new ground. It is his library research that shines; as a handy compilation and condensation of research done elsewhere, and as a tool for insight into an integral part of Japanese culture, *Japan: A View from the Bath* has much of interest for the scholar as well as for the ordinary reader who simply wants to know more about Japan.

Thomas BAUERLE
Nanzan University
Nagoya, Japan

HENNEMANN, HORST SIEGFRIED. Chasho. *Geist und Geschichte der Theorien japanischer Teekunst.* [Chasho: The spirit and the history of theories of the Japanese art of tea]. Veröffentlichungen des Ostasien-Instituts der Ruhr-Universität Bochum 40. Wiesbaden: Otto Harrassowitz, 1994. xii + 426 pages. 87 illustrations, bibliography, glossary, index of Chinese characters, index of persons. Paper DM 136.—; ISBN 3–447–03441–6. (In German)

Chanoyu — there is probably no other art form in Japan that has had such a lasting influence on such a wide range of cultural activities: flower arrangement, ceramics, arts and crafts, landscape, architecture, aesthetics, and human erudition (in the sense of artistic and moral schooling). Today the way of tea (*sadō* or *chadō*) has more than ten million followers, the most in its long history. Despite numerous Japanese research works on the art of tea, however, few Western-language books have explored this subject in a scholarly way. This gap has now been filled by Horst Hennemann's work, the aim of which is to provide an "intellectual history . . . by means of a systematic, hermeneutic presentation of the most important tea texts" (4).

Hennemann not only studies the way of tea but teaches it, which allows him to supplement theory with experience. The source materials are translated, as a whole or in part, and then interpreted. Hennemann thus makes possible a deeper understanding of the way of tea from first-hand experience.

The book comprises four main chapters. In the first, "The Tea Texts of the Thirteenth to Fifteenth Centuries: Instructive Writings as a Basis for Tea Culture and the Creation of a New Cultural Space," Hennemann portrays tea's beginnings in China and Japan, emphasizing its spiritual and aesthetic aspects. His detailed quotations from early sources and precise integration of the phenomena into the general historical background are quite remarkable. In the first section of chapter 2, "Tea Texts of the Fifteenth and Sixteenth Centuries: Emergence and Documentation of *Chanoyu*," Hennemann shows convincingly that the way of tea developed only by synthesizing Chinese and Japanese stylistic elements (66–73). In this context the accomplishments of Murata Jukō, the actual spiritual founder of the art of tea, appear in a different light. Jukō ingeniously transforms the formal "Chinese" *shin*-style and informal "Japanese" *sō*-style into the mixed "Japanese-Chinese" *gyō*-mode by combining precious Chinese and modest Japanese tea utensils. In his letter *Kokoro no fumi* (76) he also touches upon the principal interrelations that still form the foundation of the art of tea: that between person and person, person and utensil, and utensil and utensil.

The second section of chapter 2 highlights the contributions of Takeno Jōō, the second founder of the art of tea. The stylistic synthesis that Jukō attained on the aesthetic level was extended by Jōō to the spiritual level. He merged Zen Buddhist thought with the Japanese lyrical sentiment and perception of nature. The art of tea, thus refined, also became an art of ethical human erudition (*geidō*), as explained in Jōō's writings (91–95). These ethical and aesthetic elements are discussed in detail, then interpreted in light of the new freedom and self-confidence of the city of Sakai's economically independent citizens. Chapter 2 concludes

with an evaluation of records on the theory of tea and other writings like *Yamanoue no Sōji no ki*, in which Sen no Rikyū's completion of the way of tea is recorded. Rikyū's work represents the peak of completely free artistic activity, a direct offense to the feudal Zeitgeist.

Chapter 3, "Tea Scripts of the Seventeenth Century: The Tradition of *Chanoyu* and the Forming of *Sadō*," considers the question, What aesthetic, moral, and spiritual changes took place within *chanoyu* as a result of the establishment of the samurai nobles and the upward-striving merchants during the Edo era? (147). In the first section the author presents two little-known instructional texts — *Senrin* (1612) and *Sōjinboku* (1626) — that give evidence of the inclusion of Edo-period Neo-Confucianist thought in the class-conscious tea of the feudal lords. He then introduces the daimyō pupils of Rikyū, who developed their master's contemplative *sōan no cha* (hermitage tea) into *daimyōcha*, which if it were to survive had to submit increasingly to Confucian thought. For Jōō and Rikyū the aesthetic ideal had been *wabi* alone (259), but Furuta Oribe, Kobori Enshū, and Katagiri Sekishū introduced more outwardly directed conceptions of beauty. It was the genius of Oribe that developed a distinctive style of ceramics with interesting deformations and rich decor that has persisted to the present day. Enshū combined the *wabi* of *chanoyu* with the classical ideals of Heian court poetry to obtain the aesthetic ideal of *kirei-sabi*, which can be translated as "quiet and discreet beauty." Sekishū, in his famous *Sekishū wabi no fumi* (1661), presents a new interpretation of traditional *wabi*. Here, as well as in other works, Sekishū's presentation revolves around the polarity of naturalness and artificiality on the one hand, and *wabi* as an aesthetic condition and *sabi* as an aesthetic object on the other (174–87).

In contrast, the merchant-class followers of tea associated *chanoyu* more closely with Zen. This new notion, proposed by the Zen monk Seigan Sōi and his pupil Gempaku Sōtan, reached its peak in the identification of Zen and tea seen in Jakuan Sōtaku's *Zencharoku*, published around 1800. The resulting overemphasis on Zen (often found in Western publications as well) is rightly criticized by Hennemann: "However strongly Zen thought may predominate in tea, the art of tea will never comprise Zen practice as such," since "the practice and aim of Zen and tea are inherently different" (332).

