaku to L, holding it just below node, and move right-hand grip up a bit (56).

With chashaku in R, stand, turn to right, and go to mizuya. Crossing into mizuya, turn to face sadoguchi, sit, place chashaku to the side away from the guests, and bow together with the guests. Close sadoguchi door. ☞

Book Reviews

The Anatomy of Self: The Individual versus Society. By Takeo Doi. Translated by Mark A. Harbison. Tokyo: Kodansha International, 1986. 163 pp. US\$14.95, ¥3,000.

Since the publication of Ruth Benedict's *The Chrysanthemum and the Sword* in 1946, certain Japanese words such as *on* and *giri* have become standard vocabulary in discussing and understanding the Japanese. A recent and prominent addition to that vocabulary is *amae*, a word which is widely circulated among people in all walks of life, in Japan and abroad. While *on* and *giri* might be dismissed as outdated, *amae* captures the contemporary Japanese. Responsible for the popularity of this word is the best seller, *Amae no Kozo*, authored by Takeo Doi, a psychiatrist. The publication of its English version, *The Anatomy of Dependence*, triggered a series of translations in many other languages.

Doi, the successful author of the 1971 book, resurfaced with another book, *Omote to Ura*, which also was soon translated into English. Despite a fourteen year interval, this new book is a close sequel to the previous one, as suggested by the remarkable English title, *The Anatomy of Self*. In fact the concepts of *omote* and *ura* were central, Doi says, to his theory of *amae*. As with *amae*, the author became interested in *omote* and *ura* through his clinical experience with a patient; and as he did with *amae*, he generalized these concepts for the normal population.

Omote and *ura* are paired concepts meaning front and back, public and private, open and hidden. These paired concepts parallel other binaries familiar to Japanese, such as *soto* and *uchi* (external and internal); *tatemaie* and *honne* (social rule and personal feeling). The dyad of *tatemaie* and *honne* in particular appears across chapters as often as *omote* and *ura*, either as a synonym for or extension of *omote* and *ura*. These pairs refer to the double-sidedness of a person or his/her action, such as face and heart, mask and real face, mouth and inner thought, word and silence, expression and secret, and so forth. Doi illustrates these concepts through lexical elaborations (including the meaning of *tatemaie* for *chanoyu*) and passages quoted from a broad range of literature.

The greatest emphasis is laid on the inseparability and dialectic relationship between the two polar concepts. "Omote is what expresses *ura*"; "Without *omote* there is no *ura*," and vice versa (p. 26). A paradoxical example is found in the expressionless *noh* mask through which the actor conveys and arouses inner emotions. Further, both *omote* and *ura* are considered equally important, and therefore the belittlement of one in favor of the other damages both psychological and social health.

Basically, such duality of action is universal, and Doi cites numerous Western theorists, including William James, Sigmund Freud, Erik Erikson, G.H. Mead, and Max Weber, to make his points. As stated in the Preface, the author's aim is "to examine these Japanese concepts in light of ideas that origi-

inate in the West. . . ." Doi goes so far as to correlate the Western philosophical distinction of "phenomena" and "essence" with omote and ura. This nomothetic standpoint, however, is from time to time interrupted by Doi's underlining of the uniqueness of the Japanese. Most significantly, the Japanese are, Doi argues, sharply aware of this double-sidedness permeating their lives, which enables them to maintain psychic balance. As the possession of the word amae enables the Japanese to legitimize and express the dependency wish, so does the availability of words like omote/ura or tatemae/honne make them conscious of such duality. This ideographic emphasis leads to some interesting cross-cultural comparisons. Drawing parallels between tatemae and institutions, honne and individuals, for instance, Doi sees, for the Japanese, a tatemae in group-ism and a honne in individualism. For Americans, individualism is their tatemae, with no allowance for honne, with the ironic result that real individuals are "strangely absent [in American society]" (p. 57). While admiring Americans for insisting on the tatemae principle of individualism or egalitarianism, Doi perceives a fundamental contradiction in their society.

