

THE ART AND SCIENCE OF THE CHAJI

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PREFACE

Over the last 40 some years, I have learned and lectured a great deal about a rather esoteric part of Japanese culture at one of the foundations of its practice, the Urasenke Iemoto Headquarters in Kyoto. The 15th generation at that time, Grand Tea Master Hounsai Sen Soshitsu 鵬雲斎千宗室 was instrumental in bringing the knowledge and love of Chanoyu to the wider world by, among other things, inviting and supporting non-Japanese students to study at “his house,” Konnichi-an. From at least 1969 when the Osaka World’s Fair brought so many people to Japan, he had demonstrations of tea available every day which drew some of his first disciples. At that time there were hippies and Dharma bums in Japan looking for oriental wisdom and a good time, who were also infected with the bug for Tea. I came to Japan in a second wave as a Mombusho Japanese Education Ministry fellow to study at Osaka Imperial Daigaku in 1975. I didn’t get a PhD because as I had already known about Tea and was going to find out more. To make a long story short, after Osaka, I found a town-tea teacher in Kyoto and started studying twice a week until one of my friends told me about Urasenke’s program for non-Japanese. Anyway I studied there in Midorikai for three years almost daily and then was allowed to join the Japanese division of Gakuen for another two years, while working for the Urasenke Foreign Affairs office in the afternoons. After graduation, I continued to work for Foreign Affairs as a Chado koshi 茶道講師 teacher of temae and lecturer for Midorikai. The results are all these notes for non-Japanese (we had several hundred from over 30 countries over the years) compiled and edited into this book. My training and natural inclination is to know everything about everything in the field so I applied myself to finding out things I didn’t need every day. As the reader can see from this introduction, my style is a bit like a multi-branched vine, going hither and yon, following tendrils but hopefully getting to some point with lots of goodies along the way, like a botan karakusa 牡丹唐草 paeony arabesque design.

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The ART and SCIENCE of the CHAJI

Before delving into the details and convolutions of the tea function, I would like to propose a way to consider the various aspects, namely the Art and the Science related to it.

Rather than being a division, think of a continuum from an emotion-based, inarticulate way of feeling about an aspect of the chaji to the cold, hard facts and necessary requirements for success in that endeavor. In classic Western civilization, we have a divergence of say Apollo and Athena with Dionysius and Aphrodite. Although rarely related in myth, the first pair represent the thinking and logic of Science, while the second pair represent the function of its opposites. In classical Chinese and Japanese thought, this duality is expressed in terms of YIN and YANG (JPN In/Yo 陰陽), the basic divisions between positive and negative, the spark of creation and the nurturing entropy that leads to destruction, and at a more distant level, the male and female division. We will later touch on the Five Everything 五行 Gogyo but for now I'll stick to more basics.

The Science of Chanoyu is easily seen in the many details of the dogu 道具 utensils, the “lab equipment” if you will, without which Chanoyu is impossible. Over the nearly one thousand years tea has been grown and been consumed, the things used to create the drink have undergone changes and refinements. The processes have evolved and even been lost. The utensils have been whatever would work to decided sizes and shapes, until by now, in Chanoyu, there is a set of utensils that has become “perfected.” Nevertheless, Chanoyu retains the openness to use whatever will work among “found” pieces.

A logic that is almost scientific has evolved so that if one follows the steps that have evolved, one will reach a desired result, every time. It involves placement, proportion and sequence. It is the first thing a student learns, with a necessary teacher. The procedures are called temae 手前 or 点前 what is in front of your hands or the point in front of you. O-keiko お稽古 practice is the daily, weekly or monthly routine for many students and is essential in forming the ability to do the procedure without thinking, effortlessly and fairly competently. Perfection is constantly pursued but never reached, that being the realm of the

spirits while imperfection of humanity became the ideal of Rikyu's Wabi and the central idea of the whole of the Sen family's thrust in Chanoyu.

But within this precision is the experience and variability of the season, weather, and feelings, based on the experience, of the Teishu 亭主 Host all based on the Teishu's desire to please and delight the Kyaku 客 Guests.

For example, students are told how to lay the charcoal to make a pleasing fire but at first, the fire may not burn. Only after setting up the hearth or brazier correctly, shaping the ash properly and heating the starter charcoals sufficiently and timing everything properly, will a fire boil the water. So the end, a boiling fire is the proof of a correct temae, not the exact execution of its forms.

So too with the koicha 濃茶 thick tea, which is the point of the whole function. The perfect amount of green tea powder, blended with the right amount of water so the temperature remains hot even for the last Kyaku, with no lumps or frothy bubbles is the ideal. Just how the Teishu achieves that is the proof of his/her ability. So, what seem to be the many "rules" of temae are actually guidelines that have evolved and been perfected through several hundred years of trial and social forces by several thousands of teachers under the guidance of the O-Iemoto 家元 Grand Tea Masters of the past and present.

On the one hand, the Chanoyu we do today is not the Tea of Rikyu, much less Murata Shuko or Takeno Jo-o; it is the Tea that has come down the ages including the successors of the "cool war" with daimyo and aristocratic cha.

Once a student has the basic fundamentals of Cha no Yu from his/her teacher, the real learning begins. The Art of Tea, which few teachers save O-iemoto and his Gyotei, direct teachers can teach, begins to encompass the feelings and focus of the Teishu in the pleasure of the Kyaku while never forgetting the guidelines of the temae.

The foods for the kaiseki, the flowers for the chabana, the many seasonal and Zen gomei 御名 names of utensils and sweets, all intellectual selections contribute to the emotional feelings of the Kyaku.

A further phenomenon often observed by both Teishu and Kyaku is a seeming suspension of time. Natural flowers bloom in their season and stop when the season is finished. We see every day what flowers and leaves are growing so when one cuts a flower and puts it in the tokonoma 床の間 alcove, time seems to stop for a few hours. After laying the charcoal at the beginning and then seeing it again later and the black charcoal has burned down to ash, the Kyaku get a feeling for the fleeting nature of Life and Time. At the end of the second half of the chaji, after koicha, gozumi and usucha, many Kyaku will say something like, "Where has the time gone?"

Through out this book, I will try to address these various aspects of Art and Science in a way to make them understandable. I only hope I can achieve a small portion of success.

CHAPTER ONE

An Introduction to the Way of Tea

The study of Chanoyu 茶の湯, the so called “tea ceremony,” should inevitably lead to hosting chaji 茶事 the physical tea function of hospitality characterized by the serving of powdered green tea. Matcha 抹茶, this powdered green tea, has been in Japan since the 1190's, after the techniques for making and serving it were brought to Japan, along with Rinzai Zen Buddhism, by the monk Yosai 栄西 (also pronounced Eisai).

Chanoyu 茶の湯, literally “hot water for tea” may also be known as Chado 茶道 the Way of Tea, or, in the worst case, the old-fashioned and misleading “tea ceremony.” These terms can be found on the internet, at many sites.

This book is not a guide to doing the temae procedures nor is it a spiritual journey down the Way. Rather it is my lecture notes, gleaned from the last 40 years of studying and teaching at the Iemoto Headquarters of Urasenke in Kyoto. I will attempt to cover a little something about everything—the physical objects needed for tea making, some anecdotal history of the practices of the last four hundred years, my own experiences and episodes.

The Yo no Bi 用の美 beauty of usefulness and a way of thinking about Tea makes it a basis for a fulfilling life, not to mention many hints that I can give based on experience. One can focus on aspects like the many crafts and arts, scrolls, the lives of Tea Masters, food and sweets, flowers, etc.; the list is practically endless.

In any case, Chanoyu holds great attraction for many types of people. People who find guidelines and rules a comfort find a perfect medium in Chado for their needs. The stricter the rules are, the better. Many teachers who have trained by and for the rules sometimes find it difficult to go beyond them. This does not invalidate their teaching but limits their growth.

Zen, Chinese philosophical Daoism and its opposite spirituality find in Tea something attractive. The extensive use of Zen phrases and Zen life style elements throughout Chanoyu, not to mention the direct spiritual and historical intermingling, makes Tea a type of active zazen beyond just sitting.

The martial artist finds a balance with Tea's physicality in a cultural aspect that has a long and honored tradition. In Chinese this is wen wu or JPN bun bu 文武 and even today, there are boxing matches interrupted by rounds of chess playing or poetry creation. Perhaps the culture and the physical exertion do not seem similar, but both can be found in Chanoyu as well as other Ways or Do 道, like Kendo, "way of the sword" or Kyudo, "the way of the bow." In fact, Chado was as much a samurai and daimyo creation as a merchant one. It's just that they are not around to toot their own horn. Chanoyu is not for shrinking violets or fragile wimps afraid of physical work. And now, since the social classes were eliminated after World War II, and the world is more or less "classless," the study of Chanoyu is welcoming to everyone. Although it may seem out of place in modern times, Chanoyu is not an anachronistic recreation but a very viable, historically-based but still evolving life mode that can fulfill its followers' spiritual and psychological needs. Teachers often say that learning the higher temae, tea making procedures is not for Kyaku guests at a chaji but to be practiced in o-keiko, as a way to see into the heart of the ancients. For one thing, it is impossible to obtain the museum quality utensils felt essential, but we can learn how they handled what were even in their times treasured, antique utensils and hosted their Kyaku. The Tea we do today is today's Tea, not Rikyu's, but the ideals and basic principles remain the same, if not the details. The details can change with each Grand Master's generations if not more often. So as a teacher, I have seen that there are as many reasons for studying Chanoyu as there are students who pursue it.

The chaji is like an opera, literally "a great work." It has been compared to a two act play with an important mid-break period, more like one finds in the middle of a Noh drama, while the main actor is shifting costume/personality. There is an introduction to the theme in the Machiai 待合 waiting room, a short journey through Nature on the roji 路地 garden path, to the Pure Land / mandala that is the tea house, often beginning with a laying of the fire and a meal to prepare the Kyaku guest for what comes later. The interlude transforms the tea space from darker IN (隠 yin) to lighter YO (陽 yang), from the intellectual appreciation of the Zen or poetic scroll and the foods to the emotional beauty of the flowers and tea. The second act fulfills the promise of the fire with the whole purpose of a shared bowl of thick tea, bringing the Kyaku and Teishu host ideally to some form of idealized group-in-fusion called ichi za kon ryu 一座建立. Then, a bowl or two of thin tea each, returns Kyaku to their individual selves into the present, everyday world — but better for having experienced a moment of Jaku 寂 or satori or *communitas* together.

In this book I have gathered 40 plus years of notes, translations, experiences into a more or less coordinated handbook and reference work of most of the basics one needs, for both students of Tea and those interested in Japanese culture to deeply pursue and hopefully understand the Way of Tea, both throughout the year and through a lifetime of study.

As a set of notes, there will be some repetition and some eccentricities of spelling, much use of the Japanese words for things, followed by the Chinese characters and interpretation. I expect the reader to be or become familiar with these words and not have them explained every time one appears, or even to be italicized, though some words that could be mistaken, like the drink *sake*, bean paste *an* or the frying method *age* are always italicized, as well as a few others. The formality levels of Formal, Informal and Semi-formal will often be SHIN 真, SO 草 and GYO 行, when used as types in all caps, but in descriptions like shin no gyo daisu are lower case.

There are many lists of utensils and seasonal phrases, some divided by this format but one may find other opinions as to which goes where. The arrangement just reflects the historical and philosophical development of these terms; things that came from China or Chinese influence were Formal while the Informal revolution that Rikyu brought to Cha with Wabi ideals followed directly in contrast to them. The

Semi-formal level was developed by the daimyo and others as a response to the limited access to SHIN karamono of the warlords tea and the SO severity of Wabi and Rikyu's concept of sosou 粗相 purposeful "clumsiness" as a manifestation of Wabi.

Japanese speakers will notice that I separate compound words like shimeshi bai, just to make it easier to read and remember the basic components. Long marks are not noted. Measurements are included in shaku.sun.bu.rin (cm) increments, for those who may wish to try their hands at making the proper sized implements or find some esoteric meaning in the measurements.

CHAPTER TWO

A Dateline of Urasenke in CHA NO YU History

To give the reader an abbreviated overview of the history of Cha no Yu, we are including this dateline form of its history, especially Urasenke's part in it, as well as a few outside events to help history buffs to place them in context.

- 1471 No'ami dies (75 yrs.)
- 1481 Ikkyu Sojun dies (88yrs.)
- 1482 Yoshimasa begins Silver Pavillion
- 1488 Murata Shuko writes Kokoro no Fumi
- 1490 Yoshimasa dies (55 yrs.)
- 1502 Shuko dies (80 yrs.)
- 1511 So'ami adds to Kundaikan Sau Cho-ki
- 1520 Tanaka Yojiro (SEN SOEKI aka HOSENSAI RIKYU DAI KOJI 千宗易拋筌斎利休大居士) born around this time
- 1526 Murata Soju begins chakaiki
Matsuya Hisamasa begins Matsuya Kaiki
- 1528 Takeno Jo-O comes to Kyoto, studies poetry with Sanjonishi Sanetaka
So-On, Rikyu's second wife, born around this time
- 1538 Around this time, Soeki's father dies
- 1543 Portuguese arrive in Japan
- 1546 Doan 道安宗淳 Kakyusai Min'o 可休斎眠翁 born to Miyao Saburo Sannyu 宮王三郎三入 (a Sakae Noh performer and teacher) and So'on 宗恩, probably in Sakai
SHOAN SOJUN (1546 – 1614; 68 yrs) also born this year, son of Sen Soeki and his first wife, known posthumously as Hoshin Myoju 法心妙樹
- 1548 Tsuda Sotatsu 津田宗達 begins Tennojiya Kaiki 天王寺屋会記

- 1549 (1st month 1st day) Shoan's father, Miyao Saburo (23 yrs.) attends chakai hosted by Tsuda Sotatsu, with his older brother Miyaozaemon 宮王左衛門
- 1553 Miyao Saburo dies
- 1554 Imai Sokyū begins kaiki
- 1555 Takeno Jo-O dies (54 yrs.)
- 1556 Juko'in built by Miyoshi Chokei 美好長慶 as bodaiji 菩提寺, burial temple in Daitokuji
- 1562 Kitamuki Dochin 北向道陳 one of Rikyu's teachers, dies
- 1568 Oda Nobunaga and Ashikaga Yoshiaki enter Kyoto. Yoshiaki proclaimed Sei-i Tai shogun
Nobunaga gains Tsukubo nasu, Jo-O nasu chaire and Matsumoto tsubo
Raises arrow tax on Sakai, Osaka Honganji, etc.
20,000 kan 缶 of silver from Sakai city
(4th month) Meibutsu-gari in Kyoto gains him Hatsuhana katatsuki, Fuji nasu chaire, kabura nashi hanaire, "Descending Geese on a Sandy Shore" by Muqi, momosoko hanaire, etc
(4th month) Meibutsu-gari 名物狩り in Sakai gains Nobunaga Koma tsushima chatsubo, ponguchi shakutate, "Smoky Evening Bell," etc.
- 1571 (9th month) Nobunaga burns Hiei-zan, Enryakuji
- 1572 Shoan helps at Soeki's father's 33rd memorial
- 1573 (7th month) Nobunaga enters Kyoto, ending Ashikaga Bakufu
(8th month) Nobunaga defeats Asakura and Asai families
(11th month) concludes peace with Honganji
Nobunaga uses white temmoku, Asakura family's "Distant Shores Returning Sails" and "Cave Garden Autumn Moon" for chakai at Myokenji
Beginning of Nobunaga's government thru tea utensil awards
(11th month 23rd day) Sogyū meets Nobunaga first time at Myokakuji 妙覚寺 chakai
- 1574 Nobunaga invites the Sakai-machi shu 堺町衆 to Shokokuji temple.
- 1575 Sogyū visits Nobunaga at Gifu Castle to see tea utensils
- 1576 (4th month 23rd day) Nobunaga gives Sogyū and Soeki a piece of Ranjatai kyara
Sometime before this, Shoan(31 yrs.) marries Soeki's daughter Okame posthumously known as Kishitsu Sokei 喜室宗桂
Nobunaga builds Azuchi Castle
- 1577 (7th month) Soeki's first wife dies
(1st month 1st day or Gantan 元旦 New Year's day) Shoan (33 yrs.) and Soeki's daughter, Okame have a son later known as SEN TOTSUTOTSUSAI GENPAKU 千 咄々齊元伯宗旦, grandson of Sen Soeki, Rikyu
- 1578 Shoan first invited to Tsuda Sogyū's 宗久 tea
Shoan's mother So'on (c.48 yrs.) marries Sen Soeki (c. 57 yrs.) sometime after 1578
- 1579 Shoan invited to tea, by Matsuya Hisamasa 松屋久政 with Soeki and Mozuya Soan (万代屋宗安 also married to one of Soeki's daughters, and one of Nobunaga's chato)
- 1580 Soeki moves Shoan and family from Sakai to Kyoto, into his Daitokuji-mae property
(12th month 28th day) Tsuda Sogyū invites Shoan to morning tea in celebration of his moving up to Kyoto
Shoan goes to Osaka Castle Daichakai with Soeki, Tsuda Sogyū, Imai Sokyū, Mozuya Soan and Yamanoue Soni (a.k.a. Soji) 山上宗二
- 1582 (36 yrs.) Shoan invites Tsuda Sokyū to Daitokuji-mae residence for asacha in thanks
(6th month 2nd day) Nobunaga 信長 assassinated at Honnoji 本能寺
Hideyoshi-ko 秀吉公 takes reins of power
(10th month) Hideyoshi-ko holds funeral for Nobunaga at Daitokuji, Soken'in 総見院 which Hideyoshi-ko had built for Nobunaga's first memorial

- 1583 Soeki becomes Hideyoshi's chato 茶頭
Hideyoshi-ko builds Osaka Castle
- 1585 (3rd month) Hideyoshi-ko holds chakai at Soken'in
(7th month) Hideyoshi-ko receives court title Kanpaku 関白 and changes name to Fujiwara
Soeki receives official Buddhist title of Rikyu Koji 利休居士.
(10th month) In thanks for appointment, Hideyoshi-ko holds Kinchu 禁中 palace chakai, during which Hideyoshi-ko personally makes and serves tea to Emperor Go-yozei 後陽成 in the Golden Tearoom, while Rikyu serves several Imperial princes, who later become Emperors
Shoan moves to Kamanza Nijo 釜座二条 residence
- 1586 (1st month) Hideyoshi-ko again offers tea in Golden tearoom
(12th month) Hideyoshi-ko takes title Dajo daijin 太政大臣; changes name to Toyotomi 豊臣
- 1587 (9th month) Lord Hideyoshi-ko builds Jurakudai in Kyoto
(10th month, 1st day) Hideyoshi-ko holds Kitano Grand Chanoyu but ends it after one day
- 1588 Hideyoshi-ko instigates sword hunt
Sotan (10 yrs.) enters Daitokuji to study Zen under Shun'oku Soen 春屋宗園
(4th month) Hideyoshi-ko invites Emperor Go-yozei to Jurakudai
- 1589 Rikyu donates the rebuilding of the second floor of Daitokuji's Sanmon 山門 mountain gate, the Kin mo kaku 金毛閣, in honor of his father's, (一忠了) 50th memorial
Shoan selected by Rikyu as one of the bugyo 奉行 magistrates administering the rebuilding of Kinmokaku
- 1590 (3rd month) Hideyoshi-ko sets out for Odawara
Rikyu makes Onjoji, Yonaga and Shakuhachi bamboo flower containers while on campaign
Rikyu commissions red Raku teabowl, which becomes known as "Kimamori" 木守
Shoan moves from Nijo Kamanza to Honpoji-mae cho 本法事前町
- 1591 (1st month 24th day) Hideyoshi-ko's brother, Toyotomi Hidenaga 秀長 dies
Sotan (14 yrs) meets Rikyu, accidentally and for last time, in front of Daitokuji
(Uru 閏 intercalary 2nd month 28th day; by Western calendar, April 21, 1591) Rikyu commits suicide. His properties and possessions are confiscated. His family ordered into exile (except Sotan, who was in training at Daitokuji and had "left home" 出家, i.e. joined the temple) Sotan continues Zen practice with brother trainees Takuan 沢庵 and Gyokushitsu 玉室 at Daitokuji
Doan goes to Hida Takayama 飛騨高山 under protection of Kanemori Chokon 金森長官; Shoan (46 yrs.) goes to Aizu Wakamatsu 会津若山 under protection of Gamo Ujisato 蒲生氏里
(12th month) Hideyoshi-ko retires as Dajo daijin; nephew Hidetsugi adopted and appointed
- 1592 Hideyoshi-ko launches war on Korea
- 1594 By 2nd month, Ujisato and Tokugawa Ieyasu 徳川家康 convince Hideyoshi-ko to allow the Sen family to return to Kyoto and return Rikyu's possessions (dogu) to Shoan and Sotan along with a Southeast Asian koma 独楽 top kogo. The property at Honpojima-cho also restored
After exile is lifted, Doan is allowed to return to Sakai, where he continues to run the family business (warehouse) and teach. That branch of the family continues for several more generations but dies out
- 1595 Shoan (50 yrs.) allowed to return to Kyoto and sets up residence at Honpojima-cho
(2nd month 7th day) Gamo Ujisato dies
Shoan asks Daitokuji Sengaku Sodo 仙嶽宗洞 for explanation of Rikyu's kojigo 居士号 Layman's name/title
- 1598 Hideyoshi-ko dies
- 1599 Sotan (21 yrs) takes Buddhist name, Genpaku 元伯

- Shoan receives a present of 500 koku 石 of rice from Tokugawa Ieyasu
- 1600 Rikyu's wife, Shoan's mother, So'on dies (72 yrs.); Shun'oku gives her posthumous title Taie 待英
Sotan inherits the Honpojima house from Shoan (54 yrs)
(9th month) Battle of Sekigahara 関ヶ原 between the Toyotomi followers and the Tokugawa
followers ends in a draw
- 1602 Shoan (57 yrs.) holds 50th memorial for real father, Miyao Saburo, presided over by Shun'oku at
Sangen'in 三元院 Daitokuji
Shoan hosts lunch for nobles Shoko'in Michizumi monseki 照洸院道澄門跡 (monastic Imperial)
and Nishinoto'in Tokikei 西洞院時慶
- 1603 (1st month 5th day) Shoan meets nobles Shoko'in monseki and Nishinoto'in at Miidera 三井寺 for
New Year's aisatsu, is served lunch
(2nd month 12th day) Ieyasu appointed Sei'i Tai-shogun by Emperor Go-yozei
Shoan commissions portraits of Rikyu and Okame with colophons by Shun'oku
Shoan (58 yrs.) holds Rikyu's 13th memorial with a tsuito 追悼 memorial chakai
- 1605 Tokugawa Ieyasu retires, Hidetada 秀忠 becomes second Shogun
Shoan (60 yrs) becomes Hidetada's tea master
Sotan (29 years)'s second son, Kanzaemon (ICHI'O) 勘右衛門 一翁 later Mushanokoji SOSHU
武者小路 宗守, born to Sotan and his first wife
Shoan's wife, Okame (Kishitsu Sokei 喜室宗桂), Sotan's mother, dies (53 yrs.)
- 1607 Doan, Kakyusai Min'o 可休齋眠翁 (62 yrs.) dies
- 1608 Matsuya Hisashige 久重 invites Sotan in the morning and Shoan in the evening, to tea
- 1610 (2nd month 28th day) Shoan (65ars) with Kokei Osho 古嵩, celebrates Rikyu's 20th memorial
Continuing interaction with Oda Uraku 織田有楽 (1547 - 1621)
Shoan (63 years) retires from being shogun's tea master
- 1611 Shun'oku Soen (83 years) dies
Gomino'o 後水尾 mounts throne as Emperor 1612 Rikyu's younger brother, Soha (宗巴(把)
dies (90 yrs.)
- 1613 Sotan (36 yrs)'s third son, Jusaburo 十三郎, later Koshin Sosa 江岑宗佐 born to second wife
known posthumously as Shingan Somi 真巖宗見
- 1614 (9th month 7th day) Shoan (69 yrs.) dies, becomes Sojun 宗淳 posthumously
Sotan interacts with Furuta Oribe 古田織部 (1579-1615) and Kobori Enshu 小堀遠州(1579-1647)
Winter Attack on Osaka Castle
- 1615 Furuta Oribe ordered to commit seppuku (72 yrs.) by shogun
Summer Attack and Fall of Osaka Castle; end of Toyotomi family
Hon'ami Koetsu moves to Takagamine
Oda Uraku becomes Tenka Ichi 天下一 Best Under Heaven tea master
- 1616 Tokugawa Ieyasu (75 yrs.) dies
- 1617 Emperor Go-yozei dies (47yrs).
Kano Tanyu becomes official painter for the Tokugawa
- 1620 Shogun Hidetada's eldest daughter, Kazuko 和子 becomes Emperor Gomino-o's consort
- 1621 Oda Uraku dies (75 yrs.)
- 1622 Sotan (49 yrs)'s fourth son, Chokichiro 長吉郎, later known as SEN SENSO SOSHITSU 千仙叟
宗室, ROGETSUAN 臘月庵 (1622-97; 76 yrs) born to Sotan and his second wife

- 1623 Tokugawa Iemitsu 徳川家光 becomes third Tokugawa Sei I Taishogun
Kobori Enshu becomes Fushimi Bugyo
- 1626 Emperor Gomino-o visits Nijo Castle
- 1629 Purple Robe Incident – Emperor Gomino-o appoints Takuan Abbot of Daitokuji as per precedent without Bakufu approval. The Tokugawa Bakufu resends the appointment and sends Sotan's brother monks, Takuan Soho and Gyokushitsu Sohaku into exile. In reaction, Emperor Gomino-o abruptly abdicates and “cloisters” himself. Consort Kazuko becomes Tofukumon'in
- 1632 Tokugawa Hidetada dies (54 yrs.)
- 1633 Sotan's third son Koshin sent to Edo
Sotan holds father Shoan's 20th memorial
Sotan considers sending Chokichiro (12 yrs) to be monk at Hogan'in
Sotan begins building and finishes one mat daime seki
Sotan (56 yrs.) invites Konoe Nobuhiro Ozan-ko 近衛信尋應山公 (1593 – 1643) to tea
- 1634 Sotan visits Koshin in Edo to work on his sons' employment prospects and over the next few years gets to know several major daimyo
- 1635 Foreigners allowed in Nagasaki but rest of Japan closed
- 1636 Sotan again visits Edo
- 1637 Hon'ami Koetsu 本阿弥光悦 (80 yrs.) dies
- 1638 Sotan visits Koshin in Edo to work on his sons' employment prospects
- 1638 Begins exchanging tea with noble, Horin Shosho 鵬林承章 (1592 - 1688), abbot of the Golden Pavillion 金閣寺
- 1640 Sotan (63 yrs) celebrates Rikyu's 50th memorial at Daitokuji
Sotan develops the idea of chazen ichimi 茶禅一味
Sotan sends Chokichiro (18 yrs) to begin studying with physician Nomura Gentaku 野間玄琢 to learn medicine
- 1641 Sotan's second son, Kanzaemon Ichi'o (36 yrs) sent to be adopted by Yoshimonjiya Yoshioka 吉文字屋 吉岡 family as adopted son in law Yozaemon 与三右衛門
Chokichiro (19 yrs.) studies medicine with Noma Gentaku and becomes known as Genshitsu 玄室
Sotan invites Horin Shosho to kashi cha 菓子茶 = hango chaji 飯後茶事
Has kuchikiri 口切 with Konoe Ozan-ko (for nobles like Ozan-ko, all chaji were known as kuchikiri, whether the tsubo was opened or not)
Koshin, after several lost positions, changes name to Sosa 宗左 from Sa 佐 and gets position with Kishu (Wakayama) Tokugawa family
Sugiki Fusai 杉木不齊 (1618 - 1706) becomes Sotan's disciple
- 1643 Sotan (66 yrs.) wills properties and dogu to Ichi'o Soshu, Koshin Sosa, Chokichiro Senso
Genshitsu (21 yrs.) and sister Kure, leaving out first born, Sosetsu 宗拙 a monk
From this year, uses Genpaku Sotan for self
- 1644 Sotan builds four and half mat tearoom
Yamada Sohen 山田宗徧 (1627 - 1708) becomes Sotan's disciple
- 1645 Noma Gentaku dies (56 yrs.)
For several years, Genshitsu continues under Gentaku's son Mitake
Hosokawa Sansai 細川三齊 dies (83 yrs.)
Takuan Soho dies (73 yrs.)
Genshitsu leaves the study of medicine

- 1646 Sotan (69 yrs) officially retires to deeper part, ura 裏 of Honpoji-mae property with Genshitsu, now Soshitsu 宗室 (24 yrs.) and starts work on retirement quarters: an ichijo daime, (now known as “Konnichian” 今日庵) and hachijo shoin (“Kan’untei”寒雲亭) completed
- 1647 Kobori Enshu dies (69 yrs.)
- 1648 Sometime in here Sotan also builds a Rikyu konomi, four and a half mat chashitsu, known as “Yuin” 又隱
Horin holds asacha, gives Sotan a scroll of Rikyu with colophon by Shun’oku, a chaire, a Rikyu small natsume, two bamboo chashaku
- 1649 Sotan (72 yrs.) invites Matsuya Hisashige to tea in one mat daime 一畳台目
Konoe Ozan-ko dies (51 yrs.)
Kanzaemon receives name Soshu 宗守 from Gyokushu Soban 玉舟宗藩 (1600 – 68)
Sotan gifts Tofukumon’in with four hanaire
- 1650 Horin invites Sotan to authenticate a Rikyu chashaku
- 1651 Sotan hears from Gyokushitsu that Genshitsu will be given a position by the Maeda family of Kaga 加賀藩前田家
- 1652 Sotan’s oldest son, a monk, Sosetsu Koten 閑翁宗拙壺天 dies
Genshitsu becomes employed by Maeda family in Kaga; changes name officially to Soshitsu
- 1653 Sotan “retires further,” names ichijo daime, “Konnichian”
Sotan names yojohan “Yuin” 又隱; invites Horin
Soshitsu (36 yrs.) begins receiving 150 koku 石 yearly stipend from Kaga
- 1654 Sotan (77 yrs.) prepares Rikyu’s grave site and stone at Juko’in
- 1655 Sotan invites Soshu, Hisada Sori 久田宋理 (married to Sotan’s daughter Kure), Nakamura Sotetsu (Soshu’s adopted son-in-law) to shogo
- 1656 Raku Do’nyu 樂道入 dies (58 yrs.)
- 1657 Hiki Ikkan 飛来一閑 dies (80 yrs.)
- 1658 Soshitsu (37 yrs.)’s shitsu 室 (wife [and cousin, daughter 娘 of Ichi’o]), E’un Myoryu 恵雲妙龍 dies
Sister Kure (wife of Hisada Sori) dies
Soshitsu returns to Kyoto without permission, hearing Sotan is dying
(11th month) Daimyo of Kaga, Maeda Toshitsune 利宗 dies (64 yrs)
(12th month, 19th day) Sotan (80 yrs.) dies
(Uru 潤 intercalary 12th month) Soshitsu succeeds to Konnichian
- 1659 Soshitsu moved from Komatsu into Kanazawa city; builds Rogetsu-an 蟬月庵 teahouse
- 1661 Soshitsu marries Kakuho Myoen 角法妙圓
- 1666 Soshitsu (40 yrs.) brings Ohi Chozaemon 大樋長左工門 to Kanazawa from Raku Ichi’nyu’s studio
Sotan’s younger brother Yamashina Soho 山科宗甫, dies
- 1671 Senso’s adopted son Hanshichi 半七 Ichio’s son and Soshitsu’s cousin Hokusai Un’nan 北斎雲南 dies
- 1672 Soshitsu’s mother dies
Elder brother, Koshin Sosa (60 yrs.) dies
- 1673 Soshitsu’s (52 yrs.) heir, the 5th generation Yosaburo, who will be known as FUKYUSAI SOAN SOSHITSU (1673 – 1704; 32 yrs.) 不休斎常叟宗安宗室 born in Kanazawa
- 1675 Soshitsu’s 2nd wife, Kakuho Myoen 角法妙圓, mother of Joso (3 yrs.) dies
Elder brother of Senso, Mushanokoji Ichi’o Soshu dies (83 yrs.)

