Searching for the Spirit of the Sages:

Baisaō and Sencha in Japan

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Sencha 精茶 (green leaf tea) today serves as the focus of a relatively obscure tea ceremony in Japan. Yet in the bakumatsu and early Meiji eras, its popularity eclipsed that of chanoyu 茶の湯. Initial interest in sencha, first cultivated in the 1730s, was due to its delicate flavor and relative ease of preparation, which required neither an elaborate ritual nor expensive utensils. Moreover, its esteem resulted from associations with China’s sophisticated culture, knowledge of which had long been a marker of elite status in Japan. Earlier, this knowledge had been the exclusive domain of the highest levels of Japanese society. By the early 18th century, educated Japanese from all walks of life had appropriated its values and material culture to demonstrate their cultivation and improve their social standing. The continuation of the tradition today reveals the persistence, though in diminished importance, of Chinese-influenced learning and avocations in modern Japanese society: approximately one hundred separate schools of senchadō 精茶道 are in existence, located in most major Japanese cities. My intention here, though, is to focus on its fluorescence in the early modern era, when sencha both reflected and facilitated the permeation into Japanese society of Chinese ideals and aesthetics.

Kō Yugai 高遊外 (1675-1763), popularly known as Baisaō 賣茶翁 (the old tea seller), is considered the patriarch of the sencha tea ceremony. He idolized Lu Yu陸羽 (J. Riku U, d. 804), the author of the Classic of Tea (Ch. Chajing 茶經; J. Chakyō), China’s first tea treatise, and other ancient Chinese sages, whose fondness for tea stemmed from their belief in its ability to facilitate enlightenment. Yet Baisaō could not have attracted as large and as loyal a following for his tea had not existing conditions predisposed the public for its acceptance. While Baisaō’s charismatic personality did thrust sencha into the Kyoto limelight, others spread its ideology and helped create a national appeal.

By the time Baisaō appeared on the scene in the first half of the 18th century, all elements necessary to the formation of a cult for sencha existed. There was increased

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1 This article is an annotated version of the paper that was presented at the Association for Asian Studies annual meeting in Honolulu, April, 1996. It introduces some of the ideas I deal with in more detailed form in my forthcoming book, Sencha, Tea of the Sages. That study traces the history Japanese appreciation for material culture of the Chinese literati as it relates to the sencha tea ceremony in Japan from its inception to the present.
2 Similar considerations have been attributed to the development of modes of consumption in Western societies. See Pierre Bourdieu, Distinction: A Social Critique of the Judgement of Taste (Cambridge, MA: Harvard University Press, 1984), especially pp. 76-77.
understanding of Chinese cultural traditions, with Chinese learning promoted as the basis for education among all classes of society. Through renewed trade, Chinese books were widely accessible. Among these, many outlined the basics of literati life, and so included information on the steeping of green leaf tea (Ch. jiancha), a favorite drink of the literati. Through these books, Japanese readers learned of the intellectual and aesthetic environment in which to enjoy sencha. Although Japanese could not travel abroad, they were familiar with Chinese customs, including jiancha, from contacts with immigrant Chinese Ming loyalists, Ōbaku 黃檗 monks, as well as from literate Chinese merchants in Nagasaki. From these sources, as well as from popular printed books, they learned of Chinese customs and architectural design. Newly imported Chinese luxury products were also available for purchase in major markets: initially, they were mainly used as chanoyu utensils and adornments for display in tokonoma 床の間 of elite consumers; later, they became daily utensils and accoutrements for sencha.

By Baisa’s time, Confucian scholars had developed new ideologies, such as Kogaku 古學, which promoted China’s ancient sages, self-cultivation, the merits of appreciating literature, and expressions of individuality. These ideas exerted especially strong influence in Kyoto in Baisa’s day. Tea drinking itself also was undergoing radical transformation following the death of Sen no Rikyū 千利休 (1522-1591). Chinese steeped tea was known in Japan from the late 16th century and by 1658, it was being sold by peddlers in Edo. The book Honchō shokukan 本朝食鑑 (Compendium of Food from Our Time), published in 1692, informs us that among the women of that city, it was common to drink a number of cups of sencha before breakfast. Contemporary scholars assume this was something like ordinary ocha お茶 or bancha 番茶, the lowest grade of green leaf tea in Japan. From the early 18th century, this tea was popularly called “Ingen cha” 隱元茶 (Ingen’s tea), named for the founder of Ōbaku Zen whose adherents drank sencha rather than the matcha 抹茶 preferred by the older Zen sects.