After analyzing the basic concepts in Part One, the author presents himself in Part Two more as a social, clinical philosopher concerned with problems such as split personality. The pathology of modern civilizations seems, according to him, to stem from its obsession with the naked thrust of honne not dressed in tatemae. The same thesis is pursued in Part Three from the other side of the coin; namely, the positive value of "secrets" withheld in ura and honne. Secrets in Doi's view deepen the heart, generate personal charms, enrich love, and play a significant role in therapy. Examples are drawn from Zeami, Ryokan, Soseki, Confucius, Nietzsche, Freud, Jesus, and Asmussen.

I find Doi's insight fully displayed where he interprets themes of well-known fictions, both Japanese and foreign, in terms of the binary. The main character in Natsume Soseki's *Botchan*, for example, gets into all kinds of interpersonal trouble because he behaves on the basis of honne alone, in total disregard of tatemae. Conversely, the tragedy of the Abe family in Mori Ogai's novel, *Abe Ichizoku*, is due to Abe's exclusive adherence to tatemae, which alienated his lord and resulted in Abe's being deprived of the vassal's honor and privilege of committing suicide upon the lord's death. (This story alone will be a revelation to the foreign reader.) *King Lear*, also, is included in the many fascinating illustrations.

The Anatomy of Self offers another important clue to understanding those aspects of Japanese personality which are the most opaque to outsiders. As *The Anatomy of Dependence* was an antidote to the negative view of Japanese dependency held by autonomy-obsessed Westerners, so this sequel will also contribute to dispelling the propensity of foreigners to read duplicity and inscrutability into the often expressionless or overly polite Japanese. Westerners, Americans in particular, will realize, instead, that they, too, may or do act on the basis of the omote-ura duality which, however, like amae, has remained subliminal because their culture has sanctions against such duality.

In other words, foreign readers will discern the author's subtle message that this book is not so much about the Japanese as about themselves.

Mark A. Harbison should be commended for the marvelous translation he has rendered of this difficult book. Not only through the skillful translation, but also through additional, considerate footnotes, he plays the role of a tactful, reliable go-between mediating between the author and foreign readers.

Since the duality of *omote* and *ura* or *tatemae* and *honne* is approved in Japanese culture, *ura* or *honne* may be readily disclosed by the Japanese actor or easily figured out by fellow Japanese. I wonder, therefore, if *ura* or *honne* are as hidden, private, or personal as implied by "secret." The book actually suggests to me that Japanese tend to engage in two-level communication, probably made possible by the relative homogeneity of their culture. This question aside, there should be no doubt from this review that *The Anatomy of Self* deserves as much attention as *The Anatomy of Dependence* has received.

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Anti-Foreignism and Western Learning in Early-Modern Japan: The New Theses of 1825. By Bob Tadashi Wakabayashi. Cambridge, Massachusetts: Council of East Asian Studies, Harvard University, 1986. xvi + 343 pp., including appendix, notes, selected bibliography, glossary, and index. US\$21.00.

When the Tokugawa authorities expelled the Portuguese traders in 1639 in the last of a series of national isolation edicts, Japan became virtually cut off from the rest of the world except for a trickle of Chinese, Korean, and Dutch trade through specific, well-guarded channels; a situation which lasted for more than two hundred years. Yet, up through the middle of the eighteenth century, the foreigners who did trickle in were humanely treated, unless they threatened the public order; it was only toward the end of the eighteenth century that Japanese attitudes hardened. The shogunate, weakened internally by rebellions of starving farmers and by the spread of indebtedness and corruption among the samurai, was furthermore threatened by the fact that more and more foreign ships were sailing Japanese waters, drawing maps, and taking soundings. After a series of skirmishes in which Russian, British, and other ships were involved, the shogunate, in 1825 — albeit Japan had no navy and its coastal defenses were weak and obsolete — ordered that all foreign ships which came within sight should be chased away with gunfire.

The theoretical justification for this "shoot first" edict was provided a few months later in a work entitled *Shinron* [New Theses], by a scholar of the Mito School, Aizawa Yasushi (1782-1863), whose pen name was Seishisai. In the work, Aizawa not only pointed out the problems facing Japan internally, but also the problems the country then faced in dealing with the outside

world; and he proposed reforms of the shogunate in order to cope with these. The work under review here presents a complete translation of Aizawa's *Shinron*, and analyzes its contribution to Japanese political thought and policy during the early modern era.

