

谷崎 潤一郎

Jun'ichirō Tanizaki

*In Praise of Shadows*

Four Excerpts

Translated by

Thomas J. Harper and Edward G. Seidensticker

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Darkness is an indispensable element of the beauty of lacquerware. Nowadays they make even a white lacquer, but the lacquerware of the past was finished in black, brown, or red, colors built up of countless layers of darkness, the inevitable product of the darkness in which life was lived. Sometimes a superb piece of black lacquerware, decorated perhaps with flecks of silver and gold - a box or a desk or a set of shelves - will seem to me unsettlingly garish and altogether vulgar. **But render pitch black the void in which they stand, and light them not with the rays of the sun or electricity but rather a single lantern or candle: suddenly those garish objects turn somber, refined, dignified.** Artisans of old, when they finished their works in lacquer and decorated them in sparkling patterns, must surely have had in mind dark rooms and sought to turn to good effect what feeble light there was. **Their extravagant use of gold, too, I should imagine, came of understanding how it gleams forth from out of the darkness and reflects the lamplight.**

Lacquerware decorated in gold is not something to be seen in a brilliant light, to be taken in at a single glance; **it should be left in the dark, a part here and a part there picked up by a faint light.** Its florid patterns recede into the darkness, conjuring in their stead an **inexpressible aura of depth and mystery, of overtones but partly suggested.** The sheen of the lacquer, set out in the night, reflects the wavering candlelight, announcing the drafts that find their way from time to time into the quiet room, luring one into a state of reverie. If the lacquer is taken away, much of the spell disappears from the dream world built by that strange light of candle and lamp, that wavering light beating the pulse of the night. Indeed the **thin, impalpable, faltering light,** picked up as though **little rivers were running through the room, collecting little pools here and there, lacquers a pattern on the surface of the night itself.**

Ceramics are by no means inadequate as tableware, but they lack the shadows, the depth of lacquerware. Ceramics are heavy and cold to the touch; they clatter and clink, and being efficient conductors of heat are not the best containers for hot foods. But lacquerware is **light and soft to the touch, and gives off hardly a sound.**

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As a general matter we find it hard to be really at home with things that shine and glitter. The Westerner uses silver and steel and nickel tableware, and polishes it to a fine brilliance, but we object to the practice. While we do sometimes indeed use silver for tea kettles, decanters, or sake cups, we prefer not to polish it. On the contrary, we begin to enjoy it only when the luster has worn off, when it has begun to take on a dark, smoky patina. Almost every householder has had to scold an insensitive maid who has polished away the tarnish so patiently waited for.

Chinese food is now most often served on tableware made of tin, a material the Chinese could only admire for the patina it acquires. **When new it resembles aluminium and is not particularly attractive; only after long use brings some of the elegance of age is it at all acceptable.** Then, as the surface darkens, the line of verse etched upon it gives a final touch of perfection. In the hands of the Chinese this flimsy, glittering metal takes on a profound and somber dignity akin to that of their red unglazed pottery.

The Chinese also love jade. That strange lump of tone with its faintly muddy light, like the crystallized air of the centuries, melting dimly, dully back, deeper and deeper-are not we Orientals the only ones who know its charms? We cannot say ourselves what it is that we find in this stone. It quite lacks the brightness of a ruby or an emerald or the glitter of a diamond. But this much we can say: when we see that shadowy surface, we think how Chinese it is, we seem to find in its cloudiness the accumulation of the long Chinese past, we think how appropriate it is that the Chinese should admire that surface and that shadow. It is the same with crystals. Crystals have recently been imported in large quantities from Chile, but Chilean crystals are too bright, too clear. We have long had crystals of our own, their clearness always moderated, made graver by a certain cloudiness. Indeed, **we much prefer the "impure" varieties of crystal with opaque veins crossing their depths.** Even of glass this is true; for is not fine Chinese glass

closer to jade or agate than to Western glass? Glassmaking has long been known in the Orient, but the craft never developed as in the West. Great progress has been made, however, in the manufacture of pottery. Surely this has something to do with our national character. We do not dislike everything that shines, but we do prefer a pensive luster to a shallow brilliance, a murky light that, whether in a stone or an artifact, bespeaks a sheen of antiquity.

