

CHANOYU Quarterly
TEA AND THE ARTS OF JAPAN

No. 74



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The embossing on the cover is adapted from a gold embroidered fabric called *Hōun kinran*, favored by Sen Sōshitsu XV, fifteenth generation grand master of the Urasenke tradition of chanoyu. The motif is composed of a phoenix (*hō*) amid clouds (*un*), and is the graphic representation of his Buddhist name, Hōunsai.

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The names of Japanese and Chinese persons are written surname first, in accordance with the customary practice in these countries.

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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 Sōshitsu XV, the Urasenke Foundation seeks to encourage the further development of these arts and to promote a worldwide understanding of the spirit of chanoyu.

Born as the Urasenke Successor

Sen Sōshitsu XV

I was born on the nineteenth day of April, 1923, as the firstborn son of Tantansai, who was the Urasenke Wakasōshō (Junior Grand Master) at the time. At birth, I was given the name Masaoki. Six years earlier, my father had married Itō Kayoko, the second daughter in the old Itō family which had been councillors to the Datē daimyō of Sendai. Two girls, Yae-ko and Yoshiko, had been born to them, and the third child was a boy — me. My grandfather, Ennōsai, was elated that he now had a grandchild who could properly carry on the family line. I hear that in conjunction with his fifty-second birthday, he held a tea gathering at Heian Shrine to celebrate this.

Unfortunately, Ennōsai died unexpectedly the next year, in the midst of the Urasenke Summer Training Session. And, as if to follow him, my grandmother Tsunako, who was from the Kuki family which headed the Mita clan of Hyōgo, died the year after that. I therefore have little recollection of my grandparents on my father's side.

On the other hand, however, I received quite a bit of disciplining from my "Sendai Grandmother," Itō Kikuju, who lived to a proud old age of one hundred. Kikuju represented the main branch of the Itō family. As she had no offspring, however, she reared my mother as her successor. Kikuju had received instruction in chanoyu from Ennōsai and was quite a tea adept. She was also a devout Buddhist.

Having received a strict upbringing from such a person, my mother reared us in a spartan fashion. I disliked many foods, was thin, and had a weak constitution as a child, so she probably felt that I needed building up. When tenderness was called for, however, she allowed me that, and she treated my older sisters and younger brothers just as she treated me.

The Sen family, in that it is the head household of a chanoyu lineage, has traditionally observed many customs. For example, the eldest male child is given special standing, and traditionally he would be separated from his siblings. However, my mother consulted with my father and they

* Translated from the serial "*Watakushi no Rirekisho*" [My Personal History] (Nihon Keizai Shimbun, 1986-87).

thought that they did not want to draw any unnecessary lines between their eldest boy and other sons, all of whom would in the future have to live by joining forces, so they decided to have my brothers and me grow up together. Of course there were the duties and observances connected with my father's position as Grand Master of the Urasenke chanoyu lineage, but my parents wanted us to be one big, happy family. That is why they did away with practices which they considered unnecessary or which would place a feeling of distance between us.

Due to my grandfather's untimely death, my father became the fourteenth generation grand master at the age of thirty-one. He led a model life as the head of a chanoyu house, and pursued this single calling throughout his life. As reflected by the reputation he had as a man of high character, he was an extremely honest and sincere person, to the extent that he was said to be overly rigid. Although he was also stern in regard to his children's disciplining and education, he entrusted my mother with these and chose the indirect method of tactfully controlling the way she handled our upbringing.

As the firstborn son, a number of ceremonies have awaited me at various stages of my life. The first of these to take place in front of my father was the ceremony called *hakamatsuke*, or literally, "the putting on of *hakama*,"* held when I turned five years old. I had to put on a pair of *hakama*, sit in formal style on the tatami, and humbly bow my head and say "Please support me" (*yoroshiku onegai shimasu*) to the guests who came for the ceremony. As I was surrounded by a tea environment since birth, I knew how to sit in formal style on the tatami by then, but this ceremony was meant as an official lesson in doing so and in maintaining a proper posture and attitude.

At the age of five, though one's perspective is still that of a child, one begins to recognize one's associations with others and to acquire the desire to learn. The *hakamatsuke* can be described as a ceremony to have the future iemoto's position recognized by others as well as to encourage his own consciousness of it before the formal commencement of his training in the Way of Tea. Although my memory of the ceremony is only vague, I am told that I was very tense, this having been my first such experience. It was in the following year that I was to become really conscious of the fact that I belonged to a tea family. ☂

* *Hakama* are long skirt-like trousers mainly worn by men on formal occasions.

The Way of Tea and Buddhism

Hisamatsu Shin'ichi

I

It is not certain when tea became associated with Buddhism in China. According to the oldest Chinese work on tea, the well-known *Classic of Tea* (*Cha Jing*)¹ written by Lu Yu (d. ca. 804) of the Tang dynasty, there was a monk called Shi Fayao in Hedon Province during the Song dynasty (fifth century A.D.). This monk lived at the Xiaoshan ("small mountain") Temple in Wukang during the Yongjia era. (This, however, is perhaps an error for the Yuanjia period.) When he was about seventy years old, he "took tea, a beverage, for his meals." If this story is true, then this would indicate the existence of Buddhist monks who drank tea instead of eating food during the fifth century. In the third fascicle of the *Zutang Ji* [Collection from the Patriarchs' Hall],² there is the following passage in the chapter on Meditation Master Yongjia Xuanjue, also known as the One Lodging Awakener, the famous author of the *Zhengdao Ge* [Song of Realizing the Path].³

The sister and brother saw an old monk beyond the blinds.
The sister said to the brother, "Shall we invite the old monk
into the room to have tea? Would that be all right?"

Since Xuanjue lived in the latter part of the seventh century, we can infer from this passage that tea was being drunk in Zen institutions by this time.

Tea has a long history in China. There were tea aficionados as early as the Zhou and Han periods, and by the Jin dynasty (fourth century) the

1 『茶経』

2 『祖堂集』

3 『正道歌』

Translated and adapted, by permission, from the section "*Chadō to Bukkyō*" [The Way of Tea and Buddhism] in The Collected Writings of Hisamatsu Shin'ichi, vol. 4, *Chadō no Tetsugaku* 『茶道の哲学』 (Tokyo: Risōsha, 1973).

custom of drinking tea had spread to the population at large, as the following passage from the *Classic of Tea* reveals.

At that time, it spread and had become commonplace among the people. It was widely used at court; in both capitals (Luoyang and Chang'an), as well as in Jing and Yu (the regions of Chu and Shu), it became a household beverage.

Because tea was such a popular beverage in China, in all likelihood it was widely enjoyed in Zen monasteries from rather early times.

In Japan, Emperor Shōmu invited a hundred monks to the imperial palace in 729 to hear his lecture on the *Great Wisdom Sutra* (Jp., *Daihannya-kyō*). Tea was served after the lecture. This is the oldest reference to tea drinking in Japan. Since this was just slightly before Lu Yu wrote the *Classic of Tea*, it is not hard to imagine that tea had been brought to Japan from China by this time. Later, in 805, Saichō (also known as Dengyō Daishi) brought tea seeds back to Japan from China and planted them at Sakamoto at the foot of Mount Hiei, the mountain on which his monastery is located. Furthermore, in 815, during the reign of Emperor Saga, Saichō had tea bushes planted in the provinces of Ōmi, Harima, and Tamba, and established rules for tea tasting.

Despite its early success, however, tea disappeared from Japan by the end of the Heian period. It came into prominence once again when Meditation Master Eisai returned to Japan from China in 1191, bearing with him some tea seeds. He planted these seeds on Mount Seburi in Chikuzen in north Kyushu. In 1214, he wrote the *Kissayōjō Ki* [Preservation of Health through Drinking Tea],⁴ the first Japanese work on tea, for the shōgun Minamoto Sanetomo, and spelled out the benefits of tea drinking. Around the same time, the monk Myōe established tea gardens at Toganoo and Uji. Through their efforts, the custom of drinking tea was revived in Japan. Moreover, between the Kamakura and Muromachi periods, it grew immensely popular. As Seal-of-the-Dharma Genne (1269–1350) wrote in his *Kissa Ōrai* [Miscellany about Tea Drinking],⁵ tea drinking became an extremely extravagant affair and reached the peak of its maturity around this time.

However, the extravagance which surrounded tea drinking was criticized by Musō Kokushi (Soseki; 1275–1351), who wrote in the second fascicle of his *Muchū Mondō* [Questions and Answers in a Dream],⁶ “The way in which tea is drunk in the world today is disgraceful.” The situation worsened to the point where an article forbidding sumptuous tea

4. 『喫茶養生記』

5. 『喫茶往來』

6. 『夢中問答』

parties was written into the *Kemmu Sannen Shikimoku* [Code of the Third Year of Kemmu (1336)].⁷ Subsequently there arose a movement to reform tea drinking. It was under such circumstances that the so-called wabi-suki way of tea, founded by Murata Shukō (d. 1502) and brought to perfection by Sen Rikyū (1522–91), came into being in Japan. The way of tea which I will treat in the pages below refer to this wabi-suki way of tea, a unique cultural entity which has no parallel in either the East or the West.

II

Since ancient times, tea has been used for different purposes. It was sometimes used as a medicine, sometimes drunk as a refreshment, sometimes used in elegant artistic pursuits, and sometimes used in religious rituals. Lu Yu's *Classic of Tea* states:

When the mouth is parched, when one is tired, when one has headaches, when the eyes blink uncontrollably, when one feels pain in the limbs, and when one cannot stretch the hundred joints, after four or five sips of tea, it is just like having ambrosia or nectar.

If you drink bitter tea for a long time, feathers will sprout on your body [and you can become a wizard (*sennin*)].

In his *Kissayōjō Ki*, Eisai claims that tea is an elixir which nourishes one's life, and is a sublime path for ensuring longevity. He also claims that it heals fistula and boils, promotes urination, reduces thirst resulting from fever, helps digestion, reduces the need for sleep, strengthens the will, heals beriberi, invigorates the heart, harmonizes the five organs, and eliminates fatigue. Thus we can see that originally tea was valued primarily for its medicinal qualities. Eisai states in the *Kissayōjō Ki*:

Long ago, when I, Eisai, was in China, I saw that tea was as highly valued as one's own eyes.... It was presented to loyal ministers and offered to eminent monks.... A Chinese doctor said, "The various medicines will have no effect on people who do not drink tea. Chronic illnesses will not be cured as the heart is weak. Why don't good doctors of the present degenerate age make this clear?"

⁷ 建武三年式目。Generally known as the *Kemmu Shikimoku*, or Kemmu Code, this document constitutes a code of basic governmental principles and policies for the guidance of the ruling class, promulgated in 1336 by Ashikaga Takauji, founder of the Muromachi shōgunate.—E

As this passage shows, when Eisai traveled to China during the Song dynasty, tea was still being used there as medicine. Throughout the *Chixiu Baizhang Qinggui* [Baizhang's Imperially Commissioned Monastic Rules], revised by Zen Master Dehui in 1335 in response to an imperial order,⁸ we find references to "Tea especially made for a new abbot," "Tea especially made for a monk who has newly entered the practice hall," and "Tea for those entering and leaving the dormitory." Tea was thus often served in Zen monasteries, mainly as a type of medicine. To be more specific, it was served as an aid to meditation, since tea was effective in fighting off drowsiness and keeping the mind lucid during meditation. The *Classic of Tea* states:

Vinegar is drunk to quench thirst; wine, to eliminate anxiety and anger; and tea, to remove drowsiness.

Likewise, in the *Muchū Mondō*, Musō Kokushi states:

In our country, the Saint of Toganoo [Myōe] and the founder of Kennin [Temple, i.e., Eisai] loved tea. This was because it is an effective aid to the practice of the Buddhist path, since it gets rid of drowsiness and wakens one from sleep.

This passage reveals the main reason tea was used in Zen monasteries.

However, tea was not only used as a medicine. It was also valued for its refreshing taste. In contrast to such works as the *Classic of Tea* and the *Kissayōjō Ki*, which stress the medicinal uses of tea, other works, such as the *Daguan Cha Lun* [Daguan Tea Treatise]⁹ attributed to Emperor Hui-zong (1082–1135) of the Song dynasty, emphasize its qualities as a beverage, such as its taste, fragrance, and color. It is from such perspectives that the *Daguan Cha Lun* discusses the best tea-growing districts, the proper season and method for picking tea, its preparation, and the right way of grinding it. Moreover, it even treats such topics as the quality of the water for boiling tea and the ideal kind of teabowl to use.

In this way, tea drinking gradually came to be seen as a refined cultural pursuit. Hence, it became not an end in itself, but a way to engage in artistic activities. Lin Bu¹⁰ of the Song dynasty states:

With plaintive sound, tea dust flies from the millstone.
The fragrance of boiled milk; springtime in Jianxi.
This tea is exquisite; it's known to only a few.
Quietly I look into the *Classic of Tea* and recall the people of old.

⁸ The *Chixiu Baizhang Qinggui* [勅修百丈清規] is a collection of all the important regulations of Zen. It was originally compiled by the Tang dynasty priest Baizhang Huaihai [百丈懷海] (d. 814).—E

⁹ 『大觀茶論』

¹⁰ 林逋

As depicted here, tea is drunk not simply as a medicine or beverage; the act of drinking tea is an artistic experience.

In both China and Japan, tea came to exemplify the quality of *fūryū*, or elegance. It is for this reason that tea figured prominently in the development of the arts. The tea parties described in such Muromachi-period works as the *Kissa Ōrai* and *Taiheiki* [Chronicle of the Great Peace] belong to this genre of tea. Even today, tea is often criticized as being nothing more than a form of artistic pursuit. This artistic type of tea may sometimes go beyond the bounds of morality, fall into bad taste, and even lose its artistic sensibilities. The "vulgar tea" which ran rampant in the Muromachi period is an excellent example of what could happen to tea if it were viewed only as an artistic pastime.

Tea was also used as a part of Buddhist ritual. The special teas mentioned in the *Chixiu Baizhang Qinggui* above are examples of tea used ritually in Zen monasteries. Tea is offered to the Buddhas during Zen ceremonies, and is served in memorial services for the patriarchs and during funerals as well. The *Wengongjiali*¹¹ also describes rituals in which tea was offered. Their procedures are described in texts such as the *Chixiu Baizhang Qinggui*. These rituals were also performed in Japan and continue even today.

As we saw above, tea was used as a medicine, drunk as a beverage, enjoyed as a form of cultural activity, and employed in rituals. But it is important to remember that, even if tea was used for these purposes by monks in Zen monasteries, it is impossible to say that in these cases tea was related to Buddhism in any inherent way. However, there are two interesting examples of tea being related to Buddhism in an essential manner. The first is the case in which tea provided the opportunity for Zen interviews. The second is the case where Zen created a unique and comprehensive cultural system around tea. The former is found around the eighth and ninth centuries, when "Patriarch Zen" (Jp., *sōshi zen*) was at its heights in China. Examples of such uses of tea are found in the Zen histories. The latter is a lay oriented Zen phenomenon which arose in Japan during the fifteenth and sixteenth centuries (mid-Muromachi to early-Edo periods), when Rinzai Zen was at its peak.

III

From the eighth century on, we find innumerable examples of tea and tea drinking serving as the opportunity for Zen interviews. Let me give a few of the more interesting examples.

¹¹ 11. 王公集

After drinking tea one day, the master (Jinshan; i.e., Meditation Master Shanhui, d. 881), personally prepared a bowl of tea and gave it to his attendant. When the attendant was about to take it, the master pulled back his hand, saying, "What's this!" The attendant was unable to answer. (*Jingde Chuanding Lu*, fascicle 15)

This is an example of a Zen "living strategy" which Jinshan initiated at the instant the attendant tried to receive the bowl of tea.

Let me give another example.

The master (Zechuan, a disciple of Mazu Daoyi) entered a tea garden and picked tea. Afterwards, Layman Pang said, "The Dharma-realm does not contain my body. Do you see me, or don't you?" (*Jingde Chuanding Lu*, fascicle 8)

Such Zen interviews during tea picking occurred quite frequently.

There is an interesting episode concerning Yunmen (Meditation Master Wenyan).

Yunmen asked a monk, "Where did you come from?"

The monk answered, "I came from picking tea."

The master said, "How many Bodhidharmas did you pick?"