- 1678 Omotesenke 6th generation, Kakukakusai 覚々斎 born
- 1680 Tokugawa Tsuneyoshi becomes Shogun
- 1681 Senso Soshitsu begins jikaiiki 自会記
- 1688 Lays out roji in Kanazawa castle, Gyokusen'in maru 玉泉院丸
The Genroku 元禄 era begins in 12th month
- 1689 Joso (17 yrs) sends Soshitsu a black Raku teabowl he made
- 1690 (2nd month, 28th day) Soshitsu celebrates Rikyu Koji's 100th memorial anniversary at Daitokuji. Joso (18 yrs)
Soshitsu builds the Rikyu-do to house statue head in Honpojima garden, between Omote and Urasenke
Finishes O-oku Gyo-tei 御奥御庭 in Kanazawa Castle
- 1691 Nephew 5th Omotesenke Zuiryusai 随流齊 dies (40 yrs.)
- 1692 Sen Senso Soshitsu commissions and adds colophon to Sotan's portrait
- 1693 Soshitsu (72 yrs.) retires from sinecure with Maeda fief and returns to Kyoto
Mushanokoji 6th Shinkoku Soshu born
- 1693 Joso (21 yrs) marries Chogetsu Chien 常月智圓
Soshitsu arranges that Joso can have the sinecure in Kaga fief
Soshitsu returns to Kaga
- 1694 Soshitsu (73 yrs.) writes Rikyu Cha no Yu Hon-i 利休茶の湯本意 The True Meaning of Rikyu's Tea
Matsuo Basho dies
Masakichiro 政吉郎 to become Urasenke 6th generation RIKKANISAI TAISO SOAN 六閑斎泰叟宗安 born to Joso
- 1696 Soshitsu (75 yrs.) receives Zen name Senso from Denshin Soteki 伝心宗的
- 1697 (1st month 23rd day) Senso (76 yrs.) dies while visiting Kanazawa
- 1699 (2nd month 28th day) Joso (27 yrs.) donates a Daitokuji Goki 御器 chawan to Juko'in
Fujimura Yoken 藤村庸軒 (one of Sotan's Shitenno 四天王) dies (1613 - 99)
Ogata Korin opens kiln in Narutaki Izumi no tani 鳴滝 泉の谷
- 1700 Joso invites Tachibana Jitsuzan 立花実山 ("discoverer/creator" of the Nanporoku 南方録; ? - 1745) to chaji in Yu'in
- 1702 Jitsuzan visits Joso (30 yrs) again; Jitsuzan offers kenchu in Rikyu-do
They exchange views about Chanoyu
Joso spends until 7th month with Iyo Matsuyama 伊予松山藩 fief's daimyo Matsudaira (Hisamatsu) 松平久松家 family, while deciding whether to become their tea master. Joso commits to becoming Iyo Matsuyama fief's tea master (Lord Maeda allows this as the climate in Kaga was too harsh for Joso)
Hon'ami Kozan sends letter of congratulations on new position
Daimyo of Iyo fief, Hisamatsu Sadanao 定直 orders Joso to change name from Soan 宗安 to Soshitsu 宗室. From this time Soshitsu becomes the official title/name, somei 宗名 of the generation of Urasenke grand masters
(12th month 14th day) Attack of the Loyal Retainers (the 47 Ronin)
(12th month 21st day) Joso makes shakuhachi hanaire 尺八, named Yukiori 雪折 "Broken by Snow" in commemoration
- 1704 Mt. Asama stratovolcano in Kyushu erupts between 1st - 3rd month
(5th month / 14th day) Joso (32 yrs) dies

- 1705 Omotesenke 7th generation Joshinsai 如心齋, eldest son of Kakukauksai 覺々齋 born
- 1706 Sugiki Fusai 杉木不斎(one of Sotan's Shitenno) dies (79 yrs.)
- 1707 (10th month 24th day) Taiso Rikkansai 泰叟六閑齋(14 yrs.) invited to chakai by Kakukakusai, with kamashi Doya 道也
- 1708 Mushanokoji 5th generation, Monjuku 文淑 Soshu dies (51 yrs.)
Yamada Sohen (one of Sotan's Shitenno) dies (82 yrs.)
Tachibana Jitsuzan ordered to commit suicide (54 yrs.)
- 1709 5th Tokugawa shogun, Tsunayoshi 哥吉 dies (64 yrs.).Tokugawa Ienobu 家信 becomes next shogun
Urasenke 7th generation, born 2nd son to Omotesenke 6th generation, Kakukakusai Childhood name Masanosuke 政之助 but became SAISAI CHIKUSO SOKEN later SOSHITSU 最々齋 竺叟 宗乾 宗室
About this time, Rikkansai succeeds to father Joso's legacy and leaves for Hisamatsu fief in Iyo Matsuyama
- 1712 First generation Ohi Chozaemon dies (83 yrs.)
First generation Miyazaki Kanchi 宮崎寒雉 dies (80 yrs.)
Tokugawa Ienobu dies (51 yrs)
- 1713 (1st month 23rd day) Chikuso (20 yrs) invites in loco parentis Kakukakusai to tea for the first time as Urasenke grand master or Iemoto
(9th month 28th day) Kakukakusai returns invitation
- 1715 During Zuiryusai's 25th memorial service, Rikkansai acts as teishu for chakabuki 茶カフキ
- 1716 (Uru 閏 iintercalary 2nd month 1st day) Konoe Iehiro-ko Yoraku'in 近衛予樂院 (1666 – 1736; grandson of Emp Mizuno-o, Kampaku and Dajo Daijin) invites Rikkansai and Tsuda Soya to tea
7th Tokugawa shogun Ietsugu dies (8 yrs)
Ogata Korin dies (59 yrs)
(8th month) Tokugawa Yoshimune becomes Shogun
- 1719 Rikkansai wrote a congratulatory poem (26 yrs) for Joshinsai's (Soin)“coming of age” genpuku 元服 at 15 yrs, to which Kakukakusai added lines. Kakukakusai first uses “Tainen”泰然 as go 号 for Rikkansai. From this year, the name Tainen is adopted
Sends Hisamatsu Tadanao picture of pine tree to reaffirm Rikkansai's alligean
3rd son of Kakukakusai Omotesenke, Juichiro 十一郎 (later Urasenke 8th generation, YUGENSAI ITTO 又玄齋 一燈, Futsufutsuken 勿々軒, Kan'un 寒雲, Soshitsu) born
- 1720 (1st month 28th day) Rikkansai (27 yrs) invited to Joshinsai chakai
(10th month 29th day) Rikkansai Invited to another Konoe Yuraku'in-ko kuchikiri
Lord of Matsuyama fief, Hisamatsu Tadanao dies (61 yrs)
- 1722 Saisaisai Chikuso enters Kogido 古義堂
Confucian academy of Ito Jinsai 仁齋, under his son, Ito Togai 伊藤東涯.
Later in the year, older brother Soin 宗員 (Joshinsai 如心齋) also joins academy
- 1723 (1st month /21st day) Konoe Yoraku'in-ko invites Rikkansai (30 yrs) and Tsudo Umanokami 進藤 左馬頭 to tea
(6th month 5th day) Rikkansai holds akatsuki chaji in Yu'in for 4 guests: Kameoka Sori 亀岡宗里, Hayashi Kashitsu 林可室, Nakamura So'oku 中村宗億, Kogurisu Garakuto 小栗栖雅樂頭
Using: Fuken'ni 不見尼, Sotan's wife shitsu's letter to Soshitsu (Senso)
Furo, with shiribari kama

Michiyuki 道幸 tana with chaire on square tray on top-center

Bottom shelf with sumidogu

- (11th month 15th day) Konoe Yoraku'in-ko invites Rikkansai and Tsudo Umanokami 進藤左馬頭 to chakai
Kakukakusai's wife (shitsu), Chikuso's and Itto (5 yrs)'s mother Aki 秋 dies
- 1724 Chikamatsu Monzaemon dies (74 yrs)
- 1725 (32 yrs) wife Zuisen Myohon 瑞泉妙本 dies
- 1726 (1st month 6th day) Kakukakusai invites three sons Itto (8 yrs), Soin (Joshinsai), Rikkansai 六閑斎, with Nakamura Sotetsu IIIrd, Raku Sa'nyu 樂右入 to tea
(1st month 9th day) Joshinsai invites Rikkansai and Kakukakusai with Sotetsu IIIrd, Raku Sa'nyu to chakai
(1st month 10th day) Yoraku'in-ko invites Rikkkansai to chakai with Yamamoto Joken 山本恕 for a Hinoe uma (巴午 Heigo 火の馬) "Fire Horse" chakai
Yoraku'in uses a Rikkansai hand-made black Raku "Ogurayama" and red Raku "Enzan" and "Fuyu Botan" teabowls, and a red Raku kogo
(End of 8th month) Omote 6th generation Kakukakusai confers with Hisada Soya 久田宗也 as to the adoption of his 2nd son, Chikuso Soken 竺叟宗乾 as heir. but
(8th month 28th day) at the Edo yashiki of the Matsuyama-han in Edo, Rikkansai dies (33 yrs.)
Saisaisai Chikuso Soken (8 yrs.) moves into Urasenke as Rikkansai's successor
(11th month 6th day) Kakukakusai, Sotetsu, Ya'ichi 弥市, Jihei 治兵衛 are invited to Soin (Joshinsai)'s chakai
- 1727 (10th month 13th day) Father Kakukakusai invites oldest son Soin (Joshinsai), Chikuso Soken (19 yrs.), Nakamura Sotetsu IIIrd, to chakai
Joshinsai invites Itto (11 yrs) and Sotetsu to morning chaji
- 1729 (Uru 9th month 12th day) Saisaisai (21 yrs), invited to KonoeYoraku'in-ko 近衛予樂院 kuchikiri
Juichiro Yugensai (11 yrs) attends Sogo 宗五 asacha, along with older brother Joshinsai, Sotetsu IIIrd, etc
- 1730 (6th month 25th day) father Kakukakusai dies (53 yrs)
(10th month 29th day) Saisaisai invited to chakai by Raku Sa'nyu, with Joshinsai, Aoki Mokibei 青木木米, Maruya Jihei 丸屋治兵衛
- 1731 (11th month 5th day) Saisaisai Chikuso (23 yrs.) invited to akatsuki chaji with Joshinsai, Seo Sahei 瀬尾右兵衛, Kawabe Soyu 川部宗由
- 1733 (3rd month 5th day) Yugensai (15yrs)'s older brother Saisaisai Chikuso Soken (25 yrs) dies
- 1734 It is decided that Yugen Itto (16 yrs) will be successor to Chikuso Soken
- 1735 (6th month 25th day) On father's memorial day, Yugensai (17 yrs) attends brother Joshinsai's chakai as shokyaku, as Soshitsu
- 1736 (1st month 28th) Yugensai attends chakai with Uno Jizen , Sotetsu
- 1739 (21 yrs) 11th month 21st day
Joshinsai celebrates Rikyu's 150th memorial anniversary, inviting Yugensai
- 1740 (7th month 9th day) Joshinsai invites Yugensai, Hisada Sojitsu and Sakamoto Shusai to chakai
- 1743 Itto's first wife, known posthumously as Keigan Sosho 桂岸宗晶, dies
- 1745 Shogun Yoshimune suddenly retires; Ieshige becomes new Shogun
- 1746 (2nd month 2nd day) Born to Itto (28 yrs) and wife Shina 志那 (posthumously known as Tenshin Soko 天真宗洸) Juichiro (十一郎、9th generation Urasenke FUKENSAI SEKI'Ō (1746 – 1801; 56 yrs), 不見際 石翁 宗室)

- 1748 Itto (30 yrs) gives o-keiko to 出石 fief lord, 仙石政辰 Senseki Masatatsu at their Kyoto yashiki, in preparation for san kin kotai 参勤交替 three year exchange residence in Edo
- 1750 (1st month 2nd day) Itto (32 yrs) asks permission to apply name Genshitsu (5 yrs) to his son and also presents Fukensai's name as next representative to Matsuyama fief. Received at Matsuyama's Kyoto zashiki and granted next day.
- 1751 (33 yrs 8th month 13th day), oldest brother Joshinsai dies (47 yrs)
- 1753 (34 yrs 5th month 6th day) holds 50th anniversary memorial chakai for 5th generation Joso Senso Soshitsu
(11th month 16th day) Yano Somu 矢野宗務 and Goto Kanbei invited to chakai at Yuin
- 1754 (11th month 7th day) again in Yuin:
Yano Somu, Nakamura Sotetsu chaji
- 1757 (12th month 3rd day) Itto (36 yrs)
hosts chakai for Matsuyama daimyo, 定喬 Sadakyo, et al. at their Edo yashiki
(12th month 11th day) Itto invites Matsuyama daimyo to chaji at Edo yashiki nijodame mukogiri
Because of sankin kotai, Itto was in Edo for Soan's 100th anniversary and extended observance of it until 1758
Itto gives Sotan's konomi uta nakatsugi 詩中次 named Sairai 再来, to Fukensai
- 1758 (6th month 4th day) Itto (37 yrs) requested to present shin daisu temae by daimyo Horida Sagami no kami, Masaryo
Because of sankin kotai, Itto was in Edo so Sotan's 100th anniversary was extended one year, celebrated in Kyoto with 100 chakai between 10th month 2nd day and 12th month 21st day.
(10th month 13th day), Itto holds memorial for Sotan, to which Fukensai (13 yrs) and Raku Cho'nyu are invited
(12th month 15th day) Itto invites Zuiryusai, Omote 8th generation to evening hango chaji
(12th month 19th day) Itto holds Sotan's extended 100th memorial chakai at Daitokuji
- 1760 (5th month) Shogun Ieshige retires
(11th month 10th day) Fukensai (15 yrs.) holds chakai for succession of Momo no Gosho, Hokyōji monseki 桃御所法鏡寺門跡
- 1763 (11th month 10th day) Fukensai (18 yrs.) holds noon chakai for five guests, including Nishimura Ryakusai
- 1764 (2nd month 2nd day) Fukensai's (19 yrs) mother, Shina, known posthumously as Tenshin Soko 天真宗光, dies
- 1766 (10th month 15th day) Itto (48 yrs) invites Omote Sokutakusai Sosa, Goto Genjo 玄乗, etc. to chakai at Yuin
(10th month 28th day) Zuiryusai invites Fukensai (20 yrs) with Seo Yahei and others to noon chakai
- 1769 (4th month 21st day) Itto (51 yrs) meets daimyo of Awa, Hachisuka Shigeki 重喜 at the Awa Otani yashiki
(9th month 25th day) Itto invites Nishimura Ryakusai, etc. to chakai
(10th month 6th day) Horiuchi Sogen invites Fukensai with Nishimura Ryakusai 西村櫟斎 and Komazawa Risai to noon chakai
(11th month 1st day) Matsuo Sogo 松尾宗吾 invites Itto as shokyaku, Fukensai and Ryakusai to noon chakai
- 1770 In the 9th month Itto contributes bell and bell tower to Juko'in, Daitokuji
Eisaburo 栄三郎, later NINTOKUSAI HAKUSO SOSHITSU (1770 – 1826; 57) 認得斎柏叟宗室, born to Fukensai and Jogaku Sogan 浄嶽宗巖
(8th month 26th day) Fukensai invites Bitchu Matsuyama Hiramatsu Sochi 平松宗致 and Kyakusai to a furo nagori chakai
- 1771 (2nd month 2nd day) Itto (53 yrs) dies; Fukensai (26 yrs.)

- 1772 (12th month 11th day) Fukensai's first wife, Jogaku Sogan 浄嶽宗巖 dies
- 1774 Fukensai's second son, Daiso Sogen 太叟宗玄 (Ishigyusai 石牛斎, Yogetsuan 酔月庵) born to Ganpo Soei 干峰宗映(second wife?)
- 1777 (9th month 11th day) invites Yamada Soshin 山田宗誠 to furo nagori chakai
- 1780 (10th month) Fukensai konomi's itome kaiseki kagu
- 1783 Nintokusai (14 yrs.) allowed to hold first kuchikiri chakai in Yuin
Mt. Asama erupted from 5th month to 8th month, causing death and famine
- 1787 (4th month) Tokugawa Ieyoshi becomes shogun
- 1788 (2nd month 1st day) Temmei Taika 天明大火 (Great Fire) consumes all of Kyoto, including Fukensai (43 yrs.)'s Hompoji-mae residence
- 1789 During summer, Nintokusai (21 yrs.) receives daisu soden from Fukensai.
(9th month 20th day) Sokutakusai invites Fukensai and Hayami Sotatsu 速水宗達 to Rikyu's 200th memorial chakai
(9th month 27th day) Rikyu's 200th year memorial chakai begins and continues four months until next year, (1790, 2nd month 27th day)
- 1790 (2nd month 28th day) Rikyu Koji's 200th memorial ceremony and chakai held in Juko'in of Daitokuji Summer. Nintokusai (21 yrs) allowed to learn daisu denpo; at this time, given name Soshitsu
- 1791 Third son, Soju 宗什 (Kokosai 好々斎, later Mushanokoji Senke 9th gen.)
born to Fukensai
- 1801 (9th month 26th day) Fukensai (56 yrs.) dies. Nintokusai (32 yrs)
(11th month 17th day) Nintokusai receives permission to continue family position granted from Matsuyama fief
(12th month 16th day) holds congratulatory chakai in Yuin for succession to Matsuyama fief
- 1802 (3rd month 28th day) memorial tsuito chakai for Fukensai held in Yuin.
Usucha was made by younger brother Yosaburo
(9th month 30th day) chakai held in Yuin
- 1803 (Uru 1st month 2nd) Nintokusai celebrates Joso's 100th and Itto's 33rd memorial with chakai in Yuin
- 1804 (3rd month 12th, 15th days and 10th month 15th day) Nintokusai (34 yrs.) holds chakai in Yu'in
That winter, there was an epidemic
(8th month 28th day) Nintokusai receives permission from Matsuzaka fief to go to Sakakibara hot springs for treatment and pilgrimage to Ise Shrine
- 1806 (9th month 20th day) In Kan'untei and new six mat attached zashiki, Nintokusai holds chakai for Kaneko Senzaemon 金子仙左衛門 and others, using Fukensai's konomi itome kaiseki kagu
- 1807 (2nd month 23rd day) Nintokusai writes letter to Matsuzaka fief's Kyoto yashiki Hasugawa Genzaemon 長谷川源左衛門 and Jiro Yoshibe 次郎吉兵衛, to thank them for assistance at the Sotan 150th memorial
(3rd month 12th day) Nintokusai holds chakai in Kan'untei and adjacent 6-mat room
(9th month) The Hompoji-mae property reconstruction after Temmei Taika fire complete
(9th month 22nd day) Nintokusai holds Sotan's 150th memorial chakai in newly completed, rebuilt Konnichian complex. He holds the first seki for Daitokuji elders
(11th month 14th day) Nintokusai invites the Shogun's representative and administrator of Kyoto city, Morikawa Etchizen no kami Toshihiro 俊伊, to a chakai
- 1808 (3rd month 21th day) Nintokusai (39 yrs.) invites Osaka marchants Tsuda Kyuhei 津田休兵衛 and Matsutani'ya Ihachi 松谷屋伊八 to chakai in Konnichian seki
(9th month 18th day) Nintokusai invited the same guests to tsubo kazari chakai in Yuin
(11th month 6th day) In a letter to Hasegawa Kyusetsu 長谷川休拙 informing him that "retired " Omote 8th generation Sokutakusai (56 yrs) Sosa died
- 1809 (3rd month 8th day) Nintokusai has Omotesenke 9th generation, Ryoryosai 了々斎 Sosa, Hisada Soya 久田宗也 and Sumiyama Sosen 住山宗仙 to a chakai in Yu'in

- (9th month 22nd day) Nintokusai invites Susuki Yoshiemon 鈴木吉衛門, Maruya Yashichi 丸屋弥七 to chakai in Konnichian
- 1810 (1st month 5th day) Nintokusai writes letter to Hasegawa Kyusetsu, a New Year's greeting and thanking him for his help
(9th month 23rd day) Mikaku Toju Ho'in 三角登寿法印, etc. invited to a nai-kuchikiri 内口切 in Yu'in
(10th month 1st day) Chakai in Yu'in or Konnichian
Born to the Mikawa Okudono Matsudaira family's sixth generation Noritomo, a fifth son, known as Chiyonomatsu 千代松, who would become Urasenke's 11th generation, Gengensai Seichu
Nintokusai(41 yrs.)'s first daughter Machi 萬地 is born
- 1811 (Uru 2nd month 23rd day) holds chakai in Kanuntei
Nintokusai sends letter to Matsuyama fief administrator in Kyoto, Hasegawa Kyusetsu 長谷川休拙, thanking him for a chashaku in advance to ward off 42th "dangerous year" yakudoshi 厄年 birthday
- 1811 (3rd month 25th day) Chakai in Yu'in / Konnichian
- 1812 (3rd month 24th day) Chakai in Yu'in / Konnichian
(10th month 22nd day) Chakais in Yu'in / Konnichian
- 1813 (1th month 28th day) Nintokusai (44 yrs.) writes to Hasegawa Kyusetsu, Matsuyama fief's Kyoto administrator, asking permission to teach his younger brother, Daio Genshitsu 太翁玄室, the daisu soden (secret teaching of the daisu) in time for Fukensai's memorial service
(2nd month 22nd day) Nintokusai again writes for permission to teach his youngest brother Kokosai Soju 宗什 the secrets of satsubako 茶通箱 temae, so he can do it at Rikyu-ki
(3rd month 11th day) Nintokusai opens memorial chakai for Shoan's 200th anniversary
(8th month 26th day) During Shoan's 200th memorial services, Fukensai's 13th memorial is observed with Nintokusai teaching Daio the shin daisu soden
(9th month 8th day) The memorial for Shoan and Fukensai continues until this date
(10th month 28th day) Nintokusai sends Hasegawa Kyusetsu, Matsuyama's Kyoto administrator an "O Yodo" kogo in thanks for help with the memorial
- 1813 (11 20) Nintokusai holds many chakai in Yu'in
- 1814 (3rd month 12th day) Chakai in Yu'in / Konnichian
(10th month 7th day) Chakai in Yu'in / Konnichian
- 1815 (4th month 13th day) Chakai in Yu'in / Konnichian
(9th month 26th day) Nintokusai holds 13th memorial chakai for father Fukensai's memorial
- 1816 (3rd month 17th day) Chakai in Yu'in / Konnichian
(5th month 11th day) Daitokuji Obai'in Daiko Sogen 太綱宗彦 visits Konnichian for first time and joins chakai
(9th month 28th day) Chakai in Yu'in / Konnichian
- 1817 (3rd month 18th day) Fukensai's 17th memorial observations begin
(5th month 27th day) Daiko attends memorial chakai
(8th month 28th day) Nintokusai writes to Hasegawa Jirobei, Matsuyama fief's Kyoto administrator to thank all the deshi from Matsuyama who helped at the Fukensai memorial
(10th month 10th day) Yu'in chakai
- 1818 (2nd month 27th day) Nintokusai's first wife, Shinjo Myoko 真浄妙光 dies
(3rd month 20th day) Yu'in chakai
(8th month 11th day) Bizen Okayama fief lord, Ikeda Yoshimasa 池田斎政 invites Nintokusai to visit on his way to Matsuyama fief
(8th month 20th day) Nintokusai arrives in Okayama
(9th month 7th day) he arrives in Matsuyama.
Nintokusai requests permission to visit Dazaifu Tenmangu and points west (Shimonoseki, Nagasaki). He stays with the Wakasugi family. He holds keiko for the students of the area, until 11th

- month 20th day, when he left Nagasaki. During this period, Nintokusai taught Wakasugi Kitairo 若杉喜待郎 and other disciples daitenmoku, karamono chaire, satsubako etc higher not secret temae. He visited tourist spots like Dejima, etc.
- 1819 (3rd month 21st day) Chakai held in Yuin. In respect to Chitoku 智徳 Confucian observance of 50th birthday, he wore a hattoku (八徳, a variation on the juttoku) and had keiko hajime and kuchikiri only.
Sometime before the 4th month, 9th day, Chiyomatsu (10 yrs) was brought into Urasenke
Before (9th month 25st day), Chiyomatsu had his adult haircut and named, Genshitsu
(5th month 12th day) For his 50th birthday, Nintokusai sent a letter to Hasegawa Genzaemon and all his disciples in Matsuyama a letter of appreciation and his konomi pouches 袋
(10th month 2nd day) Nintokusai holds kuchikiri chakai in Yu'in
- 1820 (4th month 18th day) Nintokusai holds chakai in Konnichian
(9th month 30th day) Nintokusai holds chakai in Yu'in
- 1821 (3rd month 28th day) Nintokusai holds chakai in Yu'in
- 1822 (3th month 12th day) Nintokusai holds chakai in Yu'in
In the 7th month issue of Heian jinbutsushi 平安人物志, a guide to famous people of Kyoto, Nintokusai is mentioned as a poet of linked verse
(9th month 21st day) Nintokusai holds chakai in Yu'in
- 1823 (1st month 5th day) Nintokusai uses a Korai daisu with shimekazari 注連飾 (sacred Shinto rope) to hold New Year's chakai
(9th month 39th day) In spite being ill, Nintokusai continues to hold chakai in Yuin
- 1824 (5th month 24th day) In spite being ill, Nintokusai continues to hold chakai in Yu'in
Genshitsu (Gengensai)'s real father, Noritomo (65 yrs) dies
(9th month 22nd day) In spite being ill, Nintokusai continues to hold chakai in Yu'in
- 1825 (7th month 28th day) Nintokusai holds Rikkansai's 100th memorial and Fukensai's 25th memorial with chakai in Yu'in
(10th month 10th day) Nintokusai sends letter thru Hasegawa Genzaemon to his disciples in Wakamatsu, thanking them for the incense sent for the Rikkansai and Fukensai memorial
(10th month 23rd day) Nintokusai holds chakai in Yu'in
- 1826 (8th month 24th day) Nintokusai Hakuo 認得齋伯翁 (57 yrs.) dies
Genshitsu (17 yrs) marries Nintokusai's daughter, Machi 萬池 (same age) and becomes 11th generation of Urasenke, becoming Gengensai, Seichu Soshitsu (1810 – 1877; 68 yrs), 玄々齋精中宗室
- 1827 Leaves for Edo, where he konomi's the Sumidagawa yaki "miyakodori" kogo 都鳥香合
- 1828 Fukensai's (9th generation, 1746 – 1801) second wife, Ganpo Soei, dies
- 1830 noted in the Heian Jinbutsu shi for Bunsei 13, as a renga-shi, known as Sen Genshitsu, *go* Kyohakusai 虚白齋
- 1832 Visits Edo where TayasuNarimasa 田安齋匡 gives Gengensai a large clam from Enoshima, from which he konomi's the "Fuji-e hamaguri" kogo 富士画蛤
Assists real brother, Watanabe Yujitsuan 又日庵 in building a tea house in Nagoya Owari bettei (23 yrs) Begins using Gengensai as saigo 齋号
- 1837 For Nagasaki supporter, Wakasugi Kitairo's 若杉喜待郎 kanreki 60th birthday present, Gengensai sends a bamboo flower container, named "Furosen" 不老仙
- 1828 Gengensai had the Rikyu Onsodo rebuilt within Konnichian complex, plus added Tot'tsusai and Hosensai hiroma, kitchen, and all the connecting hallways. He also had built Baishian 梅糸庵, etc. All was finished the next year by 8th month 15th day

- 1839 Gengensai (30 yrs), in a letter to Wakasugi Kitaro, invites him to the Rikyu 250th anniversary chaji and sends the “Ume” kogo in advance
Between 9th month 8th day and the next year, 2nd month 27th day, a chaji was held 88 times
This year an extra one hundred koku of rice was sent from Matsuyam fief, bringing the total to 350 koku
- 1840 (2nd month 28th day) the three Sen families hold joint Rikyu-ki 250th memorial services in Daitokuji (4th month) for Eiraku Ryozen’s koki 古稀 77th birthday, Gengensai konomi’s the “kodo utsushi shakutate” 古銅写杓立 bronze ladle holder
(7th month) Owari fief lord Tokugawa Naritaka invites Gengensai to Edo, to teach him the secrets of Chado
(12th month) Gengensai goes to Edo
(12th month 22nd day) Gengensai sends Daiko Sogen 大綱宗彦 a souvenir of Asakusa nori
- 1841 Gengensai (32 yrs) creates the “shachihoko” kettle for Tokugawa Naritaka
(11th month 15th day) Gengensai sends Matsuzaka Hasegawa Soi 宗意 a painting of pine with calligraphy by himself and wife Machi, as well as a clam kogo Chiyomigusa 千世見草 for his 70th birthday
This year, Gengensai is ordered by Tokugawa Naritaka Chidosai 知止斎 to create the Tagaura kogo, a.k.a. kani kobune kogo. This same year, Gengensai creates the Tokiwa kama
- 1844 In Spring, Gengensai made 15 teabowls within Nagoya castle
(7th month 8th day) Nintokusai’s wife (shitsu 室) Shoshitsu Soko 松室宗江 dies
- 1845 Gengensai’s wife (tsuma 妻), Machi 萬池 (posthumously known as Genkasai 玄華斎 and Kazan Sohaku 華山宗柏 dies (36 yrs)
(9th month) Senso’s 150th memorial chaji’s begin
(9th month 30th day) Senso’s 150th memorial held. Gengensai recreates (saikonomi 再好) Senso’s kame no su 亀の洲 kogo
Gengensai has 15 copies of Senso’s portrait copied and sends one to Yayas family, Watanabe Yujitsusai, Murase Genchu 村瀬玄中, Nagai Dogensai 長井同玄斎
This year, Gengensai konomi’s the “uta” natsume
- 1846 (1st month 23rd day) Senso 150th memorial anniversary
(6th month 10th day) Gengensai and second wife (tsuma) Teru have son, named Chiyomatsu 千代松, later known as Ichijosai 一如斎
- 1848 (5th month) Gengensai konomi’s the “Genji” natsume
- 1849 Gengensai (40 yrs) builds Kabuto mon 兜門
(Uru 4th month 21st day) Chion’in no Miya Sonki Hoshin’no monseki 知恩院宮 尊起 法親王門跡 (imperial prince abbot) visits Konnichian and is offered tea (献茶)
(10th month 23rd day) Chion’in no Miya invited to Konnichian to have tea with Daiko Sogen
(11th month 6th day) Chion’in no Miya again invited to Konnichian
Gengensai hosts Fukensai’s 50th and Nintokusai’s 25th memorials, for which he konomi’s the “matsu tsubotsubo” kensui, etc.
This year he also cuts the dairo
- 1850 (1st month 24th day) Ichijosai performs First Flower for which Gengensai creates the Santoku hanaire 三徳花入
(8th month 13th day) While in Nara, Gengensai’s first daughter Yuka 猶鹿 is born
(11th month 7th day) Arisugawa no Miya 有栖川宮 invites Gengensai to Kanshoan 看松庵 with Daiko Sogen
This year, Gengensai konomi’s the Shobai 松梅 natsume

- 1851 (2nd month 28th day) Gengensai invites Daiko Sogen to Edo
- 1852 (1st month 14th day) Gengensai returns to Kyoto
(3rd month 21st day) Born eldest son to Sumikura Tanomiya Gen'yu 角倉多宮玄祐; his childhood name was Unoge 兎毛 and became Yumyosai
Summer, for Joso's 150th memorial, Gengensai had Raku Keinyu create 30 copies of the "Matsugane" chaire which Joso had received from the lord of Matsuyama.
- 1853 (2nd month 28th day) In commemoration of Ichijosai having his first adult haircut and first official tea lesson (keiko hajime 稽古始), Gengensai konomi's the "akebono" natsume from Nakamura Sotetsu VIII
Omotesenke 10th generation Kyokosai 吸江斎 sends a C'mum kogo in congratulations
11th month Gengensai konomi's the "letter-covered" 消息張 robuchi for the Takegawa family of Ise
Also konomi's the tamenuri ashitsuki fuchidaka 溜塗足付縁高 brown lacquered footed main sweet container
- 1854 Gengensai (45 yrs) while shuchochu 出張中 "on duty" in Ise Matsuzaka, conceives the procedures for chabako
Autumn, Ichijosai hand-makes a teabowl, niwayaki "fired in the garden" 庭焼, and names it "San'yu" 三遊
Gengensai konomi's Tokiwa furo set
- 1855 "Enters the gate" of Tokudaiji Jitsukan 徳大寺実堅, meets Shintsu Somi 深津宗味
(3rd month 9th day) Gengensai, with Genshitsu (Ichijosai) and Shintsu Somi visits Tokudaiji Jitsukan
Summer Gengensai saikonomi's a Ninsei "Rabbit ear" mizusashi from Raku Ke'nyu
(12th month 12th day) invites previous Naidaijin 内大臣, Tokudaiji Jikkan to a chaji, assisted by Ichijosai
During this year, Totsutotsusai was built
- 1856 (1st month 25th day) Gengensai invites Hirotsuji Kankaiyu 広辻勘解由 and Shintsu Somi to chakai in "keiko no ma" (Totsutotsusai)
(2nd month 8th day) Gengensai invites his real brother Watanabe Hyogo Nyudo Yujitsuan 渡邊兵庫 入道又日庵 to a chakai in Konnichian
3rd month 19th day until 9th month, Gengensai celebrates Sotan's 200th memorial anniversary with commemorative chakai
- 1858 (3rd month 28th day) Ichijosai does first temae at Rikyu-ki
Gengensai creates konomi satsubako 茶通箱 with deai san buta 出合棧蓋
5th month, Gengensai creates the "Hogo fusuma" for Tsugi no Ma
- 1859 This year, at his 50th birthday, Kujo Hisatada 九条尚忠, gives Gengensai the name, Seichu 精中
(9th month 21st day) Ichijosai holds his first "Chanoyu." Gengensai creates nine copies of the "three monkeys" (hear no evil, speak no evil, see no evil) futaoki with Raku Keinyu
- 1860 (3rd month 3rd day) Sakuradamon incident in which tairo Ii Naosuke is assassinated
(4th month?) Gengensai conceives tenchaban for ryurei
Gengensai offers kenchu to Palace
Selections from Itto's work "Yugen Yobanashi" 又玄夜話 published as "Abstacts from 'Yugen Yobanashi Bassai 又妙夜話抜粋"
(10th month) Gengensai writes "Rikyu Koji Chanoyu no Koden" Secret Oral Teachings of Layman Rikyu
- 1861 (2nd month 10th day) Higashihonganji monju Tatsujo Shonin 東本願寺門主達上上人 comes to Konnichian