Of course this "sheen of antiquity" of which we hear so much is in fact the glow of grime. In both Chinese and Japanese the words denoting this glow describe a polish that comes of being touched over and over again, a sheen produced by the oils that naturally permeate an object over long years of handling-which is to say grime. If indeed "elegance is frigid," it can as well be described as filthy. There is no denying, at any rate, that among the elements of the elegance in which we take such delight is a measure of the unclean, the unsanitary. I suppose I shall sound terribly defensive if I say that Westerners attempt to expose every speck of grime and eradicate it, while we Orientals carefully preserve and even idealize it. Yet for better or for worse we do love things that bear the marks of grime, soot, and weather, and we love the colors and the sheen that call to mind the past that made them. Living in these old houses among these old objects is in some mysterious way a source of peace and repose.

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A Japanese room might be likened to an inkwash painting, the paper-panelled shoji being the expanse where the ink is thinnest, and the alcove where it is darkest. Whenever I see the alcove of a tastefully built Japanese room, I marvel at our comprehension of the secrets of shadows, our sensitive use of shadow and light. For the beauty of the alcove is not the work of some clever device. An empty space is marked off with plain wood and plain walls, so that the light drawn into it forms dim shadows within emptiness. There is nothing more. And yet, when we gaze into the darkness that gathers behind the

crossbeam, around the flower vase, beneath the shelves, though we know perfectly well it is mere shadow, we are overcome with the feeling that in this small corner of the atmosphere there reigns complete and utter silence; that **here in the darkness immutable tranquillity holds sway**. The "mysterious Orient" of which Westerners speak probably refers to the uncanny silence of these dark places. And even we as children would feel an inexpressible chill as we peered into the depths of an alcove to which the sunlight had never penetrated. Where lies the key to this mystery? **Ultimately it is the magic of shadows. Were the shadows to be banished from its corners, the alcove would in that instant revert to mere void**. This was the genius of our ancestors, **that by cutting off the light from this empty space they imparted to the world of shadows that formed there a quality of mystery and depth superior to that of any wall painting or ornament**. The technique seems simple, but was by no means so simply achieved. We can imagine with little difficulty what extraordinary pains were taken with each invisible detail - the placement of the window in the shelving recess, the depth of the crossbeam, the height of the threshold. But for me the most exquisite touch; the pale white glow of the shoji in the study bay; **I need only pause before it and I forget the passage of time**. The study bay, as the name suggests, was originally a projecting window built to provide a place for reading. Over the years it came to be regarded as no more than a source of light for the alcove; but most often it serves not so much to illuminate the alcove as to soften the sidelong rays from without, to filter them through paper panels. There is a cold and desolate tinge to the light by the time it reaches these panels. The little sunlight from the garden that manages to make its way beneath the eaves and through the corridors has by then lost its power to illuminate, seems drained of the complexion of life. It can do no more than accentuate the whiteness of the paper. I sometimes linger before these panels and study the surface of the paper, bright but giving no impression of brilliance.

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I have said that lacquerware decorated in gold was made to be seen in the dark; and for this same reason were the fabrics of the past so lavishly woven of threads of silver and gold. The priest's surplice of gold brocade is perhaps the best example. In most of our city temples, catering to the masses as they do, the main hall will be brightly lit, and these garments of gold will seem merely gaudy. No matter how venerable a man the priest may be, his robes will convey no sense of his dignity. But when you attend a service at an old temple, conducted after the ancient ritual, you see how perfectly the gold harmonizes with the wrinkled skin of the old priest and the flickering light of the altar lamps, and how much it contributes to the solemnity of the occasion. As with lacquerware, **the bold patterns remain for the most part hidden** in darkness; only occasionally does a bit of gold or silver gleam forth.

**A phosphorescent jewel gives off its glow and color in the dark and loses its beauty in the light of day.** Were it not for shadows, there would be no beauty. Why should this propensity to seek beauty in darkness be so strong only in Orientals? The West too has known a time when there was no electricity, gas, or petroleum, and yet so far as I know the West has never been disposed to delight in shadows. Japanese ghosts have traditionally had no feet; Western ghosts have feet, but are transparent. As even this trifle suggests, pitch darkness has always occupied our fantasies, while in the West even ghosts are as clear as glass. This is true too of our household implements: we prefer colors compounded of darkness, they prefer the colors of sunlight. And of silver and copperware: we love them for the burnish and patina, which they consider unclean, unsanitary, and polish to a glittering brilliance. They paint their ceilings and walls in pale colors to drive out as many of the shadows as they can.

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