(*Yunmen Guanglu*, fascicle 2)

I am sure there are no other examples of Zen masters asking a monk how many Bodhidharmas he had picked after the age of the patriarchs, the classical period of Chinese Zen. On another occasion, Yunmen asked another monk who had just come from picking tea, "Did you pick tea, or did the tea pick you?" The following exchange between Guishan (d. 853) and Yangshan (d. 883) in the tea garden is also well known.

During the period for manual labor, the monks went to the garden to pick tea. The master (Guishan) called to Yangshan, saying, "All day we've picked tea, but I've only heard your voice and haven't seen you. Please show yourself." Yangshan shook a tea bush. The master said, "You have only grasped the function. You haven't grasped the essence." Yangshan said, "I doubt it. How about you?" The master remained silent. Yangshan said, "You have only grasped the essence. You haven't grasped the function!" The master said, "I'll give you twenty blows!" (*Jingde Chuanding Lu*, fascicle 9)

This anecdote beautifully reveals the profound give-and-take that characterizes the Guiyang (Jp., Igyō) sect of Zen.

Another very famous story about tea and Zen is Zhaozhou's (Meditation Master Zongshen, d. 879) "Have a cup of tea!"

Master Zhaozhou asked the newly arrived monk, "Have you ever come here before?" The monk answered, "I have." The master said, "Have a cup of tea!" At another time, he asked another monk the same question. The monk answered, "I haven't." The master also said, "Have a cup of tea!" Later the superintendent of the cloister asked, "Why is it that you say 'Have a cup of tea' to both monks who have and have not come here before?" The master called to the superintendent. The superintendent answered. The master said, "Have a cup of tea!"

Zhaozhou's "Have a cup of tea!" is no ordinary and perfunctory form of tea drinking. The following passages in the *Nampō Roku*¹² reflect the spirit of Zhaozhou's "Have a cup of tea!":

"I strove with all my powers to create tea in the spirit of the roji and thatched hut, which had never before existed in either China or Japan, and ... I believe it might even accord with Zhaozhou's intent..." (*Nampō Roku*, "Metsugo" chapter)¹³

"... a cup of tea from which nothing is missing." (*Nampō Roku*, "Hiden" supplementary section)

In these lines we find the fundamental standpoint of Japanese wabi tea. Even a feast of innumerable delicacies cannot compare with its taste.

Once, when Yunmen was drinking tea, he asked a monk how it tasted. Thereupon the monk inquired of Yunmen how he found its taste. Yunmen immediately replied, "For bowls and basin to have no bottoms is an everyday matter. If you don't have a nose on your face, people will laugh to death."

¹² 南无录. In form, a compendium of Sen Rikyū's way of tea recorded by a close disciple and Zen monk, Nambō Sōkei (dates uncertain). The seven chapters are: (1) "Obogaki" 覚書 (literally, "Memoranda"; a record of statements by Rikyū on various aspects of tea); (2) "Kai" 会 (literally, "Gatherings"; a record of tea gatherings hosted by Rikyū); (3) "Tana" 棚 (literally, "Shelves"; proper methods of using various utensil stands); (4) "Shōin" 書院 (methods of displaying utensils in a shoin room); (5) "Daisu" 待土 (methods of using the daisu tea utensil stand); (6) "Sunibiki" 墨引 (literally, "Brushed Over with Ink," i.e., rendered illegible, because matters best transmitted orally are revealed); and (7) "Metsugo" 没後 (literally, "Posthumous"; a record of words and deeds of Rikyū recalled after his death). In addition, Tachibana Jitsuzan (1655–1708), who is credited as having discovered the text, is thought to have appended some sections, including the "Hiden" 秘伝 (Secret Transmissions).—E

¹³ Translation from Dennis Hirota, "Memoranda of the Words of Rikyū: *Nampōroku* Book I," *Chanoyu Quarterly* no. 25 (1980), p. 44, (slightly altered).—Tr.

Although the words are simple, their meaning is profound, and they brim with witty humor. I believe we can see here the Zen antecedent to Japanese *haikai* poetry,¹⁴ the highest form of abstract art. Yunmen's words are comparable to that classic verse by Bashō about the old pond.¹⁵

As these examples show, tea in Zen is not used here simply as a medicine, beverage, or ritual tool. Nor is it tea as an elegant pastime (*fūryū-cha*). Here, tea is used in a thoroughly Zen way. It is combined with Zen in an essential and fundamental way, resulting in a Zen form of tea which differs in meaning and content from tea as an elegant pastime and ritual tea. In Zen, tea is not only a means to lead people to enlightenment. Tea drinking is in itself the attainment of Buddhahood and the spontaneous activity of an enlightened being.

Originally, Japanese wabi tea, which was created by Shukō, Jōō, and Rikyū, self-consciously inherited and transmitted the tradition of Zen tea. At least in the case of the *Kissayōjō Ki*, tea was nothing more than a medicine. We can say that Zhaozhou's "Have a cup of tea" style of tea is found nowhere in the *Kissayōjō Ki*. Although both Eisai and Myōe planted tea, established tea gardens, and picked tea, I have not heard of them taking part in Zen interviews like Guishan and Yangshan. In his *Muchū Mondō*, Musō Kokushi says:

The Chinese love tea because it nourishes the spirit by digesting food and dissipating the vapors. When it is used as medicine, the amount for one cup is set. When one takes too much, it will have evil consequences. For this reason, the medical texts forbid drinking too much tea. It is said that, long ago, Lu Tong, Lu Yu, and others were fond of tea because it aroused them from drowsiness, dispelled the heavenly vapors, and helped them in their studies. In our country, the Saint of Toganoo [Myōe] and the founder of Kennin [Temple, i.e., Eisai] loved tea. This was because it is an effective aid to the practice of the Buddhist path, since it gets rid of drowsiness and wakens one from sleep.

From this passage, it would seem that Musō, too, understood tea mainly as a medicine. When Musō criticized the uses to which tea was put by his contemporaries with words like, "The way in which tea is drunk in the world today is disgraceful," he was probably criticizing the use of tea for non-medicinal purposes, as well as the extravagant tea parties of his

¹⁴ A form of linked poetry composed of alternating verses of 5-7-5 and 5-5 syllables. The longer of these developed into the poetic form known as haiku.—E

¹⁵ Matsuo Bashō's (1644–94) celebrated verse, as translated in the Kodansha Encyclopedia of Japan: "The old pond! / A frog jumps in — / Sound of the water" (*furuike ya / kawazu tobikomu / mizu no oto*).—E

age. However, tea was not used solely for medicinal purposes in Japan; as in China, it was also a beverage, a form of cultural activity, and a ritual implement.

The *Kissa Ōrai*, attributed to Seal-of-the-Dharma Genne, shows that by the period of the Northern and Southern dynasties, tea was valued less as a medicine and more as the centerpiece of refined play. During this age, tea was enjoyed in the most gorgeous of settings. In the *Kissa Ōrai*, Genne describes a tea party to which he was invited. According to Genne, the highest quality screens were put up in the visitor's chamber which served as the hall for tea drinking. The garden in front of the hall was spread with fine sand, curtains were draped around the veranda, and blinds were hung over the windows. When the guests had assembled, "First, saké was served three times. Then noodles and tea were served once. Afterwards, food consisting of delicacies from the mountains and ocean were presented, and we enjoyed delicious fruits from the garden." Next, the guests stood up and left their seats to enjoy the garden for awhile. "Some people faced the artificial hill in the garden outside the northern window, and sought relief from the heat in the shadows of the leafy trees, while others gazed upon the waterfall beyond the southern veranda, loosening their sleeves to let in the cool breeze." Later, they entered a splendid building called the "tea drinking pavilion" (*kissa no tei*), which had a viewing platform opening up to all the four directions in its second story. Inside, a multicolored painting of Shakyamuni by Zhang Sigong was hung on the left side of the room, and a monochrome painting of Kannon by Mu Chi to the right; other paintings were also displayed. A bronze vase with gorgeous flowers was placed on a table covered with gold brocade, and fragrant incense was burning in the incense burner. Chinese paintings decorated the various sliding panels, and the guests' chairs were covered with leopard skins. Tea jars encased in cloth pouches were on display. Various unusual fruits had been readied, and hot water was boiling in the tea kettle. When the guests had taken their seats, fruits were brought in, tea was presented, and a tea ceremony took place in which several bowls of tea were served. Then "a contest over ten bowls of four kinds (of tea) and judgements concerning the quality of tea from the capital and the provinces" — that is to say, *tōcha*, or tea contests — were held. The tea party continued until dusk, but after the tea implements were withdrawn, a banquet with splendid food and saké began. Dance and music were performed, and after night fell, torches were lit in the hall and the party continued late into the night. The *Kissa Ōrai* describes the scene thus:

When the sun eventually set and the tea ceremony was about to end, the tea implements were withdrawn, splendid food was prepared, saké was served, and cups of wine were exchanged.

Before the banquet, the portion of the saké to be served was discussed, but plenty of saké was poured and drinks were encouraged. The faces of the intoxicated guests were red like the leaves on which frost had fallen, and their crazed demeanors were like trees swaying in the wind.

It appears that this type of tea took place frequently during the Muromachi period. We cannot dismiss it simply as an extravagant form of tea enjoyed as an elegant pastime, for it also incorporated unwholesome elements such as gambling. Since it was a vulgar form of tea devoid of all ethical and Buddhist qualities, it came to be roundly criticized by true tea connoisseurs. However, if we overlook its unwholesome elements, we can say that tea as an elegant pastime reached its full maturity during this period.

We must not forget the important artistic contributions this type of tea party made to Japanese culture. A large part of the artistic elements of Rikyū's wabi tea derives, either directly or indirectly, from this tea of the Muromachi period. In particular, it must be said that, at least on the surface, the influence of the *fūryū* style was extremely strong during the earliest stage of wabi tea, i.e., during the age of Murata Shukō.

IV

Historically speaking, wabi tea is a form of Zen tea which grew out of and developed through the criticism of the *fūryū* tea discussed above. Inasmuch as wabi tea is a form of Zen tea, it is based upon Zen Buddhism, and inasmuch as it historically developed out of *fūryū* tea, it is a type of *fūryū* tea which developed as a result of criticism from the standpoint of Zen Buddhism. Although wabi tea is Zen tea, it is different from the Chinese Zen tea discussed above, since it has incorporated elements of *fūryū* tea. Furthermore, it has succeeded in creating a unique and comprehensive tea culture without precedent either in China or in Japan.

Since wabi tea is based on Zen Buddhism, its *fūryū* character is quite different from that of the earlier *fūryū* tea, and is strongly ethical and religious in its essence. For this reason, it is possible to say that wabi tea is neither medicinal tea, tea as beverage, ritual tea, nor *fūryū* tea; it is an entirely new form of Zen which developed as a comprehensive cultural system by incorporating these earlier aspects of tea. Therefore, for the first time, we find the development of an inner identity between tea and Buddhism. In this case, the word tea does not indicate the tea plant. Nor does it indicate a beverage to be taken as medicine or to be enjoyed for its taste, and neither does it refer to ritual uses of tea or the pursuit of elegance. It refers to a comprehensive cultural system, or a cultural life which has Zen as its essence and which manifests itself in the act of drinking tea. When one speaks of "doing *wabi-suki*" or "going to *suki*," it means



"Michi" 道 ["The Way"]. Calligraphy by Hisamatsu Shin'ichi. Photo courtesy of Kurasawa Yukihiro.

to participate in such cultural life. Although the term “Way of Tea” is used in different ways, it most properly refers to wabi tea.

The fact that Zen forms the basis of wabi tea is reflected in the material and intangible cultural assets it has created and developed. The former refer to such things as tea houses, tea gardens, and tea implements, while the latter include tea etiquette and the correct mental attitude when participating in tea. Moreover, the fact that wabi tea is based on Zen was recognized by its practitioners. Rikyū’s disciple, Sōji, in his *Yamanoue Sōji Ki* [Record by Yamanoue Sōji] written in 1588, states:

Since chanoyu derives from the Zen sect, we concentrate on practicing as monks. Shukō and Jōō were both of the Zen sect.

Furthermore, he states:

Dōchin and Sōeki (practiced tea) from the perspective of the Zen Dharma.¹⁶

And,

There are secrets and stages concerning the implements of chanoyu. In all of these matters, the rules and etiquettes of chanoyu are those of Zen.

From these passages, it is clear that the central figures in the creation of wabi tea, including Shukō, Jōō, Dōchin, and Rikyū (Sōeki), all asserted that tea is based on Zen. According to the *Yamanoue Sōji Ki*, towards the end of his life, Shukō is said to have stated as follows:

Understand the taste of tea and the taste of Zen. Breathe deeply of the wind in the pine trees and don’t concern yourself with worldly matters.

Similarly, the *Nampō Roku* (“Oboegaki” chapter) attributes the following words to Rikyū:

Chanoyu of the small room is above all a matter of practicing and realizing the way in accord with the Buddha’s teaching.¹⁷

And,

This is the Buddha’s teaching and the fundamental intent of chanoyu.¹⁸

¹⁶ Dōchin here refers to Kitamuki Dōchin (1504–62); Sōeki, to Sen Rikyū. Kitamuki Dōchin was Rikyū’s first tea instructor.—E

¹⁷ Hirota, p. 33

¹⁸ *Ibid.*

Finally, (in the “*Metsugo*” chapter), we find:

Moreover, since the fundamental intent of wabi lies in manifesting the pure, undefiled Buddha-world, once host and guest have entered the roji and thatched hut, they sweep away the dust and rubbish (of worldly concerns) and engage in an encounter with mind open and entire.... Chanoyu is just a matter of building a fire, boiling water, and drinking tea. There should be nothing else. Here the Buddha-mind emerges to reveal itself.¹⁹

It is recorded that not only Shukō, Jōō, and Rikyū, but almost all followers of wabi tea during this time were lay Buddhists who practiced Zen. Therefore it was only natural that their understanding of tea was influenced by Zen. This is all the more so since many self-consciously regarded chanoyu to be, above all, a method of cultivating the Buddha Dharma and achieving enlightenment.

Because the followers of wabi tea held this attitude, they also emphasized the ethical and religious character of the tea gathering. Thus, their tastes (*konomi*), or in other words their cultural creativity, inevitably came under the influence of Zen, and tea changed completely from the extravagant and unethical, vulgar practice of the former age. It is only natural that Rikyū boasted:

I strove with all my powers to create tea in the spirit of the roji and thatched hut, which had never before existed in either China or Japan, and ... I believe it might even accord with Zhaozhou's intent.... (*Nampō Roku*, “*Metsugo*” chapter)²⁰

At one time, Rikyū's Zen master, Shōrei Oshō, made this statement during a quiet evening talk:

Layman Rikyū's understanding of tea is quite different from that of the followers of tea of old. It is based on none other than true understanding of Zen teachings. (*Nampō Roku*, “*Hi-den*” supplementary section)

Again, Kobori Enshū said, “Rikyū is the founder of the Japanese way of tea.”

Rikyū's tea gatherings took place in the roji and thatched hut laid out according to the unique standards of wabi tea; it employed its own spe-

¹⁹ *Ibid.*, p. 42.

²⁰ *Ibid.*, p. 44.

cial types of utensils and took place according to its own characteristic style. However, both host and guest approached the tea gathering with the attitude of someone taking part in a Buddhist ceremony. Rikyū's famous verse on the roji illustrates this particularly well.

Since the roji
Is the path
Leading out of the "floating world,"
Why should we scatter
The dust of our minds.
(*Nampō Roku*, "Metsugo" chapter)

Also, the following items are found among the seven articles of the *Roji Seicha Kiyaku* [The Code for Pure Tea of the Roji],²¹ dated the third day of the ninth month, Tenshō 12 (1584), and bearing the stamp of Sōeki (Rikyū) and Nambō.

Item: As for the water for washing hands, it is for spiritual cleansing. This is an essential point in the practice of the way (of tea).

Item: The guests are to enter the hut after its master comes to lead them in. The master of the hut is poor. He lacks utensils for tea and meals; he cannot provide tasty dishes; and the trees and rocks in the roji are natural. Those who cannot understand this should quickly leave.

Item: Small talk about worldly affairs, both inside and outside the hut, has been prohibited since ancient times.

Item: There should be no clever talk or pretentious manners between guest and host during the tea ceremony.

Item: The tea ceremony, from beginning to end, should last no longer than four hours. An exception can be made if a sermon or intellectual discussion is scheduled afterwards.

