

Chigusa in Context

In and Around *Chanoyu* in Sixteenth-Century Japan

International Symposium

Friday, 7 November 2014

McCormick Hall, Princeton University

Registration

4:00 p.m.

Keynote Lecture

4:30 p.m.

Takeuchi Jun'ichi

Eisei-Bunko Museum, Tokyo

The Art of Tea in
Sixteenth-Century Japan

Reception

Organized by the P.Y. and Kinmay W.
Tang Center for East Asian Art in
conjunction with the Princeton
University Art Museum's exhibition
Chigusa and the Art of Tea in Japan

Cosponsored by the Department of
Art and Archaeology, the Princeton
University Art Museum, and the
Program in East Asian Studies,
Princeton University, with generous
funding from the E. Rhodes and
Leona B. Carpenter Foundation

Saturday, 8 November 2014

McCormick Hall, Princeton University

Registration and Continental Breakfast

8:30–9:30 a.m.

Morning Session

9:30 a.m. – 1:00 p.m.

Andrew M. Watsky

Princeton University

Session Chair

Morgan Pitelka

University of North Carolina, Chapel Hill

Ceramics and Warrior Sociability
in Sixteenth-Century Japan

Andrew Hare

Freer Gallery of Art and
Arthur M. Sackler Gallery

Show and Tell: Reformatting
the Context of a Rikyū Letter

Tomoko Sakomura

Swarthmore College

Changing Hands: Teika, *Waka*,
and Calligraphy in Sixteenth-
Century Japan

Break

Thomas Hare

Princeton University

Professionals and Amateurs on
the Sixteenth-Century Stage

Steven D. Owyong

Independent Scholar

Drinking from the Dragon's Well:
The Art of Tea and the Aesthetic
Ideals of the Ming Literati

Lunch Break

Afternoon Session

2:30 p.m. – 5:30 p.m.

Louise Allison Cort

Freer Gallery of Art and
Arthur M. Sackler Gallery

Session Chair

Oka Yoshiko

Otemae University

From *Gusoku* to *Dōgu*:
The Changing Value of Things

(in Japanese, delivered by
Shimomura Nahoko)

Melissa Rinne

Kyoto National Museum

Dressing Chigusa: *Meibutsu*
Textiles for a *Meibutsu* Jar

Break

Matthew McKelway

Columbia University

Eitoku's Doves

Melissa McCormick

Harvard University

The *Wa-kan* Dialectic circa 1560:
Painting, Poetry, and Tea

Abstracts

Andrew Hare

Freer Gallery of Art and
Arthur M. Sackler Gallery

Show and Tell: Reformatting
the Context of a Rikyū Letter

The tea jar Chigusa is richly contextualized by its accompanying fittings, boxes, and documents. By association, these objects are physical indicators that narrate a history for the jar. Through related records of use and display, each object also takes on a symbolic role that heightens expectations of these contextual relationships. Among these, the Rikyū letter is notable for its inherent importance, due to its author and the physical transformation acted upon it by successive owners. Starting as a personal letter, its subsequent reformatting twice speaks to its perceived significance and influence upon Chigusa. By examining these alterations in the context of tea mounting and the function of display that grew from sixteenth- and seventeenth-century tea practice, the conveyed meanings and transmutable relationship between letter and jar become apparent.

Thomas Hare

Princeton University

Professionals and Amateurs on
the Sixteenth-Century Stage

After the disasters of the Ōnin Wars, theatrical troupes that had been active in the early and mid-fifteenth century around Kyoto faced a crisis. Unlike many of their rivals, four Sarugaku guilds from Yamato managed to survive these disasters—they continue to exist today as Noh “schools” or *ryūha*—but the changed conditions of the post-Ōnin “long sixteenth century” produced important changes in the social organization and aesthetic orientation of their drama. On the one hand, professional organization of the guilds proceeded with more flexible and diverse divisions of labor. At the same time, amateur actors and chanters, including the most powerful men in Japan, played a role leading to the Tokugawa Shogunate’s embrace of Noh as its state music. This presentation will outline the social and aesthetic changes mentioned above, with some modest suggestions about how they parallel or connect with the changing aesthetics of fifteenth- and sixteenth-century tea.

Melissa McCormick

Harvard University

The *Wa-kan* Dialectic circa 1560:
Painting, Poetry, and Tea

The creative juxtaposition of *wa* and *kan* represented one organizing principle of medieval tea practice since at least Murata Shukō’s injunction to “harmonize Japanese and Chinese tastes.” Although the meaning of this phrase was open to interpretation and the constituent parts of *wakan* were forever in flux, the concept was an important one, fully operative in the sixteenth century. This paper attempts to arrive at a better understanding of *wakan* in artistic practice by taking a closer look at its use in two unexpected places: the salons of courtiers in the capital and the painting studios of the Tosa School. Although both are more commonly associated with traditions described as indigenous, the deliberate use of Chinese elements in their respective literary and pictorial output is striking.