- (2nd month 26th day) At Higashihonganji Bettei 本願寺別邸, Ganjo Shonin 巖如上人 offered tea 献茶
- (7th month 20th day) Ganjo Shonin enters Urasenke's gate i.e. becomes student
- 1862 (8th month 11th day) Ichijosai dies (17 yrs)
 (10th month 5th day) for next year's Shoan
 250th memorial anniversary, Gengensai konomi's a square Mishima (tsurube) mizusashi from the Bizen Mushiaki 虫明 kiln, one of which he sends to the Konoe family
- 1863 Gengensai observes Shoan's 250th memorial anniversary
 3rd month Gengensai adopts his real brother Watanabe Yujitsuan's last son, Oriei Masatsuna 織衛正綱 and gives him the name Sojun 宗淳 (same as Shoan)
 (8th month 13th day) Gengensai bestows satsubako kyojo on Sojun
- 1864 (Spring) Gengensai konomi's shunju nanagusa 春秋七草 chabako set
 In the same Spring, Gengensai konomi's zuchi kogo and fukuzuchi 福槌熨斗押 noshi-oshi
 (10th month 23rd day) Gengensai gives Sojun kyojo for daitemmoku procedure
- 1865 Gengensai offers tea (献茶 kenchā) to the palace and in return receives a sweet named "Kikusen," 菊泉 which he konomi's and has duplicated as kogo by Raku Keinyu 慶入 (25 copies)
 (11th month 15th day) Sojun given bondate kyojo
- 1866 (1st month 10th day) gives tea, kenchā to palace
 (1st month 19th day) Gengensai holds chakai to reveal what he received from the palace. Gengensai in honor of the occasion, revives a temae known now as "Wakindate" 和巾点
 (11th month) Emperor Komei dies
- 1867 1st month enthronement of Meiji emperor
 (10th month 14th day) (Tokugawa)
 Hitotsubashi Yoshinobu offers his resignation. It is accepted the next day Western calendar accapted
- 1868 September, an explanation of ryurei temae is explicated in Homei Kiki 芳名記聞
- 1869 February, kenchā offered to palace
- 1870 Gengensai (61 yrs) for his year of the Horse kanreki, makes sixty bowls, black and red, on which he carves the names of famous horses from history
 (September 18th) Itto's 100th anniversary memorial chakai begin
- 1871 (January 18th) Gengensai elder brother Watanabe Yujitsuan dies (80 yrs.)
 (April 15th) Suminokura Togi (角倉兎毛; 20 yrs.) enters Urasenke, marries Gengensai's eldest daughter, Yuka. He is given the name Genshitsu
 (July 14th) abolition of clans (daimyo) promulgated
 (September) Gengensai (61 yrs.) informs his main disciples (shachu 社中) that he has sought and gotten permission from the governor of Matsuyama province, Hisamatsu and the Owari Tokugawa for his retirement and the succession of Genshitsu as the family head
 During this year, Gengensai konomi's the Shiki shippo kiji 四季七宝木地 chabako
- 1872 The first Kyoto Exposition held between March 10th and June 3rd.
 Gengensai presents the ryurei table
 April, Gengensai konomi's the moso (bamboo) root mizusashi
 (May 21st) Yumyosai Genshitsu and Yuka (Gengensai's daughter) have eldest son, Komakichi 駒吉 (later ENNOSAI, KAN'UN, TETCHU, SOSHITSU 円能祭寒雲鉄中宗室)
 (July) Gengensai writes "Chado no Gen. i" 茶の湯原意 in response to the imperial edict declaring Chado a "past-time," and presents it to the governor of Kyoto
- 1873 (February 1st) Genshitsu, in a letter to Hasegawa Jirobei (Genki 元熙), there is intention, postponement and apology about Genshitsu's grandfather's memorial

- During this year, Gengensai (64 yrs.) observes Nintokusai Hakuso's 50 memorial and Rikkansai's 150th memorial
- 1875 Gengensai visits Tokushima between June and mid-July, passing the time giving chakai and going sightseeing
- Gengensai visits Kanazawa and stays with gyotei Yukawa Soshun 湯川宗俊 until the next year
- 1876 (March 15th) A 100 day oyose chakai opens in the Imperial Palace grounds. All three Sen families participate as hosts
- (3rd month 28th day) Gengensai's grandson Komakichi 駒吉 (5 yrs.), latter Ennosai, presents his first chabana (for which Gengensai may have made a miniature bamboo flower container)
- This year, Yumyosai (25 yrs.) and Yuka have first daughter, Machi 満知、who is to become the Suminokura-ke heir
- 1877 (July 11th) Gengensai dies (68 yrs.) and Yumyosai (26 yrs.) becomes iemoto
- 1878 (February 28th) For Rikyu's memorial anniversary, using pine and bamboo provided from within Daitokuji, 471st abbot, Makimune Soju 牧宗宗寿, the three Sen families konomi a tana, the Sanyu-dana 三友棚. The top and bottom shelves, round and square respectively, were designed of the pine planks by Omotesenke Ryokuryokusai; the two bamboo legs were Yumyosai's contribution and Mushanokoji Senke Isshisai 一指斎 added the maki-e plums around the edge of the ten-ita.
- 1880 (January 13th) Beginning of the Kitano Tenmangu kenchu shiki. Omotesenke was first, followed by Urasenke, Mushanokoji senke, Yabunouchi ke, Hayami ke, Hisada ke and Horiuchi ke, alternating every year December 1st
- 1881 October, Yumyosai konomi's the red Raku Ren-jitsu 蓮実 lotus seed pod kogo from Kei'nyu
- 1885 (April 8th) Yumyosai (34 yrs.) requests permission from Kyoto Prefecture for daughter Maki to become heir to the Suminokura house. On the 21st, permission is granted
- (October 25th) Yumyosai retires from position as iemoto and Komakichi (14 yrs.) confirmed as Wakasosho 若宗匠 family successor
- 1886 (December 1st– 3rd) Yumyosai (35 yrs.) leads the Kitano Tenmangu 300th memorial
- 1888 Yumyosai (37 yrs.) and Yuka have second son Jisaburo 条三郎 later to become Hirose Sessai 広瀬拙齊
- 1889 Komakichi officially takes the name Soshitsu and becomes iemoto Ennosai marries daughter of Kuki family of Mita, Amiko 九鬼綱子
- 1890 (July) first daughter, Hatsuko 初子 born
- 1891 To spread Chanoyu, Ennosai (20 yrs.) goes to Tokyo and sets up residence in Azabu
- 1892 (September) second daughter, Hanako 花子 born
- 1893 (July 24th) first son, Masanosuke 政之輔 (later Mugensai) born
- Ennosai receives names 号 "Enno" 圓能 from Imperial Prince Kiatashirakawa Yoshihisa 北白川宮能久親王 and "Tetchu" 鉄中 from Imperial Prince Komatsu Akihito 小松宮章仁親王
- 1894 (August) the Sino-Japanese war breaks out
- 1895 First annual Daishikai 大師会 oyose chakai held in Tokyo, organized by Masuda Don'o
- 1896 Ennosai (25 yrs.) returns to Kyoto where he establishes keikoba at Teranouchi Myokenji 寺之内妙顕寺, on Teramachi 寺町, on Kojinguchi 荒神口, etc.
- Among his disciples was the wife of Doshisha U. founder, Nijima Yae 新島八重 and Ito Soki 伊藤宗幾. Ito was mother of Kayoko, who becomes wife of Mugensai
- 1900 (June 24th) Third son of Ennosai, Saburo (later Iguchi Kaisen 井口海仙) born
- 1902 Ennosai's fourth son Takeo 武夫 (adopted by the Kikuchi family 菊池家)
- (April) Ennosai holds kenchu at Yujima Tenjin shrine, Tokyo

- 1903 (September) Ennosai publishes Hama no Masuna 浜の真砂 and Chanoyu Michi shirube 茶の湯道導
(December) Ennosai publishes Ura no tomaya 浦の苫屋
- 1904 (February) the Russo-Japanese war breaks out
- 1905 The first non-Japanese to study tea since Rikyu's day, three sisters Helen, Grace and Florence Scottsfield, begin study with Ennosai
- 1906 (May) Okakura (Kakuzo) Tenshin, while serving as advisor to the Museum of Fine Arts in Boston, publishes The Book of Tea in New York
- 1907 (November 10th) Sotan's 250th memorial service and chakai at Daitokuji, Juko'in. Yumyosai (56 yrs.), Ennosai (36 yrs.), Genkusai (15 yrs.) serve
- 1908 October in commemoration of Sotan's 250 anniversary, Yumyosai (57 yrs.) begins publication of Konnichian Gappo , 今日庵月報 (later Tanko 淡交)
Masanosuke (16 yrs.) renamed Genkuken Eiyo 玄句軒永世
(November) Genkuken given Konarai Jurokkajo, the 16 konarai teachings
- 1909 (May 23rd to 24th) Yumyosai (58 yrs.) and Ennosai (38 yrs.) hold Gengensai's 33rd memorial anniversary service and chakai at Daitokuji, Juko'in and 10 other seki
(November 26th) the Tokyo Asakusa Hisamatsu family hold a rinji chaji for Ennosai
(December 1st) Ennosai holds Kitano Tenmangu kenchā
- 1910 (February 2nd) Ennosai's daughter, Hatsuko marries Ito Genjiro
(April 18th) Ennosai holds kenchā for Hideyoshi-ko as Hokoku-byo 豊國廟
(April 28th) Ennosai holds kenchā at Osaka Nakanoshima Hokoku Jinja
(July 5th) Ennosai holds kenchā for Kenninji Kaisanki (建仁寺開山忌 (founding anniversary))
(October 17th) Ennosai holds kenchā at Tofukuji
This year, 「Sanyu no shiki」 added to the Shijishiki
- 1911 (April 1st) Ennosai watches as Gekuken hosts his first chaji
(July 18th) an America, Miss ホーエツト, begins studies
(August 1st) Ennosai opens first Kaki Koshukai 夏季講習 summer intensive course
(September 8th) Genkuken Eiyo receives Shindaisu Denpo
- 1912 (February 13th) Hyogo prefecture, Kurakuen 苦樂園, Nakamura Isaburo's 中村伊三郎 residence, an Ennosai konomi tea house is unveiled.
(April 14th) Tokyo Yujima Tenman kenchā, Genkuken (20 yrs.) participates for the first time
(April 21st to 23rd) Shōan's 300th memorial service and chakai held at Daitokuji, in Juko'in and 10 more venues
(October 1st) Ennosai conducts a survey of Baron Kuki's family tea utensils
(October 4th) Ennosai invites Baron Kuki, the director of the Boston Museum, Dr. Ross, the Imperial Museum director, Nakamura Kyokuho 中村旭峰, Nakamura Isaburo, and three other guests to a chaji at Totsutotsusai.
To celebrate the accession to the throne of Emperor Taisho, Ennosai commissions the Boncho Kiri Hira natsume 凡鳥桐平棗.
- 1913 (January 27th) Ennosai and (Kuki) Amiko hold private celebration of their Silver wedding anniversary
In celebration of the enthronement of Emperor Taisho, Ennosai konomi's the Ushi noshi oshi 丑熨斗押
(May 11th) Yumyosai and Ennosai attend the three hundredth celebration of Suminokura Ryōi 角倉了以 at Nison'in 二尊院
(July) Ennosai's second daughter, Hanako marries Yamazawa Saichiro 山澤佐一郎

- (August 15th to August 14th 1914) All kyojo stamped with a snowflake seal to commemorate Ennosai and (Kuki) Amiko's Silver wedding anniversary
 (September 2nd) Okakura Tenshin dies
 (October 10th) Ennosai holds kenchu at Fushimi Inari Jinja
 1914 (February 15th) Ennosai hosts private kanreki (60th birthday) celebratory chaji for Yumyosai and Yuka (Shinsei'in 真精院)
 (March 20th) Yumyosai and Yuka celebrate their kanreki, Ennosai and Amiko celebrate their Silver anniversary at Juko'in
 (March 22nd) At Kyoto's Heian Jingu, Yumyosai and Shinsei'in's kanreki as well as Ennosai and Mokuian (黙翳庵)'s silver wedding anniversary publicly celebrated
 This spring, in celebration, the Yukibana natsume 雪花棗, the Yukibana kogo 雪花香合, Yukibana-moyo chawan 雪花模様茶
 (October 11th) Genkuen Eiyo taught the Okuhi junidan denpo 奥秘十二段傳法
 Toinkai organized with Genkuen as president
 1915 (January 31st) Ennosai's daughter, Yamazawa Hanako (25 yrs.) dies
 (March 23rd) Ennosai konomi chashitsu opened in Hyogo, Mikage at Iwai Katsutaro's country residence
 (May 31st) Genkuen Eiyo renamed Genkusai Sojuku 玄句齋宗叔
 (June 13th) Genkusai, in the Rikyu Onsodo officially designated to become the 14th generation. Ennosai presentation and chakai at Urasenke Honpoji-mae property for Genkusai 玄句齋 (later Mugensai) as Wakasosho
 (July 3rd) Celebration of Genkusai becoming Wakasosho held at a Hyogo, Suma ryotei 須磨料亭 called Kagetsu 花月
 (October 24th) Celebration of Genkusai becoming Wakasosho held at Osaka
 Amishima 網島 centered at Fu'u ro 鮒卯楼. There were 14 seki. In commemoration, Ennosai re-creates Gengensai's Suchiro kago 末広花籠 flower basket
 Yumyosai receives the "title" (dogo 道号) of Genken 玄軒 from Daitokuji Kawashima Shoin Roshi 川島昭隱老師.
 Yumyosai (64 yrs.) retires to Sakai, Nakanomachi, where he konomi's a nijo naka-ita 二畳中板 tearoom, also called Genken
 (November 18th) In comemoration of Emperor Taisho's enthronement ceremonies, Ennosai is host at Kyoto city's seki at Heian Jingu
 (November) in commemoration, Ennosai konomi's the Hi no maru Banzai bon 日丸萬歳盆
 First Koetsukai chakai held
 1916 (April 9th) In Tsu city, Mie prefecture, a celebratory chakai is held for Genkusai becoming Wakasosho. In the Konnichian seki, Yumyosai, Ennosai and Genkusai alternate doing the temae.
 (July 9th) The memorial for Seichu (Gengensai) is held at Sakai's Nanshuji.
 Chajin living in Osaka organize the Koyukai 交友会 around Yumyosai.
 (August 11th) Yumyosai's wife, Shinsei'in Yuka (67 yrs.) dies
 (November 4 - 5th) In honor of the enthronement ceremonies for the Emperor Taisho, the Koyukai organizes a kenchu shiki 献茶式 at Sumiyoshi Taisha 住吉大社, at which Yumyosai, Ennosai and Genkusai offer tea. For this kenchu, Yumyosai konomi's the Sumiyoshi kama (ro and furo size) by Hikobei 彦兵衛, the Sumiyoshi furo by Jusoken Kikko 十三軒吉向, and the ko-tato tabako ire 香畳煙草入 made by Nakagawa Chinkai 中川珍懷. Ennosai konomi's the Sumiyoshi Taisha kenchayo kensui 住吉大社献茶用建水, made by Eiraku Myozen

- 1917 (2nd month 20th day) Soshuku marries Sendai Ito Soki's daughter, Kayoko 嘉代子. Genkusai given new name Tantansai 淡々斎
(September 15th to October 31st) Yumyosai holds tsukimi 月見 chaji in Sakai, at Genken
(December 8th) Yumyosai (66 yrs.) dies in Sakai
- 1918 (March 10th) Ennosai hold 100-day memorial service and chakai at Daitokuji
(April 4th) Tantansai's first daughter, Yaeko 彌榮子 born
(June 22nd) Konnichian's Osaka branch opens in Minami-ku, Kawaraya-machi, Inada Takatsuki-gun 南区瓦屋町稲田高月郡
(November 3rd) Tantansai and Kayoko hold a belated wedding party at the Tokyo Hoshigaoka Saryo 星ヶ岡茶寮
- 1919 (November 23rd) Tantansai holds 8th generation Yugensai Itto's 150th memorial service and chakai at Daitokuji.
In commemoration, the Yugenkai 又玄会 is organized
Also in commemoration, Tantansai re-konomi's the Oimatsu daisu & kaigu 老松台子皆具, Kokushi marugama 国師丸釜, Shiokago sumitori 塩籠炭斗, etc
This year, Konnichian and Kan'untei are restored
The Satake bon Sanjurokkasen-e maki 佐竹三十六歌仙.絵巻 is divided and sold
- 1920 (March 14th) Tantansai's second daughter, Yoshiko 良子 born
During the Spring of his 49th birthday (year of the monkey), Ennosai konomi's Koshin natsume 庚申棗 Sarujiri natsume 猿尻棗, Hinode natsume 日の出棗, Koma kamashiki 独楽釜敷 Konnichian Geppo changes name to Chado Geppo
- 1921 Ennosai makes 13 red Raku Koshin-e teabowl 赤樂庚申絵茶碗
This Spring, Ennosai also makes several Hamaguri sumitori 蛤炭斗
- 1923 April 19th Tantansai's first son, Masaoki 正興 (later Hounsai) born
Spring, Ennosai creates Daienbon 大円盆 and revives temae
(April 21st) Ennosai holds birthday garden party for himself and his grandson (Masaoki, Hounsai) in Heian Jingu gardens.
Summer Ennosai creates the koi'oke kogo 鯉桶香合 in commemoration of grandson Masaoki's birth
(March 10th) Tantansai makes first trip overseas to Hong Kong and Shanghai. He returns on Ennosai's birthday, June 9th
(August 5th) Ennosai (53 yrs.) dies.
(September 1st) Tokyo suffers a huge earthquake, the Kanto Dai jishin (Great Tokyo Earthquake)

CHAPTER THREE

The Senke Jushoku 千家十職

As a group, the Senke Jushoku ten crafts families for the Sen families, were first grouped together and labeled as such in the mid-Meiji era, even though the individual families had been making utensils from as early as the late Muromachi period (1429 - 1536). All of the craftsmen make things that are used for Kyaku during chaji and chakai (temae dogu) but some also make mizuya dogu which are never seen and some make shomohin, 消耗品 things that are used once for chaji or chakai and are then relegated to o-keiko. Some prepare or finish things with their special skills or techniques. The families work together to make complicated utensils or sets, but some are more active in that area than others. For example, lacquerers finish wood or bamboo works like chabako which also require the efforts of ceramicists, bamboo craftsmen and fabric specialists, or provide lids for ceramic pieces, so sometime more than one craftsman may be linked to a particular piece.

Even before the group was labeled “Senke Jushoku,” from the mid-Edo period, particularly during the time of Omotesenke 6th generation Kakukakusai (1678 - 1730), who took a great interest in the various craftsmen, not only ordering utensils to be made but even more intimately, teaching the Jushoku about Chado, even deciding on their posthumous names and bestowing various generational names, according to varying family traditions. Each family has slightly different traditions and ways of dealing with these issues. Although the Jushoku make the various grand masters’ konomi liked or designed dogu, not everything they make is a konomi mono 好物, nor is their production limited to making just konomi mono. They may make things of their own designs as well. Many other craftsmen also make things which may become konomi mono, if a grand master is so inclined to name it as such. Older konomi mono designs, such as those by Rikyu, may be copied by other craftsmen but these will be given hakogaki (box writings) only at the grand master’s discretion. Otherwise, only the original crafts family which has been entrusted to first make the konomi mono, makes an exact duplicate as to material, design and quality. A konomi mono by the original crafts family thus can be trusted to be a perfect representative of the grand masters’ taste.

Examples of things the Senke Jushoku make:

Temae dogu

Each craft family makes or finishes at least one type of utensil that appears during the chaji. (See individual family entries below for details.)

Mizuya dogu

Nakagawa Joei - haigata haisaji, naga hibashi

Kuroda Shogen - mizuya chashaku, tsuehatsu, chasen, hishaku

Komazawa Risai - ita kamashiki, kamasue, satsubako, cha hakibako

Hiki Ikkan- enza, tsukami and ha boki, rojizori

Shomohin

Komazawa Risai – kuromoji

Okamura Kichibei - kami kamashiki

Tsuchida Yuko – chakin, fukusa

Prepare or Finish

Okumura Kichibei - furosaki byobu

Hiki Ikkan - sumitori lining, haboki

Nakamura Sotetsu - usuita, kaiseki kagu

Kuroda Shogen - chashaku “blanks” for grand masters to finish, hanaire “blanks

Things NOT made by Jushoku

Tea

Kaiseki

Sweets

Architecture

Roji

HEREDITARY PROFESSIONAL NAME of the present generation

Okamura Kichibei 岡村吉兵衛

TITLE of Skill

Hyogushi 表具師

Master of scroll mounting (“fronting” the scroll)

UTENSIL(S) MADE

Kake jiku (hanging scroll) 掛軸

Furosaki byobu (short, two-panel screen) 風炉先屏風

Kami kamashiki (paper kettle mat) 紙釜敷

Tatogami (folded paper containers for e.g. tabako, ko, etc.) 畳紙

METHOD(S), SKILLS

Cutting paper, cloth

Pasting

Folding

MATERIAL(S) USED

Fabric, paper (washi), paste, wood, etc.

EARLY CONNECTION TO SEN FAMILY

The second generation mounted the works of Omote sixth generation Kakukakusai (1678 - 1730).

GENERATION NAMES, DATES

Originally from north Shiga pref., first generation moved to Ogawa Kamidachiuri

- 1st Founder of the family was Okamura Saburo Sadamichi 定道 (no dates). One of his sons, Okamura Settsu no kami Sadamitsu 摂津の守定光, fought at the battle of Sekigahara. His younger brother, Kichizaemon Kiyosada 清定 (1618 – 1700; 83 yrs.), forsaking samurai status, took up his mother's family business of scroll mounting. From about 1646, he became the first generation of the Okamura family of scroll mounters. His wife was famed mid-Edo calligrapher Kameoka
- 2nd Kichibei 吉兵衛 (1647– 1719; 76 yrs.) He was 1st generation's oldest son. He became hyogushi for the Sen family and, thru introduction from Kakukakusai, to the Kishu Tokugawa.
- 3rd Kichibei (1668 – 1743; 76 yrs.) He was adopted into the family.
- 4th Kichigoro (1739 – 1781; 45 yrs.) He was adopted into the family.
- 5th Kichibei (1755 – 1825; 71 yrs.) He was adopted into the family while the previous generation was 16 yrs. During his age, the Great Tenmei Fire (1788) destroyed Kyoto and most all the tools, samples, supplies, records of measurements, konomi, etc of most of the crafts families.
- 6th Kichibei (1780 – 1848; 69 yrs.) He was 8 yrs. when the Tenmei fire hit.
- 7th Kichijiro (1795 – 1837; 43 yrs.) He was adopted into the family but died early.
- 8th Kichibei (1804 – 1867; 64 yrs.) He was considered the best technician. He studied with Hakone fief Confucian, Okamoto Kiseki and his kanshi (CHN poetry) teacher was Somekawa Seigan.
- 9th Kichibei (1840 – 1908; 68 yrs.) He was the oldest son of 8th generation. During his time, the family moved to Kamanza Ebisu in Nishijin area.
- 10th Kichijiro (1869 – 1944; 76 yrs.) He was 9th generation's oldest son.
- 11th Kichibei (1901 – 1987; 86 yrs.) He was adopted into the family and survived through the Meiji, Taisho and Showa eras.
- 12th Kichibei (1934 -) He is 11th generation's oldest son. 11th generation was weak in constitution, so in 1956, he started learning the business. In 1986 he became 12th generation Kichibei.

HEREDITARY PROFESSIONAL NAME of the present generation

Tsuchida Yuko 土田友湖湖 the 12th generation

TITLE of Skills:

Fukuroshi 袋師, fukusashi 帛紗師

Master of pouch making, master of fukusa making

UTENSIL(S) MADE:

Shifuku (pouches for utensils: chaire, kogo, chawan, etc.) 仕覆*

Fukusa (silk cloth square) 帛紗

Gomotsubukuro (crepe protective pouch) 御物袋

Kobukusa and dashibukusa (squares of famous patterned cloth) 古帛紗、出帛紗

Chatsubo himo 紐 (cord), kuchi oi 口緒 (mouth cover), ami 網 (net)

Himo sumitori, kumikamashiki, tabakobon 組紐炭取, 組釜敷, 煙草盆 (cord charcoal container, kettle mat, tabako tray)

Kariroku (ornamental charm bag)

*At present, Yuko does not make Otsubukuro

METHOD(S), SKILLS:

Cutting, sewing, pasting cloth

Weaving cords

MATERIAL(S):

Meibutsu-gire 名物裂 for kobukusa, chaire shifuku, etc.

Other fabrics (dyed) for fukusa

Cords

EARLY CONNECTION TO SEN FAMILY

Ancestor of the family, from the village of Tsuchida, Gamo county, Omi province, known as Shichidaiyu 七大夫, fourth generation commander of the musket division of Hakone fief's Ii Naomasa, gave up his samurai status and became known as Echigoya (Tsuchida) Hanbei 越後屋(土田)半兵衛. Working in the Nishijin fabric district as a retailer, he began to study shifuku making in Kyoto under the third generation of Kameoka Nitoku 亀岡二徳 (patronized by Rikyu and Hosokawa Sansai), named Sori 宗理. The Kameoka family was more interested in Chado itself and became the tea master (chato 茶堂) of the Todo daimyo of Ise.

The first generation Yuko was made Sen family fukuroshi by Omote 6th generation Kakukakusai (1678 - 1730). His traditional professional name "Friend (on the) Lake" is said to have come from an incident while being together with Omotesenke's seventh generation Joshinsai Sosa (1705 - 51) and Nakamura Sotetsu III at a moonlit poetry party on Lake Biwa. Inspired to take the tonsure by the beautiful moonlit night, Hanbei asked his friend for a Buddhist name. Joshinsai obliged with "YuKo." Also known as Fusensai 不染斎, he was a very furyu chajin and poet, known as Hangoken 飯後軒, the same name given by Sotan to Kameoka Nitoku.

Since then, the Tsuchida family has used Hanshiro as the name of the generation while working and Yuko as the generation's name after retirement.

GENERATION NAMES, DATES

- 1st Hanbei Yuko 半平友湖 (1688 – 1765; 77 yrs.)
- 2nd Hanshiro 半四郎 (1732 – 84; 26 yrs.) He died young, so 1st generation's nephew was adopted as successor
- 3rd Hanshiro 半四郎 (1747 – 84; 38 yrs.) He also died young but his son was too young to take over at that time
- 4th Kakuju'in Teisho 鶴寿院貞松 (1720 – 1801; 82 yrs.) She was the daughter of 2nd Yuko and older sister of the 5th generation, who was only 6 yrs when his father died. The Great Temmyo Fire (1788) destroyed Kyoto and most all the tools, samples, supplies, records of measurements, konomi, etc of most of the crafts families.
After the Temmei fire, 8th generation Omotesenke Sottakusai (1744 - 1808) helped her rebuild.
- 5th Hanshiro 半四郎 (1779 – 1825; 47 yrs.) He was oldest son of 3rd generation. Up until then, Yuko only made shifuku but from this time, began making fukusa as well.
- 6th Hanshiro (1804 – '83; 82 yrs.) He was the son of 5th generation and well-known for his painting skills. He researched ancient fabric history and design but with the Hamaguri Gomon fighting at the beginning of the Meiji civil war, all his research was lost in the fire.
- 7th Hanshiro (1836 – 1911; 76 yrs.) He was adopted and well-known to Ryokuryokusai and Raku Keinyu. When Ryokuryokusai visited Hagi, he invited Raku Keinyu and Hanshiro to go with him. He died soon after returning to Kyoto.
- 8th Hanshiro (1862 – 1911; 50 yrs.) An adopted son, Sennosuke married 7th generation's daughter, Asa. He was also very friendly with Ryokuryokusai and Keinyu.
- 9th Hanshiro (1893 -1914; 22 yrs.) Because the first son of 8th generation and Asa died early, their second son became Yuko. But he also died early so it was third son Yoshizo 良三 who became Yuko. He also died early so his wife became the generation.
- 10th Josetsu'in Myoyo 浄雪院妙要 (1860 – 1940; 82 yrs.) She was the daughter of 8th generation and the wife of 9th generation, thus being the older sister of 11th generation.

- 11th Hanshiro (1904 – 65; 62 yrs.) He was Yoshizo 良三, third son of 8th generation. Since the world of tea suffered during the previous ages, it was only long after WWII that he recovered from illness.
- 12th Yuko (1939 -) Present generation. During his tenure, new patterns of kobukusa began to be made by Yuko. They were supposed to be 5 sun 寸, square but depending on the fabric, the sizes turned out a little larger or a little smaller. Every year, Yuko must design a fabric for the New Year, and it is becoming more difficult.

HEREDITARY PROFESSIONAL NAME of the present generation

Raku Kichizaemon 楽吉左衛門, the 15th

There are a number of web sites under “Raku Kichizaemon.”

TITLE of Skill

Chawanshi 茶碗師 Master of teabowls

The present Raku Kichizaemon also authenticates bowls made by previous generations of the Raku family.

UTENSIL(S) MADE

Koichajawan 濃茶茶碗 (teabowls for thick tea)

Usuchajawan 薄茶茶碗 (teabowls for thin tea)

Koicha ire 濃茶入 (containers for thick tea)

Kogo 香合 (containers for kneaded incense)

Koro 香炉 (incense burners)

Hi'ire 火入 (containers for lit charcoal on tabako tray)

Mukozuke 向付 (sets of individual plates)

Hachi 鉢 (serving bowls for kaiseki)

Mizusashi 水指 (fresh water containers)

Hanaire 花入 (flower containers)

Haiki 灰器 (ash dishes for charcoal procedure, ro and furo size)

Handa 半田 (large, footed sets of mizuya dishes for ash, lit charcoal)

Suzumezara, aburazara 雀皿, 油皿 (ceramic lidded dishes, plates for oil lamp)

Hira kensui 平建水 (flat waste water receptacles for kuwakojoku 鍬小濁)

Haisaji, yukigawara

(ash spoons, tiles for daire)

Etc.

METHOD(S), SKILLS

Kichizaemon hand forms all Raku teabowls. He then carves the leather-hard and thick teabowl blank to the desired weight and shape with thin iron tools. The final appearance is achieved by the addition of glaze or the piece is fired unglazed in the bed of lingering ash and embers yakishime 焼締. A small, hand-turned wheel may be used for forming the inside of the foot and applying glaze.

MATERIAL(S) USED

Clay

The clay that Chojiro originally used for Raku teabowls was called Jurakuzuchi, an iron-rich clay found while excavating for Toyotomi Hideyoshi's extravagant palace, Jurakudai 聚楽第.

When the original deposits of clay ran out or were destroyed in the Great Tenmyō Fire, new sources of suitable clay were found. At present, Kichizaemon uses Okazaki 岡崎 and Okamedani お亀谷 white clay, collected by twelfth generation, Keinyu.

Glaze

The two main colors of glaze for teabowls are black and red, although white and dark green glaze are also sometimes used. Within these two colors the Raku potters developed a range of shades and surface textures.

Black glaze is formed of powdered stone called Kamogawa-ishi 鴨川石, which contains a lot of magnesium as well as other minerals. Leadless frit controls the melting point. The magnesium, when fired at high temperatures and suddenly cooled, contributes to a chemical reaction giving a black, translucent or opaque surface. Depending on the rock's mineral content, colors range from black, dark brown to dark purple-brown. Early red Raku teabowls were created with Juraku clay and a thin, clear glaze. but later kiln developments and glaze experiments resulted in colors from bright red to pink. A thickening of the clear glaze to make a white "curtain" and the inclusion of "sand" extend the visual effects of Raku. Copper powder added to black glaze gives a red flash. The formulas for the black and red glazes are not fixed, so each generation can and must create his own signature color.

Early red-glazed teabowls, down to ninth generation Ryo'nyu, were simply covered with glaze, so the foot was also red. But when the original clay ran out, yellowish clay with high iron content was then covered with clear glaze so the exposed foot is not red. Black and dark colors that occur in red-glazed tea bowls are usually the effects of charcoal/carbon or oxygen in the glaze brought out during firing.

Although Raku pieces may be completely covered with glaze, there were some teabowls in which the foot rims and bottoms were left unglazed. Do'nyu, third generation, created "non-decorative" designs in which the sides had glaze scraped or rubbed off before firing, or deliberately leaving an area unglazed, then pouring a wave of glaze over the "blank." Pictorial designs, such as animals, landscapes and figures, on usucha bowls evolved in the late Momoyama, the earliest example being by second generation Jokei, but decorated teabowls never gained the popularity of the monochrome ones.

Other colors are the result of experimentation with different minerals by post-Meiji generations.

Firing

Raku pottery is hard-fired earthenware.

The kiln for black bowls is a small circular structure with a saggar in the middle, large enough for only one teabowl. The black bowls are glazed with powdered Kamogawa stone and fired individually at high temperatures until the glaze is melted. Then they are snatched out of the saggar with tongs and allowed to cool naturally. Another bowl is immediately put in and the saggar closed. Once started, the kiln may be fired more than 24 hrs. to accommodate the bowls selected for black glazing.

Each generation makes its own set of tongs anew, the marks of which aid in the identification of the generation.

The pieces are fired at about 1200 - 1250°C for black bowls and 1000°C for red. The temperatures for black bowls are achieved by using a large box-bellows to drive the fire of hard charcoal bincho-tan 備超炭, the same used in kaiseki for yakimono. Red Raku bowls are fired with less charcoal and force. They are fired three or four at a time in a larger kiln, in a larger saggar but without bellows, so the temperature doesn't get as high. Colors range from mottled pinks to vibrant reds. Oxidation usually takes place in the saggar, but occasionally charcoal gas leaks in and cause reduction in the firing, resulting in many of the features and colors, like the black cloud effects seen on red Raku, although it is also possible in less individualized bowls to paint on black designs.

The firing of the red kiln may last 18 hours, during which many teabowls will be fired, several at a time, one after the other. Like the black bowls, red Raku is snatched from the kiln and allowed to cool in the air. They are never thrown into water or organic materials like most Western amateurs do. Many amateur potters have made rakyaki over the centuries because it is easy to form and easy to fire.

EARLY CONNECTION TO SEN FAMILY

Chojiro's studio, with many workers, made the ornamental, sculptural roof tiles for Toyotomi Hideyoshi's Jurakudai and other palaces. Chojiro was directly instructed by Rikyu to produce the first teabowls specifically for matcha.