Among the "ten points to be observed by the practitioner of chanoyu" listed in the *Yamanoue Sōji Ki*, we find such admonitions as: "Beauty and the pursuit of chanoyu (*suki*) should come from the heart," and "One should be careful not to drink too much wine." As these examples show, the tea gatherings of wabi tea had come a long way from the type of tea parties depicted in the *Kissa Ōrai*. From contemporary tea records, we see that during this period the tearooms had been stripped of the numerous ostentatious decorations mentioned in the *Kissa Ōrai*. These rooms were

21 『露地清茶規約』

extremely simple and tranquil. They were humble, yet noble in appearance. The food, too, was plain but attractive. It was quite different from the earlier tea parties, where the guests made merry, drinking lots of saké and eating rare delicacies. The *Kissa Zatsurwa* [Miscellaneous Stories about Tea Drinking]²² states:

Saké causes rowdy behavior. One should not be served too much of it. The reason for this is because (a tea gathering) is an occasion for drinking a bowl of tea prepared with care, for each guest to examine the tea utensils, and for eminent people to engage in intellectual discussions. It is neither the intention of the host or guest to get drunk and engage in rowdy behavior.

According to the record of Rikyū's tea gatherings found in the "Kai" chapter of the *Nampō Roku*, of the over sixty tea gatherings he held, Rikyū served saké only two or three times. Moreover, in the cases where saké formed part of the menu, it was served only two or three times. In the *Rikyū Hyakkai Ki* [Record of Rikyū's One Hundred Tea Gatherings], which records the particulars of [approximately] one hundred tea gatherings held by Rikyū, saké appears on only one occasion. Descriptions of the meals served with the tea are found in many contemporary tea records. If saké had been served during those meals, there would no doubt be some mention of it. However, the fact that it is not indicates that saké was absent during these meals. In the "Metsugo" chapter of the *Nampō Roku*, Rikyū states:

Those bent on feasts and much drinking will enjoy banquets even in the thatched hut, and because minds are not in accord, will find tea in the spirit of wabi disagreeable.²³

As we can infer from the passages above, it was the rule not to drink in the tea rooms. The *Chōandō Ki* [Record by Chōandō]²⁴ states:

Because Sōeki [Rikyū] disliked ostentation, he composed "crazed verses" (*kyōka*) to warn against it.... As for the meals, it is enough if the host serves herring soup with shrimp and sea cucumbers.

As this shows, in tea meals, too, Rikyū put the true mind before all else and admonished against extravagance.

²² 喫茶雑話. (Dated 1620.)

²³ Hirota, p. 43.

²⁴ 長閑亭記. Chōandō refers to Kubo Gondayū (1571–1640).—E

Wabi tea arose in the mid-Muromachi period (the latter half of the fifteenth century), and enjoyed its golden age during the final years of the Muromachi period, the Momoyama period, and the Edo period (first half of the seventeenth century). According to the *Chōandō Ki*, from the members of the Imperial family, nobles, and great daimyōs down to “the commoners, everyone studies this way (of tea).” Wabi tea came to be practiced throughout Japan and the roji and thatched huts for tea became an oasis which answered both the spiritual and cultural needs of the people. At the roji, which has been described as a place where “Not one bird sings, under clouds burying the old trees,” one brushes away all “dust of the world,” or worldly concerns. Entering a thatched tea house, one pays respects to the calligraphy of the Zen patriarchs and enjoys the tranquil state of mind where the host and guest are in respectful harmony. A bowl of tea is made with the care that comes from one’s true mind of enlightenment. It is served in a humble yet subtly beautiful utensil in the wabi style, and one drinks it with undivided attention. During these moments, one enjoys the Zen atmosphere in which the myriad things in the universe are a manifestation of enlightenment, and achieves peace in the heart. At the same time, one is able to enjoy the refined cultural treasures, both material and non-material, transmitted in the way of tea. Tachibana Jitsuzan wrote:

When the great people and noble guests enter the grounds,
they forget all about the splendid matters of the worldly path,
free themselves from the net of worldly affairs, and become
guests in a realm beyond the clouds. Even an ordinary person
is allowed to sit here. (*Kochū Rodan*)

Rikyū’s following verse, found in the “*Metsugo*” chapter of the *Nampō Roku*, well illustrates the perfect unity of wabi tea.

Having tea
in the roji and hut of suki,
the guest and host
are in perfect harmony
and their minds are completely at one.

Concerning the roji and thatched tea hut, the *Nampō Roku* (“*Metsugo*” chapter) states:

This is the etiquette in the thatched hut. The fact that the people of the world, nobles and commoners alike, follow Rikyū’s rules and practice the original intention of the roji in the same way is much more valuable than keeping the pure precepts of the temples.

Thus, in the thatched tea hut “worldly rank is ignored,” (*Nampō Roku*, “*Metsugo*” chapter) and differences in social status, such as those between noble and commoner, or rich and poor, are transcended. Samurai entered the thatched hut after removing their swords, the sign of their social class, and commoners could participate on equal footing with everyone else. Indeed, the thatched hut is a hermitage for practicing the way, influenced by the profound insights of Zen and the tradition of ‘the subtle and profound’ (*yūgen*) present in Japanese culture. To borrow Shukō’s phrase, it is a thatched hut to which a famous steed has been tethered. Here, we find a new type of Zen which, unlike the traditional religion based on temples and monks, was centered on the lay people. It can be said that the great tea gathering held at Kitano Shrine was the “national convention” of this new form of tea.²⁵

In this new style of tea, the vast gardens of the Zen temples were reduced to the narrow roji, the spacious temple grounds were crystallized into a tea hut of three or four tatami mats, and prelates in purple and brocade robes were replaced by ordinary people in cotton clothing. This indeed was the “wabification” of Zen. I would like to call this “wabi Zen.” The new form of tea created by Zen was wabi tea, while the new form of Zen developed by tea was wabi Zen. In the true sense, the unity of tea and Zen was made possible only on the basis of the fundamental oneness of wabi tea and wabi Zen.

I consider Rikyū to be the representative figure of this unity of tea and Zen. Rikyū was a lay practitioner of wabi Zen as well as a master of wabi tea. His importance lies precisely on this point. As stated above, Rikyū declared, “I strove with all my powers to create tea in the spirit of the roji and thatched hut, which had never before existed in either China or Japan,” and prided himself for having created a unique form of tea. But I believe that he also self-consciously developed a new type of Zen unheard of in the past. In the “*Metsugo*” chapter of the *Nampō Roku*, we find the following words:

But perhaps your knowledge of the sutras and treatises that hold the Buddha’s teachings has led you rather into perplexity. ...But taking these prescribed forms as foothold, *I was possessed of the aspiration to climb slightly higher* and eagerly made inquiries of the masters of Daitokuji and Nanshūji. Day and night, with the monastic rules of the Zen temples as my basis, I simplified the measurements regulating the highly refined manner of the shoin room; I unfolded the world of the Pure

²⁵ A grand tea gathering held by Toyotomi Hideyoshi in 1587, at which he had wabi tea practitioners from throughout the country participate.—E

Land in the locus of the roji, brought the spirit of wabi to its culmination in a thatched hut of two mats, endeavored to practice through gathering firewood and water, *and at last realized, though faintly*, that there is the taste of the true in a bowl of tea.²⁶ (emphasis mine)

As this shows, Rikyū was not bound by conventional forms of Zen. Instead, it appears that he aspired to use them as a stepping stone to develop an entirely new type of Zen — that exemplified by the world of the roji. It is not strange that a person of Rikyū's caliber would hold such an aspiration. As a matter of fact, he did succeed in fashioning a new world of Zen which had not existed before his time. He perfected a comprehensive Zen cultural complex accessible to the people, and brought many people to participate in it. In this way, he originated a completely new form of cultural life. The whole world, including even Hideyoshi, the ruler of Japan, studied under Rikyū. Of Rikyū, Hideyoshi said:

Because he delved
into
the bottomless mind,
he is known
as a man of tea.

(*Nampō Roku*, "Kai" chapter)

Chanoyu was the basis of Rikyū's entire life. The tea room was his training hall and his classroom. Not only Hideyoshi, but nobles, merchants, and even criminals from around the country looked up to Rikyū and studied under him.

Rather than being called lay Zen, Rikyū's Zen should more properly be called the people's Zen. Whereas lay Zen is an accessory to monastic Zen, it can be said that Rikyū's Zen was independent from the Zen of the temples. Moreover, unlike monastic Zen, Rikyū's Zen gave birth to its own sophisticated popular culture, the culture of tea. Thus, it is not simply a copy of the Zen in the monasteries. This is the reason why Rikyū's Zen is of particular relevance to the modern world. Despite all of its excellent qualities, monastic Zen shows almost no concern with matters of the world, and offers little of value to the actual cultural life of the common people. Even in China, which gave birth to many excellent Zen masters and engendered an outstanding Zen culture, Zen and Zen culture were ultimately confined to the monastery and had little impact on the people or their culture. This is the case whether one speaks of tea etiquette, tea

²⁶ Hirota, p. 43.

rituals, tea implements, or the buildings and gardens in which tea is enjoyed. Of course, Zen monks recognize that Zen is not the exclusive property of the monastic community. But in actual practice, Zen has been owned exclusively by the monks and has not belonged to the laity.

However, thanks to Rikyū, Zen was transformed into wabi Zen and spread widely among the laity. On the basis of Zen, Rikyū developed a sophisticated wabi tea culture for the people. At the same time, he used tea as the medium for transmitting wabi Zen among the population at large. The result was a systematic and comprehensive tea-based Zen cultural complex which has no parallel either in any other historical period or in any other part of the world.

Zen has left its imprint on various areas of cultural life in China since the Tang and Song dynasties, and in Japan since the Kamakura period. However, during these periods its influence was neither systematic nor comprehensive. Moreover, it did not extend to the common people. The tea of this period was also not as affected by Zen as the later wabi tea; in other words, it did not possess a profound self-conscious subjectivity. It is true that Zhaozhou and Yunmen used tea freely as a medium to lead their disciples to enlightenment, and thereby developed Zen based on tea. However, in their cases the tea they used to lead people to awakening was the tea plant, the tea beverage, the act of drinking tea, or tea implements, and not a comprehensive system of cultural life founded on tea. Thus, although one can speak of the Zen influence on tea drinking, it was nothing more than that, and it does not refer to a comprehensive system of cultural life such as wabi tea. Therefore, even though the tea of Zhaozhou and Yunmen differed from medicinal tea and *fūryū* tea on the point that it was influenced by Zen, it was unable to produce a comprehensive and systematic tea-based Zen culture like wabi tea.

Generally speaking, the *Classic of Tea* and the *Kissayōjō Ki* only treat tea as a type of medicine. Here, tea has no necessary connection with Zen. The *Daguan Cha Lun* and *Wengongjiali* praise the qualities of tea as a beverage, discuss tea rituals, and describe *fūryū* tea. However, unlike wabi tea, they do not attempt to discuss them in terms of Zen. The *Chixiu Baizhang Qinggui* has a section on the ritual uses of tea, but it is extremely simple. Even as descriptions of tea ritual and etiquette, they fall far short of anything found in the theoretical writings of wabi tea.

Wabi tea was created on the basis of Zen. It can be called an extremely refined yet popular form of cultural life centered on tea. This is the Way of Tea in the true sense of the term. Wabi tea is not simply medicinal tea, tea as beverage, *fūryū* tea, or ritual tea. Nor is it the kind of Zen tea exemplified by Zhaozhou. Rather, it is a popular system of cultural life which, on the basis of Zen (such as that of Zhaozhou's Zen tea), incorporated other elements, such as medicinal tea, tea as beverage, *fūryū* tea, and ritual tea into one comprehensive entity. In this sense, wabi tea is

both a new form of Zen and the synthesis of all the various aspects of tea culture.

The reason why Rikyū was able to create wabi tea on the basis of his philosophy of the unity of Zen and tea is because he possessed all the qualifications necessary to undertake such a task. Rikyū was heir to Shukō's incipient tradition of wabi tea. But although he followed Shukō's tradition, Rikyū was not bound by it. Instead, he had an extraordinarily creative mind which came from his insight into "the core which runs through the heart" (*kokoro no hitotsugane*), and the "deliberative ability" (*sakui*) to freely favor unorthodox wares for tea utensils. Other reasons for Rikyū's success include the fact that he was a connoisseur who possessed a sharp eye for artistic beauty; the fact that he was an accomplished student of Zen (his master Kokei Sōchin included him among those "who practiced Zen for thirty years") who could freely apply his Zen insight to everyday situations; the fact that he was neither a monk, court noble, nor samurai, but a commoner; and the fact that he possessed extraordinary political acumen.

But equally important for the development of wabi tea was the historical condition in which Rikyū lived. This was an era of cultural ferment in which earlier forms of tea had come under heavy criticism. Because he had an extremely powerful patron in Hideyoshi, Rikyū was granted the unprecedented title of "Koji" ("Layman") from the court, and this in turn helped spread Rikyū's reputation among nobles and commoners alike. Also, Rikyū was blessed with a number of excellent disciples, many of whom were of a caliber equal to that of their master. All of these things were essential for ensuring the success of Rikyū's tea.

However, Rikyū's wabi tea gradually lost its spirit and became formalized and ritualized. It quickly degenerated into a form of *fūryū* tea, and it returned to the state which existed before Rikyū developed his wabi tea. Rikyū himself was worried about this, as the following words reveal.

My only fear is that, as practitioners of tea increase in society, teachers will also grow in number and will each give guidance in his own way, or in their associations with daimyōs and the wealthy, treat the thatched hut as though it were the shoin room and feel no need to delve into its fundamental significance. Or those bent on feasts and much drinking will enjoy banquets even in the thatched hut, and because minds are not in accord, will find tea in the spirit of wabi disagreeable. Professional teachers take pleasing daimyōs and making tea gatherings entertaining to be their whole concern, and believing it their fortune that the wealthy find interest in such activities, they encourage chano-yu out of their own greed; hence, even now practices formerly unheard of abound. But how much greater my anxiety when I

think of tea in its latter age to come; even condemnation fails.
Would that I might be reborn in a hundred years so that I could
see what will have become of tea in the world. (*Nampō Roku*,
“*Metsugo*” chapter)²⁷

The revival which tea has enjoyed in modern Japan is, ultimately,
nothing more than a revival of *fūryū* tea. The true revival of tea must be
the revival of wabi tea. Only when this happens can tea become the oasis
of the future and an unending source of cultural creativity. ☂

Translated by Robert F. Rhodes

²⁷ Ibid.

Tokyo Shinchakai Tea Gathering

In 1941, a tea fraternity called the Kyōdai Shinchakai was established at Kyoto University (Kyōdai). Guided by Hisamatsu Shin'ichi (1889–1980) and Tantansai (1893–1964; the then grand master of Urasenke), this fraternity, which was to develop into a nationwide association, was founded on the belief that the Way of Tea provides a means or place for spiritual reflection and purification, and is a Way for the realization of one's true self. Members are referred to as "pure companions" (*seishū*), and their tea gatherings, as sessions for "searching the heart" (*sesshin*).

It was in 1959 that the Tokyo Shinchakai chapter was established, led by the late Sakurai Tadayasu. In May, its members held a special session on the occasion of the commencing of the summer *furo* season. It began with the intonation of the Shinchakai guidelines, The Precepts of the Way of Tea, formulated by Professor Hisamatsu.

Translated and adapted, by permission, from the photo essay "Tokyo Shinchakai" 「東京心茶会」 appearing in the May 1993 issue of *Nagomi*. Photographs, by Kobayashi Tsunehiro.





On the host side this day were Furumoto Ryūichi and the youngest Tokyo Shinchakai member, Manabe Satoru. The main guest was founding member Mori Saburō, who studied chanoyu under Tantansai. Following him as guests were Imai Fujio, Kawanami Masashi, and Shitara Takeshi. Hisano Masayoshi, host of many past Tokyo Shinchai-kai gatherings, pulled up the rear as last guest (*tsume*). Having so many experienced “sempai” as guests, the hosts set about their preparations with great zeal.

Above: A painting of a teabowl by Tantansai, which he inscribed with the words, "an offering of a sip [of tea] by the winds in the pines" (*shōfu issetsu o kyōsu*).

Below: Manabe, who says that in his student days he used to start cleaning two days in advance of a tea gathering, appeared quite at home dressed in his *samue* (work clothes typically worn by Zen monks).



The guests, after intoning The Precepts of the Way of Tea in the waiting room, conducted *tanza* meditation; that is, zazen sitting in formal *seiza* fashion. Meanwhile, Manabe changed into his hakama. Proping open the door of the gate dividing the outer and inner roji, he then beckoned the guests to enter the tearoom.