Of low samurai rank, Aizawa was first a pupil, then a teacher, and then finally director of the Mito School, an institute concerned with the study of history, politics, and statecraft. Founded by the lords of Mito domain (now a part of Ibaraki Prefecture), who were close relatives of the Tokugawa shoguns, the Mito School developed the theory that each Japanese was, through a hierarchical social system, bound in loyalty to the Shogun, and the Shogun in turn to the Emperor, the Emperor being a scion of the gods. Japan was unique, according to the theorists of the Mito School, because the gods created it, because its people excelled in loyalty and other virtues, and because its imperial line was divine and unbroken. The Mito School in Aizawa's time was politically "activist Conservative," and religiously anti-Buddhist; many of its ideas — not least its pronounced nationalism — derived from Shinto and Confucianism. This background, joined to a solid education in Chinese thought and Japanese history, Aizawa brought to bear in the *Shinron*.

Although the *Shinron* was not printed until 1857, the manuscript, which was circulated in 1825, was studied with great interest by patriotic samurai in and outside the Mito domain; possibly because Aizawa himself had become famous as a staunch supporter of his controversial lord, Tokugawa Nariaki, and of Nariaki's efforts to rouse the shogunate to reform in the face of the foreign menace. In the work, Aizawa employed the word *kokutai* (national essence), which was later to be so much abused by aggressive Japanese nationalists, but which he still took in its more rational and moderate meaning of a people's understanding of what created and upheld its national identity. He believed that Japanese institutions began to decay with the usurpation of Imperial privileges and functions by the Fujiwara family during the Heian period, and that Japanese ideology had declined due to the influence of Buddhism. Japan had a great military tradition, he wrote, but the warriors had gone soft, now that they lived on stipends in peaceful castle towns. Regarding the starving farmers and financial hardships of the samurai, he advocated a government-directed rice economy. Amaterasu Omikami, who was identified with the sun and was believed to be the ancestress of the imperial line, would then provide her blessings, and the people would come to trust the government. The secret behind the strength of the foreign "barbarians" was, according to Aizawa, the unity of religion and political ideology in the West. The Japanese common people were vulnerable to foreign influence because they had only vague religious ideas and no political ideology. To remedy this situation, Aizawa suggested that Japan's long-range policy should rest on the principles of reverence for the emperor and the national gods, and of educating the people to understand the *kokutai* and to hate foreigners. He stressed, however, that the samurai should carefully study the policies of the foreigners, so that they would be

able to counter them. He also advocated a state unified by a system of daimyo cooperation with the shogunate in naval building, coastal fortification, and communication systems; the recruiting of talent from all daimyo domains; and thoroughgoing fiscal and agricultural reforms.

Aizawa understood that Japan was only one country among others, that some of these were stronger and might invade Japan, and that the shogunate was not capable of coping with the situation. But the remedies he proposed ignored what the *rangakusha* (students of Western science) could have told him: that there could be no self-strengthening without industry, and no industry without Western science; that self-strengthening and feudal decentralization were, in the long run, incompatibles; and that the commoners would not struggle for Japan unless given some say in politics. Finally, he preached a Chinese-style xenophobia against foreigners as such, whereas the Tokugawa tradition had been to keep clear of them simply because their policies were meddlesome or aggressive. Thus, the shogunate, rather than modernizing while the West still had only sail ships and muzzle-loaders, embarked upon persecution of the rangakusha, and met the West unprepared when it came barging in during the 1850s on steamships and with Maxim guns. It also cannot be denied that the xenophobic elements in Aizawa's thinking contributed to making Japan's modernization more traumatic than it had to be. However, Aizawa's *Shinron* laid bare the dilemma of closed-country Japan, and did so in an effective rhetorical manner.

Aizawa died in 1863, and in 1890 the Meiji Emperor elevated his spirit to the regular fourth rank for his pioneering efforts in preserving the independence of Japan. Aizawa would have been amazed, for what he wanted was to reform the shogunate, not to abolish it.