Concurrently, there was growing dissension among followers of chanoyu: tensions between priest-practitioners and secular masters, and criticisms of chanoyu. The Kogaku scholar Dazai Shundai 太宰春臺 (1680-1747), for example, wrote scathing comments about chanoyu in his 1738 text, Dokugo 語 (Soliloquy). His remarks are simultaneously politically elitist and aesthetically dismissive. On the one hand, he considered chanoyu a threat to the social order imposed by the Tokugawa shogunate. He felt it encouraged denial of distinctions among the classes in its celebration of poverty in both the aesthetics of the accoutrements and the design of the tearoom, and he objected to the practice of inviting commoners to tea gatherings together with samurai. On the other hand, he implied an elitist snobbishness in the tea ceremony that went against social equality.


5The samurai Morikawa Kyoroku 森川許六 (1656-1715), a haiku poet and disciple of Bashō, mentioned “Ingen tea” in his Fūoku monzen 風俗文選 (Anthology of Customs) of 1706, a collection of haiku prose of the Bashō school. This reference was provided by Ōtsuki Mikio 大槻幹郎 of the Bunkaden 文化殿 at Manpukuji. For discussion of this book in English, see Donald Keene, World Within Walls: Japanese Literature of the Pre-Modern Era, 1600-1867 (Tokyo: Tuttle, 1976), pp. 142-143.
hand, Shundai decried chanoyu gatherings as pretentious, its utensils as filthy and overpriced, the custom of crawling through a low door as insulting, and the tearoom atmosphere dark and suffocating.  

Contemporary Chinese elements also made incursions into wabi aesthetics, both in the choice of accoutrements and in discussions of Chinese tea culture in texts by such authors as Mitani Nariyasu 三谷良朴 (1665-1741) and Yabunouchi Chikushin 麗内竹心 (1678-1745). Mitani Nariyasu’s 1728 text, Wa-Kan chashi 和漢茶話 (Records of Chinese and Japanese Tea), was the first Japanese tea book to embrace both Chinese and Japanese tea history as a single continuum. Yabunouchi Chikushin’s treatise, Genryu chawa 源流茶話 (Talks on the Origin of Tea), published in 1745, elevated above all else the contribution of the Chinese literati to the formation of the cult of tea.  

In order to develop as a formidable tea tradition, sencha needed a definitive aesthetic and spiritual identity of its own. Its followers found this in idealization of the literati lifestyle of such 17th century men as the samurai-recluse of Kyoto, Ishikawa Jôzan 石川丈山 (1583-1672), known as the first Japanese to assimilate Chinese literati values while sequestered in his Shisendô 詩仙堂 hermitage, a sukiya shoin 數寄屋書院 building embellished with elements of Chinese design. Later writers indicated that Jôzan epitomized the essence of furyû 風流 (elegance), a word of many nuances, which in this case referred to his pure and unassuming spirit, and immersion in Chinese literati pursuits—composing calligraphy and poetry, and possibly, drinking sencha. Furyû came to define sencha aesthetics, and Jôzan’s retreat and pastimes became models for the appearance and ambience of sencha gatherings.

Sencha also required a claim to an established source of moral authority, and this was provided by the sencha-drinking Chinese Ôbaku Zen monks. Renowned for their deep knowledge of Chinese philosophy, their temples had a dignified Chinese appearance as well. Reverence for these monks in elite political circles provided sencha with the necessary standing to compete with chanoyu, associated with rival Rinzai Zen.