Initial Sitting (Shoza)

In the *furo* season, the first sitting starts with the serving of a kaiseki meal. Appropriate to the spirit of the Shinchakai, the food ordered from the kaiseki caterer Kitami consisted of just one soup and three dishes.

Menu

Soup: dark miso broth with herb-flavored wheat gluten, burdock, and mustard

Mukōzuke: Whiting prepared with kelp; garnished with *shiso* flowers, *bakudai* (a kind of vegetable sold as a medicinal herb), and wasabi

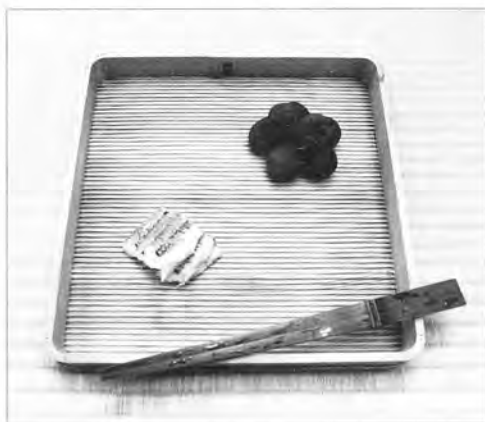
Simmered foods (*nimono*): abalone mousse (*shinjo*) and water shield (*junsai*); garnished with haricot beans and flowers of Japanese pepper

Broiled food (*yakimono*): salted young perch with vinegar & water pepper dressing

Broth (*hashiarai*): shaved cartilage (*kaburabone*) with salted plum

Hassun: dried halfbeak; groundplums

Pickles: daikon radish (*takuan*), cucumbers, beefsteak plant



"It's rather difficult to seem like you're enjoying and relishing a kaiseki meal," remarked one guest. "I did some overnight cramming, but I'm afraid it was no good," admitted another. Their diligent attention to manners seemed to reflect the Zen training by the Kyoto University students, which lies at the roots of the Shinchakai. With the comment, "I can't do *zazen* at all," however, the group burst into hearty laughter.

The meal finished, and, after the first laying of the charcoal, the guests inspected the incense container — a piece shaped like overlapped poetry cards and having a picture of bamboo drawn by Tantansai. Then they were served moist sweets in stacked boxes (*fuchidaka*), and, after partaking of these, took their leave of the initial sitting.

Latter Sitting (*Goza*)

For the latter sitting, the scroll which hung in the tokonoma during the initial sitting was replaced by a clematis in an Iga-ware "traveler's pillow" vase. Furumoto prepared the tea, while Manabe served as his assistant, and Hisano performed the intermediary role of "last guest," responsible for the smooth flow of the gathering.

"The tea for the Shinchakai has to be thick," explained Imai. He continued, "We pursued the rigid style of tea to the limits during our student days, and after that our tea style became very loose, but now we have returned to the orthodox style of the head house. Always, though, we make the tea using the *hiradema* (plain style for preparing tea) procedure."

After the tea, the guests inspected the tea container, a handmade piece by Tantansai, and the teascoop, named "The Smell of Moss," presented to the group by Grand Master Hōunsai on the occasion of the fraternity's 30th Anniversary Gathering. Mori commented, "[The name] perfectly describes us."

Thick Tea (*Koicha*)

Flower container: Iga-ware Traveler's Pillow

Flower: Clematis

Kettle: Fuji-gama

Brazier: *Mentori* style

Fresh-water container: Shigaraki ware by Kishigami Dōhei; named "Royal Field"

Tea container: Made by Tantansai; named "The First"

Protective pouch: Stone-pavement pattern brocade

Teascoop: Made by Grand Master Hōunsai, and named "The Smell of Moss"

Teabowl: Black Raku by Kakunyū; named "Pine Voice" by Grand Master Hōunsai

Lid rest: Bamboo, bearing Tantansai's cipher

Waste-water receptacle: Unlacquered bentwood

Sweets: "Wisteria Wave," produced by Sennari

Tea: "Pure Cloud," produced by Ippōdō



Thin Tea (*Usucha*)

Tea container: Bentwood *byakudan*-finished (gold dust covered with clear lacquer) natsume by Manzō, bearing Tantansai's cipher

Teascoop: Made by Grand Master Hōunsai, and named "Have Some Tea!"

Teabowl: Made by Imai Fujio; named "Pure Self" by Hōsekian (i.e., Hisamatsu Shin'ichi).

Extra teabowl: Korean hansu

Extra teabowl: Made by Mori Saburō; named "The Big Dipper" by Hōsekian

Sweets: "Azaleas and Rocks," produced by Kamehiroyasu

Container for sweets: Basket with criss-crossing handles



Right until it was time to conduct the latter laying of the charcoal, Manabe briefed himself on the procedure. His charcoal-laying went well, and it was then time for the thin tea. Together with a Korean hansu teabowl handed down in the Furumoto family, a teabowl made by Mori, and another made by Imai were used. In contrast to the distinct marks of the potter's wheel seen on Mori's piece, Imai's bowl had a grand foot and was a dynamic, hand-molded piece. The third, fourth, and last guests requested second helpings of tea in bowls of their choices. "No bowl of Manabe's will appear today?" asked one of the guests. "A bowl by me would be out of the question," Manabe humbly replied. "Oh, that's right — you threw a damper on the debut of one of your bowls last time." (laughter)

With the atmosphere now relaxed, the three who had received instruction under Professor Hisamatsu reminisced about their mentor, and then the conversation turned to the young days of Sōyō-sensei (Sakurai Yoshiko), Tantansai's second daughter who, through her father's connections with the Shinchakai, married Sakurai Tadayasu. Shitara cheerfully listened on. Having resided and done Zen training at Kōzanji temple in Kyoto when he was a student, he managed to sit in formal *seiza* fashion this day, despite a leg injury.

The guests exited the tearoom and the hosts watched as they left the roji. Then the hosts hurried to the waiting room to join the others in reciting the Short Pledge to the Way of Tea and to once again conduct meditation, before ending the day's gathering. The attitude of all the participants reflected the dignity of the Tokyo Shinchakai in its earnest aim to carry on the Tea espoused by Hisamatsu Shin'ichi.





Short Pledge to the Way of Tea

"To truly conduct oneself, now, with Harmony, Respect, Purity, and Tranquility; to have tea (i.e., understand the Truth) with body and mind solitary and clear; and, with hope, to perpetually adhere to the Secret and diligently realize the state of existence which conforms with the Ultimate Reality."



Tang Dynasty Tea Utensils and Tea Culture: Recent Discoveries at Famen Temple

Han Wei

Translator's Preface

Famen Temple (法門寺) is situated 130 km to the west of China's ancient capital Chang'an (present-day Xi'an), a major point along the Silk Road extending from southern Europe in the west to Japan in the east. According to ancient records, the temple was originally constructed under imperial auspices during the Later Han dynasty (ca. 25–220). A long succession of imperial patronage, many name changes, reconstructions, and expansions testify to the spiritual, cultural, and political significance Famen Temple commanded in the eyes of early Chinese leaders.

Together with the cosmopolitan capital Chang'an, Famen Temple reached its zenith during the Tang dynasty (618–907). This is reflected in part by the rare collection of exquisitely crafted gold-and-silver utensils, porcelains, fabrics, glassware, etc. from diverse regions which was recently unearthed from a crypt beneath the temple's pagoda.

Only sketchy records exist concerning the design of the Tang dynasty pagoda which was constructed, or perhaps reconstructed and enlarged, to house finger bone relics of the Buddha. It appears to have been a four-story wooden structure beneath which there was a stone-lined crypt with several chambers. A wave of Buddhist persecution led to destruction of the pagoda and crypt in 844. Resulting chaos shrouded their existence until relics were rediscovered by chance in 871, whereupon the pagoda and crypt were reconstructed by imperial decree.

During the third year of the Longqi era (1567–72) in the Ming dynasty, the wooden pagoda from the Tang dynasty collapsed. Over the succeeding thirty year period an octagonal, thirteen story brick pagoda was constructed atop the same site. After 300 years of weathering, it too

Translated and adapted, by permission of the author, from "Chaji, Chagu, Cha Bunka" (茶事・茶具・茶文化) [Tea Gatherings, Tea Utensils, Tea Culture] appearing in the June 1990 issue of *Tankō* (Kyoto: Tankōsha Publishing Co.). The *Tankō* article is a translation from the author's Chinese into Japanese, by Zhang Jing Xiang. Appreciation is extended to Professor Kumakura Isao for his assistance in the publication of this English translation. Unless otherwise specified, footnotes are by the English translator; photos, courtesy of Tankōsha Publishing Co. The preface is based on information given in Zhang Jinghao, ed., *Famen Temple* (Xi'an: China Shanxi Tourist Publishing House, 1990), and Kumakura Isao, "Hōmonji to Tō Dai no Chagu" (法門寺と唐代の茶具), *Tankō* (June 1990).

cracked and began to lean. Further weakened by earthquakes, it finally collapsed in 1981. During the course of clearing the site for renovation, the Tang dynasty crypt was discovered on April 29, 1987. In addition to invaluable artifacts regarding China's imperial heritage and ancient social customs, a giant tablet placed at the entrance to the crypt was also unearthed. Inscribed with detailed descriptions and names of the individual items sealed within the crypt, it constitutes a sort of Rosetta Stone in the quest to identify scores of other pieces previously excavated throughout China. □

Foreword

Tea-drinking has a long history in China, where the tea plant itself originated. In Xiantong 15 (874), various utensils for storing, decocting, drinking, and handling tea in other ways were sealed within the crypt beneath the pagoda at Famen Temple in Fufeng Prefecture, Shanxi Province. The discovery of these utensils sheds light on the tea-drinking customs of the late Tang imperial court. An inquiry into the tea gatherings and unique tea culture of this period, based on succeeding generations of Chinese tea documents and on reference to the various gold-and-silver tea utensils which date from the Tang period and have been excavated since the country's founding, may prove very meaningful for research on the history of ancient Chinese social life.

Historical Documentation Regarding Tea-drinking in China

In China, 茶 was the first character used to mean tea, and it was pronounced *tú*. Often, however, a single entity is referred to in various ways, and tea was also known by more than ten other names.¹ Many of these names resulted from different dialects, testifying simultaneously to the length of China's tea-drinking history and the diverse regions it spanned. In the central border regions, tea was written 荼 until the middle of the Tang dynasty. Accompanied by the development of tea gatherings, however, a standard pronunciation and character for tea naturally became necessary. It was at this point that a single, horizontal stroke was removed from the Chinese character 荼 to become 茶. Today at the Shanxi Provincial Museum and at Caotang Temple in Hu Prefecture, two documents² are preserved from the late Tang dynasty in which all the original entries

¹ These included 荈, 蔎, 茶, 荼, 茶果, 物羅, 酪奴, 茗, 遮羅, 畢昌, and 帝冬.

² The 『唐故左衛將軍大達法師碑』, dated Huichang 1 (841), and the 『曹故主簿記誥碑』, dated Dazhong 9 (855).



Famen Temple pagoda before it collapsed in 1981. Photo reprinted from *Famen Temple* (China Shanxi Tourist Publishing House).

茶毗³ have been [crossed out and] rewritten as 茶毗. What is more, among the inscriptions found on seven teabowl stands which are thought to be from around the same period and were unearthed outside the Heping Gate of Xi'an city, "Made in the 8th month of Dazhong 14 [860], entirely gold-plated tea (茶) saucer" and "tea (茶) storehouse" can be seen. Accordingly, it is clear that the Chinese character for tea had been determined in the era preceding 860.

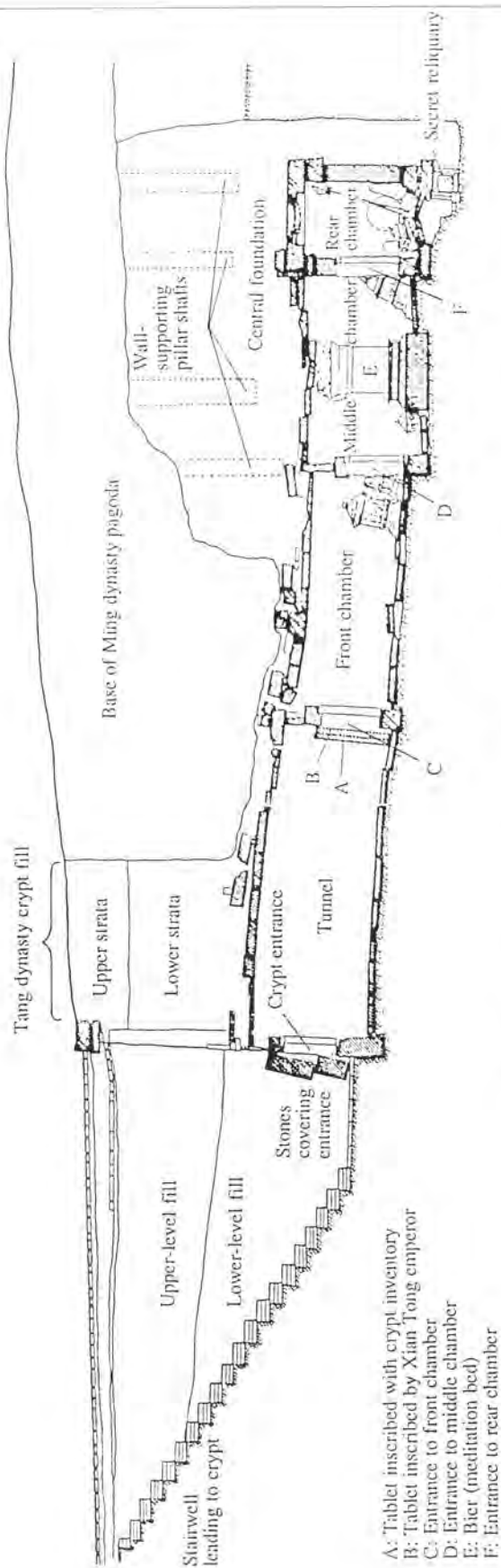
In the *Shen Nong Ben Cao* [Shen Nong's Pharmacology],⁴ the following passage appears: "Sampling the one hundred herbs, Shen Nong was

³ *Tupi*, Buddhist euphemism for the death of a priest or monk; cremation.

⁴ 『神農本草 [学] 』. Shen Nong, one of the three legendary emperors of ancient China, is credited with creating medicine, devising the sixty-four divination signs, and teaching the art of farming to the Chinese people.

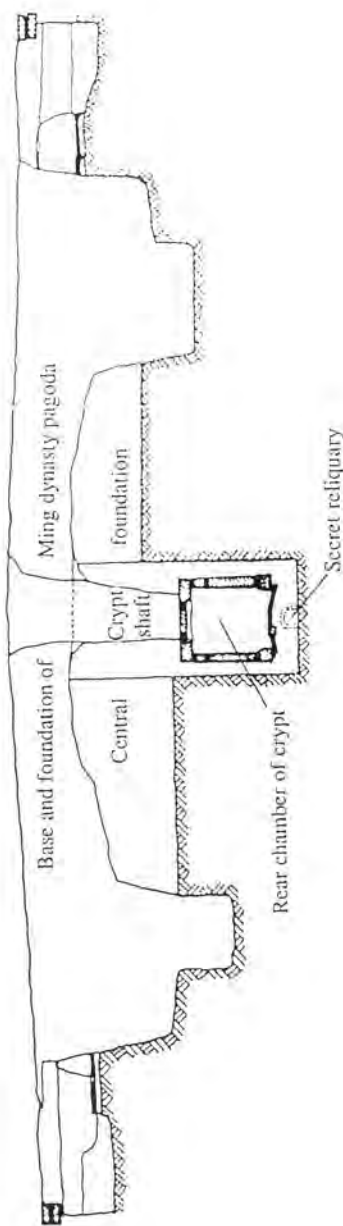
Transverse Cross-Section of Famen Temple Crypt

0 1 2 meters



Vertical Cross-Section of Famen Temple Crypt

0 1 2 meters



poisoned seventy-two times in a single day. His imbibing of tea, however, neutralized the poison." Recorded in the *Diguan* section of the *Book of Rites*⁵ are entries such as "searching for tea" (索茶) and "gathering tea" (聚茶). According to the *Chakao* [Tea Inquiries]⁶ of Wang Weilian, the term 咤 in the phrase 王三宿, 三祭, 三咤, from the *Shu Guming* volume of the *Book of Rites* actually refers to tea.⁷ Based on these records, the history of tea-drinking can be traced back to a thousand years B.C. or so. The *Yanzi Chun Qui* contains a verse which relates a special method for drinking tea back in the sixth century.⁸ Within the *Tong Yao*⁹ authored by Wangbao, a literatus of the Former Han dynasty (ca. 202 B.C.–23 A.D.), are these words: "Making [food] such as sashimi and steam-baked snapping turtle, decocting tea, etc., one must do everything," as well as "Pulling their dogs along, they sell geese and, in Wuyang, buy tea." From these passages we know that already in the first century A.D. tea was being bought and sold in Sichuan Province.