GENERATION NAMES, DATES

- 1st Chojiro 長次郎 (? - 1589) One of Chojiro's ancestors may have been a Chinese émigré, a master of the Southern Chinese ware that used the ancient three-colored (green, yellow, white) sansai 三彩 glaze, common from the Tang period (618 - 907) down to Ming times (1366 - 1644). His father's name was Ameya 飴や. Chojiro is known to have made ceramics with three colors yellow, purple and green, but influenced by Rikyu and by Mino black pottery called setoguro, he used the hikidashi 引き出し technique whereby the teabowl is quickly removed from the red-hot kiln and chemical reactions in the glaze create black teabowls.
Many potters worked in the studio. We know the names of several, including Sokei, Jokei and Somi whose sister was wife of Chojiro. There was a Chojiro II but he did not carry on the line. This may explain the differences in Chojiro's many bowls.
- 2nd Jokei 常慶 (1561–1635; 75 yrs) Although Chojiro's brother-in-law, Jokei received the seal with "Raku" (pleasure) from Toyotomi Hideyoshi after 1589. He included more Mino influence and created more types of ceramics. He produced "typical" black Rikyu bowls, but is most well-known for white koro-gusuri, a white glaze with dark crackle, used especially for incense burners.
- 3rd Do'nyu 道入 (1599 – 1656; 58 yrs.) He was also known as Nonko ノンコ (meaning unknown). His innovations in kiln design and firing brought greater luster and durability to his black bowls, as well as red. He lived near Hon'ami Koetsu, influencing as well as being influenced by him in the production of Raku teabowls.
- 4th Ichi'nyu 一入 (1640 – 96 57 yrs.) He lived and was active through Rikyu's 100th memorial year and the subsequent "Return to Rikyu" movement. He first mixed powdered copper into black glaze to create an intentional red flash. He was one of the first to make his bowls more decorative with pictorial designs.
- 5th So'nyu 宗入 (1664 – 1716; 53 yrs.) He was a cousin of Ogata Kenzan and Korin, adopted into the Raku family. There was still a strong "Return to Rikyu" feeling in his bowls. He integrated his artistic vision with Chojiro's forms. His black bowls are renowned for their rough, almost volcanic surface texture.
- 6th Sa'nyu 左入 (1685 – 1739; 58 yrs.) As an adopted son-in-law, he was free from family influence. His black bowls were less extreme than So'nyu's and his red bowls were often mottled pinks.
- 7th Cho'nyu 長入 (1714 – 70; 57 yrs.) With the beginning of the iemoto system in Chanoyu, innovation became limited, but he explored other decorative schemes, e.g. Mishima. He made many kogo.
- 8th Toku'nyu 得入 (1745 – 74; 30 yrs.) He was sickly and died early, so only a few of his bowls remain and they are considered relatively "immature."
- 9th Ryo'nyu 了入 (1756 – 1834; 79 yrs.) As second son of Cho'nyu, he was younger brother of Toku'nyu and produced ceramics for 65 years. His innovative use of carving, trimming and modeling was just one of his many facets. His colors and styles make him one of the most innovative of the Raku generations. Ryo'nyu was the 32 year old head of the house at the time of the Great Temmei fire and worked hard restoring the family fortunes throughout his long life.

The Great Fire of the Temmei era (1788) burned almost all of Kyoto to the ground and fired all the clay collected by the former generations. It is the present custom of the Raku family to use the clay prepared for them by their great grandfathers. This long period of continuous preparation and care makes the clay more pliable and elastic.

- 10th Tan'nyu 旦入 (1795- 1854; 60 yrs.) He worked for the Kishu Tokugawa daimyo family of Wakayama. He introduced even more Oribe and setoguro influence.
- 11th Kei'nyu 慶入 (1817 – 1922; 86 yrs.) Although he was an adopted son-in-law, and saw the fall of traditional culture between the Edo and Meiji periods, he persisted in the pursuit and preservation of his craft.
- 12th Ko'nyu 弘入 (1857 – 1932; 76 yrs.) Ko'nyu intensified his efforts as traditional culture continued to decline during the Meiji and Taisho eras.
- 13th Sei'nyu 惺入 (1887 – 1944; 67 yrs.) He was scholarly, erudite and perhaps more conservative in forms, but was more innovative and experimental in his glazes, using stones from all over Japan. He published a research journal on Chanoyu.
- 14th Kaku'nyu 覚入 (1918 – 1980; 83 yrs.) By attending the modern Tokyo University of Art and surviving WWII, like many of the artists of his day Kaku'nyu achieved a wildly personal and innovative style. He was designated Holder of an Intangible Cultural Property and built the Raku Museum.
- 15th Kichizaemon 吉左衛門 (1949 -) He studied art at the Kyoto University of Art and sculpture at the Academia di Belli Arti di Roma in Italy. His early works are uniquely innovative in forms, colors and firing techniques.
He is very active in introducing the public to the Jushoku and Kyoto's traditional crafts.

HEREDITARY PROFESSIONAL NAME of the present generation

Eiraku Zengoro 永楽善五郎

TITLE of Skill

Doburoshi 土風炉師 Yakimonoshi 焼物師

Master of the clay brazier, Master of ceramics

UTENSIL(S) MADE

METHOD(S), SKILLS

Potting, carving, glazing, firing

Over-glaze enamel painting

MATERIAL(S) USED

Clays

Glaze

Under glaze iron, cobalt

Over-glaze enamels

EARLY CONNECTION TO SEN FAMILY

Second generation Sozen 宗禅 (宗善) moved to Izumi Sakae, where he met Rikyu Koji and worked for him.

GENERATION NAMES, DATES

From 1st generation, Sozen 宗禅 to 11th gen. Hozen 保全, the family name was Nishimura 西村.

- 1st Sozen 宗禅 (d 1558) He lived in Yamato Nishinokyo, Nishimura village. He made ceremonial ceramics 供御器 for the Kasuga Shrine. He was asked by Nara tea master, Murata Shuko to make dobuo to his design and so became known in his later years as a dobuoshi, Zengoro 善五郎
- 2nd Sozen 宗善 (d. 1594) He moved to Izumi Sakai, where he met Rikyu and worked for him
- 3rd Sozen 宗全 (d 1623) He moved to Kyoto, following the progress of the center of Chanoyu culture. The family was commissioned by Sen Rikyu and Sotan for dobuo to fit specific kama, e.g. unryu, yoho, etc. He lived at Shinmachi Kamidachiuri in Kyoto
- 4th Soun 宗雲 (d 1653) He lived at a time when the practice of chanoyu was increasing and Nara (style) dobuo were being made in Kyoto
- 5th Sozen 宗笙 (d. 1692) By the time of the 6th generation, creation of dobuo was almost completely done in Kyoto
- 6th Sotei 宗貞 (d 1741) Father and son, Sozen and Sotei were well-known Nara buro makers in Kyoto, advertised in contemporary periodicals. He lived on Kurumayamachi, just north of Gojo.
- 7th Sojun 宗順 (d 1745) He was also noted in contemporary publications. He worked on Higashi no Toin at Takakura.
- 8th Soen 宗円 (d 1765) He lived on Ko-Kiyamachi and his dobuo became known as “ko-kiyamachi”
- 9th Sogan 宗嵌 (d 1779) Little is known of his life
- 10th Ryozen 了全 (1770 – 1841; 71 yrs.) The Tenmei no Taika Great Fire (1788) burned up almost all family records when he was 8 yrs; he lost his father at age 9 and his mother at 12 yrs. He took refuge with Raku Ryo’nyu and set up a studio nearby, at Ichijobashi Tsumecho 一条槁詰町. Showing great skill, he began making other pottery utensils, like hibachi, hi’ire, haiki and began experimenting with Kochi glazes, making mukozuke, koro and flower containers, which revived the family fortunes. The three Sen families, the Mitsui family and then the Kishu Tokugawa lord, Harutomi 治宝, took great interest in his works and the daimyo ordered many utensils from him. He was helped by the Raku family during the aftermath of the Temmei Taika and as a result, the Raku family benefited from his connections and skills. Taking the tonsure (57 yrs.) in 1817, he was given the name Ryozen by Omotesenke Ryoryosai. It may be that he worked together with his adopted successor, the talented Hozen, enjoying his elder years in happy contrast to this youth.
- 11th Hozen 保全 (1795 – 1854; 60 yrs.) Born into the Sawai weaving family, when young, he worked in a pigments shop and then practiced Zen as a novice with Obai’in Taiko Sogen 黄梅院大綱宗彦. Through the auspices of Taiko and his dye master, Mukadeya Kimura Shohei (a.k.a. Shozemon), the young Zengoro was adopted by Ryozen and proved to be a powerhouse of creativity and an avid student, studying Fushimi doll making, as well as the family craft of pottery, painting, calligraphy and poetry, plus Western studies. When Ryozen suddenly retired at 57, Zengoro was 22, brilliant and talented. Invited by the Kishu Tokugawa lord, Harutomi 治宝 in 1827, with Omotesenke’s 10th generation Kyukosai 吸江斎 (1818 – ‘60; 42 yrs.), and Raku Tan’nyu to spend two months in Ki (Wakayama), after which time Hozen received a gold seal reading “Kahin shiryu” 佳寶支流 and a silver seal reading “Eiraku” 永樂 that he shared use of with his adoptive father, Ryozen. He used the name Zengoro from around this time but didn’t actually receive the title Hozen until 1827, when he received it from Echizen no kami Fujiwara Mitsumushi 光寧. He lost his first wife and remarried the daughter of his early patron Shohei, with who he had a son (who would become Wazen) but he also adopted his great friend, lacquerer Sano Chokan’s second son, Munesaburo as Wazen’s younger brother. Two years after Ryozen, his adoptive father died (1841), Hozen also retired and took the name Zenichiro 全一郎.

In 1846, he was commissioned by the Konoe family to copy their Yomeiro 揚名炉 Collection.

After a disagreement with Wazen, in 1850 Hozen went to Edo. With the intervention of Daiko and Shohei, he agreed to return but only as far as Otsu, where in 1851 he helped create the Ko'nanyaki 湖南焼 (a.k.a. Mi'i-ohama yaki 三井御浜、 dedicated kiln of the Mi'idera monseki /abbot

Enman'in no Miya Kakujun Hoshin'no 円満院宮覚淳法親王 in Otsu and the Takatsuki kiln in Takatsuki, Osaka-fu. He died in Otsu at the Ko'nan kiln.

Along with Aoki Mokubei and Nin'ami Dohachi, he is considered one of the three great craftsmen of the Bakumatsu (end of tent government, end of warrior rule).

- 12th Wazen 和全 (1823 – '96; 74 yrs.) When his father Hozen took the tonsure and began calling himself Zenichiro, Wazen (21 yrs.) inherited the name Zengoro, and at 25 yrs married the daughter of Mokuya Hisabei, Kou 古宇. They had a son, Tsunejiro 常次郎, later became 14th generation, Tokuzen. Although Ryozen had left Kyoto because of some disagreement with son Wazen, adopted son Munesaburo and Wazen continued to work together while Hozen was absent. Wazen built a kiln on the site of Ninsei's kiln in Omuro and used it until 1864, when in 1866 Wazen was called to Kutani by Kaga Daishoji daimyo, Maeda Toshinaka. During a three year period, Wazen potted in Okazaki, Mikawa, until he moved to the present site, near Kodaiji in Higashiyama. He fitted himself into the changes brought about by the Meiji Restoration by creating ceramics for Western lifestyles, like coffee cups and things for oyose chakai. He is buried in Kodaiji.
- 13th Kaizen 回全 (1834 – 76; 42 yrs.) Nishimura Munesaburo 西村宗三郎 was younger son of lacquerer, Sano Chokan and was adopted as 12th generation's younger brother. He was exceptionally skilled at the family's Omuro kiln and Kutani-yaki. Although successor to Wazen, he founded a branch family, using the Nishimura name. Kyokuzen 曲全 (1819 – '83; 65 yrs.) Nishiyama Tosuke 西山藤助 was also adopted by Wazen. In this case, both men are considered to hold the position of 13th generation. He also worked at the Omuro kiln and in Kaga. From the beginning of the Meiji period (1871), the family name was officially recognized as Eiraku.
- 14th Tokuzen 得全 (1853 – 1909; 56 yrs.) He was born to Wazen. Since the Meiji restoration resulted in a decline in Chanoyu practitioners, Wazen, Kaizen, Kyokuzen and Tokuzen worked very hard to stay afloat, even making things for the foreign markets. He was favored by the Mitsui and Konoike families, who own many of his masterpieces. Myozen 妙全 (1852 – 1927; 76 yrs.) Although not counted among the generations, as wife of Tokuzen, Yu 悠 worked hard for over 19 years with Tokuzen's nephew, Jisaburo 治三郎. She built a house and a new kiln. She received the name Myozen from Mitsui Koto'o 三井高棟翁 in 1914.
- 15th Shozen 正全 (1880 – 1932; 53 yrs.) As nephew of Tokuzen, Jisaburo worked hard with Myozen to keep the family and business intact. After Myozen died, he inherited the family business and was given the name Shozen by Mokurai 默雷 Osho, but after just five years he died.
- 16th Sokuzen 即全 (1917 – 1998; 82 yrs.)
- 17th Zengoro 善五郎 (1944 -) He is said to have a bolder style in over- glaze enamel work than his father.

HEREDITARY PROFESSIONAL NAME of the present generation

Onishi Seiwemon 大西清右衛門

TITLE of Skill

Kamashi 釜師

Master of kettle making

Also casts ferrous dogu like furo, hibashi, kan, etc

UTENSIL(S) MADE

Kama 釜 (kettle)

Tetsubin 鉄瓶 (spouted kettle)

Kannabe and choshi 温鍋, 銚子 (hot *sake* pourers)

Tetsuburo and kirikakeburo 鉄風炉, 切掛 (iron and bronze furo/kama sets)

Kan, kusari, 環, 鎖 (kettle rings, chain)

Hibashi 火箸 (fire chopsticks)

METHOD(S), SKILLS

Casting iron kettles

Authenticating all types of ancient kettles

Casting copper and silver alloys

MATERIAL(S)

Iron

Copper alloys: Bronze, Brass, Sahari, Mohru

Silver alloy Nanryo 南鐐

EARLY CONNECTION TO SEN FAMILY

There is little direct evidence for early involvement with the Sen families except through making kama for Oribe, who was a student of Rikyu and a friend of Sotan, and through making kama for Oda Uraku, who was a well-known associate of Senso Soshitsu. The Onishi family now makes konomi kama for all Sen lineages and generations from Rikyu, as well as Enshu konomi.

GENERATION NAMES, DATES

The Onishi were from a traditional casting family, active since the Heian period in Yamashiro (Kyoto prefecture). There is a place called Hirose from which the Onishi originally took their family name but also there is a place called Onishi, probably from which they took their present surname.

- 1st Jorin 浄林 (1590 – 1663; 74 yrs.) He was first known as Hirose Jinbei 広瀬仁兵衛 but later changed his name to Onishi. He had a studio on Sanjo and Kamanza 三条釜座 where the family and Museum are still located. His style was still shoin, hiroma style with Enshu's aesthetic concept of "kirei sabi."
- 2nd Josei 浄清 (1594 – 1682; 89 yrs.) He was 1st generation's younger brother, famous as Oribe and Oda Urakusai's kama-maker and he made many Enshu-konomi kama. He was a famous kettle maker in his own day and had many surface designs created by the great painter, Kano Tan'yu. Many of his kama have a cast-in name, using both Muranaga (or Soncho) 村長 and his own name, Gorozaemon 吾郎佐衛門. Many of his kama are characterized by a relatively shallow sandy surface treatment.
Going to Edo with his second son, Onishi Teirin 定林 and Kobori Enshu, 2nd generation Josei died in Edo. Teirin stayed in Edo and started the Edo Onishi, so there were two branches, in Kyoto and Edo.
- 3rd Jogen 浄玄 (1630 – 1684; 55 yrs.) As first son of 2nd generation, he left relatively few examples and as tomobako, boxes signed by the maker, were yet unknown to him, Jogen's tomohako do not seem to exist. His kettles are few and relatively thickly made.
- 4th Joto 浄頓 (1645 – 1700; 56 yrs.) Only few of his kama or tomobako remain extant. He still made kirei sabi style kettles, for large room shoin style daimyo tea.

- 5th Jo'nyu 浄入 (1647 – 1716; 70 yrs.) Brother of 4th generation. He was the first to make Kyoto-style kama as well as those to shoin, hiroma taste. His works are characterized by sandy surfaces and deep designs. Although rare, for the first time, we know tomobako exist for him.
- 6th Jogen 浄元 (1689 – 1762; 74 yrs.) He was Seikichi 清吉, son of 4th generation. In order to distinguish his works from those of later 9th generation, his works are known as those of KoJogen. As part of the movement to Soan style Chado, kettles had to turn to Wabi ideals and Jogen began to work directly for the Sen families. Well known are his Amidado and tsurukubi kama.
- 7th Jogen 浄玄 (1720 – 83; 64 yrs.) He was also known as Seikichi, son of 6th gen. and worked under the name Suekazu 末算. He is considered most famous after second generation koJosei, the reviver of the family's fortunes. He made many Soan kama, especially Amidado, shiribari and marugama, many surface textures and mouth shapes.
- 8th Jobon 浄本 (1747 – 85; 39 yrs.) He made more Soan kama, but lived only a short time.
- 9th Jogen 浄元 (1749 – 1811; 63 yrs.) His childhood name was Okudaira Minosuke 巳之助 then Sahei 佐兵衛. He worked under the name Hobo 保房 and as known posthumously as Ryosetsu 了雪. He was adopted by 7th generation from Shinshu Iida, so was known as Sahei Jogen. His style maintained Jogen's and may have even surpassed it. His surface textures were recognizable at a glance. He was also known as Sogen 宗玄.
- 10th Josetsu 浄雪 (1777 – 1852; 76 yrs.) Known as Seikichi and Mitsuzaeon, he worked as Chokyo 長喬. His kama are elegant and classically beautiful with harmonious decoration on classical shapes. He worked for the three Sen families and was well known for many innovations in kettle casting. As well, he was a scholar and author/editor of several works on classical kama. His younger brother, Okudaira Ryoho 奥平了保 (- 1852) was also an excellent kama maker, well known for his shapes, textures and kantsuki.
- 11th Joju 浄寿 (1808 – 75; 68 yrs.) Known as Seikichi and Mitsuzaeon, he worked as Dokei 道敬. Adopted from the Mori family of Kyoto, he worked through the Bakumatsu period and the Meiji Restoration. In spite of or perhaps because of the period, his works exhibit a great strength and exquisite textures.
- 12th Joten 浄典 (1841 – 69; 29 yrs.) He married 11th generation Raku Kei'nyu's eldest daughter, Mine, but unfortunately died young.
- 13th Jocho 浄長 (1866 – 1943; 78 yrs.) Known as Seitaro and Keishin 孝信, his kama are unusual in both shape and texture. Some textures are tame and some are very vigorous. Innovative in design as well, he used many designs from the Japanese painter, Hashimoto Kansetsu.
- 14th Jochu 浄中 (1888 - 1960) Known as Seitaro and Kodo 高道, he created many unusual shapes and designs. His textures are if anything strong and rough.
- 15th Joshin 浄心 (1924 – 2002) Known as Ekiaburo 益左部 and Kenso 建生, he graduated from Kyushu University, followed by Kyoto University and Kyoto Bijutsu Gakko. He wrote many papers on kama. His works featured rough textures and large scale paintings and calligraphy.
- 16th Seiwemon 清右衛門 (b 1961-) known as Eisei 英生 and Shoko 正晃, He attended Osaka Bijutsu Daigaku, specializing in sculpture. In 1993, he succeeded to the name Seiwemon. He has researched Ashiya-gama, their metallurgy and techniques, recovering a long-lost technique of inner mold carving, whereby the inner mold is scraped down, millimeter by millimeter until the proper depth of the kama skin is achieved. This achieves a textured inner surface. He is very active in introducing the public to the Jushoku and Kyoto's traditional crafts.

HEREDITARY PROFESSIONAL NAME of the present generation

TITLE of Skill

Kasari kanamonoshi 鋳金物師

Master of metal things

UTENSIL(S) MADE

Yakkan mizusugi 薬鑊水次 water replenishers

Haisaji 灰匙 ash spoons for temae (ro and furo)

Hibashi, kazarihibashi 火箸, 荘火箸 chopsticks, decorated chopsticks for temae

Kiseru 煙管 tabako bon pipes

Metal kaigu (mizusashi, shakutate, kensui, futaoki) 唐金皆具 (水指杓立建水蓋置) sets of utensils for daisu, nagaita and tenchaban

Metal kirikake furo 切掛風炉 kettle/brazier combinations

Hanaire 花入 flower containers

METHOD(S), SKILLS

Forming (by raising tatakidashi 叩出)

Construction (sawing, soldering, etc)

Casting non-ferrous metals

Decorating metal (etching, engraving, etc)

Coloring metal

MATERIAL(S) USED

Karakane 唐金, seido 青銅 bronze

Odo 黄銅 brass

Do 銅 copper

Sahari 砂張 “white bronze,” copper and tin alloy

Nanryo 南鐐 alloy of silver and tin

Moru モウル alloy of metals originally Indian/ “Mughal”

EARLY CONNECTION TO SEN FAMILY

Traditionally, the metal yakkan mizusugi 薬缶水注 is said to have attracted Rikyu’s eye while he was on campaign with Hideyoshi-ko. As its name implies, it was used to boil herbal medicines over the campfire, which turned its bottom black from soot, thus its other name koshiguro 腰黒 blackened hip yakkan (medicine boiler) 薬罐. Its shape and use helped Rikyu see it as a utensil for cold water on the temaeza as well as in the mizuya.

GENERATION NAMES, DATES

Originating in Bungo province during the Sengoku period (14th-16th centuries), the family most probably made arms and armor.

1st Joeki 紹益 (1559 – 1625; 64 yrs.) At the beginning of the Tensho period, Nakagawa Yojuro Joko, who became first generation Joeki, moved to Kyoto and under the influence of Rikyu, began making tea utensils. More specifically, it seems Joeki, when he was in his 30’s, made the yakkan that Rikyu used for the Kitano Daichanoyu.

- 2nd Joeki 浄益 (1593 – 1670; 78 yrs.) He began his career as a copper specialist in hammer-forming (tsuchi-mono 鋳物) but due to the identity of names between him and another well-known tea personage of the Kan'ei period, i.e. Sano (Haiya) Joeki, the Omote IV Koshin Sosa (1613–1672), suggested the change to the present form, Joeki 浄益. Records from the period describe Joeki as an “artisan constantly coming and going for the Sen family,” who designed for Koshin. The same record mentions that Joeki's wife was the daughter of Kanamori Sowa, deposed son of a daimyo but founder of Chanoyu for aristocrats. This attests to the elevated status of this craftsman, able to marry into such a family.
- 3rd Joeki 浄益 (1646 – 1718; 73 yrs.) He was known for being a caster of metal and is famous for re-discovering the almost lost art of casting namban sahari, an alloy of white bronze that came originally from Southeast Asia.
- 4th Joeki 浄益 (1658 – 1761; 104 yrs.) He lived to be over a century old and was considered very skilled. His first two sons were also very skilled and helped him but predeceased him.
- 5th Joeki 浄益 (1724 – 91; 68 yrs.) The 4th generation's third son became the namesake master. The Temmei Taika (1788) burned all of Kyoto, including more than 30,000 households, to the ground. The fifth generation Joeki of the time escaped with only minimum documents so very little factual information is known from the family before this time. He died three years later at just 68 years. Fortunately, in 1827, a work written elaborating the histories of chadogu, mentions the family in some detail.
- 6th Joeki 浄益 (1766 – 1833; 68 yrs.) When something happened and he was no longer welcome at Omotesenke, he worked especially for Urasenke. Later he apologized and was forgiven and returned to working for Omotesenke as well. He was the best chajin among the Nakagawa family and had the chamei, Sosei 宗清.
- 7th Joeki 浄益 (1796 – 1859; 64 yrs.) He was one of the finest craftsmen in the line, being especially famous for sahari uchimono 砂張打物(raised white bronze). Although born eight years after the Temmei Taika, he was devastated by the loss of his family records in the fire and had the Fujiwara Nakagawa family tree recreated. He renewed the family gravestones, becoming a true restorer of the family fortunes but Fortune did not smile on him. His successor passed away at age 17 and an adoptee from the Mitsui family retainers, Asada Sazaemon's son, Ikusaburo, married his daughter.
- 8th Joeki 浄益 (1830 – 77; 48 yrs.) He succeeded to the family head at age 19 but the confusion accompanying the transition from Tokugawa Bakufu to Imperial Meiji wreaked havoc on his production. Nevertheless, the beginning of the Meiji era ushered in a more internationally-minded crafts world and the Kyoto Industrial Exhibition (for which Gengensai created the tenchaban and ryurei) inspired Joeki to create the Joekisha to export Japanese crafts to the outside world. For a time it flourished but troubles piled up and the business ended in failure and the still young Joeki died.
- 9th Joeki 浄益 (1849 – 1911; 63 yrs.) The Meiji era was a difficult time of cultural overthrow and confusion. Despite discouragement and drink, Joeki was known as a diligent worker and skilled craftsman.
- 10th Joeki 浄益 (1880 – 1940; 61 yrs.)
- 11th Joeki (1920 -) Presently Joeki is said to only sign boxes of a stable of skilled metal working studio artists.

HEREITARY PROFESIONAL NAME of the present generation

Nakamura Sotetsu 中村宗哲

TITLE of Skill

Nurishi 塗師 Maki-eschi 蒔絵師

Master of lacquering, master of sprinkled design

UTENSILS MADE

Natsume 棗, usuchaki 薄茶器 (thin tea containers)

Kogo 香合 (incense cases)

Higashibon 干菓子盆 (tray for dry sweets)

Chaire bon, cha kabuki bon, ichi ni san bon 茶入, 茶カブキ, 一二三式盆 trays for various temae

Tenmokudai 天目台 (stands for tenmoku chawan)

Robuchi 炉縁 (hearth frames), shiki ita 敷板 (furo stands)

Tana, daisu, nagaita 柵, 台子, 長板 (shelf units)

Kaiseki kagu 懷石家具 (food serving utensil set)

Tabakobon 煙草盆 (tray for smoking utensils)

Chabako 茶箱 (portable tea utensil boxes)

etc.

Lacquers Risai's wood, Sogen's bamboo pieces, Kichibei's scroll knobs

METHOD(S)

To make natsume, the base wood is:

Cut and dried; aged in the shade

A master lather turns top and bottom from same piece

For bentwood natsume, another master makes an orimage 折曲 form, a process of bending thin hegi wood at angles around a mold and filling in gaps, to make natsume, kogo, tray, etc

Cloth or paper layers added

Finished with fine clay

Lacquered and polished several times

Finished with powdered charcoal, powdered deer horn

Burnished with katazumi hard charcoal

Maki-e: many techniques in hira 平 and taka maki'e 高蒔絵

Or Painting in colored lacquers

Sotetsu was an advocate of dividing the basic work so many other craftsmen can be involved in the creation of a single object.

MATERIALS USED

Wood base

Cloth

Natural lacquer 漆 urushi

Colored lacquers

Gold, silver powders, pieces

Powdered ash, hard charcoal, etc

EARLY CONNECTION TO SEN FAMILY

Sotan's second son, Ichi'o Soshu was sent as adopted son to a lacquer family, the Yoshioka of the Yoshimonjiya. His daughter was married to another lacquerer, named Nakamura Sotetsu (1617 – 95; 72 yrs.). First generation Sotetsu was close to Fujimura Yoken, one of Sotan's Shiten'o 四天王, four "Heavenly kings" among his disciples. The Nakamura Sotetsu for many generations, were important supporters of the Sen family

GENERATION NAMES, DATES

- 1st Sotetsu 宗哲 (1617 – 1695; 79 yrs.) He was known as Hachizaemon 八左衛門 and Hachihei 八兵衛、and then took the tonsured name Sotetsu 宗哲. He was skilled at chashaku shittah kezuri 下削 and is known for lacquering Sotan's, Ichi'o's, and Yoken's chashaku. Having married Mushanokoji Senke Ichi'o Soshu's daughter, and living next door on Mushanokoji street, he became lacquerer for the Senke during Koshin's and Senso's period. He was especially close to Fujimura Yoken and created many konomi for him, particularly the Boncho 凡鳥 and Mochizuki 望月 natsumes.
- 2nd Sotetsu 宗哲 (1669 – 1706; 38 yrs.) From an early age, he attended chakai with his great-uncle and cousins, Senso, Zuiryusai and Monjo. Because he died young, his works are few but Boncho natsume, Jo-o dana, etc exist. Although hard and tightly made, the kora 甲 top of his natsume are slightly more rounded.
- 3rd Sotetsu 宗哲 (1699 – 1775; 76 yrs.) Known as a Chajin, he mastered the deeper secrets, okugi 奥義 of Chado temae. He was trusted by Kakukakusai and Joshinsai and was involved in the creation of the shichiji shiki. He hosted many chaji and set the standard shapes and sizes for natsume. He made many Senke konomimono. For his 70th birthday, he created 700 natsume. He studied haiku, was published and was friends with poet/painter Yosa Buson and his poetry teacher was Senkaku. His work is multilayered and elegant, with his most famous piece being the Yozakura 夜桜 natsume .
- 4th Sotetsu 宗哲 (1728 – 1792; 64 yrs.) As adopted son of the 3rd generation, he received sixth court rank and became provider to the Imperial Palace.
- 5th Sotetsu 宗哲 (1767 – 1811; 45 yrs.) He was the adopted son of 4th generation, received sixth court rank and became provider to the Imperial Palace. After the great Tenmei Taika fire, he moved to Ichijo street but several years after, rebuilt on the spot of his previous residence, on Mushanokoji street. Up until this time, natsume were all made in the same way but from his time on, a change can be seen – inside the base (tatami tsuki) and on the inner lip (amiuchi), the lacquer was not allowed to pool.
- 6th Sotetsu 宗哲 (1794 – 1839; 46 yrs.) Dying rather young, his natsume are thicker.
- 7th Sotetsu 宗哲 (1799 – 1846; 48 yrs.) As younger brother of 6th generation, he was introduced to the Owari Tokugawa and became their provider of lacquer. He got the name Tokugen from them. He modernized maki'e and is famous for many of Gengensai's early konomi- Yugao 夕顔 natsume, etc.
- 8th Sotetsu 宗哲 (1829 – 1884; 56 yrs.) He made thinner pieces than his father, the 7th generation. His works are said to resemble a combination of Rikyu's lacquerer Seiami and 1st generation Sotetsu. The Akoda chaki, Gengensai's Akebono natsume and Hagoromo natsume are among his many famous pieces for the Sen family and the Imperial and shogunal families. He loved to study and his interests ranged from painting and calligraphy to zazen and poetry. His wife was from the Hiki family of Ikkanbari lacquerers. His residence was burnt down in the Kei'ei disturbance and although he rebuilt, the Meiji Restoration caused him to lose it so he moved from place to place. At one time he was so depressed, he turned lacquer production over to an apprentice, but later founded a Kyoto World's Expo Company. He submitted a piece to the World's Fair in Philadelphia, and won a prize. He was a "modernist," cutting his hair and wearing western clothes. Although he lived in constantly changing times, he left a record of elegant pieces.
- 9th Sotetsu 宗哲 (1856 – 1911; 56 yrs.) He was an adopted son from the Masaoki family, married 8th generation Sotetsu's fourth daughter, Shin, and together they faced the new age. He closely copied the style of 8th generation and even used his style of calligraphy and seal. He entered many international competitions and won many awards. He became a member of the faculty of the Bijutsu Kogeigakko (School of Arts and Crafts), lacquer division.
- Daigai Sotetsu 宗哲 (d. 1926), first son of 9th generation, he began a career in lacquer but quit early and left home.

- 10th Ama Sotetsu 尼宗哲 (1862 – 1926; 65 yrs.) She was Shin, last daughter of the 8th generation and as wife of 9th generation, she took over the family business. She had three sons and three daughters. Her skills were as good as any man's and even as a small girl, she was highly educated. Her calligraphy was superb and her poetry deep. In line with other widow's taking over their husband's craft, Omote 12th generation Seisai Sosa suggested she take up lacquer as Ama ("Nun") Sotetsu. Her most famous works include many maki-e natsume, Murugai hakkaku usuki, kaiseki lacquer sets, etc. She was succeeded by her and 9th generation's second son.
- 11th Sotetsu 宗哲 (1899 – 1993; 95 yrs.) He is also known as Genie 元齋. His works are traditional but he also branched out into more modern expressions.
- 12th Sotetsu 宗哲 (1932 – 2005; 73 yrs). Daughter of 11th generation, she became Sotetsu in 1986. Along with continuing the traditional techniques of maki-e, she became inspired by the Otsu-e of Omi and began using colored lacquers like pigments. She created a number of new colors of base lacquer and many new motifs.
- 13th Sotetsu 宗哲 (19 -) As second of three daughters of 12th generation, she became Sotetsu in 2006

HEREDITARY PROFESSIONAL NAME of the present generation

Hiki Ikkan 飛来一閑

TITLE of Skill

Ikkanbari ZAI kushi 一閑張細工師

Master of Ikkan craft of lacquered paper or wood

UTENSILS MADE

Natsume

Kogo

Higashibon

Robuchi

Tana

Chabako

Tabakobon

etc

METHOD(S), SKILLS

Ikkan makes or covers the desired shape with cloth or papier-mache. She forms them over a wooden mold, then lacquers them, layer by layer. In another technique, also used by Sotetsu, called orimage 折曲, thin split wood (hegi 剥決) is bent around at angles to cover a mold. The utensil formed (usually a natsume) is rounded off at the top and bottom corners and lacquered. The finished product is not only very light and strong, but of an uneven, unpolished finish that has been very attractive to Wabi chajin, since Sotan's time. She also finishes the black lacquered paper linings of sumitori, and makes the handles for feather haboki, zaboki and tsukamiboki of bamboo sheath. The enza on the koshikake may also be made by Ikkan.