The final step necessary to the formation of a cult for sencha was for someone to promote it as an alternative avocation to chanoyu and this was accomplished by Baisaô (plate 1). Raised in an Ôbaku temple in Kyushu, Baisaô visited Nagasaki where it assumed that he learned how to prepare sencha properly. Later, he left the priesthood and lived in impoverishment, selling sencha in Kyoto from around 1735, from a portable stall he carried on his back, named “Senka” 仙窓 (den of the sages). Gregarious and eccentric, Baisaô was respected as an eloquent Kanshi 漢詩 poet and as a first-rate calligrapher. He claimed to be neither Buddhist, Confucian, nor Daoist, but his untrammeled philosophizing was obviously indebted to the reclusive and heterodox ideals found within

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all these ideologies. His ideals and asceticism served as inspiration for those seeking solace from Japan’s hierarchical and increasingly materialistic society. In their preference for sencha, Baisaō’s followers were provided with a means of obliquely criticizing the bakufu regime which had made chanoyu into required protocol. Friends and admirers included Kyoto’s bunjin—painters, poets, priests, and Confucian scholars—many with ties to the Confucian academy of Ogyū Sorai 萩生徂徠.⁹

Baisaō gained fame as one of Kyoto’s kijin 奇人, a person whose precocity, strangeness, intellectual ability, or perceived spirituality set him apart from the common folk and made him worthy of admiration. Many of his poems, collected and published in the books, Baisanshū chaifu ryaku 梅山種茶譜略 (Summary of the Plum Mountain Collection of Records about Tea) of 1748 and Baisaō gego 賀茶翁偈語 (Verses of the Old Tea Seller) of 1763, describe his difficult circumstances, but some, like the following, convey the essence of what he was really propagating in the guise of tea.

⁹ Prominent friends included the Confucian scholar Uno Meika 字野明霞 (1698-1745), the Tendai priests and kanshi poets Kinryū Dōjin 金龍道人 (1712-82) and Rikunyo 六如 (1737-1803), the eccentric painter Itō Jakuchū 伊藤若冲 (1716-1800), the Shōkokuji priest Daiten Kenjō 大典顯常 (1719-1801), the Kanshi poet and Confucian scholar Katayama Hokkai 華head (1723-90), the Nanga painter Ike Taiga 池大雅 (1723-76), and the bibliophile sake brewer Kimura Kenkadō 木村兼霞堂 (1736-1802).
Setting up Shop at the Rengeō-in [Sanjūsangendō]
This place of mine, so poor,
I'm often even out of water;
But I offer you an elixir
That changes your very marrow.
You'll find me in the pines,
By the Hall of a Thousand Buddhas,
Come take a drink -- who knows?
You may reach Sagehood yourself.¹⁰

In 1755, suffering from the infirmities of old age, Baisaō stopped selling tea and burned many of his utensils, as he did not wish for them to become treasured objects like chanoyu accoutrements. However, he bestowed some upon his friends, and many were sketched by his admirer Kimura Kenkadō, who spearheaded the movement to exalt him as a cult hero after his death. Kenkadō's sketch album of Baisaō's utensils, Baisaō chagu zu (pictures of Baisaō's tea utensils),¹¹ was later published posthumously by his son in 1823 where his illustrations were copied by Kenkadō's friend, the Nanga painter Aoki Shukuya 青木夕夜 (ca. 1737-1802) in the accordion-folded book Baisaō chaki zufu (Pictorial Record of Baisaō's Tea Implements) (plate 2).

Plate 2. Aoki Shukuya (ca. 1737-1802), section of the Baisaō chaki zufu (Pictorial Record of Baisaō's Tea Implements), 1823. Accordian-folded album, woodblock print in ink, and light colors on paper. Private collection, Japan

¹⁰ Included in the Baisaō gego, the translation of this poem is by Norman Waddell, in "The Old Tea Seller: The Life and Poetry of Baisaō," The Eastern Buddhist, new series, XVII.2 (Autumn 1984), pp. 105-106.

Thus, inadvertently, Baisaö’s followers began the formalization process for a *sencha* tea ceremony as they all desired Chinese tea utensils similar to his. Consequently, these wares—underglaze blue porcelain teacups and unglazed southern Chinese “Nanban” stoneware kettles—began to be imported in greater quantities. By the 1790s, some Japanese craftsmen in Kyoto, beginning with Kiyomizu Rokubei I (1733?-1799), had started copying the stoneware braziers and kettles, while others began devising new types of porcelain utensils for *sencha* in well-known Chinese styles—primarily *kinrande* (overglaze enamels with gold leaf), *shōzui* (a type of underglaze blue ware), *kōchi* (a type of yellow, purple, and green overglaze enameled wares from southern China), and celadon glazed wares. These wares had all previously been the favorites of the upper echelons of the samurai class who had considered the original Chinese wares as prized possessions and utilized them for *chanoyu*. The porcelain adaptations by Kyoto potters were initiated by Okuda Eisen (1753-1811) and his followers: Aoki Mokubei (1767-1833), Nin’ami Dōhachi (1783-1855), and others.