From the Wei (ca. 220–557) and Jin (ca. 265–420) dynasties onward, the cultivation and drinking of tea expanded further to the regions south of the Yangzi River. Three contemporary documents¹⁰ record that in this region the serving of tea had become a matter of hospitality toward guests. Furthermore, in the *Wudi Ji* section of the *Nanzi Shu*¹¹ there is an imperial proclamation by the military regent which mandates economy in ceremonial offerings, as follows: "In memorial services for one's ancestors' spirits, do not make sacrificial offerings. Offerings should be limited to glutinous rice cakes, tea, boiled rice which has been dried, wine, and dried meat, regardless of one's social rank. Everyone must comply with this edict." From this, too, it is evident that tea-drinking was no longer as unusual as it had been previously.

The following account from volume six of the *Feng Shi Wenjian Ji* [Feng's Record of Things Heard and Seen],¹² written by Feng Yan of the

⁵ The *Book of Rites* (《礼记》), one of the "Five Classics," pertains to Confucian rituals and proprieties dating from the late Zhou period (ca. 1027–770 B.C.) to the Former Han dynasty (ca. 202 B.C.–23 A.D.). The *Diguan* (《地官》) section appears in the middle of the volume entitled *Shu Guming* (《书·顾命》), and deals with education, taxation, and local politics.

⁶ 《茶考》

⁷ This conclusion was apparently based on the fact that, at that time, the character 咤 had the same pronunciation as the character for tea and was used for its sound value. Given Wang Weilian's interpretation, the phrase in question may be translated "The three imperial lodgings, festivals, and teas."

⁸ The *Yanzi Chun Qui* (《晏子春秋》) is an eight-volume work recording the words and deeds of Yan Ying, a famous politician and vassal of the nation-state of Qi during the Spring and Autumn period (770–403 B.C.). The verse under discussion, which I leave untranslated, is given in Chinese characters as follows: 《食脱粟之食，茶三气，五鼎茶耳》。

⁹ 《僊约》

¹⁰ The 《晋书·桓温列传》, 《世说新语》, and 《晋中兴书》。

¹¹ 《南齐书·武帝记》

¹² 《封氏闻见记》

Tang dynasty, notes the popularization of tea-drinking and, at the same time, is remarkable for the first usage of the expression “way of tea” (茶道).

People in the south take pleasure in drinking this; people in the north didn’t drink it very much at first. In the Kaiyuan period (713–741), [people from] Zou, Lu, Cang, and Li have gradually begun arriving in the market at the capital where they open many shops, decoct tea, and sell it. Priests and laymen alike put down their money, take a cup, and drink it. This tea is brought in from the Jiang Huai region on everything from carts to boats, and piled in big heaps. There is an incredible variety. Consequently, the *way of tea* [translator’s emphasis] is in great fashion, and among the imperial court and nobles there is not a one who does not drink it.

This diffusion throughout the north of the custom of tea-drinking also exerted an influence on ethnic minorities, as indicated by the following passage from the *Tang Guo Shi Bu* [Appended History of the Tang Kingdom],¹³ by Lizhao of the Tang dynasty.

When the Lu nobility were on a visit to Xifan, they decocted tea in their tents. There the king of Xifan, Zanpu, asked just what sort of substance it was. The king of Lu, Baili, responded that it rinses away evil passions, quenches the thirst, and is called tea. Zanpu said that he, too, had some. Thereupon, he had tea brought out and, while pointing, said, this tea is from Shouzhou, this from Shuzhou, this from Guzhu, this from Qimen, this from Changming, and this from Yonghu.

The people of Xifan often bartered horses for tea, and their liking for tea was considerable. Although tea-drinking in the Tang dynasty was only in vogue among high officials of the imperial court, in the succeeding Song dynasty (ca. 960–1126) the strata of society in which people drank tea expanded greatly. The *Xujiang Ji*,¹⁴ by the Song dynasty scholar Liguo, contains this explanation:

Tea is not old. Its source was near the upper reaches of the Yangzi River and from there it spread out across the realm. It has become popular in recent times, and there are neither wise men nor fools without a liking for it.

From this, it seems that in the Song dynasty tea had become an item of daily necessity, like rice and salt.

¹³ 《唐国史补》

¹⁴ 《续江记》

Ancient methods of tea-drinking have also undergone ceaseless change along with the passage of time. Luolin, of the Ming dynasty (ca. 1368–1643), criticizes the tea-drinking customs of the previous period in his work entitled *Cha Jie* [Tea Commentaries],¹⁵ as follows: “Adding fruit seeds, salt, pepper, ginger, bitter orange, and so on to tea is a calamity.” He also writes, “Decocting tea in scented water, roasting it, and then storing it absolutely opposes the laws of tea.” This is an indication that earlier tea-drinking methods differed from those of the Ming dynasty.

In the Han (ca. 202 B.C.–220 A.D.) and Wei (ca. 220–264) dynasties, medicine was added to tea before it was decocted. In other words, this was the period of ‘medicinal tea.’ Within the *Fanjiang Pian*¹⁶ written by Sima Xiang Ru (179–117 B.C.), quoted in the *Cha Jing* [Classic of Tea; by Lu Yu (d. ca. 804)],¹⁷ there is an enumeration of medicines such as Chinese bellflower, cinnamon, a variety of lily, cold pepper (Jp., *sansho*), and oleaster, which may have been additives to tea. Medicinal teas were drunk for a long time. Furthermore, aside from medicines, other substances such as meat were also added to tea. In the *Guang Zhi*,¹⁸ by Guo Yigong of the Western Jin dynasty (ca. 265–316), we find these words: “Add oleaster to meat and boil it to make a broth. This is called tea.” At this stage, tea had become something of a spicy soup.

Drinking tea with the addition of these sorts of ingredients was widely criticized by the time of Lu Yu in the Tang dynasty. Although Lu Yu’s *Cha Jing* was written in the latter half of the eighth century, this type of ‘medicinal tea’ is strongly disparaged in its “Sixth Chapter, Concerning Tea-drinking.” Nonetheless, Lu Yu did not object to the addition of salt or cold pepper to tea. And as if to oscillate even further in this regard, the *Cha Jing*’s “Fourth Chapter, Concerning Utensils” specifically names a type of urn in which to place salt crystals. This custom of adding salt to tea continued until the Northern Song dynasty. In the *Wulei Xiang’gan Zhi*,¹⁹ said to have been written by Su Shi (1036–1101), it says, “Tea (made from new leaves) loses its bitterness and becomes sweet when salt is added.” From the Tang dynasty to the Song dynasty was the period of ‘salted tea.’

Changes in tea-drinking methods and utensils were closely connected to tea manufacturing methods. The Tang and Song dynasties constituted the age of brick tea (Ch., *tuancha*; Jp., *dancha*).²⁰ Yet during this period there was also tea which was steamed but not pounded —

¹⁵ 『茶解』

¹⁶ 『凡将篇』

¹⁷ 『茶经』 by 陆羽 (Jp. pronunciation, *Cha Kyō* by Riku U).

¹⁸ 『广志』

¹⁹ 『物類相感志』

²⁰ Tea that has been steamed, pounded, pressed into bricks, and dried until hard. For more information about brick tea, see Takahashi Tadahiko, “White Tea: Tea in the Song Dynasty,” *Chanoyu Quarterly* no. 69.

or perhaps was pounded but not hardened [into bricks] — that was used for powdered tea and loose tea.

Moreover, records can be found in many tea documents of various approaches to the making of a bowl of tea. As these details are well-known, however, I will omit a discussion of them here.

Excavated Tea Implements

Within all the important tea documents, such as the Tang dynasty *Cha Jing* by Lu Yu, the Song dynasty *Cha Lu* [Tea Descriptions] by Caixiang,²¹ the *Daguan Cha Lun* [Daguan Tea Treatise] by Emperor Huizong,²² Old Man Shen'an's *Chaju Tulu* [Assessments of Tea Utensils],²³ and the Ming dynasty *Cha Pu* [Tea Records] by Zhuquan,²⁴ there are chapters and sections on tea implements. However, until recently many points have remained unclear. The absence of comparisons between previously excavated items and these accounts would seem to indicate that no noteworthy implements had been unearthed. This time, though, various implements for decocting and storing tea have been excavated from the crypt at Famen Temple. Even more significant is the detailed account within an inventory of the articles stored in the crypt,²⁵ which has enabled utensils to be identified with their names, thus for the first time clarifying that the many Tang dynasty gold-and-silver implements discovered at Famen Temple and elsewhere since China's founding are, in fact, tea utensils. These implements have been excavated primarily from sites in Hejia Village (何家村) in Xi'an, at Xi'an's Heping Gate (和平門), in Beiyin Village (背陰村) in Yao Prefecture, and at the Zhengmao Bridge (丁卯橋) in Zhenjiang Prefecture, Jiangsu Province — an area with Famen Temple at its center.

What follows, then, is an explanation of some of the tea utensils which have been excavated, focusing on those recently discovered in the crypt beneath the pagoda at Famen Temple.

I Leaf-tea Dry-roasting Implement

Since ancient times, methods for preserving tea have been regarded as extremely important. The *Cha Lu* contains this passage:

Tea does well with konjak leaves (young leaves of the bulrush), disliking incense and medicines. Moreover, tea likes warmth and dryness, deploring the cold and damp. There-

²¹ 《茶錄》 by 蔡襄.

²² 《大觀茶論》 by 趙佶.

²³ 《茶林樹譜》 by 崑安老人.

²⁴ 《茶譜》 by 朱權.

²⁵ The inventory is known as the 「監造真身使師克發供養道場及金剛聖器衣物帳」.

fore, families that preserve and store tea wrap it in konjak leaves, place it in a tea drier, firing up the drier once every two or three days to constantly keep it at skin temperature. The warmth shuts out moisture, but if the drier is heated up too much, the tea will burn and become undrinkable.

To dry tea and, moreover, preserve its color and aroma, it had to be placed inside a basket. Examples of this kind of drying basket are a **Basket Woven of Silver and Gold Threads** (Fig. 1) and a **Silver Basket with Design of Flying Geese on an Interlocking Coin Pattern** (Plate 1, p. 49) excavated at Famen Temple. There are no accounts of this type of basket within Lu Yu's *Cha Jing*, but they were already in use in the imperial court of the Tang dynasty.

The Silver Basket with Design of Flying Geese on an Interlocking Coin Pattern has a domed lid and a flat bottom supported by four feet. The handle and the lid are connected by a silver chain which is riveted to the center of the lid. Fifteen wild geese are depicted in flight on the lid, and ten pairs decorate the body of the basket. The basket, with handle, is 17.8 cm high; the body is 16.1 cm in diameter and 10.2 cm deep.



Fig. 1: Basket Woven of Silver and Gold Threads.

II Implements for Decocting

— Brazier —

Boiling water is of basic importance to the preparation of decocted tea (烹茶). [In ancient times,] because a charcoal fire with visible flames, i.e. an active fire, had to be used, conditions for the brazier were very severe. This 'brazier' was called a *fenglu* (風爐; Jp., *furo*). The brazier discovered at Famen Temple was in the central chamber of the crypt and had been placed atop a lidded, lacquered container. There was a **Jewel-colored Teabowl**²⁶ (Plate 2, p. 49) inside the lacquered container, leading one to

²⁶ 秘色の茶碗; literally, teabowl of a "secret" or "concealed" color. Refers to one color of celadon achieved by layering deep hues of blue or green glaze over a pale ground. Its use was prohibited for all but imperial wares. This type of celadon is believed to have been produced at the Yuezhou kilns in Zhejiang Province during the Tang dynasty.

believe that this container, too, was closely associated with the brazier and tea-drinking. Within the inventory of items is the entry "Silver incense burner, one, together with ash receptacle; weight, 103 liang." This agrees with the appearance of "brazier, ash receptacle" in the *Cha Jing*'s "Fourth Chapter, Concerning Utensils," and is understandable as a confusion of "incense burner" (香炉) for "brazier" (風炉) in the inventory.

This brazier was an implement for making decocted tea, and was given the name **Silver Brazier with Jar-shaped Vents Around Its Foot** (Fig. 2). It consists of a base and a lid which have been formed from sheets of metal. The lid is composed of three parts. The upper portion is in the shape of a bifoliate lotus flower with eighteen petals, while the central portion is in the shape of a monofoliate lotus with six petals. A three-tiered set of concentric circles constitutes the lower portion of the lid.

The round wide-bottomed base of the brazier allows the charcoal fire to rise easily toward the tapered mouth. Around the mouth of the brazier is a wide three-tiered rim, each tier in the shape of a six-petaled flower. When fitted with the lid, all six tiers ascend uniformly toward the center. Encircling the foot of the base are six 'jar-shaped' vents, and the bottom-most edge of the foot is turned out horizontally for added stability. The entire brazier stands 56 cm tall and weighs 3,920 g. The lid measures 31.3 cm in height and the base is 25.2 cm high. The mouth of the brazier is 20.7 cm in diameter; the diameter of the turned-out edge of the base is 35.8 cm.

Closely resembling this brazier is one that was excavated from the Zhengmao Bridge in Jiangsu Province. Previously known as the "Gold-plated Silver Smoker," its name has now been changed to **Gold-plated Silver Brazier** (Fig. 3). This brazier is smaller than the one from Famen Temple, and inside the foot appear the two characters 力士 (*lishi*; literally, "strong person").

Thus far, the brazier that is closest to that described in the *Cha Jing* is the one excavated from the Tang dynasty tomb of the wife of an important general in Jiangsu Province (Fig. 4). It, too, is referred to as a smoker, but



Fig. 2: Silver Brazier with Jar-shaped Vents Around Its Foot.

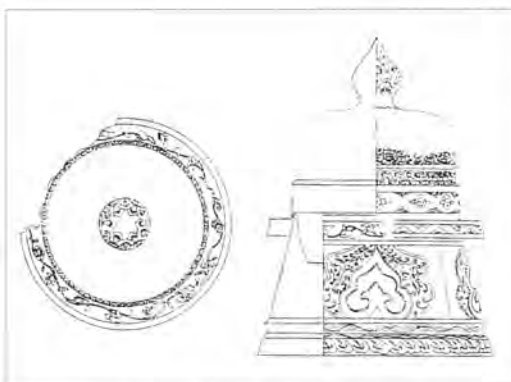


Fig. 3: Gold-plated Silver Brazier excavated from Zhengmao Bridge.

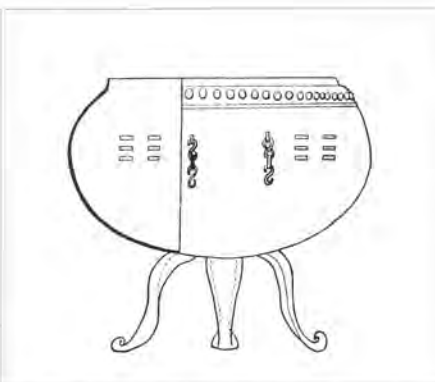


Fig. 4: Brazier excavated from a tomb in Jiangsu Province.

is actually a brazier. The lip around the circular rim stands up vertically, and the spherical body is supported by three legs. Immediately below the lip, there is a band of nipples encircling the rim. Four symmetrical sets of divination symbols have been cut around the middle section of the brazier. All four are the symbol known as *kun*.²⁷ When the brazier was excavated, it was half full of ash and charcoal made from slender branches, and from this we know that wood charcoal was used when making decocted tea.

— Fire Tongs —

In the *Cha Jing* there is this passage: "Fire tongs are called by another name, *zhu* (筴)... they are round, straight, and one *chi* three *cun* long."

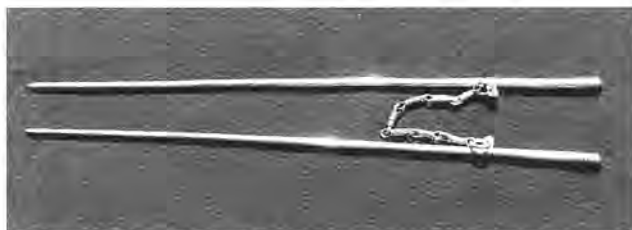


Fig. 5: Fire Tongs with Chain.