MATERIAL USED

Lacquer

Paper

Papier mache

Thin split cedar, hegi

Bamboo sheath

EARLY CONNECTION TO SEN FAMILY

Originally a refugee from a village in Zhejiang China, beneath the peak of 飛来峰 Feilaihuang and so adopted the name, Hiki. Fleeing the fall of the Ming dynasty, the first Ikkan fled to Japan in the 1600's. He was befriended by Daitokuji's Seigan Soi, famous for inspiring the name Konnichi-an. Through Seigan, Ikkan became a friend of Sotan, becoming intrigued with Chanoyu and chaji. Experimenting on his own with thin wood, paper and Chinese lacquer, Ikkan made utensils that very firmly embodied Sotan's ideals of Wabi. Encouraged by Sotan, Ikkan created several of the most susabi icons of Sotan's konomi: Sotan's chu natsume, marujoku, momo and mikazuki kogo, etc. It is calculated that first generation Ikkan created over 60 utensils for Chanoyu and another 20 others for various other purposes.

Known as Hango-an because he always invited guests to hango chaji (after a meal elsewhere), 1st generation Ikkan was also "famous" for tacking Sotan's calligraphy directly to the toko wall.

GENERATION NAMES, DATES

- 1st Ikkan (1578? - 1657; 80 yrs.)
- 2nd Ikkan (? - 1683) After his father's death, he moved with his mother to Azuchi in Omi province, on Lake Biwa. After taking the tonsure, he was given the name Ikkan. After this, it became family tradition to receive the tonsure and the traditional name, Ikkan, together.
- 3rd Ikkan (? - 1715) He returned to Kyoto and began making Ikkanbari again. From this generation, the yago 屋号 became Sasaya,笹屋. His sister, Yuki married Kishida Yozaemon, who started a branch family of Ikkanbarishi, known as Kishida Ikkan.
- 4th Ikkan (? - 1733) He was known to work for Kakukakusai.
- 5th Ikkan (? - 1741) He is recorded as being well-liked by Joshinsai, who had him make chasen, haboki, enza, waraji sandals, etc.
- 6th Ikkan (? - 1746)
- 7th Ikkan (? - 1750) He was son of 6th generation.
- 8th Ikkan (? - 1753) He was younger brother of 7th generation. Within a period of just 8 years, the 6th, 7th, and 8th generations died.
- 9th Ikkan (? - 1788) He was the 6th generation's son-in-law. He moved to the present location of the Hiki household. Just 4 months after the Temmei fire (1788), on the exact same day as the 8th generation, he died.
- 10th Ikkan (1757 - 1816; 60 yrs.) Son of 9th generation, he was still a teenager when the Temmei fire destroyed his family home, so it fell to him to restore it and the craft of Ikkanbari.
- 11th Ikkan (1791 - 1872; 82 yrs.) During his long years of craftsmanship, he celebrated the 200th anniversary of the first generation Ikkan, by making 200 trays.
- 12th Ikkan (1822 - 1897; 76 yrs.) He was 2nd son of 11th generation, as his elder brother died early.
- 13th Yusui (1859 - 1913; 55 yrs.) Although a well-known poet by the go 号 of Yusui. as grandson of 11th generation and nephew of 12th generation, he never took the tonsure, as all his ancestors had, so he never received the name Ikkan.
- 14th Ikkan (1894 - 1977; 84 yrs.) Eldest son of 13th generation, he lost both sons to WWII so had to adopt an heir.
- 15th Ikkan (1925 - 81; 56 yrs.) For over 25 years he worked with his adopted father, learning the family craft. Then just a few years after becoming the 15th generation, he died.
- 16th Hiki Toshiko 敏子(19 -) As eldest daughter of 15th generation, she succeeded in 1998

HEREDITARY PROFESSIONAL NAME of the present generation

Kuroda Shogen 黒田正玄

TITLE of Skill

Hishakushi 柄杓師 takezaikushi 竹細工師

Master of hishaku (ladle), master of bamboo craft

UTENSIL(S) MADE

Hishaku temae ladles for water

Take natsume bamboo natsume

Kogo incense containers

Higashibon trays for dry sweets

Mizuya dogu: chasen?, suchatsu, scroll extender

Does shitakezuri (下削) preliminary forming for :

Hanaire

Chashaku

Futaoki, etc

Occasionally his works are lacquered by Sotetsu

METHOD(S)

Splitting, bending, shaving, gluing

MATERIAL(S) USED

Bamboo

EARLY CONNECTION TO SEN FAMILY

After early life as warrior, first generation Shogen took the tonsure and began making hishaku. He attracted the attention of Kobori Enshu (1579 - 1647) and mastered the Enshu style of tea. His Zen practice with Kogetsu Osho (1574 - 1643) led to an introduction to Sotan, for whom he became hishakushi.

GENERATION NAMES, DATES

- 1st Shogen (1578 – 1653; 76 yrs.) He was born in Echizen Kuroda county and became a warrior for Tamba Echizen no kami but took the tonsure and changed his name in the early 17th century. After he moved to Otsu, he took up bamboo craft, then moved to Kyoto, when he became hishakushi for Shogun Iemitsu-ko. His first two sons became hishakushi for daimyo families but third son remained independent.
- 2nd Shogen (1626- 1687; 62 yrs.) From his day until the Bakumatsu, each generation has been hishakushi for the shogunal family.
- 3rd Shogen (1658 – 1717; 62; retired 1704) He was born first son of 2nd generation. While being hishakushi for 5th generation shogun, Tsunayoshi 綱吉, he was also employed by Kakukakusai and Hisada Sozen. He retired in 1704 and set up shop at Shinmachi-dori, just south of Imadegawa street, where his descendants still live.
- 4th Shogen (1692 – 1731; 40 yrs.) He continued the family connection to the shoguns and increased contact with the Sen family.
- 5th Shogen (1708 – 1772; 71 yrs.) The 4th generation was not blessed with long life or children, so someone from the second generation's wife's village was adopted to take over. He was already 24 yrs. when he became 8th generation shogun's hishakushi, he also worked for Joshinsai, Yugen Itto and Mushakoji Jikisai.
- 6th Shogen (1747 – 1814; 68 yrs.) He was 5th generation's first born, called Shojiro as an infant and later, Yakichi 弥吉. He worked for shogun, Ieharu as well as Sokutakusai, Fukensai and Mushakoji Issokusai. When the Tenmei Taika broke out, most of his residence was destroyed but happily, the earthen storehouse escaped.
- 7th Shogen (1768 – 1819; 52 yrs.) The 6th generation had no children so, a child was adopted named Yasaburo 弥三郎. He was 47 at the time and, like the 6th generation, was hishakushi for shogun Ienari, as well as Ryoryosai, Nintokusai and Mushakoji Kokosai.
- 8th Shogen (1809 – 1869; 61 yrs.) He was born to the 7th generation, named Kumakichi 熊吉. He was only 11 yrs. when his father died. When he was 29 yrs. he had a son named Yaichiro 弥一郎, but soon after inheriting the name, his son died. In spite of his grief, 8th generation chose the best of his workmen, Risuke as heir. In spite of the revolutionary changes brought by the Meiji restoration, and loss of support, he prevailed in the pursuit of his craft.

- 9th Shogen (1837 – 1859; 23 yrs.) Shogen died at age 23.
- 10th Shogen (1825 – 1900; 76 yrs.; retired 1881) He was an apprentice, adopted by the 8th generation and inherited the name when he was 35 years old. When his son, Komakichi, became 13 yrs., he retired and turned the name over to him.
- 11th Shogen (1869 – 1911; 43 yrs.) He was a good friend to painter Tomioka Tessai, who lived very close to Shogen's house, and received many paintings and calligraphies from him. He continued working for the Senke, especially Ryokuryokusai, Yumyosai and Ishussai. Starting at 13, he was especially interested in producing unusual utensils like Jo-O's bamboo natsume or takebari nakatsugi 竹張仲次. He also used bamboo to make "modern" things, like the base for Western glass lamps. After only a short life, he died.
- 12th Shogen (1906 – 1973; 94 yrs.) She was wife of 11th generation. While she was still a six year old child, two of her uncles (11th generation's younger brothers) and one of his father's disciples, taught her the craft of bamboo and supported her until she could become independent. She was a kind but strict teacher for the following generation.
- 13th Shogen (1936 -) The present generation is grandson of the 12th generation. Being born in the Showa era, he was allowed to attend Waseda University in Tokyo but decided to plunge into the family business when he returned. He succeeded to the name Shogen in 1966.

HEREDITARY PROFESSIONAL NAME of the present generation

Komazawa Risai 駒澤利斎

TITLE of Skill

Sashimonoshi 指物師

Master of joinery

UTENSIL(S) MADE

Daisu, nagaita

Tana

Tabako bon

Chabako

Robuchi

Frame for furosaki

Kogo

Satsubako, chahakibako

Wood chashaku

Kuromoji, Rikyubashi

Occasionally his works are lacquered by Sotetsu, Ikkan

METHOD(S)

Sashimono are things made of wood, put together with skillful joinery and small, wooden or bamboo pegs rather than metal nails. The utensils may not have any joints per se but range from daisu and tana to tabako bon, furosaki byobu, etc.

He occasionally lacquers, carves and turns wood also.

MATERIAL(S) USED

Sawed, pegged (mostly unfinished) wood, bamboo held together with joinery and wooden or bamboo pegs.

EARLY CONNECTION TO SEN FAMILY

The third generation came to attention of Sotan

GENERATION NAMES, DATES

- 1st Rizaemon Sogen 理右衛門宗源 (active between 1673 and 1681) He was a sashimonoshi and decided the family business.
- 2nd Rizaemon Sokei 宗慶 (1628 – 93; 66 yrs.) He was son of Sogen and continued the family business
- 3rd Chokey 長慶, a.k.a. Rihei 利兵衛, Rizaemon (d 1686) He and his father's great skill brought them to the attention of Sotan, who used them for Senke sashimono. He predeceased his father by 6 years
- 4th Risai 利斎, Soshi 宗旨 (1673 – 1746; 74 yrs.) He was an adopted son. He came to the attention of sixth generation Kakukakusai, who gave him the name Risai. He is sometimes known as the fourth generation Komazawa and first generation Risai. He moved to Ogawa Teranouchi streets, just south of Ura and Omotesenke, where all subsequent Risai's live, across from Myokenji 妙顯寺 where they are buried.
- 5th Risai 利斎, り斎 (1707 – 64; 58 yrs.) When 6th generation Raku Sa'nyu made 200 black and red tea bowls at New Year, 1733, for Joshinsai, Risai made the boxes for them and used the ㊥ hanko stamp, which has been used ever since.
- 6th Risai 利斎 (1739 – 1803; 65 yrs.) He was just 50 years old when the Tenmei Taika burned down Kyoto (1788). He retired from sashimono and became a lacquerer called Shunsai 春斎. He had a son, Takejiro 竹次郎 later Jujiro 十次郎, but he died at a mere 32 years when Risai was 60 years old.
- 7th Risai 利斎, Mohei 茂兵衛、Nobukuni 信邦 (1770 – 1855; 86 yrs.) He was adopted, He received a noren, shop curtain from Ryoryosai reading 「Ocha utsuwa sashimonoshi Komazawa Risai」 御茶器 指物師. 駒澤利斎. He retired and took the tonsure in 1811 and took the name Risai. He was a famous comic poet. He also followed in the 6th generation's craft of lacquer, also known as Shunsai, He made konomi lacquer pieces for Gengensai and worked with 8th generation Kuroda Shogen, 11th generation Hiki Ikkan.
- 8th Risai 利斎, Shigetaro 重太郎 (1796 – 1846; 51 yrs.) He was only 6 years old when his father died,
- 9th Risai 利斎 (1819 – 62; 44 yrs.) Another son of 7th generation took on the family work, but he died young so 8th generation had become 22 years old and continued the family work.
- 10th Risai 利斎 (1841 – 66; 26 yrs.) He was weak and sickly from birth and short lived.
- 11th Risai 利斎 (1852 – 1902; 51 yrs.) A member of Risai's atelier, Okamoto Kitsuke 岡本喜助 was appointed to the position. He married the 10th generation's sister and was adopted into the Komazawa family. He was the most interested in Chanoyu of entire Komazawa family, holding monthly chakai and inviting his friends, like painter Tomioka Tessai 富岡鉄斎.
- 12th Risai 利斎 (1876 – 98; 21 yrs.) He was born first son of 11th generation but died very early.
- 13th Risai 利斎 (1883 – 1952; 70 yrs.) He was second son of 11th generation and just 20 years old when his father died. He persevered 50 years in the family trade, seeing it through the Meiji, Taisho and Showa eras. His daughter married someone who was supposed to take over the family work but he died before it was possible.
- 14th Risai 利斎, 浪江 (1909 – 77; 69 yrs.) She was the wife of 13th generation. She and daughter Chiyoko 千代子 continued but Chiyoko also died at age 20 in 1961.
From 1983, nephew Yoshida Kazumi (1930 -) was entrusted with the Risai studio.
- 15th Risai 利斎 (19 -) Son of Yoshida Kazumi, he became Risai c 2004.

A search of the English language web reveals only the works of Raku Kichizaemon. A search of the Japanese language may reveal more.

CHAPTER FOUR

Types of Chaji 茶事

A chaji is an event that includes the sumi temae 炭手前 laying of charcoal to heat water to make both koicha 濃茶 thick and usucha 薄茶 thin tea. To make the tea easier on the stomach, the single Teishu host serves a ritual meal called kaiseki 懐石, with *sake*. Sweets are served before the tea in both cases.

Various utensils and themes are used to make each chaji unique. Seasonality is one thing that places the chaji in context but far beyond that, what the Teishu, thinking to please the particular Shokyaku, will guide the toriawase 取合 coherent assemblage of utensils. Most every utensil is divided by furo and ro season use, either by size, availability, content or decor. About the only exception is the kami kamashiki and even it is positioned differently.

There are seven specific types of chaji and about twenty variations described, but an infinite number of possible outcomes exist. They generally last four hours or less with specific parts done in a specific order. This book is a collection of notes, histories and details about the various chaji and how to conduct them. The order and specific things that are done in chaji will be detailed in their approximate order.

Basic Types of Chaji

There are seven main types of chaji, known collectively as the Chaji shichi shiki 茶事七式. The word chaji literally means “tea thing /function,” although in the past, the word chakai “tea get together” was also used.

Nowadays, chakai normally refers to large gatherings of multiple Kyaku lasting about 30 minutes for each group instead of 4 hours for one to five Kyaku, and in which each of the multitude of Kyaku gets just a main sweet and single bowl of thin tea.

Each of the seven types of Chaji (details follow) has special characteristics and sometimes a different order of basic elements. The seven types are as follows:

Shogo 正午 Chaji noon tea: ro and furo

Asa 朝 Chaji morning tea: furo

Yobanashi 夜咄 Chaji night tea: ro

Akatsuki 暁 Chaji dawn tea; ro

Hango 飯後 Chaji after-meal; ro and furo

Atomi 跡見 Chaji tea to view another tea; ro and furo

Rinji 臨時 Chaji unscheduled or spontaneous tea; ro and furo

All chaji feature the drinking of koicha and usucha, which is one of the main reasons for doing Chanoyu. Most functions also feature the laying of charcoal sumidema 炭点前 in order to heat the water adequately. The standard order of activities for the Shogo Chaji forms the foundation for all functions, and it is necessary to understand this structure in order to understand how the other chaji diverge from this basic order. The order of events in a function may differ according to the type chosen. The seven main types of Chaji have variations in the order of the way things happen and variations in the way things are used, based both upon structural differences within the organization of the Chaji and upon thematic differences. The type of Chaji open to a Teishu's choice is determined by many factors such as the Kyaku guest's available day and time of day. The Teishu often chooses the month and even specific day and date to hold the chaji, based on the themes the Teishu has chosen and in consultation with the Kyaku. (See PLANNING A CHAJI for details.)

Each of the seven types has differences that correspond to the differences in time, temperature and setting. Within these seven are the solutions for most any contingency that might emerge.

The invitation and answer, zenrei 前礼, what happens in the Yoritsuki and Machiai, and what happens along the roji 露地 path through the garden before the Kyaku enter the teahouse, deserve separate, later treatment.

Some Details about the Seven Types of Chaji

1. SHOGO 午後 Noon

The Shogo is the basic chaji that celebrates the season, history, literary themes, poetry, or other personal reasons of the Teishu or Kyaku. As the template for all chaji, it contains procedures or hints on how to conduct a chaji when various elements are different.

Shogo are held in both the ro 炉 sunken hearth, (now November thru April) and furo 風炉 (May thru October) portable brazier seasons. Because of the heat of the Japanese late summer—early fall, Shogo chaji are usually held, during the furo season, from May until mid-June and then again in late September through October, but that depends upon the weather and where the Teishu lives. Shogo Chaji are held throughout the ro season.

The Shogo Chaji starts at or a little before noon and should not last past four hours. Go 午 or hour of the horse, lasts from 11:00 AM until 1:00 PM, so Shogo 正午 is exactly noon.

The order of activities for a standard Shogo Chaji is as follows. (Each feature and term will be dealt with separately.)

FURO		RO
Machiai		Machiai
Koshikake		Koshikake
Roji		Roji
	Shoza	
Aisatsu		Aisatsu
Kaiseki		Shozumi
Shozumi		Kaiseki
Okashi		Okashi
	Nakadachi	
		Goza
Koicha		Koicha
Gozumi		Gozumi
Usucha		Usucha
Aisatsu		Aisatsu
Taiseki		Taiseki

The only real variation between ro and furo Shogo is moving the shozumi forward to avoid the heat in the room in summer.

Shogo chaji includes all elements of the meal kaiseki 懐石, for example raw fish as well as grilled fresh fish may be served. The Teishu may serve optional, extra courses like azukebachi 預鉢 of food and azukedokkuri 預德利 of *sake*, outside the standard one soup and three side dishes (with rice and pickles) known from Zen as ichiju sansai 一汁三菜.

Shogo is considered the standard of chaji because no parts are omitted nor are any special features required by the format but it may not be the chaji most frequently presented; nor is the Shogo the one with the most things in common with other chaji.

One early Shogo I held included my friend and sponsor who was Japanese but a country music singer plus two of my non-Japanese tea teachers, so out on the kutsunugi ishi, shoe removing stone I saw a pair of zori, a pair of cowboy boots and another pair of zori.

These same two teachers came to another of my early attempts where I served champagne in glasses. When a Teishu enters the independent chaseki, he/she doesn't expect to have to leave, so I didn't have an extra pair of zori in the back and I had forgotten the kensui waste water receptacle. The kitchen was so far away nobody could have heard me anyway so I looked around and found the fuchidaka stacked boxes for sweets, which substituted nicely for the kensui, if flat. One of the teachers, after usu cha, said, "I just woke up from the champagne but was that that kensui a fuchidaka?"

2. ASACHA 朝茶 Morning tea

The Asa Chaji occurs in the early morning of mid-summer—early autumn to avoid the heat. Summer months, usually the hottest months, depending on where the Teishu lives.

Standard starting time is said to be between 5—6 AM and lasting until 8—9 AM. In the summer, Asacha should not last longer than three hours. It is already very light by 5 AM in Japan so outside lights are unnecessary. Only if the inside is very dark (e.g. a storm) would anything be needed. In some places like Russia, Alaska or Finland, on some days it never gets dark so the Teishu must make changes where appropriate.

I prefer starting Asa cha at 4AM when it is just light enough to see and there is still time to enjoy the transition from dark to dawn.

Machiai leads to roji and tea house where aisatsu is followed by kaiseki, sumi and okashi. Because of time constraints, charcoal sumi is done before the meal kaiseki so the mid-break nakadachi can be short if not eliminated. Tsuzuki usucha (a single, complex temae in which koicha flows directly into usucha, with no gozumi) is required.

The kaiseki meal includes only light foods, and may even be all Shojin 精進 Zen Buddhist vegetarian. No raw or grilled fresh fish is served, because the hour is too early to get fresh caught fish and yesterday's fish is too old to serve.

The Teishu may go fishing in the morning, hoping to catch some ayu 鮎 sweetfish but he/she should not count on luck so no fresh fish is served.

No matter how hot it is outside, iced foods should not be served. They are thought to damage the stomach. The only exception is chilled *sake* but little or no *sake* need be served except with the hassun food course. At most, the sankon 三献 three set offerings may be served, but no extra *sake* in azuke dokkuri.

There will be more pickles and perhaps o-kayu お粥 rice congee served, as befitting a traditional breakfast. Overseas Teishu may have to think more along the lines of what their countrymen/women feel is right for breakfast, with eggs, yogurt or peanut butter all playing a possible part.

Thought must be given to the sweets and container if they are to be served out in the roji garden or on the Koshikake, waiting arbor to avoid the heat in the tearoom.

Sudo 簾戸 reed doors and sudare 簾 hanging reed screens, without shoji windows help keep the wind moving through the chashitsu. Fans may be provided everywhere but during koicha. Tsuzuki usucha helps keep the chaji short and light feeling. A tinkling wind bell outside a window may induce a cool feeling. The Teishu does everything to help the Kyaku feel cool naturally.

One Asacha I gave began at 4 AM and I had a small Zen painting instead of a Zen calligraphy scroll in the large tokonoma; the Kyaku could not see it until it got brighter. Then they could see a picture of Yuima (Sanskrit Vimalakirti) 維摩 stretching after waking up. They told me later it was better to start earlier in the dark and enjoy the slowly brightening seki and revealed utensils. By 6 a.m. it was already just like any time of a summer's day.

Another Asacha I did used a Yodomi seki copy teahouse that had the front wall made up of two large wooden shutters, one of which had a nijiriguchi in it. I took both doors off, hung long sudare over these "walls" and had soaked them to make it cool. One sudare was rolled up a bit to make a nijiri guchi, rolled down by the Tsume.

It was perfectly cool to begin with but as the sun rose over the surrounding houses, the sun began to pour in, so by 8 AM, we were happy to leave.

3. YOBANASHI 夜咄 Evening talk

Yobanashi Chaji are held only during evenings of the ro season, especially December thru March in Japan or depending on where one lives, the coldest months of the year.

The Kyaku can enjoy the lights of the portable lanterns andon 行灯, candle stands teshoku 手職 and oil lamp tankei 短繫 as well as the heat of the hand warmers hibachi 火鉢 and te-aburi 手焙 and the ro fire the Teishu provides.

Experiencing the lights in the dark of night and the warmth during the cold make these chaji special. Yobanashi Chaji are held in the evening between 4—4:30 p.m. and 7:30 or 8:00 pm. They too are shorter than Shogo.

Machiai> roji> sekiiri> aisatsu> zencha> shozumi> kaiseki> okashi> nakadachi> tsuzuki
usucha> tomezumi> aisatsu

A sweet drink, instead of hot water, may be served in the Machiai. Or a single higashi precedes zencha 前茶, thin tea served right after aisatsu, in the chashitsu, using only keiko utensils, which are not subject to haiken inspection.

The kaiseki does not serve any raw or grilled fish, again because of freshness issues, but other warm dishes are used for the mukozuke and yakimono. Optional courses outside the standard ichiju sansai, i.e. hot azukebachi as well as warm tokkuri of *sake* may be served.

A hot sweet is also possible, e.g. steamed manju or Jo'o mochi, a grilled rice cake napped with miso and sprinkled with sansho pepper.

By doing tsuzuki usucha, the Teishu keeps the Yobanashi from going too long into the night. However, to stretch the time the Teishu and Kyaku can enjoy each other's company with an "evening chat" while waiting for the water to re-boil. A second, abbreviated laying of charcoal tomezumi 止炭 is done toward the end of the chaji.

Handling the candles, oil lamps and tankei during the chaji, walking "goose walk" ganko 雁行 like geese, through the roji by the light of a candle and using the hibachi or te-aburi are ways to enjoy the dark and cold of winter. A hot water bucket, yu'oke 湯桶 may be provided at the tsukubai in the roji.

Yobanashi are one of my favorites because it allows people who have day jobs to do chaji outside Saturdays and Sundays.

One Yobanashi I gave in a small Yodomi 淀席写 seki utsushi tea house had many hunter spiders, which in Japan can get quite huge but are harmless. After the first half, after taking down the scroll I noticed a big one lurking up in the toko. I had no lights but a candle and decided to sweep the spider out the door and hope I wouldn't hear any screams from my Kyaku. They never knew a thing.

In a large old shoin room, the candle light picked out tiny flecks of gold in the kinran of the scroll ichimonji and flecks in the fusuma paper we are not often aware of.

4. AKATSUKI 暁 Dawn

The Akatsuki is one of the most challenging of standard chaji. Elder Chajin and Zen monks are said to get up very early in the morning of the coldest months of winter, late January-February. Also, it is a way for the Kyaku (just one or two intimate friends) to enjoy the transition from cold dark to light, the natural extinguishing of lanterns and the removal of the zashiki andon lanterns, and to see the Teishi's early morning sumi and kama preparations.

Akatsuki are held during the coldest months of ro season especially January – February in Japan. Akatsuki Chaji are held very early in the morning, from 3:00 or 4:00 AM to 7:00 – 8:00 AM.

Aisatsu > zenchā > sumi > kaiseki > okashi > nakadachi > tsuzuki usucha > aisatsu

Unlike for most chaji, Kyaku may arrive very much earlier than the invitation (e.g. 3:30 AM) and may go directly to the chashitsu, passing straight through the Machiai and Koshikake, to watch the Teishi's final preparations, especially putting in the lit shitabi 下火 starter charcoals and the nuregama 濡釜 wet kettle. Tsuzuki usucha is required, but no tomezumi is done.

As in Asacha, there is no raw or grilled fish. Hot but only a little food, such as a Zen Shojin breakfast, with little or no *sake* except with the hassun course, is desirable. A hot sweet is appropriate.

The doors from Genkan to Chashitsu may all be tegakari 手掛 open slightly if the Teishu wishes the Kyaku to come directly to the chaiseki. In the roji, the tsukubai stone wash basin may not have a tsukubai bishaku 蹲柄杓 ladle for the first half shoza 初座 but will have one for the second half goza 後座, considering that the Kyaku came directly from home, without dirtying his/her hands and does not need to purify them. Even without a tsukubai bishaku, each Kyaku stops and looks at the scene before going on, as if approving the Teishu's choice.

Lights and heat are essential but different from Yobanashi; e.g. a portable paper lantern zashiki andon is used through most of the kaiseki but removed before hassun and the ceiling window tsukiage mado 突上窓 being opened, to allow the light of the sunrise in. Shutters are taken off at nakadachi.

5. HANGO 飯後 After meal or

KASHICHA 菓子茶 Sweet and Tea

For busy Chajin and busy Kyaku, this chaji offers a way to enjoy sharing time together, without having to worry so much about the time.

Any time of the year is appropriate but after a meal eaten somewhere else, after the standard time of a meal, e.g. 8:00 AM or 1 PM. Mid-morning during the height of summer is unpleasant and a Hango after the evening meal gets to be very late so they are mostly held after breakfast or lunch. A Hango Yuzari (see below) in summer is possible.

The Hango should only last two and a half to three hours.

Machiai > roji > sekiiri > aisatsu > sumi > okashi > nakadachi > tsuzuki usucha (or full koicha followed directly by usucha > food > taiseki

Or aisatsu > sumi > okashi > nakadachi > koicha > food > usucha > taiseki

Only charcoal sumi and then a single, regular omogashi 主菓子 moist sweet are offered in the first part of the chaji so that part is short. Tsuzuki usucha is optional in that it may occur and be followed by some food, or the Teishu may simply announce the koicha haiken will be followed by usucha and food or by food then usucha. There is no gozumi or tomezumi. The format is the same for both seasons.

A Hango chaji is held after the Kyaku have eaten a full meal somewhere else. In spite of its other name, Kashicha, the main sweet is omogashi but only a single type, not larger or in any way different from the usual sweet.

Some food, either a tenshin 点心 box lunch or a little something to eat with *sake* including nimono and hassun courses, is always served in the latter, not the former part of the chaji. There is food but not in the form of kaiseki. Hango is a collection of special features, or regular features rearranged. Shoza is short with just aisatsu, charcoal and sweet. Goza is koicha, then usucha and food in some but not just one fixed order.

Although I had known about Hango, it was only after I was invited to one in a well-made hillside teahouse in California that I began to love them too. Now in my decrepit old age, about the best I can do is a chaji like a Hango. Almost anyone, Teishu or Kyaku, can do a satisfactory Hango chaji without straying from the lofty principles of hospitality.

6. ATOMI 跡見 Looking at what is left

The Teishu welcomes a single or small group of Kyaku, who, for any number of reasons (e.g. previous engagement, problems with other Kyaku, etc), have invited themselves to “view what is left” from a just finished chaji. Rikyu was often asked if he would do them by warriors who wanted to see what he did for Hideyoshi.

An Atomi chaji may be held “any time” but always just after another chaji. Generally it is held in the late morning or late afternoon but not generally done after a Yobanashi. The mid-break nakadachi may be abbreviated, depending on the dogu.

In furo: Machiai> roji> aisatsu> kaiseki>go-gozumi> okashi> (nakadachi)> koicha> (tsuzuki) usucha> aisatsu> taiseki

In ro: aisatsu> go-gozumi> kaiseki> okashi> (nakadachi)> koicha> (tsuzuki) usucha> aisatsu> taiseki

Any shomo 所望 guest request (flowers or charcoal) that has occurred is examined with especial interest. After the Kyaku have inspected the hana or gozumi shomo, the Teishu may do kaiseki and sweet followed by a go-gozumi, second latter laying of charcoal then tsuzuki usucha, as long as all the utensils used during the previous chaji are seen.

Kaiseki is served but not leftovers from the first chaji. A new menu must be created with the same ingredients to go with all the kaiseki utensils.

This is the only chaji to which the Kyaku invite themselves, in order to “see what is left,” i.e. the dogu, the flowers and atmosphere that prevailed during the just previously finished chaji.

Only a single or few, very intimate friends of the Teishi, should impose on him/her for an Atomi, as the Teishu must deal with doing the same chaji twice, one after the other, without pause. The Teishu never invites anyone to an Atomi.

Atomi Kyaku absolutely must not make their presence known, so the original Kyaku will not feel obliged to cut short their time with the Teishu nor talk to the departing Kyaku, asking what did the Teishu use for dogu. The Atomi Kyaku stand silently in the roji or sit in the Koshikake as the original Kyaku walk past. Since the scroll has already been removed from the toko, if the flowers can go on the toko floor, the scroll can be replaced. If the flowers are hanging, the honseki jiku may be hung in the Machiai toko, where the Atomi Kyaku assemble, or it may be exchanged during nakadachi.

If there was a Kyaku requested to do gozumi shomo, the Teishu may leave the kama off the ro or furo so the Atomi Kyaku can haiken 拝見 inspect it immediately. The Teishu will replace the kettle after this haiken if it has just been laid and serve kaiseki. Later, the Teishu may do go-gozumi (not shomo).

The Teishu will leave the Atomi Kyaku portion of koicha in the chaire, out of the shifuku. To shorten the time, the Atomi Kyaku may decline a nakadachi.

7. RINJI 臨時 Unscheduled

As a spontaneous, unscheduled chaji, it may be held without extensive planning, to celebrate the arrival of an unexpected friend or celebrate something special (e.g. a snowfall, the moon or cherry blossoms) or temporal (e.g. arrival of a special Kyaku, food stuff, *sake* or flower). It is a kind of “come as you are” chaji. The Teishu therefor must be a master.

A Rinji Chaji may be held anytime during the ro or furo season, with the usual cautions.

As a spontaneous chaji, Kyaku may be invited at “any time” of day or night.

As it is an all-of-a-sudden chaji, the Kyaku may not have a long period of free time so the Teishu should take pains to abbreviate where possible and involve the Kyaku more deeply in the spirit of the chaji, with flower or charcoal shomo requests.

Machiai> roji> sekiire> aisatsu> sumi> kaiseki or tenshin> okashi>(nakadachi)> tsuzuki usucha> aisatsu

If the reason for the Rinji does not directly involve the kama, the sumi temae or ko, the charcoal could be started and laid before the Kyaku arrive. If it does involve them, sumi shomo is a perfect way to show the Kyaku whatever it is.

The kogo 香合 incense container may be decorated in the toko and taken for haiken from the toko if not used (i.e. there is no sumi demae). Nakadachi mid-break may be abbreviated and the Kyaku asked to do hana shomo or hanayose. Tsuzuki usucha will also shorten the time.

The well-prepared Chajin always has basic foodstuffs (kombu, katsuobushi, tofu, daikon, miso, sake, somen, etc.) available so a very simple kaiseki or tenshin can be prepared. If the reason for the gathering is to celebrate a foodstuff (rare seasonal fish, wild vegetable) or rare *sake*, the Teishu should prepare things that play up the featured item and always use a few of his/her best utensils. By the same token, the Teishu should make, not buy simple sweets unless they are the reason.

As a spontaneous celebration of an ephemeral phenomenon, there may be no written invitation but only a phone-call. Only the ever-ready preparation of a dedicated Chajin will bring a Rinji off successfully. To celebrate the sudden arrival of a Kyaku or to share a natural phenomenon with close, like-minded friends, the Teishu pulls together a few treasures to prove the value of the moment with whatever else seasonal is at hand in the mizuya. The garden and roji may be just lightly swept and sprinkled.