Baisaö’s poetry had conveyed the essence of Chinese literati attitudes towards *sencha*, but did not describe the more practical matters of how *sencha* was to be prepared according to Chinese precedents nor of how the literati way of life he championed could be implemented in Japan. These issues were addressed by Baisaö’s friends and followers, primarily Daiten Kenjō (1733-1811) and Kimura Kenkadō, who together published some of the first Japanese editions of Chinese books on tea and translations into Japanese of these for laymen who could not read the Kanbun originals. Another contemporary *sencha* fan, Ōeda Ryūhō 大枝流芳 (d. ca. 1756) of Osaka, was a wealthy merchant who had spent his youth in retirement outside Kyoto emulating Chinese literati life. He wrote the first practical guides to preparing *sencha* and following a literati lifestyle. Ryūhō also authored texts on shell-collecting, the incense ceremony and flower arranging in addition to *sencha* and literati culture in general, the latter being featured in his *Gayu manroku* 雅遊滿録 (Miscellaneous Records of Elegant Pastimes) of 1762. This book was based on late Ming treatises on material culture and served as a guide to the correct selection and use of objects for elegant activities in which to engage while drinking *sencha*, advice carefully heeded by later followers of the cult (plate 3). Ryūhō elucidated his intentions with his statement that “one could behold the nature of a person’s heart from the things they possess, and that looking at things which are vulgar (zoku) and not elegant (ga) is annoying.” Ryūhō’s *Seiwan chawa* 清鴬茶話

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12 In 1764, they published a new edition of the Qing text, *Jiancha jue* 煎茶訣 (J. *Sencha ketsu; secrets of steeped tea*) by Ye Jun 葉雋, based on a copy from Kenkadō’s famous collection, and in 1774 their book, *Chakyō shōsetsu* (Detailed Explanation of the Tea Classic) became the first explication in Japanese of Lu Yu’s treatise. For discussion of these and other pre-modern Chinese books on tea that have survived in various Chinese and Japanese editions, see Nunome Chōfū 布目潮風, ed., *Chūgoku chasho zenshū* 中国茶書全集 (Tokyo: Kyūko shoin, 1987), vol. 1.

13 This passage is from the introduction to the general section on scholars’ utensils which is the first part of volume one. It is discussed in Takahashi Hiromi 髙橋博已, *Kyōto geien no nettowaku* 京都芸苑のネットワーク (Networks of Art and Literary Circles of Kyoto) (Tokyo: Pelican sha, 1988), pp. 160-61.
(Chats on Tea by the Azure Harbor) of 1756, was the first true treatise on sencha in Japan, but it was more philosophical than practical. It included a preface by the Osaka physician and writer of popular yomihon fiction, Tsuga Teishō 都賀庭鐘 (1718-c.1794), who stated that the book was necessitated by sencha’s rapid rise in popularity among a public who needed instruction in its spiritual basis.14

In the last decade of the eighteenth century, sencha gained wider popularity through the writings of the Osaka kokugaku 国学 (nativist) scholar, physician and writer, Ueda Akinari 上田秋成 (1734-1809), author of the Seifū sagen 清風瑣言 (Miscellaneous Comments on the Way of Pure Elegance) of 1794, and the Chaka suigen 茶畇醉言 (Drunken Words of a Tea Addict) of ca. 1807. To Akinari and later kokugaku scholars and others who were Imperial loyalists in the waning days of the Tokugawa hegemony, sencha represented a silent protest against official policy, even though its Chinese-derived values were ostensibly contrary to their creed. In his Seifū sagen, Akinari promoted the use of Nanban teapots like those owned by Baisaō which he illustrated in his Seifū sagen (plate 4). This book was also the first to define sencha as a

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rival and superior tea tradition to chanoyu. He wrote that sencha facilitated spiritual enlightenment while chanoyu had degenerated into little more than a complicated ritual with innumerable required rules. The author of its preface, the Sõrai school Confucian scholar Murase Kôtei 村瀬栄亭 (1746-1818), defined the differences between the two traditions with the succinct statement: "chanoyu is about knowledge, but sencha is about purity of spirit."16