The *Shinron* is an important work, and it is also a difficult one. Not only is it — like most scholarly writings of its time — in Chinese, but the text is replete with quotations and allusions to a wide range of Chinese and Japanese books. Translating and annotating the *Shinron* is therefore a major feat. In 1982, the West German scholar, Volker Stanzel, published his version entitled *Japan: Haupt der Erde — Die 'Neuen Erörterungen' des japanischen Philosophen und Theoretikers der Politik Seishisai Aizawa aus dem Jahre 1825* (Wurzburg: Königshausen Verlag). It is very thorough. Every allusion is explained, every variant accounted for, and the translation closely follows Aizawa's convoluted mode of presentation. Wakabayashi's 1986 version has less philological apparatus, but makes Aizawa's text more readable to the modern Westerner. The styles of Anglo-American and of German scholarship are, as is well known, different, and both translations are feats of erudition in their own right. However, it is a sad testimony to the prevailing situation in Japanology, where works in German and French are little used by American scholars, that Wakabayashi's book, published in 1986, does not even mention Stanzel's work of 1982. The former struggled with the text from 1972 in Tokyo and at Princeton, and the latter, likewise from 1972, first in Kyoto and then at the

University of Cologne. Both scholars seem to have worked quite independently of each other. In the future, universities on both sides of the Atlantic would do well to strive to abolish the present uneconomic state of affairs, wherein many graduate students in the United States do not read relevant French and German works unless forced to do so, and some European graduate students embark on major translation projects without consulting Shulman's running bibliographies of current doctoral projects. Considering that the world is one, and that too little of its resources is spent on one of the most important intercultural research fields — namely, Japanology — something should indeed be done to prevent first-class minds from spending years on translating the same text into two different Western languages, while the bulk of Japan's immense written heritage still remains untranslated. However, this criticism should not becloud the glad tidings that we now have two first-class Western-language renderings of a Japanese political classic from the period when Japanese intellectuals began struggling with those problems which were to catapult their country into the twentieth century.

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Minka: Traditional Houses of Rural Japan. By *Chuji Kawashima*. Translated by *Lynne E. Riggs*. Tokyo, New York, and San Francisco: Kodansha International Ltd., 1986. 260 pp., including glossary and index. US\$60.00, ¥10,000.

Chuji Kawashima, a noted architect and preservationist, has been exploring the world of traditional *minka* (rural houses) in Japan for over half a century. Now seventy-four, he has, over the years, authored several books detailing his findings and observations. *Minka*, his first book in English, is a welcome expansion of these efforts; one designed to introduce to the Western audience the complexities of traditional Japanese rural architecture. The book is a lavishly illustrated volume treating the wide variety of building styles which has emerged in rural Japan over the centuries. It examines in considerable detail variations in construction materials, exterior and interior arrangements, and structural considerations found in common use throughout Japan. The book's encyclopedic approach moves from the general to the specific, and from the simple to the more complex, in its treatment of the *minka* as an architectural form. Hundreds of black-and-white photographs, sketches, and detailed schematic diagrams highlight the text, which is accompanied by a glossary and index.

In *Minka*, Kawashima introduces a vast panoply of information, much of it fascinating. Not content to view the *minka* as a single, fully-formed architectural entity, he discusses in detail the historical process of *minka* develop-

ment in a variety of locations over the centuries. He also points out numerous innovations derived from fairly recent influences. The functional diversity of minka interiors, for instance, he ascribes to the increasingly widespread use, during the nineteenth century, of *futon* (cotton-padded quilted bedding). Futon made multiple use of common space in minka farmhouses a possibility for the first time. Likewise, the increasing use of the block plane in the late sixteenth century made feasible the intricate joinery used in the thick wooden beams used over minka door and window openings. In this historical approach Kawashima challenges the common assumption that the rural minka has remained essentially unchanged over time. Instead, he stresses the evolution and fairly recent emergence, continuing well into the Edo period, of the traditional minka as an architectural form.

The author's discussion also points out the influences exerted on the development of rural architecture by environment and by the impact of economic considerations. To Kawashima, for example, the growth of the rural silk industry, beginning in the Edo period and reaching its heights in the early twentieth century, clearly had an impact on the development of expanded second floor interior space to permit the raising of silkworms. This resulted in the "helmet style" (*kabuto-zukuri*) roofs found in northern Honshu, and in the "praying hands style" (*gassho-zukuri*) common in Gifu and Toyama prefectures. The importance of external influences demanding an architecturally functional response is, in fact, one of Kawashima's major themes throughout the book.