Rinji chaji I have done were most often for friends that suddenly appeared or were about to disappear so there was very little preparation. Several chajin myself included have held Rinji in the airport with a chabako and a flask of hot water. One only needs a reason.

There are also a number of seasonally specialized types of chaji that may be celebrated.

Other Chaji for Any Season in No Particular Order

1. TSUITO 追悼 Memorial

To celebrate the life of one departed, a memorial chaji may be held for the deceased. The memorialized one may be thought of as the sekishu and so each Kyaku may offer a shomo or join a shichi ji shiki in celebration. Ko-tsuki kagetsu or hanayose, etc. are especially appropriate.

It may be held near the death anniversary, the deceased's favorite season or anytime close disciples and friends can get together.

Early in the day is better than late but noon is perfect.

The usual anniversaries for Buddhist memorials are the second (third), the fifth, thirteenth year, etc. After this, usually every twenty-five or fifty years may be celebrated. Hundred year anniversaries for famous tea masters are especially notable.

Machiai> roji> sekiiri>aisatsu> shaza or sumi tsukikagetsu> kaiseki or tenshin>(shojin)> omogashi> naka dachi> hanayose> koicha> kashitsuki kagetsu

Kaiseki may be Zen Shojin 精進 vegetarian or feature favorite foods or sweets of the memorialized one. Simpler food may also be served.

The Teishu uses utensils or sweets that were the favorites of the memorialized one, if such are available. This is not (usually) a religious service so a lighter feeling may be expressed. A special temae procedure may also be used to memorialize someone.

The ones I've done were for friends that died far away or long ago but when several teachers or students from his/her time got together, we did a chaji with incense for ko-tsuki kagetsu. When we celebrated another eccentric teacher's twentieth memorial anniversary, one of his students held a shin no gyo temae for a few of his other students who did hanayose chabana for him, and I served Shojin ryori in full cinnabar lacquer.

2. GOSHIKI 五式 Five Featured Procedures

To enjoy the various ways that the Kyaku can participate directly in the chaji process, the Teishu may organize a chaji with many parts taken from the shichiji shiki or other shomo guest request temae. Any season and any time but Asa and Shogo are more appropriate. There is danger moving around with oil lamps and candles especially in a small room.

Many parts of the Chaji may be converted into vehicles for the Kyaku's participation, e.g. sumi shomo requesting one Kyaku to do the charcoal or mawarizumi 回炭 taking turns laying the charcoal; "listening" to incense; hana shomo having one Kyaku do flowers or hanayose with containers for everyone or mawaribana 回花 flowers by turns in the same container; composing poetry; chakabuki 茶カブキ a contest of the Kyaku's ability to distinguish the flavors between three different teas or koicha tsuki kagetsu or the shichiji shiki called Ichi-Ni-San for koicha; then kazucha or kashitsuki kagetsu, etc. for usucha.

Full kaiseki is always enjoyable but the time it takes on top of the many featured procedures places a strain on the legs so something simpler like a tenshin would be appreciated.

Unlike in tea keiko practice, many temae different procedures may be combined to create a unique chaji. Whatever special utensil is needed for the shiki is also necessary for the chaji, e.g.:

Orisue and fuda for kagetsu, etc

Handa, naga hibashi and tandai for sumi shomo

Kadai, hana mizu tsugi and flowers for hana shomo

Nagabon and set of 5 konatsume for chakabuki

Bundai, writing table 文台 and suzuribako 硯箱 singular or sets of kasane suzuribako, identical, miniature writing stones with brushes, water, etc for chakabuki and poetry .

When I've asked or seen Kyaku who were teachers to do something, they were truly surprised so it's probably a good idea to let them know a bit in advance say in the invitation so they can brush up.

3. HANDAI 飯台 Eating Table

Teishu uses the handai small table used in Zen temples and Kyaku bring their own four black lacquer bowls (yotsu wan), in order to get a feeling for the Wabi monastic life. Be sure to state this in the invitation. Any season but significant Buddhist holidays and anniversaries are most appropriate.

Any time is possible but traditionally monks have only two meals a day, breakfast and mid-afternoon, with some "medicine," a light meal called Kyakusai 薬石 medicine stone (later kaiseki belly stone) in the late afternoon.

This is one of the few chaji based on a variation in the serving of food. Everything else is as normal for the style of chaji selected.

Teishu brings out the shokudai (handai), a long, low table while Kyaku bring out their black yotsu wan wrapped with a piece of lacquered black paper used as the original tray, an shiki. The rice is served from a hanky and the soup from the pan. Needless to say, the food is all Shojin Zen vegetarian, with the other two dishes being for example some kind of tofu, tempura or some vegetables takiawase.

Pickles will come on the overturned lid of the yuto. Hassun is served in one of the bowl/lids and *sake* in the deepest or smallest bowl.

This chaji serves the Zen monastic style meal, using this table and the Kyaku's own yotsu wan, for true ichiju sansai. It requires a small room and just a few, knowing Kyaku.

4. ITTEI IKKYAKU 一客一亭 One Host One Guest

An Ikkyaku- ittei (alt. ittei- ikkyaku) chaji is held to enjoy the company of just one Kyaku. A family treasure or something special (dogu, temae, food) the Teishu wants to share with a best friend makes the chaji very personal, while maintaining informality.

Any season, but spring and autumn make it even more enjoyable.

Any time, but mornings and evenings make it even more intimate.

Machiai > roji > sekiiri > aisatsu; shozumi > kaiseki > okashi > Nakadachi > koicha > gozumi > usucha > aisatsu

Or shozumi > kaiseki > o-kashi > nakadachi > tsuzukiusucha > aisatsu

Whether by invitation or as a Rinji chaji (to enjoy the moon, etc.), many different elements can be changed, i.e. the Kyaku may be requested to do sumi or hana shomo, nakadachi may be abbreviated, gozumi may be skipped, etc. Formality is dropped and the Teishu and Kyaku enjoy themselves fully.

Two trays are prepared and the Teishu joins in the middle of kaiseki but has everything already on his/her tray and eats most of the meal with the Kyaku. There is only one haikai 引杯 *sake* saucer brought out so the Teishu and Kyaku alternate drinking and pouring for each other. Hassun is done the usual way but no chidori sakazaki is required. This is the only chaji where the Teishu eats with the Kyaku.

The omogashi is also brought out for the Kyaku but only he/she takes a nakadachi, if one is held. A second mukae tsuke is optional, but feels more personal, unless the narimono is something special. The Teishu, besides joining the Kyaku for most of the kaiseki meal, makes two peoples' worth of and shares the koicha. The two make usucha for each other in the single most intimate and intense of chaji for two old friends, without barriers.

5. ZANKA 残火 Linger Fire

Unlike an Atomi, the Teishu invites (usually one or two) Kyaku to come after another chaji; not necessarily to use or show dogu, but just to enjoy their company, using as much or as little of the previous dogu as is appropriate, but the setting and fire are already created and lingering from the previous chaji.

Any season that is appropriate and after another chaji, therefore usually mid-morning or afternoon. Unlike an Atomi, for which Kyaku arrive before the previous chaji is finished, Zanka Kyaku may arrive a little after, while the fire is still vital in the ro or furo.

Either full or abbreviated forms may be used e.g. Machai; roji; sekiiri; aisatsu; go gozumi; kaiseki (tenshin); okashi; (nakadachi); tsuzukiusucha; tomezumi; taiseki

The food depends on the Teishi's energy levels but abbreviated, Hango style of food treatment would be appropriate. Leftovers from the previous chaji should not be used.

Zanka chaji make use of an already prepared seki, but with different utensils to fit the time of day as well as the new Kyaku. Like the Atomi Kyaku, the Kyaku should not make themselves known to the first chaji's Kyaku.

6. MEISUI 名水 Famous / Named Water

The use of a meisuidate temae, well buckets, sacred ropes, etc. indicative of "famous" water and its purity are celebrated.

It is especially appropriate as a cooling summer theme or a New Year's pure format, for Shinto themes, etc., or any time the Teishu obtains meisui.

The "flower" of the water is felt to be best at the hour of the Tiger 寅時 Tora toki, between 4 and 6AM so Asacha or Akatsuki and, at latest, noon are better.

Standard Asacha, Akatsuki or Shogo formats would be appropriate. A meisuidate tea procedure or serving of the water may occur in several places. An early seki-iri means starting at 4AM or later.

Machiai> roji> aisatsu> (zencha); sumi> kaiseki> okashi> nakadachi;> meisui demae koicha> (gozumi)> usucha ("osayu de mo...") > aisatsu> taiseki

Of course, the meisui water is also used in the food, so especially light-flavored foods featuring the taste of the water are prepared.

The meisui date was created to feature the fresh water from famous places. The Shokyaku asks for a taste of the heated water, usually just before koicha but the water may also be served in the o-sayu, which rather defeats the purpose of the meisui temae. A tsurube 釣瓶 square well- bucket mizusashi decorated with gohei 御幣 Shinto paper decorations on a straw rope, is the usual indication of meisui but gohei around almost any mizusashi also indicates the special status of the water.

7. NOGAKE 野掛 Hanging [the kettle] Outdoors

Experiencing and enjoying the beauties of nature directly are this chaji's special point.

The seki may be set up on the shore of a lake or river, in the foothills or forests of mountains or even in a boat on the waters of a clean pond.

Nogake chaji may be held outside during the spring, summer evenings or fall to enjoy the flowers, leaves or some other natural phenomenon, like the moon. Of course, snow is also attractive but a bit severe for an enjoyable outside chaji. (see below Yukimi chaji)

Most natural features are at their best in the morning. Hanami flower viewing with sakura are best only a few days, different every year, so a Rinji may be "planned for" in March-April. In summer, flowers like iris are gorgeous. And early autumn, esp. lotus viewing must be done in the very early morn, to hear the lotus pop open. The famous moon Meigetsu 明月 of autumn may of course be celebrated in the late afternoon and twilight but other moons may also be enjoyed at dawn or evening. Noon in the summer is hot if the venue is exposed. Evenings and mornings run the risk of mosquitoes and other insects.

The location where the Teishu chooses must first of all be extraordinarily pure with no unpleasant associations, sights or smells. It may be set up in a boat or on land, in a forest or grove or on a hilltop, near a pure running stream.

The seki may use a tenchaban 点茶版 tea-making table and stools or mosen felt carpets on shogi platforms or on the ground. The kama may be hung on a tripod over a pit lined with tiles or set on stones (being careful to use igneous rocks like granite since they do not explode).

The mizuya may also be set up on shogi or shelves.

Simple kaiseki may be prepared outdoors or brought in a picnic box. *Sake* may be served at room temperature.

A scroll, incense or flowers are not usually necessary at a Nogake, the natural phenomenon being considered sufficient. Also, errant breezes tend to disarray all three. As a kind of camping with elegance, all facets should be simple but using one or two treasured utensils, the Teishu keeps Kyaku's attention on the chaji.

One I hosted featured the moon seen from the clothes drying platform outside my second floor window. I had put down carpets over the wood and used a large tetsubin and binkake for koicha and usucha. (Koicha was prepared in chabako before Gengensai treated chabako temae.) We watched the moon rising on the horizon as I did charcoal and koicha as it got dark. I enjoyed the moon rise as much as the Kyaku did.

Another Nogake chakai we teachers did was at a seminar in New Mexico, at Sunrise Springs, known for its spring. Five teachers set up goza on the platform over the water and made ryakubon for the participants before sunrise. We poured the kensui into the spring-fed lake.

8. AME 雨 Rain

Scheduled chaji must be done whether or not it rains but the Teishu should be ready to change things around to keep the Kyaku from feeling depressed, damp or defeated by the weather.

Especially during the Japanese rainy season or Tsuyu 梅雨 in June – July followed by typhoon season in July- Sept. in Japan, but rain may fall anytime.

Rikyu is said to have said, "Be prepared for rain even in good weather."

The Teishu still does whatever is in keeping with the type of chaji already planned but with a few modifications. If the precipitation is too heavy or windy for going to the Koshikake, the Koshikake, Roji or Nakadachi might be forgone or a way arranged for the Kyaku to go through the mizuya.

There is no food specifically for rain but if it is cold rain, warm dishes are appreciated. If it is hot and humid, then cooling ingredients should be featured. Cold and damp, which is common in Japan, proves a difficult single answer, Heat and damp tend to cause spoilage so the Teishu must be especially vigilant to prevent food poisoning by using well-cooked, hot foods.

The Teishu is always prepared with rojigeta 露地下駄 wooden sandals and rojigasa 笠 large, sedge umbrella hats for protection. Sudo 簾戸 reed doors and sudare 簾 reed screens are always changed in summer for shoji and shutters but the Teishu may even change from a small tea room to a large one; in rainy weather, they give the air room to circulate. Ogi fans are made available throughout the summer. Teishu may prepare towels, a change of tabi or even a change of clothes for his/her Kyaku, if Teishu knows their size.

Teishu prepares zashiki andon in case it gets very dark in the afternoon.

Precipitation in the form of snow can also be a chance to enjoy the sounds of the melting snow as it falls from the roof.

9. SEKIBIRAKI 席開 Opening a New Tea house/Tea room

To celebrate the opening of a new chashitsu tea house or chaseki tea room, a chaji or series of chaji celebrate the Teishu's emergence onto the stage of the Tea world with a firm commitment or it may be the continuing of an ancient family tradition.

In any case, a Seki biraki may be held before the walls are perfectly dry or the roji garden completely grown in.

Noon would be the logical time, but if the Teishu has many Kyaku and only a short time for each seki, three seki may be arranged for the day: morning, noon and afternoon.

The shortest chaji format is the Hango, so many features may be taken from there. Summer is hot but winter allows for better timing.

The kaiseki may be elaborate or simple as befitting the Teishu's desires and abilities. Congratulatory foods should abound.

Although an auspicious occasion, red flowers must not be used as they are thought to draw fire. The dogu may be all old and traditional heirlooms or they may all be new.

10. SHIN Chaji 真 Formal chaji

By re-enacting the chaji that closely resembles chaji from even before the time of Rikyu, using shin sumi and shin no gyo daisu temae, practitioners can better understand the heart of the ancients. This is the single "secret" chaji format so the rules may differ from teacher to teacher or details may be unclear.

Originally, shin no gyo daisu temae was only done with the furo in any season.

Although it is always a noon chaji, it is longer than usual and starts early.

Machiai> roji> aisatsu> shin sumi> Shojin haigoto (abbreviated vegetarian food without sake)
>omogashi> Nakadachi> shin no gyo daisu koicha>

“Usucha wa besseki” (We will move to another venue for usucha)> gozumi (in a new ro or furo, benibachi) > the rest of the regular kaiseki (*sake* and fish served)> some kind of usucha even ryurei, chabako or Nogake> aisatsu.

The food comes in two parts. The food eaten during the first half shoza is Buddhist vegetarian Shojin, usually with no *sake* because of the presence of all the Omeibutsu 大名物 famous utensils but some say haigoto, a single ritual serving of *sake*, was served. All the kaiseki utensils for the first half are monastic red cinnabar lacquer; all the second kaiseki utensils were the regular mix of black lacquer and ceramics.

Seven varieties of main sweets omogashi, which must be ordered or made especially small or may include things Rikyu served such as primitive o-kashi, “sweets,” as stewed ika squid, grilled chestnuts, parched rice, etc. The fuchidaka is served with a hanshi 半紙 half sheet of honshi paper and a kuromoji with one red cedar 6 sun Rikyubashi for each Kyaku.

The godan 後段 second level of the goza is served in another venue, with regular kaiseki with *sake* may be served but without omogashi. A fire may be already prepared. Regular higashi dry sweets are served with the usucha.

A true Shin chaji requires serving Shojin ryori on cinnabar kagu, shin sumi and a shin no gyo daisu temae using all famous antique Omeibutsu utensils (o-keiko uses whatever is available), in a 4½ mat room only.

After nakadachi and koicha, a godan 後段 “second step,” is held in another, larger room with full tokonoma morokazari scroll and flowers or even outside, set up for any type of usucha even Nogake, chabako or ryurei without any meibutsu dogu.

11. TSUKIMI 月見 Viewing the Moon

In order to appreciate the gorgeous moon fully, all other distractions are minimized. Even though held in the evening, as little artificial light as possible is used. The light of the moon substitutes for the lights in the seki, machiai and roji, if feasible. The moonlight also may substitute for the scroll and for the flowers.

The most famous moon of the year has traditionally been that of mid-autumn, chushu no meigetsu 中秋名月, usually between late August and mid-September. The full moon of October is also considered excellent, especially if the previous month’s was obscured by cloud.

The moon turns full most every month so the Teishu has twelve (or occasionally a thirteenth full moon) to celebrate. Nor does every moon need to be celebrated when full or during the evening. The dawn moon several days after the full moon, a sliver of silver in the brightening sky or a mikazuki 三日月, “fingernail” moon in the early evening, are two of the other aspects that may be pursued.

The actual moon is very precise and swift in its risings and settings so the Teishu must be ready for either one.

The eternal question is when to show the moon to the Kyaku or how to manipulate their timing

to see the moon at its best. The rising moon is very fast, over the horizon in just a few moments, so if the Teishu is planning to capitalize on that, he/she must be very ready to move.

At my moon viewing outside, I thought we had plenty of time so when I served o-sayu, I told the two guests to take it easy. When I went upstairs to check, it had already started to rise so I rushed downstairs and told them, “OK, lets go! Now.”

If the moon need not be or cannot be seen until later, for example at Nakadachi, a more leisurely approach is viable.

The formats of the various timings can be made to accommodate the viewings, the amount of moonlight that will enter the room, etc. Tsukimi done outside will show the moon whenever it rises. Traditionally, the moon was not looked at directly but viewed reflected in water. A large basin or body of water like a lake or pond may be “borrowed.”

My most unforgettable experience took place at a colleague’s moon viewing. I was very early and he told me to go wander in his interesting Kyoto neighborhood, so I climbed up into an overgrown cemetery where the wind rattled the memorial wooden markers as I watched the huge full moon come up in the dusk sky. Figuring it was time, I scurried to the seki.

My friend did charcoal and served a delicious tenshin. We were told to go back out for nakadachi. The absolutely clear night sky was pitch black without a hint of moon ! Where had it gone? Turns out that night was a full lunar eclipse that none of us knew about, even the Teishu. Of course we were dying to tell him but it was koicha so we had to wait to ask him if he did that on purpose. When we left, the now tiny full moon of 9 o’clock was back.

Unforgettable.

There are a few specific food-stuffs that are connected with the harvest moon, e.g. ko imo yams, grapes, yurine lily bulbs, etc. but anything harvested at this point in the autumn can be put to good use. Foods that are too white or too round (e.g. tofu “moons”) are avoided to prevent repetition, but there are commonly featured tsukimi dango moon-viewing sweets, etc, that ignore this guideline.

Although viewing the moon can take place any month, the early mornings or evenings of autumn are the most frequently used times for this chaji. Round shapes and white colored things are avoided as much as possible, but it a far stretch to avoid white tabi.

If the moon is for some reason cloudy or unable to flood the tearoom, the wicks in the oil lamps and in the roji must be doubled to make sure the artificial light is stronger. Likewise, if one insists on a scroll, the graphic representation of the kanji for moon 月 or a Zen phrase with an epithet like “jade rabbit” can be used.

12. RYUREI 立礼 Standing (to) Bow

One almost never bows sitting down in a chair, thus the name.

A chaji using Gengensai tamenuri or Hounsai’s shin nuri tenchaban 点茶版, with a furo in the nagaita configuration and other tables and stools or chairs may be held any time. The tenchaban may be used for almost any chaji, except the Shin Chaji or anything involving shichiji shiki, and for any time of year.

There is no season for ryurei. The tenchaban, even though it has a furo, may be used during the ro season or furo season, even Nogake, but any temae that rely on a tana cannot be done.

Likewise, there is no set time for the ryurei tables.

Food is limited only by season and format.

Temae are limited to procedures for furo nagaita: shozumi, koicha, gozumi, and usucha. A Hanto, the Teishu's assistant, is essential and helps with both temae and food.

The hibashi are removed only for sumi, which is always done in a karakane kirikake furo so there is never a haiki.

A Ryurei chaji I did once was in a large traditional Japanese mansion, a tsukimi combined with ryurei on a weekend, so there was no real place to see the moon. I arranged a large tin-lined Hindian cooking vessel with water in it on the floor under the east window and had the Kyaku look at the moon in the water. The moon happened to come into the room rather later in the evening so the Kyaku could view it just after Nakadachi then return to their chairs.

Other Chaji with a Strong Seasonal Basis

13. YUZARI 夕去 Into the Evening

Enjoying a chaji in the evening in summer is wonderful, especially as there are so many thematic chances in summer. For example, in July there is Tanabata on July 7th, the three evenings before the parade of Gion Matsuri in mid-July, and the Daimonji okuri bi bonfires attracting the spirits of ancestors back to Paradise on August 16th. The O-bon festival is celebrated differently in different parts of Japan, to wit July 15th, the post-Meiji date, is August 15th for Kyoto and environs or lunar seventh month 15th day which varies every year, is popular in the countryside.

Possible are summer (June, July) or autumn (August, September) evenings.

After the height of the heat, from around 5:00PM Yuzari should not last too long since the pleasure is to enjoy the cool and the transition from light to dark, while not feeding the mosquitos.

Machiai; roji; sekiiri; aisatsu; shozumi; light kaiseki; sweets (may be enjoyed outside); nakadachi; tsuzuki usucha; aisatsu

Depending on the season and presence of shade trees, candles and andon lanterns should be prepared but used mainly in goza.

Food for evenings in summer should be very light and cool feeling but not iced.

Especial care must be taken to avoid food poisoning so raw fish and anything too delicate is not served. Yakimono grilled fish are ok. *Sake* however may be chilled.

This evening Chaji in summer highlights the transition from light to dark and hot to cooler. Mosquitoes and night-flying insects may make for distractions but the twilight is best enjoyed at this period.

The seki may be established outdoors but high in the hills, especially for a Tsukimi or sunset. If so, a scroll, flowers and/or incense are not recommended.

The toko in shoza may have flowers and the goza toko, the scroll. If the scroll appears first, an ichigyo mono is fine. If the scroll appears in goza, a poem of small characters or tanzaku is favored. If flowers are first, "regular" chabana flowers may be used. If flowers are in goza, (at least one) white and/or one night-bloomer is necessary. They must all stay open the length of the chaji.

14. NAGORI 名残 Linger

The standard reason for the Nagori chaji is to grind up the last of the leaf tea in the hacha tsubo as well as using the last fish, vegetables and flowers of the furo season. Another aspect incorporated into this general feeling is the use of things that have been broken and repaired, are misshapen or are somehow inappropriate for any other time of the year.

October is the month for doing Nagori chaji in Japan. It is the end of furo season and a kind of end of year, since opening the ro is considered a New Year for Chajin.

Any time of day is perfectly suitable for a Nagori, within the range of furo chaji.

A Shin Chaji format would not be considered appropriate but a Shin chaji in October without nagori dogu would be fine. The only format considerations concern the different timings. The nakaoki temae requires a 4½ mat or larger room. A koma room of less than that is already Wabi enough so nakaoki 中置, placing the furo in the center of the mat is doubling up.

For this chaji, although the ingredients should be as fresh and delicious as they always are, the Teishu takes pains to use things that are the last harvested or caught of the furo season. Great care is taken to not use anything especially recognized as belonging to the ro season, like tsubaki camillia.

The mukozuke dishes may be of mixed origin, originally sets that were broken up by loss but mixed sets, yosemuko 寄向 are made on purpose in Raku and of Oribe pottery. Kintsugi 金継 gold repaired bowls or pieces with kiln flaws may be used.

Great control must be exercised to prevent the entire toriawase assemblage of utensils from ending up looking like a junk heap at the flea market. The contrast of textures, colors, and decorative motives is essential for a satisfying toriawase, so the Teishu must be on alert not to give in to the over-Wabi-fication of the chaji (to coin a term!). There are many perfectly suitable undamaged utensils for October that can be used. Even gold-repaired utensils must be limited. Wabi is not defined as dirty, shabby cast-off or dark-colored aspects. Absolutely not!!

When I gave my chajii in Urasenke Gakuen Midorikai at Toin seki, I had already collected some goodies, like a letter by Konoe Nobuhiro Ozan-ko 近衛信尋應山公 (1593 —1643), a naturally weathered bamboo flower vase found just perfect as it was cut at Nara's Byakugoji temple, a Shigaraki mizusashi made by a friend in the most traditional style, and a very early 14th century muji hakeme Korean teabowl with lots of kintsugi.

15. KUCHIKIRI 口切 Cutting [open] the Mouth [of the jar]

The opening of the hacha tsubo 葉茶壺 leaf tea jar and sharing its load of new tea with like-minded friends, is an opportunity that usually only comes once a year, in November. This chaji is one example that has been practiced since the 15th century.

The tsubo tea leaf jar is opened in autumn, “when the yuzu turn yellow,” and the ro is also opened in autumn, on one of the days of the wild boar. The wild boar, inoshishi, is important at this season because of its traditional connection to fire control.

The season overlaps with the recovering of tatami and shoji, the newly re-plastered rodan and replacement of all non-structural old bamboo with fresh green. It is not necessarily equivalent to robiraki, but may begin then. The kuchikiri is called the tea master's New Year. Kuchikiri may be held throughout November.

There are two varieties of kuchikiri, the nai kuchikiri 内口切 that is the very first opening of the tsubo by cutting the seal of the plantation on the paper covering of the mouth of the jar and the gai kuchikiri 外口

切 which opens the jar through the seal of the Teishu. Only one nai kuchikiri can be held a year and so it is very special. The gai kuchijiri may be held as many times as the Teishu desires. Teachers may hold many gai kuchi kiri for students throughout November and even into December.

Practitioners in that case get to observe the New Year at least three times: robiraki or kuchikiri, January 1 New Year and some time in February for the lunar ancient or kyu Shogatsu 昔正月 plus the new years of other countries.

There is a rare Chaji held just after the leaf tea is packed in the jar in May, called a natsu 夏 summer kuchikiri.

Because the tsubo kazari temae and kuchikiri take a bit of time, the Teishu may wish to begin early but usually just before noon. Evening does not seem appropriate.

Machiai; roji; sekiiri; aisatsu; tokonoma with scroll and tsubo; kuchikiri; Kyaku selection of koicha; shozumi; kaiseki while grinding the tea; sweet; nakadachi; the selected new koicha with both flowers and knot-decorated tsubo in tokonoma; gozumi; usucha; aisatsu

Standard Shogo kaiseki, with congratulatory foods, is best but for okashi one may serve an ancient favorite like zenzai 善哉 adzuki bean soup with mochi rice cake. Another traditional sweet, called inoko mochi 亥の子餅 “wild piglet” mochi may be served.

All thru the kaiseki, the grinding and sifting of the tea can be heard from the mizuya, peaking at the nimono or first point the “wing in the pines” is heard from the ro. The koicha finished, swept into the large black lacquered natsume and sifter; the usucha grinding commences. No usucha so no tana.

The tsubo-kazari temae allows for tasting the new cha of the Kyaku’s choice.

Since the tea has not been ground yet, there should be no usuki, therefore no tana, even though an 8 mat room properly now-a-days must/should be used. Rikyu’s records show he did one in a four and a half mat room.

The dogu could be family heirlooms or new and congratulatory in feeling. Needed are of course the tsubo and kucho oi 口置 thick brocade or nishiki mouth cover with its macramé net holder, the himo 紐 three thick cords used to tie the knots on the ears of the tsubo and all the tsubo kuchikiri dogu. Essential among these utensils is the cha usu 茶臼 leaf tea grinder plus all the dogu needed for the cutting, using and again closing the tsubo on the hacha jogo 葉茶, a flat bordered tray.

16. JOYAGAMA 除夜釜 New Year’s Eve Kettle

MIKANICHI 三ヶ日 first three days of the New Year

TATEZOME 立初 New Year’s first tea

The end and beginning of the year are of especial import to the Japanese and people who study Chanoyu. The last day and night of the year, known as O-Misoka お晦日 meaning “last day of the (last) month” and Joya 除夜 meaning New Year’s Eve are both suitable occasions for chaji. The first three days of the year are given over to Hatsu mode 初詣, first prayers at Shinto shrines, Buddhist temples and even churches. Japanese are not limited by one belief system but like to cover all the bases.

O-misoka gama take place on the last one or maybe two days of the year and Joyagama is always held on the very last evening, usually up to midnight. The Kyaku may wish to participate in the ringing of a local temple bell that usually starts just around midnight. So a tea event on the last night of the year is based on the Yobanashi.

The deities of the New Year come around on the eve and Gantan 元旦, first day of the year so one should not be asleep much for about three days, lest these spirits dump a load of years on you. The lit charcoal is left buried over Joyo night as uzumibi 埋火 and awakened on Gantan by the Urasenke O-Iemoto to make tea for his family and Gyoteibu teachers at dawn. In this case, an Akatsuki format could be used if one were doing that.

Since these first days are holidays in Japan, everyone visits one's family, one's superiors and one's friends, so it is a perfect time to plan a chaji.

The next week, the Iemoto grand masters of the three Sen family lineages hold their major event, called Hatsugama. Regular folk hold Hatsudate 初点 or Tatezome 点初 first making (of tea). Each lineage holds the Hatsugama on different days, for about a week, so they can invite as many of the other Iemoto, their own teachers/students, government figures, monks, and media personalities as possible in an orgy of hospitality that may last all month and include several hundred or thousand people. This exhausting schedule gives the families the rare chance to interact with their town teachers/students.

The period of Matsu no uchi 松の内 between the pines is the full 15 days between Gantan and the end of the New Year's festivities. This provides a wide window for New Year's teas, either planned or Rinji. Depending on the times chosen, formats will change.

The special feature of a Joyagama is toshi koshhi soba 年越蕎麦 noodles or something that is long, to wish for a long relationship for the next year. Soba, udon, somen or even spaghetti would work. *Sake* usually flows in abundance. *Sake* kasu lees make a warming soup, especially if the Kyaku are going out to ring the Joya temple bell.

The food for Shogatsu 正月 New Year is set by traditions rather than Chanoyu considerations, but many of the elements of this o-sechi お節料理 can easily be used for kaiseki. Even though o-sechi is made to be eaten, cold the first three days of the New Year so the women don't have to cook, modern convenience has made anything available most anytime.

Joya gama features dogu like the zodiacal animal of the year just finishing, or saru 猿 monkeys in the Japanese, as it contains a pun for "going away" saru 去る. Another big theme used is the passage of time, signified by old calendars, arrows (time flies like an arrow), or closing oneself up in a tsubo jar, like a Daoist hermit, to escape any further change until New Year's day, on natsume, tea bowls, kogo, kami kama shiki, etc.

New Year's chaji emphasize the eto 干支 new zodiacal animal, the chokudai 勅題 Imperial poetic theme chosen last year, all kinds of new, spring-themed dogu and all manner of older, more traditional "old friends" seen only once a year.

These types are by no means the only ways to do chaji but they should give a student the inspiration to create their own unique expression of hospitality.

CHAPTER FIVE

Planning a Chaji

Teishu first decides the Kyaku, the theme, the kaiseki menu, the place and time, the dogu, etc. So much planning is required so that the chaji may seem almost a letdown, but it is not.

Thematic possibilities are based on: Seasonal considerations especially the natural phenomenon of the seasons like cherries blooming, momiji leaves turning, or the moon give excellent reasons to hold a chaji. Either Shinto matsuri or Buddhist festivals or holidays that mark historic occasions can be the central reason. Zen Masters or other historical or romantic figures' anniversaries, etc. form the basis of focus for chaji. Literary considerations like poetics, Noh drama, Kyogen, the Ise or Genji monogatari or any well-known piece of literature are good sources for inspiration and creativity. I once helped a friend do an Alice in Wonderland chaji that was mad fun. We all wore something from one of the characters and ad to “move down” after each usucha while the end of the line went up and made the next bowl.

And of course personal considerations of the Teishu or Kyaku, be they happy like weddings and new children or sad occasions like memorials can be incorporated into a chaji. In many cases the Teishu will have several themes running at the same time to make a richer and elaborate feeling. Like the Noh drama or chabana, there should be one main theme with several subsidiary themes running counterpoint through the chaji.

Invitation

An invitation to a chaji is just the first step on the Teishu's way of creating a special atmosphere for his/her Kyaku. In this day and age of instant communication, the written invitation provides not only a link with the greater tradition of the past but it personalizes the experience of the participants. Sending the invitation too early leaves the danger of forgetting or worse. The timing for sending an invitation can be up to a month before the chaji, OR if the Teishu and Kyaku live in different cities, one full month before the chaji. And the Teishu and Shokyaku can make arrangements by phone, etc. as well. This is the time for the Teishu to check if any of the Kyaku have allergies or food problems, e.g. do not drink *sake*, are allergic to shellfish, etc. It is much better to be honest now than be embarrassed or discomforted later.

Then, at least two weeks before the chaji, the Teishu may reconfirm and send the invitation. If the Kyaku is older, busy or absent-minded, and the reconfirmatory visit zenrei 前礼 is somehow impossible, a telephone call reminder can make the difference between success and distress.

Annaijo 案内状 or Shotaijo 招待状 the Invitation

The Teishu determines what types of chaji are possible, which determines time if not date. That is to say, if a date is given or decided upon to hold the chaji, the Teishu can try to find something interesting that happened on that date by checking the lunar calendar koyomi 暦, historical records, literature, etc. for that time and builds a theme on that idea. If the Teishu has some special utensil(s) to use e.g. scroll, sumi utensils, chaire, etc., then a seasonally correct time of the year is selected to use them.

Considered from another viewpoint, the type of chaji determines time and date. There are seven standard types of chaji and several special variations covered above but basically each chaji is unique, and considering the comfort and interests of the Shokyaku 正客.