The Famen Temple inventory indicates that "fire tongs (火筴), one pair" had been stored in the crypt. The length of the **Fire Tongs with Chain** (Fig. 5) discovered in the crypt is very close to that recorded in the *Cha Jing*. The tongs are round and have thick upper ends and slender tips. The upper ends have finials in the shape of precious jewels. The tongs are 27.6 cm long and weigh 76.5 g.

— Water-boiling Pot —

A pot was used to boil water for making decocted tea. Although no such pot was found in the Famen Temple crypt, some silver water-boiling pots

²⁷ 坤; the last of the eight divination symbols. Represents the principle of *yin* — dark, receptive, yielding, and feminine. Its attribute is devotion, and its image is the earth.



Plate 1: Silver Basket with Design of Flying Geese on an Interlocking Coin Pattern.



Plate 2: Jewel-colored Teabowl.

have been discovered at Hejia Village and Zheng-mao Bridge. Two types were excavated at Hejia Village. One type is the **Silver Pot with Handle** (Fig. 6). It is 17.1 cm high with a mouth diameter of 19.0 cm. The other type has a pair of attached rings.

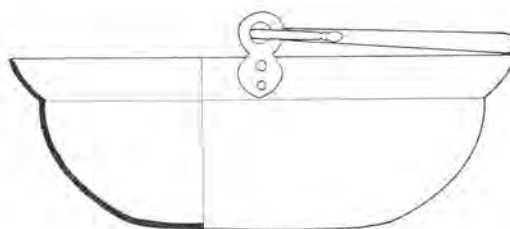


Fig. 6: Silver Pot with Handle excavated at Hejia Village.

— Water Strainer —

Because the people of ancient times drew water from springs and rivers when making decocted tea, they used a straining bag to filter out any living things that may have been mixed in with the water. Buddhist priests paid particular attention to this point in order to avoid killing any living creatures. The frame of such a water straining bag was unearthed from the front chamber of Famen Temple's crypt.

Very similar to the water straining implement noted in the *Cha Jing* is the frame excavated at Qingshan Temple in Lintong Prefecture (Fig. 7). It has a diameter of 9.0 cm and a handle 8.0 cm long. However, because the finely woven bag had decayed, leaving behind the frame alone, just what this implement was remained unclear, and excavation records listed it as a "silver, round fan-shaped implement." Actually, it is a water strainer.



Fig. 7: Water strainer excavated at Qingshan Temple.

— Tea Spoon —

After adding the tea leaves to the hot water, the water was beaten continuously with a tea spoon to completely infuse the leaves in the hot water. In the Song dynasty *Cha Lu*, it says: "The tea spoon must be heavy. This is because power is necessary in attacking [the water]."²⁸ Because it was used in hot water and was near the fire, a long spoon was best. Mentioned in the inventory from the crypt is, "tea trough, tea mill, 'tea vines,' spoon; one set, seven items." This "spoon" refers

²⁸ Kumakura Isao notes that spoons do not appear in the *Cha Jing*, and the indication is that tea was added to hot water and stirred with bamboo chopsticks. Later, in the *Daguan Cha Lun*, instead of a spoon a bamboo tea whisk (茶筴) appears. The utensil that is here called a "tea spoon" is the intermediary form between these two.



Fig. 8: Long-stemmed Gold-plated Silver Spoon with Flowing Clouds.

to the **Long-stemmed Gold-plated Silver Spoon with Flowing Clouds** (Fig. 8). The bowl of the spoon is egg-shaped and slightly concave, and the stem is long and flat. Incised along the stem from the end to the bowl is a three-section design of flowing clouds which is divided by two lotus blossoms. The three characters 重二兩 ("weight, two liang") are incised on the middle section. The spoon's overall length is 35.7 cm, and the bowl is 4.4 cm long by 2.7 cm wide.

— Measure —

A 'measure' was the gauge for a spoonful of tea before it was added to hot water. The **Silver Measure with Gold-plated Flying Geese** (Fig.

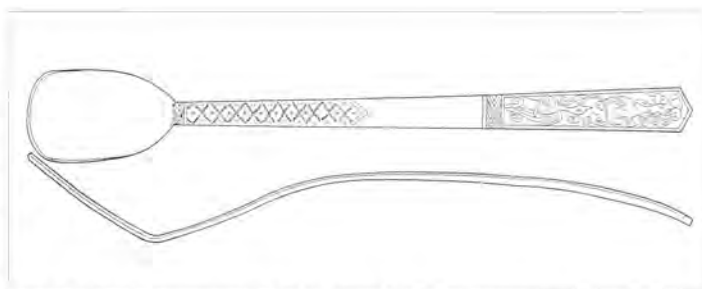


Fig. 9: Silver Measure with Gold-plated Flying Geese; top and side views.

9) excavated from the crypt at Famen Temple is such an implement. The bowl portion of the measure is egg-shaped and slightly concave. Depicted on the upper portion of the handle are two wild geese in flight surrounded by flowing clouds, against an imbricate background. Along the stem near the handle, a diamond pattern has been formed in relief out of minuscule beads inside of which cross-shaped flowers have been incised. The measure's overall length is 19.2 cm, and the bowl is 4.5 cm long by 2.6 cm wide.

III Grinding, Sifting, and Storage Implements

— Pincers —

This utensil was used when roasting a piece of brick tea over a fire before grinding it into a powder. The *Cha Jing* states, "Pincers (tea tweezers) are small and made of green bamboo. They are 1 *chi* 2 *cun*

long.” They were also made from refined iron tempered with copper. One pair of this type of pincers was excavated at Qingshan Temple in Lintong Prefecture (Fig. 10). This particular pair was soldered to the lid of a bottle, and when not in use it could be inserted inside the bottle for storage and easy transporting.

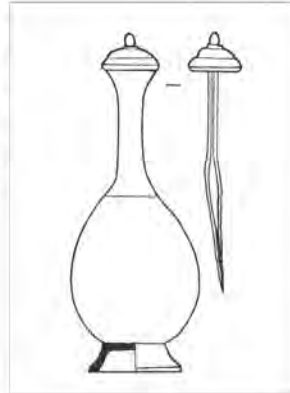


Fig. 10: Pincers excavated at Qingshan Temple.

— Tea-grinding Mortar —

In the Tang dynasty, brick tea was first roasted before being ground and sifted to make powdered tea. Therefore, the mortar and sifter were vital implements. In the *Cha Jing*, the tea-grinding mortar is described as “Made from the wood of a mandarin orange tree. Next in rank are those made from pear, mulberry, paulownia, and wild mulberry wood.” Already in the *Daguan Cha Lun* of the Song dynasty, however, we find an explanation that “the best mortars are made of silver.”

The main body of the **Tea-grinding Mortar with Flying Geese and Flowing Clouds** (Plate 3) excavated at Famen Temple is made of silver and has gold gilding. This mortar is of a period just slightly earlier than the silver mortars of the Song dynasty. Engraved on the bottom is, “Xiantong 10 [869], silver tea mortar with gold flowers, made at Wensiyuan, one; total weight, 29 liang.” As with mortars for grinding medicine, the inside bottom of this mortar forms a V-shaped trough in which a disk-like pestle can roll back and forth. For stability, the mortar has been placed inside a housing with a broader base. The housing is rectangular with cloudlike caps at both ends. The longer sides of the housing are engraved with a design of flowing clouds and kylin, and have three large ‘jar-shaped’ openings along their bases. There is a jewel-shaped opening in the shorter sides at each end. The platform under the housing is encircled with a band of twenty pairs of flowers, and has a design of three converging clouds in the open areas at both ends. The cover panel is inserted over the top of the mortar and can be slid open and closed. The surface of the cover panel is decorated with a design of flying geese and flowing clouds. This is the first Tang dynasty silver mortar ever discovered. It stands 7.1 cm tall, and the cover panel is 3.0 cm wide by 27.4 cm long.

— Disk-like Pestle —

The **Silver Pestle with Gold-plated Garland Design** (see Plate 3) discovered in the crypt is engraved with the words “pestle with rod; weight

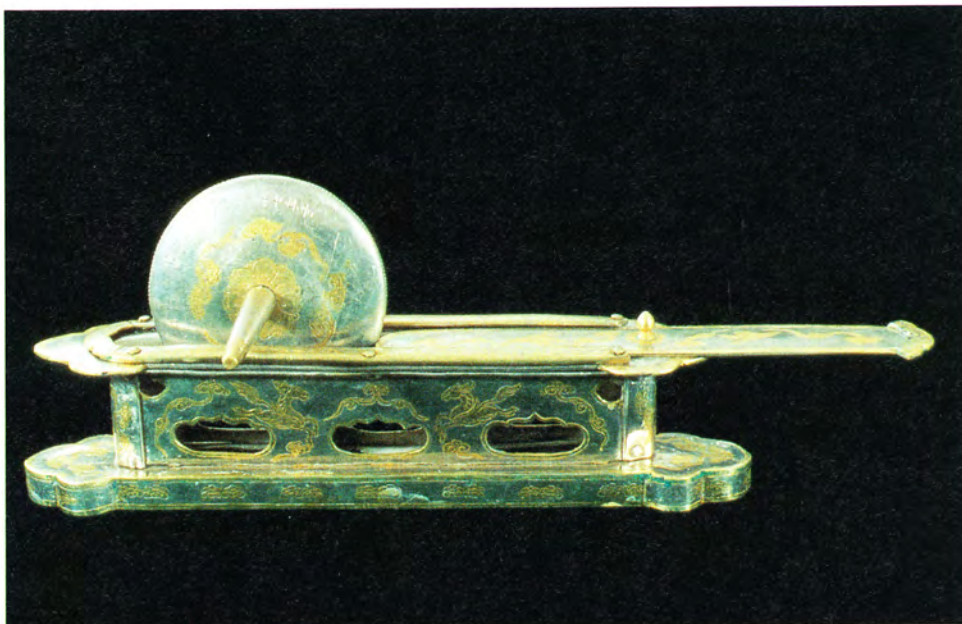


Plate 3: Tea-grinding Mortar with Flying Geese and Flowing Clouds, shown with disk-like pestle.



Plate 4: Tea Sifter with Heavenly Beings, Wizards, and Cranes on a Platform with Jar-shaped Openings.

13, liang," and is intersected at the center by a cylindrical rod with a thick middle portion that tapers toward the ends, which are engraved with flowers. The rod is 21.6 cm long; the disk portion is 8.9 cm in diameter, 2.2 cm thick at the center, and 0.6 cm thick at the edges. The pestle's entire weight is 527.3 g.

— Tea Sifter —

Tea which has been ground into a powder must then be sifted. If the sifter is too fine, the resulting tea powder will float on the surface of the water; if it is too coarse, the tea will sink to the bottom of the bowl. For this reason, the size of the sifter's holes was fixed. The **Tea Sifter with Heavenly Beings, Wizards, and Cranes on a Platform with Jar-shaped Openings** (Plate 4 & Fig. 11) excavated at Famen Temple is formed



Fig. 11: Tea Sifter with Heavenly Beings, Wizards, and Cranes on a Platform with Jar-shaped Openings; view in open state.

from sheets of silver and is gilded with gold. "Xiantong 10 [869], silver tea sifter with gold flowers, made at Wensiyuan, one set; total weight, 37 liang" is engraved on the bottom of the outside. The sifter is comprised of five parts in all: a lid, a box, a platform, a sifter, and a drawer. The top of the lid is decorated with two heavenly beings (*apsaras*). Depicted on each of the sifter's longer sides are two wizards in celebratory robes with their hair tied up. Each holds a palanquin and is riding on the back of a crane surrounded by a design of flowing clouds. This may be an illustration of a verse by the Tang dynasty poet Lutong who drank tea and became a wizard. The sifter is 9.5 cm tall, 13.4 cm long, and 8.4 cm wide.

— Tea-storage Container —

This container was used to store powdered tea after it had been sifted. The measure was also stored in it. The **Tortoise-shaped Silver Container**



Fig. 12: Tortoise-shaped Silver Container with Gold Plating.

with Gold Plating (Fig. 12) excavated at Famen Temple looks just like a real tortoise with its neck extended, tail curled inward, and legs drawn in close to its shell. The tortoise's shell functions as the container's lid and has an oval rim soldered onto the underside. The container is 13.0 cm tall, 28.0 cm long, and 15.0 cm wide.

IV Salt Implements

— Salt Urn —

In the Tang dynasty, salt was added to tea when it was drunk. A type of urn²⁹ was used as a salt container, and although there is no record of it in the crypt's inventory, a silver jar decorated with gold-plated human images was excavated from the Famen Temple crypt. This silver jar is thought to be such a container.

— Salt Stand —

The **Three-legged Salt Stand with Bud-shaped Knob and Mythical Fish Pattern** (Plate 5) was a utensil for serving salt. It is comprised of a lid, a platter, and a tripod. The knob atop the lid is in the shape of a lotus bud. It is hollow, has a hinge, and can be opened and closed. Engraved along the inner surfaces of the legs is "Xiantong 9 [868], silver salt stand with gold plating, made at Wensiyuan; one set." The legs are 17.0 cm high, the platter is 16.2 cm in diameter, and the covered portion of the

²⁹ 甌 (jp., *saki*).



Plate 5: Three-legged Salt Stand with Bud-shaped Knob and Mythical Fish Pattern.

platter is 8.4 cm in diameter. The lotus-bud-shaped knob is 5.0 cm in diameter, and the entire stand is 25.0 cm tall.

V Tea-serving Implements

— Lidded Receptacle —

A **Silver Receptacle with Gold Performers** (Plate 6) was excavated at Famen Temple. Gold has been applied for decoration, and there is an accompanying lid. The receptacle is cylindrical and deep, with straight outer walls and bowed inner walls. The figures of three masked performers are etched around the middle section.³⁰ The entire receptacle stands 11.7 cm tall, with the cup portion measuring 5.8 cm. It is 5.4 cm in diameter, and weighs 149.5 g.³¹

³⁰ Performers of an ancient masked drama known in Japanese as *gigaku* (伎楽).

³¹ Kumakura Isao notes that this receptacle was perhaps used to hold freshly prepared tea.



Plate 6: Silver Receptacle with Gold Performers.

— Teabowl Stand —

Mention of teabowl stands can be found in the Tang dynasty *Zixia Ji*³² by Li Kuang. Such stands from the Tang dynasty are among the items that have been excavated at Beiyin Village in Yao Prefecture, the Zhengmao Bridge in Jiangsu Province, and outside Xi'an's Heping Gate. Of the seven excavated from outside Xi'an's Heping Gate, one is in the shape of two-tiered lotus petals. Engraved around the inside of the round foot is "Made in the 8th month of Dazhong 14 [860], entirely gold-plated tea saucer, 1 piece." It is 4.5 cm tall with a 2.3 cm high foot. The open portion of the stand is 2.3 cm deep and 9.3 cm in diameter. The diameter of the brim is 18.3 cm.

Excavated from the Zhengmai Bridge were seven plum-blossom-shaped teabowl stands made of silver, and one hollyhock-shaped teabowl stand also made of silver. Invariably, the two characters 力士 have

³² 『資暇集』

been engraved on the insides of the stands' round feet, indicating that these stands were tea utensils.

Reflecting on this data, it can be inferred that from the Dazhong era onward, using a set of drinking utensils to imbibe tea had become ubiquitous. As a consequence, it has become possible to reexamine the usage of the many gold-and-silver utensils from the Tang dynasty. It also seems reasonable to think that already from the beginning of the Tang dynasty, nobility were engaged in tea-drinking with similar sets of drinking utensils.

Afterword

Tea developed in China and then spread throughout the entire world. The stimulation that people enjoy from tea differs from that of alcohol; rather than in disorder, the pleasure abides in modesty and in creating a feeling of respect. In ending, I would like to quote one portion of an explanation from the Hong Kong Museum of Tea Utensil Culture.

The Chinese peoples' many thousand years of history is steeped in the charms of tea. It filters through our very cells. In daily life, tea moistens our throats, and wiles away the time. It also pays respect to our ancestors, consecrates our marriages, calms our hearts, and imbues our relations with courtesy — in all of these, tea is alive. And from these, too, the indication is that even the Chinese peoples' blood is infused with tea.