Kawashima's approach to the minka is essentially structural. His discussion of stylistic variety centers on an extended but traditional analysis of roofing variations. Each roofing form is considered in great detail, illustrated by a specific representative example, and related to appropriate interior floor plans. These categories are, however, essentially determined by the outward form of the roof alone, without much thought given to other possible explanations. The influence of symbolism, chronological developments, and structural demands, for example, is acknowledged but given scant attention in the discussion of variations in minka style.

As a single-volume introduction to traditional Japanese rural architecture, *Minka* will strike many as overly ambitious. The book attempts to be both an introductory survey and an encyclopedic compendium of information. One chapter even introduces a fairly academic discussion of Kawashima's own theory of the developmental pattern discernible in the evolution of minka floor plans. His discussion of variations in rural architecture, likewise, could stand alone as an independent monographic article quite apart from the rest of the narrative. The book, in fact, might better have been arranged as an encyclopedia; as it is, the topically arranged text seldom attempts a sustained narrative pace, but rather moves rapidly from subject to subject. Some of these brief discussions — on *shoji*, on the veranda, on regional variety, on commonly-found interior features — are simultaneously lively, informative, and entertain-

ing, and the accompanying illustrations provide pertinent and valuable visualizations of points mentioned in the text. But seldom do these various individual sections connect into a seamless whole, a comprehensive survey of the history and development of minka architecture. Indeed, since the author has omitted even a brief conclusion, the reader is required to pull the various portions of the narrative together on his own.

Another shortcoming is the failure to translate technical terms adequately. The technical terminology employed is often accompanied by the transliterated Japanese equivalent. The reverse, unfortunately, is not always the case. Moreover, neither the accompanying glossary nor the index provides access to all the terms defined in the text. Even many important terms are omitted. A more adequate index would have made the book a particularly useful guide to the specialized vocabulary used in discussing traditional Japanese architecture.

The same overall lack of coordination exists between text and illustration. Often, diagrams illustrating points made in the text are labeled only in English while the text refers to the Japanese equivalent; occasionally, terms appear in the illustrations without any accompanying definition in the text. At other points the illustrations are not placed in the same order in which the items are discussed in the narrative. One or two text references to accompanying illustrations (e.g., on pp. 24-27) are in fact incorrect. These factors frequently make it difficult to coordinate text and illustration; and the lack of coordination often makes it impossible to understand the author's explanation.

On some topics, the explanation of complex subject matter is insufficient. Readers are forced on their own to try to puzzle out distinctions among the stylistic variations all too briefly introduced in the text. Although readers content to browse through the illustrations or to read the text without reference to the accompanying diagrams might not become aware of these difficulties, those attempting to understand the author's explanations can only be discouraged as they struggle to unravel the conflicting terminology and general lack of clear explanation.

These criticisms aside, *Minka* is a handsome book, well worth the steep price for its distillation of knowledge, for its striking photographs and well-labeled diagrams, and especially for the love of traditional Japanese rural architecture it conveys. Despite its difficulties, the book represents a worthwhile addition to any Japanophile's reference shelf. The cultural historian, the architect, the ethnologist, and the folk artist each will find the volume useful and fascinating reading.

Lee A. Makela
Associate Professor, Department of History
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Ohio

Glossary

() denotes alias, [] denotes Japanese reading.