The Teishu's First Duties

Teishu first decides the Shokyaku, Renkyaku, theme, menu, place, etc. An invitation to a chaji is just the first step on the Teishu's way of creating a special atmosphere for his/her Kyaku.

This is also the time to mention to the Shokyaku anything planned for the chaji that might be out of the ordinary, that the Kyaku might want/need to prepare for, e.g. a special temae, like one of the Shichiji shiki 七事式, incense listening (they may wish to bring some of their own koboku 香木 to share), two koicha (therefore two koichakin), poetry (usually needs some thinking out), etc.

Physical Layout of the Annaijo

The classic invitation should be written horizontally, top to bottom and right to left (Chinese /Japanese style) on a roll of washi maki-gami 和紙 巻紙 paper with brush in permanent ink, if one can write Japanese at all. (Prepared inks in bottles and fudepen are often NOT permanent and run.) Modern squares of paper, even decorated papers are possible, in fountain pen and folded simply and written horizontally, in a legible script (not Gothic or Italic), in whatever language, but ball-point and pencil are considered too "light."

Parts

A typical invitation can be divided into five parts, each of which may have two or three segments:

1. Maebumi 前文 beginning statement that contains:
 - a. key words, daigo 題語
 - b. a seasonal greeting, kisetsu aisatsu 季節挨拶
 - c. a beginning greeting to the Kyaku 初め挨拶, and perhaps
 - d. a formal thanks or greeting from a previous encounter
2. Omobumi 主文 main text containing:
 - a. starting word or phrase, okoshigo 起語

- b. the honbun 本文, main text or jist, how much the Teishu is looking forward to having them, etc

Somewhere it must say some version of: “Socha ippuku sashiagetai to zonzimasu” 粗茶一服 差し上げとうございす/ 上げたいと思います (I want to serve you a simple bowl of tea)

- 3. Suebumi 末文 closing words consisting of:
 - a. closing remarks, musubi no aisatsu 結びの挨拶
 - b. final words, ketsugo 結語
- 4. Atotsuki 後付 salutations consisting of:
 - a. the date written hizuke 日付
 - b. the Teishu's name, dropped down a bit and smaller
 - c. the addressee's name atena 宛名 written from the top margin in large script
 - d. and maybe: Fuku bumi 副文 auxiliary words like a post-script、PS 追伸

Typically for a letter, instead of “Dear Someone,” Japanese uses “Haikai” 拝啓 and for “Yours truly,” writes “Keigu” 敬具. But for a chaji invitation, the Teishu begins preparations with a seasonally appropriate greeting or aisatsu and not the traditional “Haikai.” Subjects for the aisatsu may include reference to relevant nenchu gyoji 年中行事 seasonal observations, historical events, religious festivals or matsuri, literary references, etc. depending on the thematic development of the chaji toriawase. Of course, more than one reference can be incorporated into the text, somewhat like a Noh drama or the chabana, but there is always a main character theme and supporting roles. Immediately after the text, the Teishu signs just his/her name at the bottom of the page, so it does not extend below the border.

On the next line comes the date written: year, month, day (either Emperor's reign name Heisei XXrd year, fifth month, 26th day {平成 XX 年五月二十六日} or the Western calendar 20XX 年 05 月 26 日. If the exact day is not auspicious, the words kichijitsu 吉日 an auspicious day may be substituted.

After the body of the invitation, much vital information must be added. This section is the ki 記 record of details.

There are a number of details that may not have been mentioned in the text of the invitation, such as the exact day and time and place of the chaji.

Paper

The shotaijo to the Shokyaku should be written on a roll of washi makigami 巻紙 paper. There are several grades of paper used to make makigami, from thick to thinner. The paper itself has a front side that is slick and a back which is rougher. Teishu must check which side is smooth before writing so he/she will always use the front. White paper is the most polite, formal style so papers decorated with inclusions, designs and dyed areas are available but these are best selected for “lighter” chaji. Pads of cut papers with lines are also being used.

In the case where names and references to the addressee or to third persons of esteem are made, the writer will often start a new line with that name or reference. The 亭主 Teishu tries to never break up words. Some Teishu will cut the paper first and fold the paper, then write the invitation between the folds but this may prove difficult for those unused to brush calligraphy. A line template may be used under the paper or weighted strings may be used to keep the lines of writing straight.

If the paper is rolled and then flattened, it is best if each panel has three lines of text. It is more impressive if the fold does not interfere with the calligraphy but the idea of not caring too much is also appealing. The missive may be sealed with paste and a shime 折 mark written across the edge of the paper or the flap of the envelope where it closes.

Colored papers and inks are not so appropriate when the colors do not contrast enough. Teishu should be aware if their Kyaku have any sight problems.

Fude 筆 Brush and Sumi 墨 Ink

A fully equipped suzuribako, ink stone case 硯箱 has an inkstone, sumi 墨 an ink stick, several brushes, a water dropper suiteki 水滴 and a small knife for cutting the paper. The case itself may be decorated in any number of ways. Sets of five or six small, stacked suzuribako in a jusuzuri 重硯 are essential for certain Shichiji shiki exercises, poetry writing etc. A regular-sized suzuribako with pad of loose but folded paper is also essential for several Shichiji shiki (e.g. chakabuki) and shoin kazari. If other calligraphic paraphernalia are kazari'ed in the shoin and chigaedana, the suzuribako put there should be clean and not smudged with ink.

The invitation should be written with brush and ink, traditionally an ink stick ground upon an ink stone but today, fewer and fewer people can accomplish this so the fude pen, a cartridge full of ink with plastic brush tip, makes a suitable writing implement but the ink is not permanent.

Spacing of the Lines

There should be one to one and a half panels or several inches of blank paper, left at the beginning of the letter and a little less than one panel at the end of the letter. Before writing begins, the roll may be rolled into the width slightly narrower than that of the envelope to be used, then folded to create these panels. One blank panel at the beginning used to be used as the envelope and concealed the content from prying eyes. The space at the front end shows respect. Depending upon the Teishu's skill at calligraphy, there will be three to four lines to each panel, twelve to thirteen characters or syllables per full line depending on the writer's skill. Too many or too small a character becomes hard to read. In order to keep the lines straight, a mat with parallel lines may be used under the paper. The top border must also be closely observed. The only time it is not is when the Teishu's name or reference to self must appear at the top, in which case the line is dropped several characters to begin.

As most lines in the invitation begin or continue at the top border, it is most carefully preserved but the bottom border may or may not be reached by the line so it will present a more "ragged" appearance.

Shokyaku and Renkyaku

Deciding whom to invite is a delicate matter. Finding the right number of people who can get along with each other in the intimate and intense environment of the chashitsu can be a great challenge. The Teishu decides the list and order of Kyaku, and sends each an invitation with a Renkyaku list. This is the most difficult of decisions; of the possible choices, knowing who gets along with whom. Any Kyaku who has unpleasant habits (like habitually smoking during kaiseki, drinking too much, talking too much or too loudly) or eccentricities should be asked to an Ikkyaku Ittei (one Host one Guest 一亭一客) chaji or be requested to bring a few of their own followers then inform Teishu. By inviting just the Shokyaku and asking him/her to bring the desired number of Renkyaku or o-so Kyaku お相客 the Shokyaku then

becomes responsible for informing the other Kyaku of their selection and informs Teishu of the choice. This gives every Kyaku a chance to excuse him/herself if he/she has other obligations or cannot get along well with the others.

Teishu may add a map, directions to show a taxi driver and phone number to the invitation, on a separate piece of paper, if the Kyaku do not know the location well or if it is difficult to locate.

Date and Time Nichi ji 日時

Seki iri 席入り means literally the time to “enter the seki.” It used to be that if no time was specified, a Shogo was understood but today, it is better to be exact and specific.

The Teishu should expect the Kyaku any time from 15 (the impossible standard) to 30 minutes before this, especially if in bad weather. If the Kyaku number more than three, be prepared to add at least 5 minutes for every Kyaku and action that happens, to the time. Seki-iri for the Shokyaku alone takes several minutes, then it takes several minutes per person to walk up the roji, to use the tsukubai and dry the hands, to enter the tearoom, to haiken the toko, to haiken the temaeza, and to go to one’s kariza upper seat, just as the next of the Kyaku gets into the room. Seki-iri is not to be confused with the time to arrive at the venue.

Spacing of the Lines

When the invitation was written and sent, the Teishu can be vague by citing an “auspicious day” 吉日 the invitation was written. Teishu adds his/her name in smaller letters/characters, at end of the letter text. Kyaku’s name at top of letter, should be in large letters/characters, with -sama, -sensei, -Osho, etc.

Basho 場所 Place

This means where the chaji is to take place. Add a map separately if the Kyaku do not know the location or oite 於 if the chaji is at a well-known location.

Renkyaku 連 Other Guests

Their names (family name and given name or tea name) + sama 様 of the other invited Kyaku must be added at the end, after addressee’s name. This is especially important if a Kyaku’s position is decided by the Teishu. If the Teishu has requested the Shokyaku to invite the Renkyaku, he/she selects the number expected.

There is no set length for an annaijo. When the text is finished and checked, the letter will be folded and sealed in the prepared envelop. The flap of the envelop is further secured by writing the character makoto 誠 or making a cross-lock shime 𠂔 that crosses both sides of the closure, to ensure any tampering will be noticed.

Content: Formal Language

Invitations to chaji are always written in keigo 敬語 rather more formal, polite language to show respect and avoid misunderstandings. Names of others always end with -sama or some title like Abbot –osho or

Teacher –sensei and as frequently as possible begin a new line, rather than appearing at the bottom of a line. The words referring to self are always humble form in Japanese; if it absolutely must appear at the top of a line, the Teishu drops down at least one space to begin his/her name lower than the other lines.

One very formal style of written language is called sorobumi 候文 because the word soro 候 or its variants end each sentence or phrase, replacing desu, -masu, de gozaimasu, etc. of normal letters. This style was the choice of warriors and educated men of the age of warriors for formal correspondence, but for the modern person, standard keigo, if one is using Japanese should be sufficient.

Examples of Seasonal Greetings 季語 Kigo January to December

The elements listed below may be incorporated into the invitation either in the written aisatsu or as designs on the paper or envelopes.

JANUARY

夜来の雪で、庭の南天の実がいっそう赤みを増したようです

Yurai no yuki de, niwa no nanten no mi ga issou akami o mashita yoh desu.

Last night's snow just seems to make my garden nandina's seeds ever redder

軒のつららも日増しに長くなってきました

Noki no tsurara mo himashi ni nagakunatte kimashita.

The icicles on the eaves have daily grown longer

FEBRUARY

冬ながら日陰は春のものとなり、庭の梅のつぼみふくらんでまいりました

Fuyunagara hikage wa haru no mono to nari, niwa no ume no tsubomi fukurande mairimashita.

While it is still Winter, the shadows are those of Spring, the plum buds in my garden have grown fatter

MARCH

早春の空にうつすらと霧が渡る折となりました

Soshun no sora ni utsusura to kasumi ga wataru ori to narimashita

Reflected in the early Spring sky, the mist just passes over

APRIL

花曇りのおだやかな日和がつずいております

Hanagomori no odayakana hiyori ga tsuzuite orimasu.

As the pleasant days of flowery clouds continue.....

春雨は人をして遊び心を起させると申します

Harusame wa hito o shite asobigokoro o okosaseru to moshimasu.

The Spring showers bring a pleasant playful mind to people...

三日見ぬ間の葉桜と申しますが、昨夜の雨で庭の桜も散ってしまいました

Mikka minuaida no hazakura to mohshimasuga, sakuya no ame de niwa no sakura mo chitte shimaimashita.

They say the cherries turn into leaves within three days of blooming but with last night's rain, all my garden's cherry blossoms have fallen

MAY

目には青葉山ほととぎす初鯉

Me ni wa aoba, yama-hototogisu, hatsugatsuo.

Green leaves for the eyes, the mountain cuckoo and the first katsuo*

**katsuo is a tuna (Katsuwonus pelamis) commonly and variously called skipjack, bonito, victorfish. Because its JPN name changes as it grows bigger, it is called a shusseino 出世魚, a "rising success" fish. It is especially delicious in early summer.*

若葉の枝よりわずかに残った花がひとひらふたひらと舞い落ちています

Wakaba no eda yori wazukani nokotta hanabira hitohira futahira to, maiochitemasu.

From the branch of young leaves, the few remaining flower (cherry) petals fall fluttering by ones and twos

雲のたたずみも夏近しを思わせます昨今です

Kumo no tatazumai mo natsuchikashi o omowamasu.

The appearance of clouds makes us think that summer is near

桜もすでに散り去って、今は藤のはなのさかりです

Sakura mo sudeni chirisatte, ima wa fuji no hana no sakari desu

The cherries have all fallen and gone, so now is the height of the wisteria blossoms

若葉青葉の目にしむ頃となりました

Wakaba aoba no me ni shimugoro to narimashita.

About now, the young, green leaves catch our eyes

街のあちこちに燕の飛び交う姿も見られるようになりました

Machi no achikochi ni subame no tobikou sugata mo mirareruyo- ni narimashita.

Here and there in town, we can see the swallows flying around

八十八夜もはや過ぎて、すっかり夏めいてまいりました

Hachijuhachiya mo haya sugite, sukkari natsu mei.mairimashite.

The eighty-eighth evening has already passed and summer has settled in

**The 88th evening after the setting in of Spring is considered the first day to pick tea leaves for sencha not matcha*

さわやかな五月の空に鯉のぼりが元気さかんに泳いでいます

Sawayaka no gogatsu no sora ni koi-nobori ga genki sakan ni oyoide imasu.

The carp streamers are energetically swimming in the refreshing May skies

**Early May is still cool and the wind may be strong to give the illusion of the carp swimming*

JUNE

梅雨の晴れ間は日の光がことのほかまぶしく感じられて、気持ちも浮き立つ思いです

Tsuyu no harema wa hinode ga koto no hoka mabushiku kanjirare, kimochi mo ukitatsu omoi.

During the break in the "plum rains," the sun's* light seems exceptionally bright, exhilarating our spirits

**hinode means the rising sun and is also what the national flag is called. On national holidays such as Tango no sekku, the national flag may be displayed*

梅雨の季節を迎え、軒の玉水もいとまなく落ちつづけております
Tsuyu no kisetsu o mukae, noki no tamamizu mo itomanaku ochitsuzukete orimasu.
Welcoming the rainy season, the jeweled drops from the eaves falls ceaselessly

雨雲低く、うっかしい毎日ですが
Amagumo hikuku, uttoshii mainichi desu ga...
Rain clouds low, everyday is dreary

晴れるともなく、鬱々と降りこめる雨に気持ちもふさがちですが
Hareru tomo naku, utsuutsuto furikomeru ame ni kimochimo fusagigachi desu ga...
With no break in the rain, falling drearily, spirits are depressed but...

雨のなか、くちなしの花も黄はんできました
Ame no naka, kuchinashi no hana mo kiban dekimasu.
In the rain, gardenia flowers turn yellow

JULY

蝉時雨しっきりの折御機...
Semishigure shikkiri no ori.
The shower of cicada's voices

AUGUST

木々をわたる風にも秋らしい気配がしのびよってきました
Kigi o wataru kaze ni mo akirashii kihai ga shinobi yotte kimashits.
In the wind that passes through the trees there is a sign of Autumn

SEPTEMBER

咲き乱れていた萩も夜来の風で
Sakimidarete ita hagi mo yurai no kaze de.
Even the riotously blooming bush clover was visited by the wind last night

OCTOBER

菊薫る時期となりました
Kiku kaoru jiki to narimashita.
It has become the season when the c'mums are fragrant

NOVEMBER

小春日和の日差しに、七五三の晴れ姿も美しく映えています
Koharubiyori no hizashi ni, shichigosan no hare sugata mo utsukushiku, haeteimasu.
The sunshine on an Indian summer's day beautifully lights up the fair weather costumes of the children at their Shichigosan Festival

いよいよ紅葉も盛りと成りました
Iyoiyo momiji mo mori to narimashita.

The colored leaves are progressively increasing

DECEMBER

師走の空っ風が身に染む折

Shiwasu no sorakaze ga mi ni somuori.

When the wind blows from the December skies, it penetrates to the bone (lit. “dyes my body”)

Basic Sample Invitations

Invitations may include more elaborate seasonal references and personal comments, dependent upon the Teishu’s feeling and intent. The Shokyaku must reply to the invitation, at first by phone but then should send a letter to provide details. For both Teishu and Shokyaku, these letters are precious because they leave a written record that may someday become a pleasant memory. Some even become scrolls. Once everything is decided, the Teishu and Kyaku should do their best to keep to the time and date decided. If a Kyaku is suddenly struck ill or has an emergency that prevents them from attending the chaji, that Kyaku must contact the Teishu, the Shokyaku or another Kyaku to convey the problem. The Teishu must refrain from being angry at the Kyaku, because something dreadful may have happened to them. Properly, the Kyaku should go to the Machiai then announce that circumstances prevent them from participating in the chaji, but usually a phone call will explain the difficulties especially if the emergency is dire and the affected Kyaku is in distress. Neither the Teishu nor Shokyaku should try to find a replacement at this late date. It is rude to the other Kyaku and rude to the one called at the last minute.

What to do if the Teishu has an emergency is also a problem. One solution of course, is to call the Kyaku and tell them that the Teishu has to go into the hospital, for example, and will reschedule the chaji as soon as possible. If the problem is something like a broken arm or leg, and the Teishu is able to sit in a chair, he/she can have the Hanto, who is the Teishu’s “understudy,” do the temae and serve the kaiseki while the Teishu acts as sekishu and just explains everything.

残春の候

余寒なお去りやらぬ折から

御清祥の事かと存じます

扱 久方ぶりに四方山の話

何いつつ御茶一服差し上げ度存じます

伺かと御多用かと存じますが 何卒

御来席下さりますよう御案内申し上げます

平成 XX 年二月吉日

中山宗正

福田宗秀様

記

日時 平成 XX 年三月二十七日

正午御席入り

於 拙宅 XX 庵

御連客 XXXX 様

XXXX 様

Approximate translation:

It's the last of Spring and

The cold has begun to lessen

I hope this finds you in the best of health and spirits

The mountains have begun to live so

Serving you a simple bowl of tea would be a great pleasure

Knowing you are very busy, if there is any way you could see fit to honor me with your presence in my tearoom

I would very much like to see you

Heisei XX, February, auspicious day

Nakayama Sosho

Fuda Soshu

This next type of simple invitation contains just the magic formula and an invitation to spend “a little time” relaxing during the winter.

粗茶一服差し上げたく冬のひとときをごゆっくりとお遊び

いただきます様 ご案内を申し上げます

かしこ

一月吉日

田中保子

Having a simple bowl of tea and enjoying some winter time together,

it pleases me to invite you

a Good Day in January

Tanaka Hoko

Then comes the details:

Date

Time

Place

Renkyaku

An Urasenke Gakuen invitation is slightly different in naming all the participants, including staff, teachers, etc. plus seasonal references, all framed in polite, high level language.

空高く澄みわあたり

sora takaku sumiwatari

木々の葉も色ずき始め

kiginoyo mo irozuki hajime

あらゆる物がさわやかに

arayuru mono ga sawayaka ni

うつる季節をなりました

utsuru kisetsu to narimashita

この度は私の茶事の

kono tabi wa watakushi no chaji no

御客様としていただけると

okyakusama o shite itadakeru to

心より喜ばしく思っております

kokoro yori yorokobashiku omotte orimasu

未熟ながらも私の思いを込

mijukunagara no watakushi no omoi

めた一時。。

o kometa hito toki...

お茶を一服さしあげたく

ocha o ippuku sashiagetaku

おもいますどうぞおこし下さい

omoimasu dozo okoshi kudasai

心よりお待ちいたして

kokoro yori omachi itashite

おります

orimasu

記

日時 昭和五十七年十月八日

午前十時席入

場所 桐蔭席

Ki

Nichijitsu Showa gojunananen jugatsu hatsuka

Gozen juji seki iri

Basho Toinseki 昭和五十七年十月吉日

CHAPTER SIX

Planning

The Teishu must also consider the menu for the kaiseki but here flexibility is essential. Foodstuffs are generally in their proper seasons but with greenhouses, fish farms and imports from other countries, it has become increasingly difficult to be perfectly seasonal without having an ocean or farm next door. Fish too are farmed and often available all year round. If the Teishu plans the kaiseki too early, the ingredients may not be available yet or any more, depending on the weather. Then there is the possibility of an unexpected discovery at the last of some rare ingredient which changes all plans.

At the same time, the Teishu is thinking about the dogu and flowers to be used. The main pieces upon which the chaji hinges are things like the honseki scroll, the flowers and container, the kogo, the chaire, chashaku and omojawan. Each individual piece is important and may have an interesting part to play or an interesting story and thus contributes to the Kyaku's appreciation and pleasure. If each and every piece is not something especial or expensive, that is perfectly fine. Both Hounsai Genshitsu and the present Grand Master, Zabosai say to just use what interesting things you have or can find locally to please your Kyaku. On the one hand the Teishu does not want to sound boastful of his/her dogu but at the same time wants to share some of his/her treasures with the Kyaku.

The Teishu may have a wide variety of one type of utensil to choose from, say kogo or usujawan. The choice depends on the other utensils used so as not to double up on any type of ceramic, design or material. If there is not a wide choice in certain dogu, the Teishu must decide which is the more significant and use less "interesting" things for the less important dogu. Of the hundred or so utensils required for a chaji, there are none that can be done away with since the chaji has evolved to the basic fundamentals of hospitality. There is nothing excess or unnecessary in a temae.

Several things must be prepared in the mizuya before a chaji may begin, not necessarily in this order. The mizuya may be a fixed place where things can be stored and shelved or it may be temporary and set up for this chaji only. A permanent mizuya should have a drain covered with a grate upon which tasks can be performed, mainly water related. Above the drain are between two and five shelves where the various dogu are kept. For o-keiko, many different varieties are set out so the Teishu can choose the toriawase. For a

chaji, just the decided upon dogu should be available. There may be fukuro dana closed shelf above and storage closets to the sides. Consideration should be given to the placement of the drain, so the Kyaku do not see the Teishu's preparations.

Setting Up the Mizuya 水谷, 水屋準備

Students need pay attention to the arrangement of utensils in the mizuya so, at the end of o-keiko, everything can be returned to the same arrangement as it was found. There is one way O-iemoto likes the large mizuya outside Tsugi no Ma and Totsutotsusai in Konnichian and another way the weekly mizuya-cho in Gakuen have their own slight variations so students need pay attention.

The mizuya may be just one mat wide so can get crowded if too many students try to prepare for their temae at the same time. At a chaji there is no such crowding. The sunoko 簀子 and tana 棚 shelves over it are supplied with all and only the utensils needed for the chaji.

The Sunoko 簀 bamboo drain rack; nagashi 流し drain unit

The bamboo drain cover is where all handling of water takes place. Small diameter boards of some water-resistant wood or finished material could be used where bamboo is limited. A sunoko holds up many utensils for placing water in them and for discarding used water, sometimes with considerable tea in it. Under the sunoko should be a drain, called the nagashi 流, classically cooper, which leads to a permanent disposal source, unaccessable to rats, spiders or roaches.

Mizukame 水甕, mizutsubo 水壺 large wide-mouthed water storage jar

(On the bamboo sunoko itself)

This large multi-gallon jar should be filled with water at the beginning of preparations for the day, with all the day's water. Ideally filled with bucketsful but modern keikoba have taps which can be run through the mizukoshi. A bit of work to fill the mizugame will teach the ancients' respect for, preciousness of and frugality with water. The mizuyagame or mizutsubo, acts as reservoir for the whole day's supply of water. It is ideally filled with strained well water. The water should be drawn during the Hour of the Tiger (4 AM-6 AM), when the "flower of the well" is supposed to be present; by the same token, water drawn at a later hour is supposed to be poisonous but less likely today.

Water is transferred to the various utensils with the kaigen bentwood ladle, straining the water through the chakin-lined mizutoshi. Kaigen and mizukoshi may be left face-up on the rims of the mizutsubo. Lids are not usually used over the tsubo unless conditions are dusty.

At the end of the day, the water is mostly used up to clean the other pottery and some of the lacquer then the mizuya tsubo is overturned. If it is meisui 名水 famous water, someone should take it home to drink.

Mizusashi 水指

Many types of fresh water containers are put out to chose from during o-keiko but usually only one for chaji, unless you plan to do something special like Shin chaji or habuta 葉蓋. Rinse and fill with water, depending on the temae to be done: e.g. glazed Seto or Takatori are good for tana, a tsurube 釣瓶 well bucket, Shigaraki or Bizen for hakobi or kiji magemono 木地曲物 for higher temae.

If unglazed, like Shigaraki or Bizen wares, it needs to be wet. If just the bottom is unglazed, like some Seto or Takatori wares, the mizusashi does not require dampening. If too wet, it will leave a stain on the tatami. One way to avoid this problem and achieve the effect of freshness is to soak the vessel upside down in deep water, leaving the bottom exposed. A magemono and its lid can be wrapped in a wet towel for a few minutes to keep the magemono wet during the temae but drying enough to demonstrate ephemerality.

Chakindarai 茶巾盥

A shallow, usually brass or sahari metal tub for dampening chakin, kuromoji, chasen, etc is filled with good water. Put folded chakin into chakindarai; kuromoji, 黒文字 spicebush sweet picks are dampened and arranged at the beginning of chaji, across rim of chakindarai. Wash and peel off the dry paper chasen base. For chaji, never dampen the chasen. For o-keiko, dampening is alright, since the newness has gone. After a chaji, the chakindarai also takes the o-yu from the finished kama, to use for cleaning or purifying dogu like teabowls, etc.

New, dry chasen are always used for Kyaku. Chakindarai are not used to clean the tea out of used chasen, since that would make the whole tarai dirty.

Chakin 茶巾

Two new ones per chaji is standard. They should be rubbed to dissolve the starch and remain stiff but flexible. Older, used ones can be used on the mizusugi. Preparing Chakin for chaji must be new and for o-keiko should be clean and still rather crisp. A new chakin is especially useful with rough-textured (e.g. Shigaraki) or ishihazu 石筭 teabowls, in which small stones have broken through the surface. When chakin are used too long, even with cleaning, they become ragged, thin and cannot hold their shape. It is time to retire them. Better chakin are made out of asa 麻 hemp cloth.

When preparing a new chakin for chaji, it is a good idea to hand wash it in a chakindarai or even in the chakindarai, wrinkling it and crushing it to get the starch out and make it easier to fold. Once it is de-starched, it is folded in half from opposite corners then half again longwise, corner to opposite corner, to make a long triangle. The folded chakin (2-3) should go into the chakindarai, with the tips over the edge. If too much of the tip is over the edge or below the water level in the tarai, the chakin will wick a lot of the water out.

When setting up the chawan, preparing the chakin too early will leave it dried out. After wringing the chakin out just lightly with fingers, so as not to break the threads, put the open chakin in a fukin and then squeeze hard. In this state, the chakin is both pliable but not so damp as to cling to the chawan by molecular adhesion. Straighten the chakin into a rectangle by stretching it between the thumbs and forefingers. Both edges of the chakin (except those for kinin, which are not hemmed at all) are loosely hemmed such that in cross-section, it resembles an “S” curve. By this means, there is no front or back, as long as the bottom edge is rolled inward, toward the Teishu so the top edge is rolled away from the Teishu.

Folding

The rectangular chakin is folded longwise into fairly exact thirds, adjusting with the fingertips. Then the chakin is folded in half lengthwise over the thumb and is again halved over the fingertips. It should not be folded over the outer edge of the hand because that part is often in contact with the impure surfaces.

Cleaning

After koicha and several rounds of usucha, the chakin will get green from tea. If you can plunk the chakin in a teabowl with some water, the green won't dry on the cloth. As soon as possible, scrub the chakin with

a small tawashi made for that purpose or even use a toothbrush. Users of vast quantities of chakin, like O-iemoto or Gakuen, wash them in a cold-water washer without soap.

When using vast quantities of chakin like O-iemoto's or Gakuen, a washing machine without soap may be convenient but when just two or three are used, hand washing is desirable. A small palm-fiber tawashi is made for this (and your tabi as well) but a dedicated toothbrush will work. Don't use soap or softener! Hot water will set stains so use cold. Then hang them out and later iron them flat.

Kensui 建水

Bentwood, metal or ceramic used-water receptacles are the usual types employed, based on the toriawase and depending on temae. Although not a rule, an especially valuable or fragile teabowl may call for a wooden magemono kensui, for safety. Usually only one kensui is used except specialty ones like bo no saki 簿の先. Rikyu's konomi is the efugo 餌缶 in brass or karakane and the bentwood magemono kensui. Efugo are standard in most o-keikoba but, since they were originally for falcon's bloody food, it is felt not to be such an appropriate kensui for the purity of the shin no gyo daisu temae. Efugo are not found in kaigu 皆具 sets. For gyo no gyo daisu temae, efugo are perfect since Rikyu had and used them.

Ceramic kensui also exist in great variety of forms and wares. While ceramic and metal are usable for almost any temae, magemono are required for irekodate and some shikaden temae. Nagaita and daisu temae have specific requirements such as kaigu, in ceramic or metal or mixed midare-kazari 乱飾.

Mizusugi 水次 water replenishment pitchers

There are two types: the metal koshiguro yakkan 腰黒薬缶 and the ceramic (originally bentwood) kataguchi 片口, both of which should be prepared for chaji. A once-used but clean chakin should be available for use, folded and placed on top.

The katakuchi, made early on for the daisu, so is slightly higher in rank. It is named for the way the original mouth was made of solid wood and attached with glue. It also is the reason it is handled with the hand supporting the mouth. It is filled to half way up the opening. It is used for refilling water where needed. Generally used for daisu, nagaita and other tana temae where the mizusashi is easily accessible.

The yakkan is so called because it was originally an herbal medicine-boiling pot used over an open fire by the common soldiers and thus darkened by the fire. Rikyu noticed it during the campaigns he attended with Hideyoshi-ko and brought it into the mizuya as a cold water replenisher, as part of his discovery of Wabi utensils. It is filled to the top of the mouth hole so is heavier and though stronger, one always holds it by handle and under spout and bottom.

Chasen 茶筴 tea whisks

(Hanging from pegs around the sunoko)

Two new ones are lined up under the shelves, white bamboo and "smoked." New ones for chaji, used ones only for o-keiko or sprinkling water on fuchidaka or flowers. The paste can be removed from the base by soaking just the base in water for a short time. Be sure NOT TO WET THE TINES beforehand. That spoils the gochiso of seeing the chasen open when chasen toshi is done.

Preparing

New chasen should be used for chaji (2) and then these can be used later for o-keiko and teicha 程茶 serving guests. New chasen come in boxes and tubes, glued to a bottom of paper/cardboard. They may be easily torn off the paper but the glue that remains should be further removed, as a bit of remaining glue will stick the chasen to the tatami during the temae. A fingernail will remove the major portion of the paste but for perfect removal, the two flat ends should be rubbed across each other. The tines of the chasen must remain dry or the chasen will open and lose its “newness.” For o-keiko, it is the practice to dampen the chasen but in real chaji, Teishu must NEVER dampen the tines. This makes the chasen look like a reused one.

Cleaning

It is best to wash the chasen out in the rinsed chawan, so as to not contaminate the chakindarai. After rinsing with fingers, place on chasen-former or hand twist it to regain its “new” shape.

Hishaku 柄杓 ladles

Hung on the left wall: tsukigata 月型, with a moon-shaped cut for the handle, in front for hakobi or tana temae and sashitoshi 差し通, with the thinner handle running straight thru and held with a peg, behind or farther back if daisu, nagaita or ryurei is to be done. Do NOT soak hishaku for a long time before temae as it makes the bamboo look old and used. A light dip in water just before going out will help insure the hishaku doesn't fall off the kensui. Sashitoshi hishaku needn't be wet as they stay in shakutate 灼立 holders.

Kaigen 海巖 bentwood ladle

A long-handled mizuya water ladle. Bentwood uses no nails and properly no glue so if not constantly used, the bottom will shrink and fall out when you take the first ladleful. Dip it carefully in water first to expand the bottom.

Mizukoshi 水越 water strainer

The same size of the kaigen but with no bottom and a hoop around the top edge to hold a doubled over chakin strainer in place. All water for chakindarai, kama, mizusashi and mizutsugi should be strained, especially if it comes from a well or your water is high in minerals.

Kamasue 釜据 square-frame kama rest

Different from ita kamashiki, hung from back board of sunoko. It is used to hold kama over sunoko drain when filling or emptying. After emptying the kama with the hishaku and turning it over with zokin into the chakindarai, turn the kama over on the kamasue and rub lightly with the palm-fiber kiriwara and hot water from the chakindarai.

Kamasue 釜据 square-frame kama rest .

It often has a loop from which it hangs with the kamasue. Do not use a metal scrub pad and do not use this one for tabi.

Things Done on the Sunoko

Nuregama 濡釜 wet kettle

The temae kama for the chaji is first rinsed out with cold water and emptied; then it is refilled with cold “good water” and kept dampened until placing it on the furo or in the ro. There is no fear of rust. For o-keiko, the washed out kama has a bit of cold water placed in the bottom, then filled with heated water so class can start sooner. The first bit of cold water is to protect older, more fragile kama bottoms from too much heat shock.

Preparing koicha chawan, kensui

Warm-water rinse for just a few minutes to raise the temperature of the bowl and fill any pores with water, then dry. Take a new chakin, rub it against itself to soften it, squeeze, fold and place in bottom of bowl so that it stands against the side. Place the new chasen, still undampened, so that it is easy to grasp; then place the koicha chashaku on the rim. Wiggle it to be sure it doesn’t fall off.