From the beginning of the nineteenth century, texts on sencha geared to a popular audience began outlining procedures, sometimes with familiar terms for utensils borrowed from chanoyu. One such book in which utensils are illustrated is the 1802 Sencha hayashihan 煎茶早指南 (Quick Guide to Sencha) (plate 5) by Ryûkatei Ransui 柳下亭嵐翠 (active early nineteenth century). In contrast, bunjin 文人 writers on sencha continued to emphasize its integral place in their lifestyle. The 1828 book, Ryôzandô chawa 良山堂茶話 (Chats on Tea by Ryôzan), by Abe Kenhô 阿部経洲 (Ryôzandô 良山堂, fl. first half of the nineteenth century), a disciple of the Confucian scholar and historian Rai San’yo 賴山陽 (1780-1832), first contained the term bunjincha 文人茶 (scholars’ tea) which described the drinking of sencha as an adjunct to other literati activities. These took place in the intimate environment of private residences or at shogakai 書画家 painting and calligraphy banquets), which were often held in elegant

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15 For a short discussion of the Seifû sagen in English, see Blake Morgan Young, Ueda Akinari (Vancouver: University of British Columbia Press, 1982), pp.108-109.
16 This passage is discussed in: Tsukuda Ikki 彦 一輝, Sencha no tabi: bunjin no sokusei o tazunete 煎茶の旅、文人の促成を訪ねて (Travels with Sencha, in the Footsteps of the Literati) (Osaka: Osaka shoseki, 1985), pp. 166-67.
villas (plate 6). Because most bunjin were connoisseurs of Chinese antiquities, bunjincha featured the use of Chinese utensils or their close copies. As the general public believed that participating in bunjin avocations such as sencha attested to one's sophistication, sencha grew in popularity, as did the utensils preferred by the bunjin, possessions which reflected their owners' discrimination.

In 1835, sencha surged in popularity when the manufacture of gyokuro, the finest grade of green leaf tea, was perfected. Preparation methods for gyokuro necessitated increased variety of utensils, and as one needed to use these utensils properly, people sought guidance on preparation techniques, as well as selection of utensils appropriate for particular occasions. Thus, popular pocket-sized guides, such as

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Plate 5. Ryūkatei Ransui (active early nineteenth century), Sencha Utensils in a Storage Cabinet, page from the woodblock book, Sencha hayashinan (Quick Guide to sencha), 1801. Private collection, Japan

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Plate 6. Tsubaki Chinzan 椿椿山 (1801-54), Painting and Calligraphy Party (shogakai), 1840. Sketch mounted as a hanging scroll, ink on paper. Tawara-cho kyōiku inkai (Tawara City Board of Education Office)

the 1848 Sencha tebiki no shū 煎茶手引の種 (Secret Guide to Sencha) which illustrated kazari 飾 (utensil arrangements), appeared (plate 7).

Teachers, were also required because detailed preparation techniques were still secretly transmitted and not yet written about in the books. The founder of the first formally organized school for *sencha*, Kagetsuan 花月庵, was Tanaka Kakuô 田中鶴翁 (1782-1848), a wealthy sake merchant of Osaka. Kakuô learned to prepare *sencha* from the Ōbaku monk Monchû Jôfuku 閥中浄復 (1739-1829), a direct disciple of Baisô, but was the first to establish and record set procedures for *sencha* based on chanoyu. Aspiring to bunjin ideals, Kakuô’s vision of fûryû is included in the book, *Naniwa fûryû hanjôki* 浪華風流繁昌記 (Records of the Elegant Pleasures of Life in Osaka) of ca. 1835. Accompanying an illustration of him by the Osaka Nanga painter Yasui Bokuzan 安井卜山 (active early nineteenth century) (plate 8), are comments that to Kakuo, fûryû

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18 His methods were recorded in an unpublished, handwritten manuscript, *Seifûryû hōcha shoshiki shōkai* 清風流茶諸式詳解 (A Detailed Explanation of the Elegant Commodity of Boiled Tea), written in the Tenpô era (1830-44) which survives today in three later handwritten (Meiji period) copies.
meant sitting quietly at home, brewing sencha by the light of the moon, hoping to attain the loftiness of Lu Yu. To fully achieve this goal, Kakuô once sought to brew sencha with water obtained from China’s West Lake. Yet when he finally received several precious bottles, he remonstrated himself for selfishness and together with his friends, ceremoniously dumped the water into Osaka’s Yodo River (in a pot specially designed by his friend Mokubei), thus sharing a bit of China with all Osaka’s inhabitants. Kakuô’s exploits were so famous that he was invited to prepare sencha for the shogun, daimyo, and Kyoto’s courtiers. 19