Henceforth as well, I sense that the art of tea-drinking that has put down such deep roots in Chinese soil will figure prominently as it enhances daily life and finds acceptance among people everywhere. ☂

Translated by Zane Ferry

Temae — Tea Procedure

Daisu Furo Gozumi

As described in the introduction to “*Daisu Furo Shozumi*” presented in the preceding issue, the major distinctions between a *sumi* temae with a daisu and a standard (i.e., “*hakobi*”) *sumi* temae concern the display and handling of the hibashi. Because the hibashi (in the case of a daisu temae, *kazari* hibashi, having decorative finials) are a part of the daisu display, they are not brought into the tearoom in the sumitori as they would in a standard *sumi* temae, but instead are removed from and returned to the shakutate on the daisu. Furthermore, during the temae itself, their tips are never placed on the tatami, and, before being returned to the shakutate at the end of the temae, they are dusted off with the habōki.

Step-by-step instructions regarding these special techniques for handling the hibashi are given in “*Daisu Furo Usucha*” (*Chanoyu Quarterly* no. 71) and “*Daisu Furo Shozumi*.” Apart from these points, the basic elements of the daisu furo gozumi temae are conducted in the same manner as for a standard furo gozumi temae. The following guide presumes the reader’s thorough familiarity with that temae.

Within the context of a full, formal tea gathering, the gozumi temae follows the koicha temae. When the koicha temae comes to an end, the daisu is in the state it should be for the gozumi temae as well as the usucha temae. This is to say that, for daisu furo gozumi, the daisu is prepared as for a daisu furo usucha temae (see photo). Excepting the fact that the hibashi are displayed in the shakutate on the daisu, the sumitori as well as the haiki and mizutsugi are readied exactly as for standard furo gozumi. Note, however, that a *katakuchi* mizutsugi (as shown in the following guide) is recommendable for daisu temae. Instructions for using a *katakuchi* mizutsugi are provided in the guide to the standard furo gozumi temae, in *Chanoyu Quarterly* no. 44.





(1)

Sit just outside the closed sadōguchi, with sumitori placed to the side away from the guests. Open the door, and bow together with the guests (1).



(2)

Pick up the sumitori, proceed to the temae tatami, sit in front of the mizusashi, and place sumitori in front of the mizusashi (2). Return to the mizuya.



(3)

Hold haiki with the right hand (hereafter, R), proceed to the temae tatami, sit diagonally facing left, rehold haiki with the left hand (hereafter, L), and place it in the rear left corner of the temae tatami (3).



(4)

Shift sitting position to face the furo, take habōki from top of the sumitori with R, and place it diagonally to the right front of the sumitori (4). [Note: the angle of the habōki at this time is more acute than usual, to allow for the kama to be placed as far up on the tatami as possible in step 9.]



(5)

Take kōgō from sumitori with R, set it briefly on L palm, and place it to the left front of the daisu with R (5).



(6)

Close the kama lid with R (6). (As governed by the usual rules, the fukusa may be used for this. If it is, return it directly to your obi afterwards.)



(7)

Take the kan from the sumitori with R (7), hook them onto the kama, and lean them on the kama shoulders.



(8)

Take kumi kamashiki (hereafter, kama-shiki) from sumitori with R. In order to turn the underside up, hold opposite edge with L, turn kamashiki over left to right, and regrasp it above L with R. Place kamashiki in front of the sumitori and habōki (8).



(9)

Shift sitting position a knee's breadth forward. Then lift kama off of the furo and set it on the kamashiki (9). Temporarily lean kan on kama shoulders.



(10)

Shift sitting position to face the kama. Drag the kama together with kamashiki so they rest on the halfway point of the temae tatami half-mat (10).



(11)

Remove kan from kama, put them together, and place them to right side of kama (11).



(12)

Shift sitting position to again face the furo, hold habōki with R, and conduct first dusting (*shobaki*) of the furo (12).



(13)

Return habōki to the right front of the sumitori, this time placing it at a natural angle (13).



(14)

Place fingertips of both hands on tatami. With L remaining in this position, remove hibashi from the shakutate with R, and bring them around the kensui and out of the daisu. Support the hibashi underhand toward the middle with L, and rehold them for use with R (14).



(15)

Fix the remaining charcoal in the furo, and lay the fresh charcoal (15).



(16)

Support the hibashi underhand toward the middle with L, hold them overhand toward the handle ends with R, and place them in the sumitori (16).



(17)

Pick up habōki with R, conduct second dusting (*nakabaki*) of the furo (17), and return habōki to its place on the tatami.



(18)

Shift sitting position to face diagonally toward the left, hold haiki with L, rehold it with R, and shift sitting position to again face the furo. Place haiki in front of knees (18).



(19)

Take the haisaji with R, and scoop a small amount of the white wisteria ash (*fujibai*) from the haiki. With L bracing R wrist, place the scooped ash into the crescent-shaped cut made in the front of the ash in the furo during the *shozumi* temae (19). Then return the haisaji to the haiki.



(20)

Pick up haiki, shift sitting position, return haiki to its original position in rear corner of the tatami (20), and again shift sitting position to face the furo.



(21)

Pick up habōki and conduct final dusting (*gobaki*) of the furo (21). Place the habōki on the sumitori.



(22)

Pick up the kōgō with R, and place it on L palm (22). Remove lid and place it in front of your right knee.



(23)

Take the hibashi from the sumitori with R and, with the aid of L (23), rehold them for use with R.



(24)

Place incense in the furo and, again with the aid of L, regrasp the hibashi overhand near handle ends with R, and return them to the sumitori (24).



(25)

Place lid on kōgō, hold kōgō with R, and place it on the kōgōdai sumi in the sumitori (25).



(26)

Take hibashi with R, grasp them underhand near the handle ends with L, pick up the habōki with R, and dust off upper sides of the hibashi in two strokes. Turn hibashi over and dust off this side in one stroke (26). Place habōki on sumitori.



(27)

Return the hibashi to the shakutate (27).



(28)

Shift sitting position diagonally to right. Pick up the kan with R, hook them onto the kama, and drag kama together with kamashiki to the spot where they were originally placed on the tatami (28).



(29)

Remove the kan from the kama, put them together, and place them to the right of the kama (29). At this point the main guest asks to view the furo. Bow and acknowledge the request.



(30)

Shift sitting position all the way to face diagonally to left, pick up the haiki with L (30), hold it with R, and take it to the mizuya. (The guests in turn go to the temae tatami to view the furo area.)



(31)

Sit just outside the sadōguchi with the mizutsugi in front of your knees, and wait for the guests to finish viewing the furo (31).



(32)

When the last guest has returned to his seat, carry mizutsugi to the temae tatami, sit facing the kama, and place the mizutsugi to the right. Refill and wipe the kama in the standard manner (32), and return the mizutsugi to the mizuya.



(33)

Reenter the tearoom, sit in front of the furo, pick up the kan with R (33), hook them onto the kama, and lean them on the kama shoulders.



(34)

Shift sitting position a knee's breadth forward, lift the kama onto the furo (34), and lean the kan on the kama shoulders.



(35)

Pick up the kamashiki with R. In order to flip it over, bring it to a vertical position above knees, hold it below R with L, and regrasp opposite edge with R. Place the kamashiki in the sumitori (35).



(36)

Adjust the kama so that it sits straight, remove the kan, put them together, hold them with R, and place them in the sumitori (36).



(37)

Shift sitting position a knee's breadth backward, and set kama lid ajar with your bare fingers (37).



(38)

Shift sitting position sideways to the right to sit at center of the tatami. Pick up the sumitori (38) and exit the tearoom.



(39)

Just outside the sadōguchi, turn to face the tearoom, sit and place the sumitori to the side away from the guests, bow together with the guests to end the temae (39), and close the sadōguchi door. ☂

Book Reviews

The Cult of Kasuga Seen Through Its Art. By Susan C. Tyler. Michigan Monograph Series in Japanese Studies, Number 8. Ann Arbor: Center for Japanese Studies, University of Michigan, 1992. xv + 214 pp. US \$39.95.

This is a fascinating book that discusses the syncretic veneration associated with the Kasuga Shrine-Kōfukuji temple complex, in what is now Nara City, and the art forms that originated from that cult. It offers readers a rich store of historical and cultural information about aristocratic religious practices in medieval Japan.

The Kasuga Shrine and the neighboring Kōfukuji temple were intimately related as the clan shrine and Buddhist memorial temple (*bodaiji*) of the Fujiwara family, the main branches (particularly the northern) of which provided the wives of crown princes and emperors. The empress's father and brothers held the highest government posts and often ruled the nation in the role of regent for child emperors. Susan Tyler shows how the art of the Kasuga cult can be seen as legitimizing the power of this one clan. Although the Fujiwara had built other clan shrines before the capital was moved to the Nara City area, and erected later clan shrines at Ōharano near the succeeding, short-lived capital at Nagaoka, southwest of Kyoto, and at Yoshida-yama in Kyoto, Kasuga Shrine maintained its importance. Clan leaders duly made personal pilgrimages to it and annually attended its most important yearly festivals.

Very little information is available in English on this complex shrine-temple cult and its rich and varied arts which include *bugaku* (dance), *gagaku* (music), *noh*, wood and metal sculpture, and the varieties of paintings labelled *honji-suijaku*. *The Cult of Kasuga Seen Through Its Art* relates these aristocratic art forms to the various concepts of a mountain as "sacred space": the indigenous mountain veneration (*sangaku*), the world mountain (Sk., *Sumeru*; Jp., *Shumisen*) that defines the Buddhist cosmos, and as a buddha's or bodhisattva's pure land (*jōdo*), and shows how these beliefs were merged at Kasuga.

Because so few paintings remain from the Nara and early Heian periods, it is difficult to establish when *honji-suijaku* art began, but there are historical records which show that it flourished from at least the twelfth century up to the Meiji Restoration and the separation of Buddhism and Shintō in the early 1870s, when much syncretic art and architecture was displaced or destroyed. The art forms related to the Kasuga cult are therefore an important

legacy. In that they were devotional objects commissioned by wealthy Fujiwara nobles who could afford works by the best monk-artists, many of them are exceptionally well executed.

The term *honji* is defined as "basis" or "original ground," and *suijaku*, as "manifestations" or "traces." Many of the paintings, sculptures, reliquaries, and cast metal objects show symbols of the shrine combined with medallions in which are painted the buddhas and bodhisattvas that were considered the *honji* of the kami. Different buddhas and bodhisattvas represented the same shrine at the same or different times. For example, the premier Fujiwara ancestor deity, Takemikazuchi, has been represented by Shakyamuni, the historical buddha, and by Fukūenjaku, a form of Kannon. Sometimes one Buddhist figure, such as the Bodhisattva Jizō, (*honji* for Amenokoyane, the kami of the third shrine), served as the collective Kasuga deity for various main kami in "welcoming" (*raigō*) paintings that also show the Kasuga landscape and/or medallions with the other *honji* or their Siddham script symbols. Moreover, there are anthropomorphic paintings of the Kasuga deity dressed as a courtier and mounted on a deer, as well as landscape "mandala" with and without buddha, bodhisattva, and kami images. These examples provide an idea of the richness and complexity of the art forms of the Kasuga cult.

One drawback of the book is its illustrations. Forty-seven black-and-white plates are crowded into twenty-four pages. It is difficult, if not impossible, to make out what Buddhist images are shown in the medallions on the various paintings and mirrors. Nor are the Siddham characters for the *honji* identified. Given the title of the book, it would have been a help to readers interested in Japanese art had the publisher reproduced one or two representative paintings in color and large enough to discern details of the main elements, or to have had line drawings of the major Buddhist and kami figures included in the text. Apart from this, *The Cult of Kasuga Seen Through Its Art* is an important addition to the body of works in English on Japanese culture, religion, and art.

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Associate Editor, *Japanese Religions*
Kyoto

Zen Awakening and Society. By Christopher Ives. Honolulu: University of Hawaii Press, 1992. xiv + 182 pp. US\$25.00, cloth; US\$14.95, paper.

One of the most active areas of Buddhist scholarship in recent years, especially as it bears on contemporary Buddhism as lived in both East and West, has been ethics. Under the general heading of a "socially engaged Buddhism"

(e.g., Eppsteiner's *The Path of Compassion*), this work has clearly been generated by those with interests in how a Western, or specifically a North American Buddhism might more actively involve itself in potential solutions to the social/ethical ills of our day. With implicit criticism of the traditional Buddhisms of South and East Asia, this work seeks to find within Buddhist practices, experiences, and traditions the appropriate religious resources for making an impact on our world.

Zen Awakening and Society belongs to this genre in that its ultimate aim is to suggest specifically how Buddhism (especially Zen) might move forward in the development of both the theoretical foundations and the practical manifestations of a social ethic. Fully half of the book (Part II, "Toward a Zen Social Ethic") is the author's own effort at what, for lack of a better term, we might call a "constructive theological ethics" for Zen Buddhism. In this section of the book (Chapters 5 and 6) Ives offers his own thoughtful, insightful, and well-informed suggestions as to how key Buddhist and Zen categories, images, practices, and experiences might be reinterpreted and broadened to ground an ethical decidability and provide a basis for concrete action in the world. From a Buddhist-informed notion of "enoughness" in the economic domain to a similarly informed notion of "cosmocentrism" in the ecological domain, Ives unpacks central Buddhist categories (*prajñā*, *karuṇā*, *upāya*, etc.) to suggest a clearer ethical implication and possibility than has generally been expressed by traditional Buddhism and Zen.

The first half of the book is somewhat different. Part I, "The Zen Tradition and Ethics," focuses on Japanese Zen as it has (or has not) provided either the theory or the practice that would help constitute an adequate social ethic. In these chapters Ives reviews some general issues in traditional Buddhism and Zen as they might bear on both awakening and ethics, and offers an overview of Zen history in Japan to show how, in fact, Zen traditions and institutions have acted within the social/political fabric of Japanese society.

In these earlier chapters (especially Chapters 2–4), some of the troublesome features of the book make an appearance. For example, in speaking of "Zen," it appears that Ives is really speaking of the Kyoto School of contemporary Zen — with heavy dependence on D.T. Suzuki, Masao Abe, Hisamatsu Shin'ichi, and other notables of this school. In speaking about the history of Zen in Japan, on the other hand, it appears that Ives is rather heavily dependent on two or three secondary sources in highlighting that history. The former creates the impression that this book might be an apologetic for the Kyoto School, while the latter detracts from the scholarly character of the book.

Troublesome though these points might be, they are ameliorated (or even canceled) by other considerations. While Ives is clearly close to the Kyoto School in a number of ways, he is no mere apologist. He not only raises his own questions and criticisms about their work (in the domain of ethics), but seeks to move beyond them by the "constructive ethics" mentioned above. Second, the main thrust of Ives' book is clearly not historical analysis

and description; rather, he provides the historical overview (Chapter 3) simply to suggest (and thereby criticize) the disparity between Zen ideals on the one hand and an actually lived history on the other. Here, too, he is no mere apologist but rather a stern critic of that history insofar as it has manifested a "de facto ethic" culturally/socially conditioned by its environment and closely allied with ruling elites and Confucian codes of social hierarchy and control (see p. 67ff.). Ives thereby does a service to Western understandings of Zen by correcting, a bit, our all-too-often romantic, abstracted view of it.

Moreover, in the process of featuring contemporary Japanese Zen thinkers (Kyoto School or not) on the issue of social ethics, Ives highlights some heretofore little known work of Hisamatsu Shin'ichi, Ichikawa Hakugen, and Uchimura Kanzō which raises both serious and important criticisms of Zen, and suggests possible new directions that could come from within the Zen community itself. Chapter 4, where this work is featured, therefore becomes a useful jumping-off point for Ives' constructive efforts in Chapters 5 and 6, and reflects the fact that Zen has within itself both the seeds of discontent and the resources for change and new directions.

Finally, and throughout the book, Ives shows sensitivity to the use of words like "ethics" or "social ethics" in a non-Western context. Addressing this point head on (p. 2ff.), Ives seeks to open the categories and deflate them of their Western biases rather than seek new categories. However successful this process may be, he is simply joining a number of others who also, in this same genre of study, obviously wish to retrieve "ethics" as an appropriate naming of this dimension of the religious life.

In short, this book is a useful and insightful contribution to the on-going discussion of Buddhism and ethics. It looks in some sense backward to the tradition of both theory and practice coming out of Buddhist history generally and Japanese Zen specifically, while it also looks forward to a global Zen better able, perhaps, to respond to the variety of problems facing our world in the twenty-first century.

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Seto and Mino Ceramics: Japanese Collections in the Freer Gallery of Art. By Louise Allison Cort. Washington, D.C.: Freer Gallery of Art, Smithsonian Institution, 1992. 254 pp. US\$45.00, cloth; US\$25.00, paper. Distributed by University of Hawaii Press, Honolulu.