The focus will be a poetry banquet hosted by the courter Kujō Tanemichi in 1560, a Tosa painting he commissioned for the occasion, and the men invited to participate. For this event and this audience, which indeed had connections to the tearooms of Sakai, the artist and patron fashioned an

image that exemplifies the capacity of *wakan* to generate new forms of artistic expression. After analyzing this pictorial amalgamation within the context of late Muromachi painting, the paper then considers the socio-political issues underlying sixteenth-century gatherings, including those at which objects like Chigusa were seen and appreciated.

Matthew McKelway
Columbia University
Eitoku's Doves

This paper explores how famed Chinese paintings displayed at tea gatherings found their way onto the surfaces of folding fan paintings by Japanese painters. It takes as its primary examples works by the Southern Song painter Muqi, which were copied by Kano Eitoku, and considers the ways and contexts in which copies were made, how they either match or depart from Muqi's original work, and what these similarities and differences ultimately mean. By comparing Eitoku's production of fan-painted "versions" of Chinese originals to the works of his predecessors Kano Masanobu and Kano Motonobu, the paper argues that Eitoku's works had less of a pedagogical function than their antecedents, and instead offered a way for the owner and/or viewer to come into contact with the Ashikaga collection of Chinese paintings around the years that the collection was being dispersed. The paper also contends that frequent references to works by Chinese painters in tea diaries (*chakaiki*) indicate that they provided the major source of subject matter for Eitoku's fan paintings, even if he did not copy them directly.

Oka Yoshiko
Otemae University
From *Gusoku* to *Dōgu*:
The Changing Value of Things

The Chinese tea-leaf storage jar named Chigusa is understood to be a utensil (*dōgu* 道具) for use in the practice of tea (*chanoyu*). In modern usage, the term *dōgu* commonly indicates a "tool or utensil for the purpose of doing something," as in the examples of carpenter's tools (*daiku dōgu* 大工道具) or kitchen utensils (*daidokoro dōgu* 台所道具), where the modifying noun or phrase explains the purpose of the tools or utensils.

In the Heian period (794–1185) and later, however, the term *dōgu* was used exclusively and explicitly to refer to the ritual implements used to enact the altar rites of Esoteric Buddhism, including the *vajra* (*sho* 杵), bell (*suzu* 鈴), *vajra*-cross (*katsuma* 羯磨), *dharma* wheel (*rinbō* 輪宝), and four altar posts (*shiketsu* 四榦). These objects, called *dōgu*, were sacred treasures of Esoteric Buddhist temples. Meanwhile, during the Kamakura (1185–1333) and Muromachi (1333–1573) periods, the term used for "utensils for the purpose of doing something" was not *dōgu* but *gusoku* 具足. A shift to using the term *dōgu* as the general designator for everyday tools and utensils formerly known as *gusoku* begins to emerge in the second half of the fifteenth century, around the time of the conflicts of the Ōnin and Bunmei eras. The site for this shift was the city of Nara, and the change is considered to begin with the referent for the costliest of all *gusoku*, utensils for tea, or *cha-gusoku*.

For this paper I will draw on various documentary sources to consider the associations of the terms *dōgu* and *gusoku*, and I will propose how the active engagement of the townspeople of Nara and Sakai in trade with Ming China gave rise to the shift in terminology from *gusoku* to *dōgu*.

Steven D. Owyong

Independent Scholar

Drinking from the Dragon's Well:
The Art of Tea and the Aesthetic
Ideals of the Ming Literati

During the Ming dynasty, the custom of tea resounded deeply with the artistic beliefs of the Chinese literati. Tea was an epicurean pursuit favored for its pale liquor, elusive scent, and insipid yet lingering flavor. Such delicate qualities—the true essence of the leaf—were brewed in a small, plain, unglazed pot of coarse stoneware. In time, tea accrued greater meaning. The subtlety and reticence of the infusion marked tea with the virtues of discretion, restraint, and detachment from the mundane, while the simple, modest pot evoked pervasive feelings of rusticity and reclusion, attended by the abiding sense of frugality and austerity. In tea, the obvious and superfluous were dispelled, stripped away to reveal only the ineffable but quintessential. Tea was further enhanced with the allusive but profound notions of *zhuo* 拙 and *dan* 淡, the artless and the bland. Paradoxically, when skillfully prepared and elegantly presented in an antique cup, tea changed from a culinary practice into the art of tea, a literary form with the cultural force of poetry, music, calligraphy, and painting. Indeed, the most esteemed ideals of the literati were made manifest in the lyrical and pictorial arts by the discreet and enduring presence of tea. More than a gastronomic pastime or point of connoisseurship, tea was a rarified, aesthetic sphere—an eremitic, harmonious realm of refinement and sophistication. At its utmost, the art of tea expressed the ingenuous and transparent state of *jun* 君, the scholarly paradigm of the complete gentleman.