The second section of chapter 3 consists of the *Nampōroku*, the reflections of one of Rikyū's tea pupils. The complete translation of and commentary on the chapter *Oboegaki* represents the centerpiece of the book, around which the preceding and following chapters are arranged.

In chapter 4, "Tea Texts of the Eighteenth and Nineteenth Centuries: *Sadō* Criticism and *Chanoyu* Analytical Thought," Hennemann points out that from the eighteenth century the center of attention in tea shifted from aesthetic and moral matters to questions of detail. Still, there was a continuation of important ideas on the art of tea as a way to understanding and enlightenment. Kawakami Fuhaku (1716–1807) comments, "In the art of tea . . . if only spirit exists, skill is lacking, yet if skill prevails, spirit is lacking. To forget that spirit and skill are different entities, and to constantly be aware of their oneness, therein lies the inexpressible, unending recognition of *sadō*" (294).

The degeneration of *chanoyu* into a mere pastime was countered not only by the merchant-class tea masters but by *daimyō*-class advocates of tea as well. In this respect Hennemann's translations of little-known Edo-period tea texts are highly illuminating. Ii Naosuke, an important pioneer of modern tea development, presents the idea of "self-contemplation" (*dokuza kannen*) in his *Chanoyu ichie shū* [Collections of a single tea society, 1848]. This concept, which, according to Hennemann, "gave tea a philosophical aspect" (337), is based on Naosuke's view that every tea gathering is a unique meeting between person and person, person and utensil, and utensil and utensil.

The second section of chapter 4, "The Interpretation of Tea and Research on *Sadō* in the Twentieth Century," could have formed a chapter of its own. While Hennemann values Okakura Tenshin's famous work *The Book of Tea* (1906), he notes, "While [Okakura's] understanding of tea as an art gained general recognition, it resulted in a worldwide propagation of the solely spiritual aspects of *sadō* and an overlooking of all knowledge and experience

of the indispensable practical aspect" (351).

Ora ga chanoyu (1932) by Takahashi Yoshio Sōan is a real discovery. Sōan strongly advocates creative freedom, using the term *shumi* (individual inclination). He thus resists the ideological overburdening of tea on the one hand and the one-sided emphasis on formality on the other. He appeals to common sense and an innate sense of the aesthetic that clearly reflects Zen thought (353–64). A short presentation of Tanizawa Tetsurō's *Cha no bigaku* (1945) and Hisamatsu Shin'ichi's *Cha no seishin* (1948) rounds off the successful review.

Hennemann, unfortunately, has a somewhat ponderous style, with sentences that are often too long and complex. At times his German translations are imprecise — the word *fragrance*, for example, should be used instead of *incense* in connection with *kōdō* (the art of fragrance), and his explanation of *mushin* as "a nonsubstantialized viewing of no-mind" (295) is more confusing than illuminating. Important aesthetic terms like *yūgen, kirei-sabi*, and *mononoaware* are neither translated nor explained. Similarly, a note on the term *kaminazuki/kannazuki* (the "godless tenth month") is missing (94, 96) — according to legend, the gods gather at the Izumo Shrine during the tenth month and are therefore absent from the rest of the country. The derivation of names ending in *ami*, as in "Noami," is incorrect (58). *Ami* is not derived from the invocation "Namu Amida Butsu," but from the practice in the Ji sect of monks always taking "Amidabutsu" as the second part of their names; "Amidabutsu" was later abbreviated to *ami*. Hon'ami Kōetsu was a follower of the Hokkeshū (note 103). On page 232 the author mentions "one instructional poem" by Rikyū about flowers that are to be avoided at tea gatherings, whereas the original mentions two *kyōka* (comic tanka poems). Although the glossary-index is very useful, the lack of an overall index makes it hard to access many facts that are valuable for the cultural historian but that do not belong to the art of tea per se.

But this does not detract from the excellent work done by Horst Hennemann. This extensive and reliable book is sure to become an indispensable source not only for researchers on the art of tea, but also for anyone interested in Japanese art and cultural history as well as in cultural research in general.

Franziska EHMCKE
University of Cologne
Cologne, Germany

IZUMI KEN 和泉 健. *Onkai to Nihonjin: Wakayama-ken no warabe uta kenkyū* 音階と日本人——和歌山県のわらべうた研究 [The Japanese and musical scales: Studies of children's songs in Wakayama Prefecture]. Kyoto: Yanagihara Shoten, 1995. 283 pages. Maps, photographs, tables, musical examples, diagrams. Hardcover Yen 3,200; ISBN 4–8409–0091–4. (In Japanese)

Few countries in the world have outpaced Japan in the collection and publication of children's songs (*warabe uta* わらべ歌). Time and again Japanese scholars, educators, musicians, and poets have turned to this genre to learn more about what they believed to be their own musical and literary roots. Today many Japanese cities, prefectures, and universities have some kind of "children's song research group" dedicated to recording, compiling, preserving, and researching the *warabe uta* of their area. Publishers have responded to the national fascination with children's songs by issuing volume after volume of *warabe uta* texts and melodies (e.g., ASANO et al. 1981–91; MACHIDA and ASANO 1962) or more frequently simply texts (e.g., KITAHARA 1974). From HONJŌYA Masaru's bibliography (1982) one learns that thousands of studies of children's songs have been published in journals and books during the last few decades.