<i>Aburaya katatsuki</i>	油屋肩衝	<i>Konishi Yoshihiro</i>	小西義敬
<i>Bincha</i>	瓶茶	<i>Kumagai Naotaka</i>	熊谷直孝
<i>chūkō meibutsu</i>	中興名物	<i>Kyūkyodō</i>	鳩居堂
<i>Cui Ziyō</i>	崔子玉	<i>Maeda Senzūn</i>	前田千寸
[<i>Sai Shigyoku</i>]		<i>Magoshi Kyōhei</i>	馬越恭平
<i>Daishi-kai</i>	大師会	<i>Man'yō Shū</i>	万葉集
<i>dōguya</i>	道具屋	<i>Makura no Sōshi</i>	枕草子
<i>Don'ō</i>	鈍翁	<i>Maruyama Ōkyō</i>	円山応挙
<i>Enshū Kurachō</i>	遠州藏帳	<i>Masuda Eisaku</i>	益田英作
<i>Fukuzawa</i>	福沢諭吉	<i>Masuda kantō</i>	益田漢東
<i>Yukichi</i>		<i>Masuda Kokutoku</i>	益田克徳
<i>Gengensai</i>	玄々斎宗室	<i>Masuda Takashi</i>	益田孝
<i>Sōshitsu</i>		<i>Masuda Tarō</i>	益田太郎
<i>Genji Monogatari</i>	源氏物語	<i>Matsudaira Fumai</i>	松平不昧
<i>Goten'yama</i>	御殿山	<i>meibutsu</i>	名物
<i>Hamamoto Sōshun</i>	濱本宗俊	<i>Mitsui Hachirōjirō</i>	三井八郎次郎
<i>Hara Tomitarō</i>	原富太郎	<i>Mizuo Hiroshi</i>	水尾比呂志
<i>Hekiundai</i>	碧雲台	<i>muga</i>	無我
<i>Hirano</i>	平野	<i>Murasakigusa</i>	紫草
<i>Hōkiin</i>	宝亀院	<i>Murasaki Shikibu</i>	紫式部
<i>Hon'ami Kōetsu</i>	本阿弥光悦	<i>Myōgan'in</i>	明眼院
<i>Inoue Kaoru</i>	井上馨	<i>Nezu Kaichirō</i>	根津嘉一郎
<i>jaku</i>	寂	<i>Ōama</i>	大海
<i>jitsugyōka</i>	実業家	<i>Ōki Rodō</i>	仰木魯堂
<i>Jūhachi-kai</i>	十八会	<i>Ōkyō-kan</i>	応挙館
<i>Kashiwagi</i>	柏木貨一郎	<i>ō-meibutsu</i>	大名物
<i>Kaichirō</i>		<i>Ōsakien</i>	大崎園
<i>kei</i>	敬	<i>Ōtomo-no-Yotsuna</i>	大伴四綱
<i>Kido Takayoshi</i>	木戸孝允	<i>Rai San'yō</i>	頼山陽
<i>Kin'yō Shū</i>	金葉集	<i>Sankei</i>	三溪
<i>Kiyomigaseki</i>	清見関	<i>sei</i>	清
<i>Kōbō Daishi</i>	弘法大師	<i>Seigai</i>	世外
(<i>Kūkai</i>)	(空海)	<i>Sei Shōnagon</i>	清少納言
<i>Kobori Enshū</i>	小堀遠州	<i>Sembazuru</i>	千羽鶴
<i>kodai murasaki</i>	古代紫	<i>Shibusawa Eiichi</i>	渋沢栄一
<i>Kōetsu-kai</i>	光悦会	<i>Shichiri</i>	七里
<i>Kokin Shū</i>	古今集	<i>shin-kankaku-ba</i>	新感覚派
<i>Kokon Meibutsu</i>	古今名物類聚	<i>Takahashi Sōi</i>	高橋宗為
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Tamonten	多門店	Yamanoue-no- Okura	山上憶良
<i>Tekisuian Chanoyu Kanwa</i>	滴水庵茶の湯閑話	Yamazumi Rikizō	山澄力藏
Tōkaiji	東海寺	Yasuda Zenjirō	安田善次郎
Umezawa Yasuzō	梅沢安藏	Yokomitsu Riichi	横光利一
<i>Unshū Kurachō</i>	雲州藏帳	Yuanwu [Engo]	円悟
<i>Utsukushisa to Kanashimi to</i>	美しさと哀しみと	Yūgetsutei	夕月亭
<i>wa</i>	和	<i>zaibatsu</i>	財閥
Yamabe-no- Akahito	山部赤人	<i>Zuo yo ming</i> [<i>Zayū no Mei</i>]	座右銘
Yamada Sōhen	山田宗徧		

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