For four hundred years, tea practitioners have been refining a method for discussing ceramic art. The West has had no comparable tradition and no

vocabulary for the appreciation of ceramics. Louise Allison Cort's *Seto and Mino Ceramics: Japanese Collections in the Freer Gallery of Art* finally addresses this lack. This book explores Seto and Mino ceramics in a clear, engrossing style that stems directly from Ms. Cort's highly developed eye and familiarity with the Japanese ceramic vocabulary. It is the best writing on the subject we have had in English and, I suspect, in Japanese.

One of this book's many virtues is that it avoids the usual pattern found in books on historical ceramics. These books focus on "Seto's Greatest Hits," and only exceptional and renowned pieces are pictured and discussed. As a consequence, readers seek to define the history of the kiln in terms of those pieces. The problem is that exceptional pieces are exceptions. They do not fit within the general body of work and do not help the student to understand and identify other works from the same kiln. By accepting a given body of objects — the Freer Gallery collection of Japanese ceramics — as the basis of her investigation, Cort is able to examine both the exceptions and the norm. Furthermore, by accepting one particular collector's selection of objects, she is also able to examine issues of personal taste and the growth of connoisseurship. The core of the Smithsonian's Freer Gallery holdings is a rather peculiar collection made by Charles Lang Freer, who began buying Japanese ceramics in 1892. Freer also collected the works of James McNeill Whistler. Whistler's influence guided him to collect dark-hued Japanese ceramics at a time when his contemporaries chose bright wares. Freer's notes are included in the catalogue to provide "a reconstruction of contemporary notions of the identity of the wares." Edward Morse, whose collection of Japanese ceramics is at the Boston Museum of Fine Arts, reviewed the collection during Freer's lifetime and after his death. His opinionated and often false comments are also included. These are followed by Cort's entries, which exemplify the finest aspects of contemporary research and archaeology. Therefore, with each piece the reader discovers progressively clearer and more complete information. It is a joy and an education. The reader participates in the growth of a personal collection and can follow the path of the collector's interests, education, and evolving skills as a connoisseur.

Fortunately, the Freer Collection, supplemented with acquisitions by the museum staff, is broad enough to illustrate the history of Seto and Mino ceramics from the earliest Sanage kilns to amateur works made in the late nineteenth century. In her Introduction, Cort provides a survey of Seto and Mino ceramics and of the Freer Collection. Representative pieces are featured in the color plates. The body of the work is labelled "Catalogue." Don't be fooled by this nomenclature into thinking that this is simply a listing of objects. The sixteen chapters of the catalogue examine each salient development of Seto and Mino ceramics. After a short explanatory essay, a detailed analysis of specific examples from the collection brings out the importance and distinguishing characteristics of the type under discussion. Throughout the book, Cort draws clear connections between developments in ceramic technology and changes in aesthetic taste. The developments are well illustrated by

diagrams of, for example, kiln construction, and by the black-and-white photographs of specific works. Each historical section builds upon previous material. Therefore it is possible for the reader to gain a sense of the look and particular taste of each age.

Students of tea have particular reason to rejoice at the publication of this book. We are often treated to books on Japanese ceramics that display a lack of understanding of the functions of tea objects. The distortion of the tea information often causes the tea-educated reader to doubt the accuracy of the rest of the information. Cort's knowledge of tea and of the function of tea utensils is well researched and thorough. There is nothing to dispute or consider a confusion. I was particularly happy to find a simple description of the different types of wares from Seto and Mino, a clear and easy-to-follow discussion of the types of Shino, and a version of the traditional tea classifications of the history of Seto thick-tea containers. Cort gives the reader tools for evaluating ceramics. She also displays a deeply grounded knowledge of the process of making ceramics. To understand the process is much more interesting than the name of a technique. This knowledge also adds to appreciation of the art of the potter. These are the skills of a connoisseur.

Some of the tea-related information is rather startling and should be a starting point for further discussion. About tea bowls, we find that "The round depression in the center of the bottom, designed to catch the last drops of tea, is a nineteenth-century convention" (p. 197). A reference to water jars tells us that matching ceramic lids were a short-lived fashion of the early seventeenth century. We also discover that large Oribe vessels produced for the meal served before tea were designed to reveal their designs gradually as food was removed by the guests. Traditionally it is taught that the first great Seto potter was Tōshirō and that the history of Seto thick-tea containers is divided into 'pre-Tōshirō,' 'Tōshirō's time,' and 'post-Tōshirō.' Current scholarship points to the idea that there was no Tōshirō. We must rethink our definitions.

Cort's willingness to rethink, as well as her inventive and meticulous research methods, are perfectly illustrated in the notes on entry no. 51. This storage jar for tea leaves was originally identified as Shidoro ware because it bears a mark shaped like a walnut identical to one on a Morse piece identified as Shidoro at the Museum of Fine Arts, Boston. Early texts ascribe the mark to the legendary Tōshirō and his descendants in Seto. Cort finds four examples of the walnut mark in Japanese-language archaeological books dealing with digs in Mino. Some wares are identifiable by kiln and some by potter. All point away from the Seto/Tōshirō connection and suggest that a wide variety of potters used the mark. She concludes that the mark may be a *kaō*, a kind of cipher or signature in common use during the Edo period. Further, by combining the mark and a distinctive comb decoration, she is able to conclude that the Freer piece is from the Ōkawa Higashi kiln. Hallmarks of Cort's work are the ability to clearly formulate a question for research, the persistence to delve through often obscure

Japanese research papers, and the judgement to make leaps of understanding without over-speculation.

Materials at the end of the catalogue include results from a technological analysis of shards. These results yield information about the clay body and chemical composition of glazes derived through microprobe, x-ray, microscopy, and thermal analysis. Data concerning firing times and temperatures are also listed. While providing a scientific basis for some of the conclusions drawn in the text, these new technologies, nonetheless, point more toward avenues for further research than toward answers to old questions. The bibliography gives examples of how recent sources in Japanese and English have recreated this field. The inclusion of catalogue entries in Japanese are part of a growing trend among Japan scholars to communicate with each other.

An appreciation of beauty is a tool that the tea practitioner may use to achieve the transcendent goal of the tea gathering. The student of tea should learn to appreciate ceramics. The eye must be developed through knowledge of ceramic history. As Ms. Cort states in the introduction, "The ceramics made throughout the past twelve hundred years within the former Owari and Mino provinces truly form the backbone of Japanese ceramic production; understanding those wares is fundamental to understanding Japanese ceramic history as a whole." Today we are in a better position to understand this history as the boom in Japanese archaeology coupled with Western ideas of empirical scholarship has created a large new body of information. This is the first English-language book to reflect this change. Most of the sources cited are dated since 1980. It is essential reading for both the beginner and the old hand.

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The following is reprinted, by permission, from pp. 48–49 in the "Translation Criticism" section of *Translation Review* no. 40, 1992, The University of Texas at Dallas.

The Japanese Chronicles by *Nicolas Bouvier*. *Anne Dickerson*, trans. San Francisco: Mercury House, 1992.

Anne Dickerson's translation of Nicolas Bouvier's *Chronique japonaise* captures the starkness and lyricism of Nicolas Bouvier's French. Although it is partly a history of Japan, partly a travelogue, and partly an attempt to translate Japanese culture into terms that are accessible to Western ears, *The Japanese Chronicles* is primarily a long and at times anguished love poem to the Japan Nicholas Bouvier loves.

Bouvier's Japan is a culture whose fundamental premises differ significantly from those structuring the West. Or rather, it appears as if Japan operates under a world view deeply rooted in our cultural past but which the Judaeo-Christian West has largely disavowed or rejected. And yet, as Bouvier suggests, there is something about Japan that haunts us. The question is whether Japan, not the real country, but mythological Japan, is a ghost from our past or a harbinger of our future.

A common response to the world created by the technology and information explosion is despair over what is commonly called the loss of meaning. Where there were once deities in every spring and forest, there are now endless rows of McDonalds. A troupe of strange bedfellows, ranging from postmodernists to marxists, environmentalists, feminists, process philosophers, and borderline mystics, agrees that we ought to rummage through our species' past to try to resuscitate forms of life that had once helped to enchant the world. A common candidate for this work has been ritual, which is frequently seen as embodying ancient human wisdom about a particularly fruitful way for a society to create meaningful bonds among its members and with its environment.

And so, influenced by such thinkers as Victor Turner, many theorists and artists in the West have sought to revive traditional ritual. Besides offering us an absorbing glimpse into the soul of Japan, *The Japanese Chronicles* is an important book because it suggests a measure of caution concerning the possibility that the West is indeed capable of integrating traditional ritual into the fabric of its life without first undergoing major changes.

As Nietzsche knew well, Christian culture is dominated by the notion of sin. According to Bouvier, Japanese culture does not know sin:

- No sin: pollutions, and purifications to get rid of them.
- No ethics or morals, since the "divine" origin of the Japanese dictates their course to them; instead, ceremonies, rituals, and instructions.

Japan and the Christian West represent two relatively divergent cultural formations. Japan is driven by a need to maintain stability. It is a culture that is highly regimented into relatively inflexible social hierarchies. It is governed by a strict set of rules about what constitutes acceptable behavior or thought. Because social hierarchies and cultural codes are clearly understood by everyone, because they dictate modes of behavior from which little deviance is permitted, and because a rich and shared mythology and cosmology underlies social structures, Japanese culture offers its people stability, durability, and meaning. Transgression in such a culture results in pollution, and the culture has very specific rituals whose purpose is to cleanse the transgressor of his or her shame.

Whereas in Japan the individual is subordinated to the smooth func-

tioning of the state, the West is perhaps defined by its insistence on the autonomy of the individual. When the individual transgresses some generally accepted moral code, the result is sin. Unlike pollution, sin is personal and it results in guilt. Ritual is not enough to purge sin. The paradigmatic form of healing that modern Western cultures employ to absolve sin is confession, or, in its modern form, analysis. Analysis is a technique in which a person attempts to unearth the traumas, or sins, that have caused him or her to deviate from normal developmental paths. A world devoted to analysis prizes introspection, self-reflection, and self-awareness. It produces individuals who are hyper-lucid, analytical, skeptical, and driven by guilt. In other words, the route to knowledge in the West is philosophy and its quintessential aesthetic form is tragedy.

Not so in Japan. "Not much logic, and no tragedy..." says Bouvier. And quoting the German doctor Kaempfer, he adds, "Examining their field of knowledge, one discovers that philosophy does not have a place." Instead of philosophy, Japan has art: "A tyranny of superstition, together with the many strict demands of etiquette, transforms daily life into an elaborate ballet in which the tiniest misstep disturbs the harmony." Instead of morals there is ritual. Instead of tragedy there is kabuki.

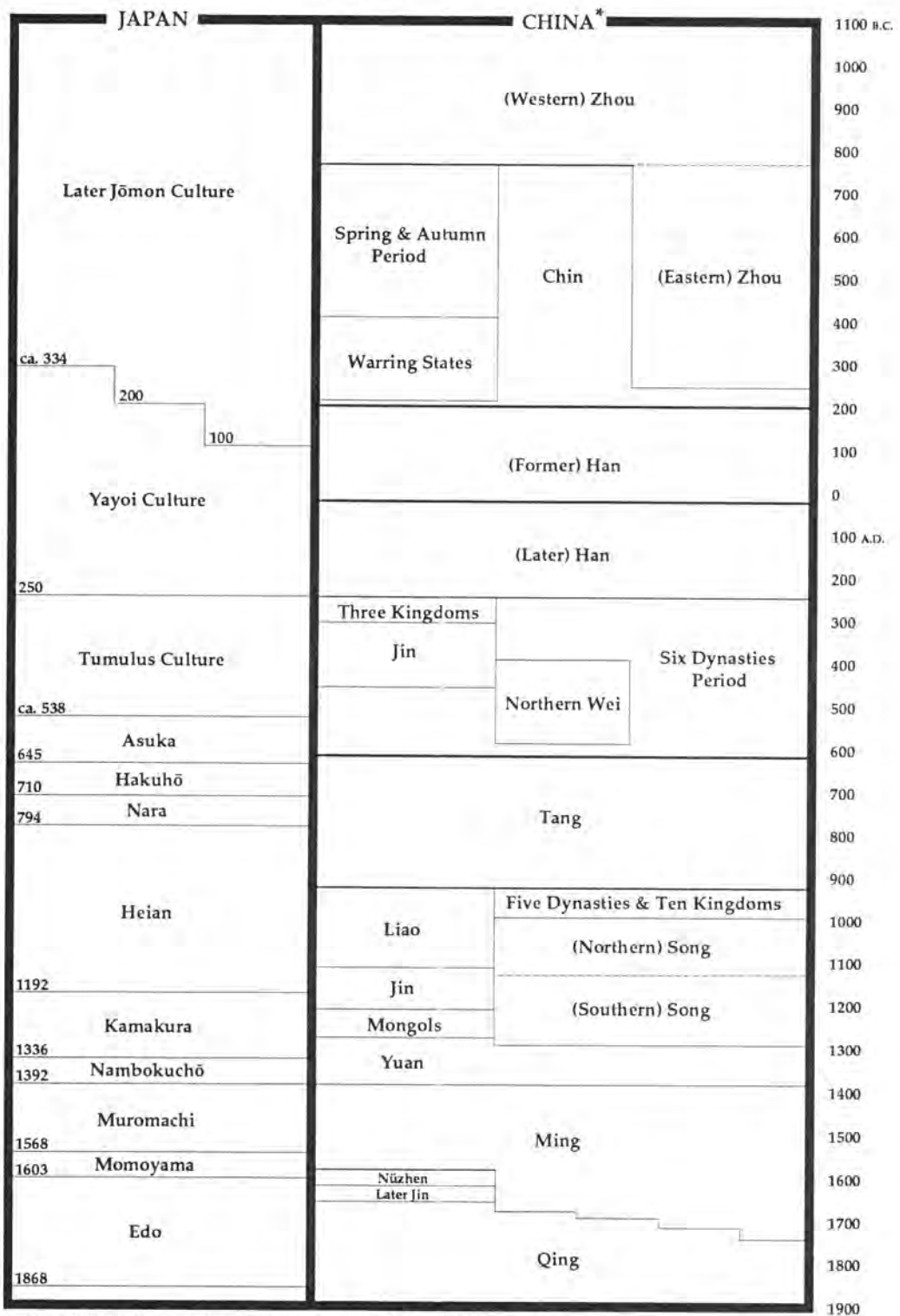
It is perhaps not unfair to summarize the importance of Bouvier's book by the difference he suggests between cultures driven by shame and ritual and those driven by guilt and confession: shame-driven cultures prefer surfaces, guilt-driven cultures valorize depths. How then is it possible to translate between shame and guilt, or between Japan and the West?

On one level, Bouvier's book is an example of just such a translation. By situating Japanese culture within categories accessible to the Western mind, Bouvier makes it possible for us to glimpse the clarity and opaqueness of this beguilingly alien culture. On another level, however, Bouvier suggests that although the radical incommensurability between cultures founded on shame and those founded on guilt might be susceptible to theoretical translation, it might be highly resistant to practical translation. In other words, we might understand Japan, but it is unlikely that we will be able to adopt her forms of life. Ultimately, the Japan of mists, rites, and gardens — the Japan of Zen and the Japan of purification — might be unavailable to a mind weaned on Socrates and Freud. Skeptical of the defining features of ritual, the adherence to rules that when followed can cleanse a person of the stain of evil, the Western human being seeks absolution in introspection. Ritual is social; we are private. Ritual is participatory; we are observers. Ritual involves following prescriptions for behavior; we are idiosyncratic. Ritual seeks to cure through gesture; we seek our cures through confession. Ritual implies a belief in the efficacy of traditional values; we are somewhat embarrassed by traditions that seem hopelessly superstitious. Finally, ritual implies a loss of self in the face of social protocols; our therapies seek to strengthen the self and to chisel a stronger individual.

The house the West built sits on a warren of subterranean rooms and passageways. Not so the Japanese house. "For me," Bouvier says, "Zen is simply a house where I happened to be a concierge for four months. Now a concierge certainly is not preoccupied with lofty subjects but takes care of the mail, hears complaints and gossip (for better or for worse), knows the 'rules of the house.'" This was an actual house in which Bouvier lived, but it might as well have been Japan.

Alex Argyros

CHRONOLOGICAL CHART



* The Chinese dateline does not show extremely brief, transitional periods.

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