Morgan Pitelka

University of North Carolina, Chapel Hill

Ceramics and Warrior Sociability
in Sixteenth-Century Japan

In 1568, the young warlord Oda Nobunaga escorted Ashikaga Yoshiaki into the capital city of Kyoto, established him as shogun, and thereby promptly became one of the most prominent figures on the stage of Japanese politics. One measure of this newfound influence was a precipitous increase in his receipt of gifts, particularly Chinese ceramics. The traitorous Matsunaga Hisahide, for example, gifted him the Chinese-manufactured tea caddy “Tsukumo Nasu,” previously in the collection of the Asakura clan and before that part of the Ashikaga collection. The Sakai merchant and tea master Imai Sōkyū gave Nobunaga a Chinese-made ceramic tea jar called “Matsushima,” which had also previously been in the Ashikaga collection, and an unnamed eggplant-shaped tea caddy, believed to have been the famous Chinese work known as “Jōō Nasu,” which had previously been owned by the tea master Takeno Jōō. In short, Nobunaga’s growing authority as a military hegemon was legible not only through the armies at his command, but through the impressive collection of heirloom ceramics he possessed. This paper will examine these and other examples of warrior acquisition of ceramics in the sixteenth century by considering the following questions: Why did Nobunaga’s peers collect, exchange, and display ceramics with such zeal? What do the social lives of such ceramics tell us about the sociability of warriors? And what does the deployment of ceramics by elite warriors reveal about the operation of power in an age of widespread violence and endemic warfare?

Melissa Rinne

Kyoto National Museum

Dressing Chigusa: *Meibutsu*

Textiles for a *Meibutsu* Jar

The textile used for Chigusa's mouth cover is an imported Chinese gold-brocaded silk twill (J: *kinran*) of a type categorized in Japan as a *meibutsugire*, or celebrated textile. *Meibutsugire* have long been highly prized for Buddhist robes, mounting fabrics, and tea utensils: this fabric with a pattern of linked clouds and scattered treasures, known in Japan as *Tomita kinran*, likely dates to the fourteenth or fifteenth century. The best-known example of a nearly identical textile is found in a priest's robe from a subtemple of Tenryūji in Kyoto, said to have been given to the temple's abbot by shogun Ashikaga Yoshimitsu and worn for the opening ceremonies of Shōkokuji in 1392. This dating supports the likelihood that Chigusa's mouth cover may date to the time of its original owner Insetsu (1458–1527) and be the same one mentioned in sixteenth-century tea diaries. The actual textile used in Chigusa's mouth cover, however, appears to be identical to fragments handed down in the Maeda clan. Documentary sources suggest that the Maeda's *meibutsugire* were purchased in Nagasaki during the Kan'ei era (1624–1644), around the same time that Chigusa was acquired by the son of the former magistrate of Nagasaki, opening up the possibility that the existing cover was added in the early Edo period. A close physical examination of the mouth cover uncovers yet other possibilities as to when and where this piece of *Tomita kinran* may have been fashioned into a mouth cover for the *meibutsu* tea-leaf jar Chigusa.

Tomoko Sakomura

Swarthmore College

Changing Hands: Teika, *Waka*,
and Calligraphy in Sixteenth-
Century Japan

In 1555, a sheet inscribed with *waka* poetry was displayed—likely for the first time—at a tea gathering at the residence of tea master Takeno Jōō (1504–1555). As one participant noted in his diary, the sheet was inscribed by the thirteenth-century master poet Fujiwara Teika (1162–1241) and originally belonged to a set known as *Ogura shikishi* (Ogura poem sheets). The coveted status of *Ogura shikishi* in elite cultural circles is illustrated by the fact that notable warriors such as Akechi Mitsuhide (1528–1582), Hosokawa Yūsai (1534–1610), and Maeda Toshiie (1538–1599) each owned a sheet from the set. Tokugawa shogun Ieyasu furthermore used his sheet as a calligraphy model, true to the function of old calligraphy (*kohitsu*). Teika was a master poet but not a master calligrapher in the conventional sense, known for his idiosyncratic and highly personal hand. But his calligraphy was emulated by renowned calligraphers such as Konoe Nobutada (1565–1614). This presentation explores these collective and emulative acts around inscriptions of *waka* poetry, and considers the contours of “cultural possession” in sixteenth-century Japan.