Shogunal and daimyo interest in sencha differed from that of those disenfranchised with the political status quo. They enjoyed it as a private pastime, expressive of their cultivation of Chinese learning. The oldest extant sencha tea room in existence, the Sankatei 三華亭 (Pavilion of Three Flowers), was designed around 1850 for the Maeda Nariyasu 前田齊泰 (1811-84), the thirteenth daimyo of the clan, for his Edo residence. Its appearance is typical of the exotic Chinese atmosphere of sencha tea rooms: with a gourd-shaped window, shelves for bunbôgu 文房具, glass windows, hardstone doorpulls, a black lacquer screen used as a fusuma, and a narwhal’s horn inset in a transom. 20

Another early sencha school, Ogawa, catered to Kyoto’s courtiers. Founded in the 1830s by Ogawa Kashin 小川可進 (1786-1855), a samurai-physician, Kashin wrote in his treatise, the Kôrakudô kissaben 後樂堂喫茶辨 (Kôrakudô’s Talks on Tea Drinking) of 1857, that sencha preparation needed to harmonize with laws of universe that were governed by Yin and Yang, the five elements, four directions, and the cycles of the seasons. This philosophy appealed to courtiers as it invoked Heian court liturgies. They also enjoyed it as a pastime contrary to the mandated bakufu etiquette of chanoyu. The popularity of these sencha schools was so great that by 1849, another bunjin writer, the Nagoya Confucian scholar Fukada Seiichi 深田精一 (1802-1855), lamented in his 1849 book Bokusekikyô sencha ketsu 木石居煎茶訣 (Chats on Sencha by Bokusekikyô), that the ascendancy of bunjincha was over and few kept its spirit alive. Dominating sencha, he said, were schools of zokujincha 俗人茶 (“vulgar people’s tea”), like Ogawa, which were degenerate and lacking in loftiness.

Nevertheless, bunjincha continued to exert influence into the modern era. One of its last leaders was the Nanga painter Tanomura Chokunyû 田能村直入 (1814-1907), a friend of many Meiji statesmen. Chokunyû hosted and documented public sencha gatherings in the 1870s, in an effort to foster appreciation of high culture in the spirit of

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20 For a study of sencha architecture which includes several illustrations of this structure, see Patricia J. Graham, “On the Development of an Architectural Setting for the Sencha Tea Ceremony,” Orientations (September 1991), pp. 65-75.
bunmei kaika 文明開化 (civilization and enlightenment). These should be regarded as among the first public exhibitions of art in Japan, and included rooms for display of Chinese paintings and calligraphies, decorative arts, flower and bonsai arrangements, in addition to sencha environments. One of these that Chokunyu helped organize took place in northern Kyushu in 1874, and was attended by no less than 800 people, including local officials. The 1875 book, Seiwan meien zushi 清閑茗詠圖誌 (Pictorial Record of Famous Chinese Utensils Used at the Azure Sea Society Sencha Gathering) (plate 9), commemorated another sencha gathering that took place in Osaka in which Chinese utensils were used exclusively. This publication was authored by an Osaka art dealer and illustrated by Chokunyu.

Plate 9. Tanomura Chokunyu (1814-1907), Interior View of a Room (seki 市 ) for Serving Sencha, a page from the woodblock printed book, Seiwan meien zushi (Pictorial Record of Famous Chinese Utensils Used at the Azure Sea Tea Gathering), 1875. Private collection, USA

Sencha arts and aesthetics reflect Chinese literati ideals filtered through the lenses of their Japanese practitioners’ viewpoints and experiences. Sencha’s widespread acceptance represents a startling expansion from its beginnings as a quiet and private avocation of unorthodox individuals seeking to recreate the spirit of ancient Chinese sages. The embracing of sencha by followers from different backgrounds and holding a wide range of often conflicting ideologies reveals the subtle process of transforming imported ideas and their deep assimilation into Japan’s cultural core.

21 A long set of three handscrolls documenting this event is now owned by the Saint Louis Museum of Art.