To prepare the kensui, wipe with dry fukin, place futaoki in and set hishaku carefully. Green bamboo futaoki are obtainable in Japan but more difficult elsewhere. If a fresh green bamboo futaoki is available, DO NOT SOAK IN WATER. It is naturally damp enough. The chlorophyll will soak out from the cut edges and make the futaoki look old, destroying all the effort Teishu made. Try picking up the kensui facing slightly up at the front to balance the hishaku, before you start the temae. If you do drop the hishaku at the start, take it back to the mizuya immediately, no matter what the Shokyaku says, and test that the hishaku hasn’t been cracked and wash it off. Then continue.

After the chaji or o-keiko, empty all the fires and place in keshi tsubo 消壺. Empty all cold water (unless told otherwise), dry everything. Collect wet towels, chakin, etc. Use hot water in chakindarai (from kama) to yutosu 湯通 rinse in hot water teabowls. Wipe sunoko. In damp, warm environments; lift sunoko and dry it outside in sun.

Shelves above the sunoko

A half shelf of alternating boards and bamboo for "damp" utensils is suspended above the sunoko. The koicha jawan, the (two) usucha jawan and the futaoki, green bamboo or tana (bamboo to the front, ceramic then metal behind), in case one of them falls out on the mizusugi lid, are all that go on this shelf. Depending on your decision and if your area is prone to earthquakes, the most precious objects go closer to the more stable edges than the middle.

Fukin 布巾

Two or three clean white towels are kept, folded on shelf above, used to dry teabowls, etc. They should never go on the floor but may be found on the first full shelf.

Tefukin 手布巾

There should be a towel just for hands, with a cloth loop, hanging from a peg near the sunoko.

Zokin 雑巾

Two or three clean white towels sewn into ¼ sized rectangles specifically for handling hot kettles and for “dirtier” jobs, are kept on the floor in front of sunoko, not for wiping tatami but handling outsides of kama, inside of kensui, bottom of futaoki, etc. Other zokin may be used to wipe tatami but it is better to keep these separate.

Upper shelves

There are more shelves above for "dry" dogu needed for chaji like the chaire in its shifuku and natsume with appropriate amounts of tea measured by the chahaki bako 茶掃箱 and the two chashaku. If you have plenty of room, each set of things can share one shelf; if not, several types of things share. The sumitori and associated sumi dogu like hane, hibachi, kogo with ko, and kan are set up with charcoal and carefully placed; haiki with makibai and haisaji sit atop kami and kumikamashiki stacked one on top of the other. Keiko things not being used in this chaji may be put away, like tenmoku and kininjawan and their dai stands. If the Kyaku and Teishu are bold and adventurous, things like Shichiji shiki dogu, kobon and satsubako should be easily available.

Higher up the mizuya are shelves with edges for things heavy, which need careful attention. On the top shelves for example go things like the ash-filled handa and sokotori, the ka-bon 華盆 with hana mizutsugi 花水注 and kogatana 小刀 and tan-bon 炭盆 for sumi, usually in a box, and the loaded hako-sumitori.

Mizuya ita 水谷板 are large, thin boards put by the chaseki sado guchi for the utensils. One or two are placed just outside the doors, especially if the sado guchi is distant from the mizuya.

Some Principles of TORI AWASE 取合

Exemplified by Essential Dogu

When developing the ideas around which to build a chaji, the Teishu considers a number of major utensils as foundation or pillars and adds the lesser utensils, according to his/her access to them. The Teishu considers season and time, reason for having the chaji, type of chaji, Kyaku's ability, location and any literature or history that may be involved. The major utensils that need be considered include:

Honseki Jiku 本席軸 Main Scroll (See chapter on Scrolls)

From the time of the Nanporoku (c. 1704) at least, the scroll has been considered the most significant piece of the chaji assemblage. Although nowadays, the conveying of "theme" has become the scroll's greatest duty, the use of ichigyo mono, Zen one-line calligraphy, was a later development (from the mid-16th c.). The use of waka poetry came into popularity during the early Edo period, when more aristocrats became involved in Chanoyu.

Both Zen calligraphy and aristocratic poetry may appear in the shoza or first part of the chaji, during kaiseki, sweets and shozumi. As such, both represent different aspects of the intellectual realm. Zen and its calligraphy represents Chinese culture, its language and writing system, but rather than being appreciated as "art," the calligraphy is supposed to lead the mind, thru the teacher's hand and the scroll's meaning, to enlightenment. Although Zen teachings are supposed to be anti- or pre-intellectual, it is still the mind/intellect that receives the Chinese culturally inspired message. Waka poetry, which is more aimed at the emotional and sensually generated feeling, is the Japanese response to the concentrated observations of and interpretation of Nature but as it is interpreted and applied to the heart.

The author or writer of the calligraphy has a great deal of importance to the overall balance of the toriawase. The calligrapher must be a person of "virtue" because his/her calligraphy conveys a sense of the personality and character, which teaches the Buddha's truth, no matter what the exact form. Zen monks, court aristocrats, poets and other literati are considered suitable for conveying this truth but warriors, Confucians, politicians, and mere calligraphers, etc. are thought to convey a less virtuous or refined feeling, and are therefore not so suitable to lead the minds of the Kyaku.

Kama 釜 the Kettle (See KAMA Kettles)

The kettle is the one utensil that remains in the tearoom for the entire time of most any type of chaji and provides the essential element for Chanoyu, the *yu* 湯 hot water for the *koicha* and *usucha*. A typical *Teishu* may not have a sizable number of *kama* to choose from but it is essential for him/her to have at least one each, which works in the *ro* and the *furo* although it is said that one can do tea all year 'round with just the *furo*.

There many variations of size and shape available in the kettles for the *furo* season but also different kinds of *ro kama* can be appreciated at different months of the year. On the other hand, there are many variations on *furo* shape and material but only one main type of *ro*.

For example, during the *furo* season, beginning in May, *shoburo* 初風呂 may begin with the classic *Doan mentori dobuo*, with a *Rikyu konomi* kettle like *Amidado*, *Mozuya*, *shiribari* or *katatsuki-gama*, etc. June begins to get warmer but the *Tsuyu*, rainy season makes definite decisions difficult. By July, the heat has definitely begun to be felt so smaller, enclosed *furo* are well appreciated while small *kama* like *unryu* 雲龍 or any of the *tsutsu* 筒 *gama* on smaller or wider *furo* like the *unryu buro*, *ita buro*, or *beni bachi* require less *sumi* to boil, look interesting and dissipate the heat. August's greater heat is the season for *asacha*, so smaller or more insulated *furo* for example *tsukigi* 透木 *buro* and *kama* or *ita* 板 *buro* and *kama* like a smaller *tsukigi gama* or *tsutsu gama* are appreciated. September is still hot but beginning to cool down, so a return to standard *doburo* and *kama* is appreciated before *nagori* season which is the end of the *furo* season, exemplified by half-destroyed iron *yabure buro* 破風呂 in *nakaoki* 中置 or small *doburo* in *gogyo dana* 五行棚 arrangements.

November begins the *ro* season, with a New Year's feeling, a newly re-plastered *rodan*, etc so a large classical *kama* shape for example *Rikyu-konomi* *Amidado* or *shinnari*, etc. or one with congratulatory design or *kantsuki* like *kimen* 鬼面 demon mask, *ebi* 海老 lobster, *kame* 亀 tortoise, etc. would be appreciated. December is the end of the solar year and a time for reflection and retreat from the world for a time and paying all one's debts so *kama* with *yahazu guchi* 矢筈口 the arrow's fletched mouth because "time flies like an...", monkey design or *kantsuki* because monkey, *saru* 猿 sounds like "gone; past" 去る for the year or *sakin bukuro* 差金袋 gold dust bags, are perfect for the end of the year. O-misoka New Years Eve is an important time, celebrated by Tea, with a temple bell-shaped *kama* called *o no ue* 尾ノ上 often hanging from the ceiling as a *tsuri gama* 釣釜, perhaps by a rope rather than a chain. From *Gantan* 元旦, the beginning of the year or Jan. 1, *kama* with *sho chiku bai* 松竹梅 pine, plum or bamboo or all three designs or some reference to the twelve zodiacal animal of that year, the *eto* 干支 (rat, ox, tiger rabbit, dragon, snake, horse, ram, monkey, rooster, dog, wild boar) would be appropriate. The *Shichi Fukujin* 七福神 (see below), seven gods of good fortune or their animal familiars would be auspicious. February is the month for designs of plums, snowflakes, etc. but also, at *Urasenke*, the *dairo* 大炉 is opened, requiring a large *kama*, usually with a large mouth eg *mandokoro* 政所 *gama*, *oguchi* 大口, etc. to appreciate the steam pouring out. March is the month for hanging *tsuri gama* 釣釜, so any of the slender *unryu* or *tsutsugama*, hanging from a bamboo pothook *jizai* 自在 or a chain *kusari* 鎖 is good, giving a feeling of spring breezes blowing warmly thru the *seki*. The *gotoku* 五徳 trivet is removed in March and April for easy adjustment, so a *cha han gama* 茶飯釜, for cooking the rice and boiling the water in the same kettle can be used. April, since the *gotoku* is already gone, becomes the time for the *ro* *sukigi gama*

透木, the large, flat kama that sits directly on the rodan on top of blocks of wood, to stop the now too warm air from escaping, or so the story goes. Although at Urasenke this is the suggested calendar of usage, if it should be very warm in March and the Teishu wishes to keep more heat in the ro, he/she could use the sukugi gama and by the same token, if April should be cold, he/she could use a tsuri gama to allow more heat into the room.

Chaire 茶入 Thick Tea Container (See CHAIRE)

As the utensil that carries the koicha, chaire have been valued since earliest times so Chinese Karamono, SEAsian Shimamono and a few Wamono make up the majority of Meibutsu 名物 Famed Chaire.

Although there is very little specifically related to seasonality in the shapes of chaire, their gomei, poetic names they have been given are one of the main influences on the toriawase. These meibutsu are not likely to enter the average student's hands, since most belong to museums or old families, but their modern copies are available and require some study.

The square shouldered chaire, called a katatsuki 肩付 is the most common form. Being made in many wares and forming the largest group of meibutsu karamono, regular katatsuki are the suitable for any and all occasions. Other shapes possible for use in chaji include large daikai 大海, hyotan 瓢箪 gourd, eared or mimitsuki 耳付, the group within the Karamono called ko tsubo 小壺 like tsurukubi, nasu, bunrin, etc and slightly eccentric Wamono shapes are found on Rikyu-Seto, Oribe or other kiln's wares.

Shifuku 仕覆 Draw-string Pouch (See Meibutsu gire)

A feature that is used with chaire in temae is the shifuku 仕覆 draw-string pouch that it “wears” at the beginning of the second half of the chaji, at which time the thick tea is made. Most all other utensils may have shifuku made of meibutsu gire or other fancy materials but they are almost exclusively for protecting the utensil, not to show the fabric.

Different levels of fabric SHIN formal like kinran 金蘭 gold brocade; SO informal like Kanto 燦戸, SEAsian stripes; and GYO semiformal like donsū 緞子 satin twill are used to bring the otherwise mainly “classless” chaire to the right balance within the toriawase level of the chaji. Famous chaire may have five or more pouches and several ivory lids. Famous pieces may also have trays to sit on while being used.

Omo jawan 主茶碗 Main Teabowl (See Chapters on Chawan)

The teabowl may be the single most widely recognized piece of ceramic used in Chanoyu. It is certainly a widely varied and wide-ranging tea utensil. The two major divisions are bowls for koicha, omojawan and bowls for usucha. Then there is the division into Karamono Chinese 唐物, Koraimono Korean 高麗物, Shimamono esp. SEAsian 島物, and Wamono Japanese 和物 tea bowls. A new group of Western chawan must also soon be recognized.

Origin	Koicha chawan: examples	Usucha chawan: examples
Kara mono	Temmoku, celadon	Aka-e, sometsuke
Korai mono	Ido, Goki, amamori	Zogan, Mishima, Gosho maru
Shima	?	Annan

mono		
Wamono	Raku, Hagi, Karatsu, etc	Iro-e, Takatori, Oribe, etc

Chashaku 茶杓 Teascoop (See chapter on Tea scoops)

There are three sets of materials and three levels of formality found in tea scoops:

Material	SHIN	GYO	SO
Ivory, tortoise shell, etc	Fushi nashi	X	Maki-e Dyed ivory
Bamboo	Fushi nashi	Moto bushi Tome bushi	Naka bushi
Wood, metal, lacquer, glass, etc.	X	X	Any shape

Hana, Hana ire 花, 花入 Flowers and Containers (See Chapter on Chabana)

Flowers are almost entirely determined by the season and are therefore less influenced by the “theme.” On the other hand, what is blooming often influences the toriawase, especially when it comes to the hanaire and the decorative elements in other utensils.

There are divisions within the hanaire, by formality levels, by materials, by display and by season. Except for the SHIN chaji, which requires that all the dogu be o-meibutsu used in a shin no gyo temae, etc, chaji themselves are not really divided by formality levels. It is usually more interesting if the toriawase is a balanced blend of the utensils representative of all three formality levels.

Hanaire	Example	SHIN	GYO	SO
Metal	Karakane		X	X
Pottery	Glazed	Seiji Shon zui		X
	Yaki shime	X	X	Bizen Iga
Organic	Bamboo	X	X	
	Gourd	X	X	
	Basket	Karamono	X	
	Other: coconut, shell; glass; Etc	X	X	

CHAPTER SEVEN

Cha kaiki 茶会記 Records of Gatherings

From early times, Chajin kept records of the utensils and menus they used at their tea functions in documents known as Ji kaiki 自会記 and recorded what they saw at others' tea functions in documents called Ta kaiki 他会記. These kaiki were kept for study, as examples of the use of specific types of utensils, as a record of the shapes and sizes of utensils, of good taste and guidelines for future generations. Less “involved” men would make records of tea gatherings in the form of nikki 日記 diaries. They are the primary source for the history of Chanoyu today and continue to be recorded in great detail. Students need to be able to read and understand them.

Brief History

There are, of course records of tea functions from the Ashikaga and Muromachi periods, but these were in the midst of nikki 日記 diaries and not very detailed but by the Momoyama, at least five important kaiki for the formative period of Wabasha were recorded. They are:

Matsuya Kaiki 松屋会記

The Matsuya Kaiki has the ta kaiki 他会記 records of chaji given by others collected by three generations of the Nara lacquering family, Matsuya Hisamasa 松屋久政 (d. 1598), Hisayoshi 久好 (d. 1633) and Hisashige 久重 (1566 - 1652), over periods spanning 15?? to 1596; 1586 to 1626 and 1605 to 1650. What remains to us are very accurate copies.

Tennojiya Kaiki 天王寺夜会記 Tsuda Sogyu Nikki 津田宗及日記

The work of three generations, Tsuda Sotatsu 津田宗達, Sogyu 宗及 who was one of Nobunaga's chato, and the brothers Sobon 宗凡 and Kogetsu Soka 江月宗玩, a Daitokuji monk. As prominent members of the machishu 町衆 merchant rulers of Sakae 堺, they kept a 68 year record mostly of the important development of suikisha and Wabi cha. Of the Tennojiya Kaiki's sixteen substantial volumes 巻, half are jikaiki and half, starting with perhaps the hand written records of Sotatsu. If it is from the hand of Sotatsu, it is the oldest extant kaiki of its kind.

It is filled with important information on the development of tea during the late Muromachi and Momoyama periods, including valuable information on the Grand Kitano Chakai.

The kaiki was passed to Kogetsu's patron, the Inaba Mino daimyo and was kept in that family until Meiji 35 (1902) when it passed to Baron Matsuura, where it remains. Only one volume of Sogyu's passed to another suikisha, Magoshi Keisho 馬越化生, Santoku-an 三徳庵.

Imai Sokyū Chanoyū Nikki Kakinuki 今井宗久茶の湯日記書抜

One of the three chato Tea Masters for Oda Nobunaga and Toyotomi Hideyoshi, Imai Sokyū was also a member of the Sakae machishu. His record retells 83 chakai, including Rikyū's, Nobunaga's and Hideyoshi's Grand Chakai, but the entries were selected (kakinuki 書き抜き) from the original document, which does not exist.

Rikyū Hyakkaiki 利休百会記

The Record of One Hundred Chakai of Rikyū records a number of chaji, including utensils and kaiseki, which were held by Rikyū in his last years. The hand-written original exists.

Sotan Nikki 宗湛会記

Kamiya Sotan 神屋宗湛, a merchant-prince of Hakata, records the tea functions of the crucial period, specifically 1586 to 1613. His detailed descriptions are important records of Momoyama period culture, as seen by an "outsider." As someone Hideyoshi was anxious to cultivate for his influence in Hideyoshi's upcoming war on Korea, Sotan was treated to chaji and chakai from the many great tea masters all over Kyoto, Sakae and Nara.

Contents of Kaiki

Early records were likely to have measurements and detailed descriptions of objects, especially those of some fame and interest to the recorder, with no attention paid to and no record made of other details. More recently, kaiki have become more detailed, meaning that they mention everything used at the chaji or chakai, in more or less order of appearance but with no commentary in published records, as seen in the many lineages' tea magazines. On the other hand, they have become more generalized, meaning there are fewer measurements and less description. Photographs, web pages and catalogs of famous utensils have made most images and dimensions of the historically important utensils more available to the view of the general public.

Traditional Dates

Before the modern age, dates were in the traditional format, using the era name, year (of era), poetic name or number of month or the specific combination of the 10 stems (older and younger brother) and 12 branches (zodiacal animals) of the 60 year cycle, by year, month and day.

Era names nengo 年号 are the division within an Emperor's reign. They were used rather than the Emperor's name, since for most of Japan's history, his or her name wasn't known to most people and it was sacred. It has only been from the Meiji Emperor's reign that imperial house law changed so that era names were no longer used, just the year number of the Emperor's reign name and time on the throne. For example the late Showa Emperor passed away in January so Showa 65, 1990 only lasted that part of the month and the first year of Heisei started immediately after.

Era names are a way of dating that came from China but because communication was so uncertain in the 600's, when the practice was imported, the Japanese court started creating their own in 645 AD. There is no set rule for how long an era may last; they may be shorter than one year and the longest have been Tenmon (1532 ~ 1555, 23 years), the Genroku (1688 ~ 1704, 16 years) and the Tempō (1830 ~ 1844, 14 years), and of course the entire Meiji (1868 ~ 1912, 40 years) and Showa eras (1926 ~ 1994, 65 years; one of the longest in the history of the world). Most eras were just several years long. They could be changed to respond to disasters, natural catastrophes, plagues, starvation, etc that proved Heaven's displeasure with something. The death of an Emperor was such a national disaster, so it was practice to begin a new reign with a new nengo.

Kaiki don't always put the year in so sometimes, one is left with a date that could be 12 years or even 60 years different! The reason for this is the 60-year cycle of the traditional lunar calendar. Each year is a specific combination of one of the twelve "branches" zodiacal animals listed below and one of five of the ten "stems" to make an e-to 干支 older brother and younger brother of the Five Elements. The Five Elements are Wood, Fire, Earth, Metal and Water, easily remembered by the acronym MOK KA DO GON SUI 木火土金水 but the names of the stems are different.

Kou kinoe	甲 wood older brother
Otsu kinoto	乙 wood younger brother
Hei hinoe	丙 fire older brother
Tei hinoto	丁 fire younger brother
Bo tsuchinoe	戊 earth older brother
Ki tsuchinoto	己 earth
Kou kanoe	庚 fire
Shin kanoe	辛 fire
Jin kanoto	壬 metal
Ki mizunoto	癸 metal

As you can see, the full compliment of the ten Five Elements, older and younger, and twelve zodiacs equals 120 but only 60 years are celebrated as one cycle. A 60th year birthday used to be considered a cause for great jubilation and still is.

The twelve stems are the twelve zodiacal animals:

Ne	rat	子 shi

Ushi	bull	丑 chu
Tora	tiger	寅 in
U(sagi)	rabbit	卯 bou
Tatsu	dragon	辰 shin
Mi	snake	巳 shi
Uma	horse	午 go
Hitsuji	ram	未 bi
Saru	monkey	申 shin
Tori	cock	鷄 yuu
Inu	dog	戌 jutsu
I(noshishi)	wild boar	亥 gai

The months of the year are given more poetic or seasonally specific names, although numbers were also used to detail them. Remember that before the Meiji restoration's adoption of the Western calendar, the dates corresponded to the lunar months, which usually begin sometime in February and last 29 or 30 days each. In an elaborate calculation, some months have 29 and some 30 days. This still doesn't add up to 365 days, so the Japanese devised a system of intercalary months *uruzuki* 閏月, inserted seemingly at random intervals to make the months better correspond to the seasons and weather. For example Rikyu is reported by contemporary sources as having committed suicide on the 28th day of the second month of the 19th year of the Tensho era. This date actually corresponds, because of there being an *uru Shogatsu* (a second intercalary first month or New Years month), to give the equivalent Western date of April 21st, 1591.

The months have several traditional poetic names, some of them Chinese. Generally speaking, the twelve months used today are:

January	Mutsuki	睦月
February	Jogetsu	如月
March	Yayoi	弥生
April	Ugetsu	卯月
May	Saigetsu	犀月
June	Minazuki	水無月
July	Fumitsuki	文月
August	Hazuki	葉月
September	Nagatsuki	長月
October	Shinnazuki	神無月
November	Shimotsuki	霜月
December	Shiwasu	師走

Terms and Details

There are a number of interdependent features or terms that refer to details specific to a piece of dogu.

The more common terms

- 花押 Kao a “personal monogram”: written cipher added under or substituting for a name
- 直書 Jikigaki “direct writing”: words or kao directly written on dogu or their box, tube, etc.
- 在判 Zaihan “bearing a seal”: having a signature or a cipher written directly on utensils. If in the form of a seal, it is called a zai'in 在印.
- 箱書 Hako(gaki) or 箱書付 hako kakitsuke box inscription: written record of the name of utensil, type, gomei poetic name of piece and/or creator of the box's object, then the signature and kao of the signatory on the box (lid). Usually, hakogaki are written by the owner of the object, a Zen monk or a Grand Master, at any rate someone different from the maker (see Tomobako).
- 極 Kiwame “thorough investigation”: written on a piece of paper or on the box (underside of lid) recording creator of an ancient utensil, describing and authenticating it by a signed authority.
- 共筒 Tomozutsu: original tube for a tea scoop, usually of the same bamboo, with name and signature or kao of the maker.
- 共箱 Tomobako: original box with contents recorded by the maker, usually on the front panel or bottom.
- 賛 San: poem or essay recording feelings for an object, person or scene. On a painting with an inscription by someone else, it is called a gassan. On a painting by the same person, it is called a ji gassan 自画賛.
- 像賛 Zosan: Zen poem or writing on a portrait.
- 写 Utsushi: “reproduction, copy” of calligraphy, painting, tea utensil, tea room, etc, based on an original work. Utsushi is also used to describe a work that imitates a certain style, even when there is no original, e.g. in paintings and ceramics: Ninsei utsushi, Kenzan utsushi.
- 風 Fu “breeze”: an even more distant relationship, and means “in the style of, with a scent of”...

Another word used to designate a “type” is –de 手, used to describe a type or variety of ceramic that looks like something else, e.g. kinrande 金襴手 is a type of porcelain that looks like gold brocade.

Honka 本歌 is the original or prototype for a style or type of object. Kobori Enshu developed a series of similarly shaped Seto chaire, then chose one to be the honka. Often the utsushi are not necessarily called copies. In this case, when Enshu created the Chuko Meibutsu 中古名物 objects of rediscovered fame, he named the honka with an utamei, then gave each chaire its own name as well. The complete designation of them uses the honka's mei with --de 手 then their own name.

Terms related to the maker

- 筆 hitsu “brush”: written or painted by.
- 作 saku (e.g. chashaku) “made by...”: occasionally 自作 “I myself made”
- 造 zo (e.g. lacquer, ceramics) “made by...”
- 製 sei (e.g. sweets) “made by...”
- 詰 tsume (only used for matcha) “packed by..., “grown, produced by... plantation”
- 手造, 手捻 tezukuri, tehineri “hand made by...” (especially for teabowls, kogo)
- 代 dai in this case “-th generation”
- 宗匠 Sosho general term for “master,” especially tea master, often substituted for an iemoto

Terms related to physical details of the piece

- 付 or 衝 tsuki “with...”: e.g. 耳付 mimitsuki, “with ears” but 肩衝 or 肩付 “with shoulders”
- 地 ji “ground”: base color, design, etc.
- 地紋 jimon “ground design”: overall or partial background pattern, especially on kama and meibutsu gire; there are many named varieties.
- 在銘 zaimei “having a name”: usually the maker’s.
- 形 kata or –gata “shape”: usually from a body of shapes, esp. kama, teabowls; also shapes attributed to Rikyu, Enshu, etc. similar to konomi but not specifically a konomi.

Terms related to the poetic name of the piece

- 銘 mei 御銘 gomei “name”: appellation or “poetic” name given to utensil of superior rank, uniqueness or owned by famous person, given by creator or someone of poetic and high moral status. Sometimes “mei” will be written on tomotsuzu or tomobako, but sometimes Daisoshō will write “to su” トス, always written in katakana which is short for to gosu と号す “(I) name, call or style (this).”
- 句銘 kumei “(hai)ku name”: 17 syllable poem as name or several words from haiku used as name.
- 歌銘 utamei “poem name”: 31 syllable poem or essential words from a poem used as name; several words of the poem may be used to refer to it.
- 狂歌 kyokamei “crazy poem”: humorous verse, used as name.

Terms relating to previous or present owners

- 家来 ke denrai: hereditary heirloom of the ... family
- 旧・昔蔵 kyuzo: anciently, from the storehouse of..., once owned by...
- shoji 所持 owned by...(someone famous, eg Rikyu)
- bijutsukan zo --美術館蔵 owned by ... museum.

Terms relating to identification and appreciation of the piece

Zaihan 在判, literally “bearing a seal”, means that a piece has the kao 花押 personal monogram signature of a merchant, tea master, monk, warrior, aristocrat, etc who is not necessarily the original creator. The same person may have several different kao, simultaneously, used according to what it is being used on, or what the writer wishes to convey as his status, at the time. It is especially the case with warriors who are also culturati. Kao are not usually changed but may change as the person matures. In this way, it can be used as a general time indicator.

It may be written on the piece directly, in lacquer on lacquer things or ceramics, like natsume or robuchi; in ink or red lacquer on plain wood, such as tana, tabako bon, boxes or tubes; or carved into the body of a tea bowl or bamboo flower utensil. When a personal seal is used, for example on a chashaku tube, it is called “zai’in” 在印. Painters and ceramic artists use seals in combination with their own names so often, it is usually not a cause for comment.

The kao is a whole body of study in itself, whose date goes back to very early Japan if not China. Basically, kao are monograms created by their owners as identifying signs that do not require a full signature. Kao are

always written, in ink or lacquer and never made into seals, to maintain their spontaneity and authenticity. They may be composed from the names of their owner or made from an exaggeration of one of its parts or something completely original. Aristocrats, warriors, Zen monks, artists and tea masters all had and still have different, fairly easily distinguishable styles. Daimyo who were both warriors and low level aristocrats had at least two styles of kao. There are several major dictionaries of signatures and kao for identifying purposes.

Kao are applied for several possible reasons. The piece may be a konomi 好, a piece designed or simply “liked” enough to incorporate it into that Tea Master’s body of works and designs. On such pieces, the character konomi 好 “like” and sometimes utsushi 写 “copy” will often appear just in front of the kao, but only on works that are the creation/ exact design of that Grand Master. These konomi mono can be reproduced, like natsume, robuchi, chawan, scroll mounting styles, etc. Things that are unique do not usually have konomi on them, like chaire, chashaku, or scrolls, but still have a kao. Pieces that are the konomi of a living grand master and are made by the original maker or his/her family, exactly duplicating the original, can receive a konomi and kao. Konomi of previous or deceased grand master’s may receive the kao of the present Grand Master and explanation of whose konomi it is. Depending on who made it, an Iemoto may put his kao and whose konomi it was, in lacquer. Rikyu has both konomi and more general kata dogu, known as Rikyu-gata, 利休型 such as mizuya dogu, kaiseki kagu, etc.

If not a konomi piece, a Tea Master may apply his/her kao to things he/she owns or to things he/she finds pleasing like foreign dogu and which he/she thereby authenticates as maintaining the highest standards of quality.

The kao is often used along with or instead of a signature, on writings, like scrolls, chashaku zutsu, etc. and on hakogaki 箱書 storage box inscriptions etc.

Terms relating specifically to the boxes of utensils

For authentication of antiques, which simply state, “This is a teabowl,” sometimes with a gomei name given, a kao will often be signed along with a character from the Grand Master’s name. If it is a sotobako 外箱 outer box for a previous grand master’s hakogaki, it will have another signature and kao on that box. This written authentication by an expert is called a hakogaki 箱書, or if written on something like a bag, 袋書, a fukurogaki (rare).

The hako 箱 referred to here is not just any container, but the protective wooden “original box,” provided by and signed by the maker, specifically called tomobako 共箱 as proof of its authenticity. A fancy outer box with panels of, for example kuro kaki or Shima kaki, 黒・縞柿 black or striped persimmon wood, shinnuri lacquer or maki-e 蒔絵 gold design lacquer or a different kiri paulownia box specifically made for authentication that has a yaro buta 薬呂蓋 thick domed lid and sanada himo 真田紐 tie cord openings in the bottom may be provided by collectors, for ancient pieces that have no “original box.” Present tomobako 共箱 original boxes have the name of the ware or the name of the design and type of piece, e.g. akikusa, iro-e chawan 秋草色絵茶碗 a “teabowl with overglazed enamel design of autumn grasses,” written on the upper right of the front panel, with the artist’s title, name, signature and seal.

Boxes

Good boxes are made with the four sides contiguous of one piece of wood, so you can follow the grain around the box. The corners are not mitered but made with mortice and tenon joints. The short sides of the board become the front and back. The best lids are yarobuta 薬籠蓋, thickly domed, and have the grain with the root toward the front (facing the Teishu) and an edge that goes all around the perimeter, covering the inner, thinner neck of the body of the box. That is how you can tell the front and back of the box and how the lid goes on. The grain is finer on the left outside and on the right inside so the ink of the Grand Master's signature will not run. These boxes have wooden edges around the outer diameter to keep the lid tightly in place, like on lids of natsume.

“Regular” boxes have just two flat san 賛 beveled inner strengthening frames, thus san buta, at either end (front and back sides, not left and right) of the box for the same purpose, but the board cover is still subject to warping.

If a box is written on the top by anyone else, the Grand Master will not sign on the under side of the lid. Occasionally, the underside of the whole box will have the maker's signature or an Iemoto's.

Hakogaki come in several levels. A simple example occurs when the Grand Master signs the inside of the new but original box lid. If the box itself is too old, or if the collector desires to keep it pristine, an outer box sotobako 外箱 will be created to hold the inner box uchibako 内箱. The number of layers of signed boxes indicates the importance that someone or some family places on the piece.

The placement of hakogaki is strictly observed, the older of two signatures being inside the lid uchibako no ura 内箱裏 and the younger outside uchibako no soto 内箱外. Occasionally, a Kyaku will be treated to several layers of boxes of a family kept by many generations, each with an inscription that echoes the inscription on its oldest inner surface plus a posthumous name list of who has signed the boxes so far. The outer box lid, sotobako no futa 外箱の蓋 may also be signed on the inner and outer surfaces.

A third feature often mentioned in kaiki is jikigaki, 直書 “directly written on.” If both zaihan and kao are both directly written upon the piece, it is described as choku gaki zaihan tomo 直書在判共 but in this case, “writing” refers to things like the gomei of the piece like on *take* hanaire bamboo flower containers, name of the owner on teabowls, chaire in ink or lacquer, its history, or just meaningful decoration like “Kotobuki” written inside a teabowl with lacquer or with glaze and fired.

Cast-in decoration on kettles, for example the Tokiwa furo/kama set of Gengensai etc, or names scratched in the clay of or painted on teabowls, also count as jikigaki 直書. Jikigaki not only secure the identity of the maker or generator of the konomi of the piece, it also serves to bring that personality directly into the hand and eye of the Kyaku who use it.

Kiwame 極 investigation

Another and slightly more distant way to relate the piece and the Kyaku, is something called the kiwame jo, 極状. Such documents of authentication of tea utensils, calligraphy, paintings, etc., have been written at least since the time of the Doboshu, the 13th century shogun's artistic advisors and we have a number of kiwame written by Rikyu, usually for karamono. Both tea masters and craftsmen continue to write kiwamejo today, “letter of deep investigation,” for pieces that fall within their areas of expertise. Today, most famous for doing this in the Tea world, after the Grand Masters, are Onishi Seiemon, whose family has issued authentications for kettles of any age or manufacture for many generations and Raku Kichizaemon for teabowls made by the historic generations of the Raku family. The hakogaki of Grand Masters also acts as kiwame for the object inside.

Kiwamejo may be written directly on the inside of the lid or on separate pieces of paper, known as soe bumi 添文 “accompanying letter” (see below). Onishi Seiwemon has always written on the top, inside surface of a kettle’s tomo buta in ink, giving the exact measurements and descriptions of a number of features, and then giving a final decision as to what age or maker the kama is, at the end, plus the present generation’s name and seal.

Raku Kichizaemon requires a new kiri sotobako paulownia outer box with yarobuta, be readied to hold the tomobako, if it is still extant, upon which he may state the information as to color, who was the generation that made it, using their posthumous name, Sei ‘nyu or Kaku'nyu, rather than Kichizaemon the 13th or 14th and its gomei, if he so decides. He is a very severe judge of Raku bowls. He has said more than once that in all his examination of bowls overseas in possession of a museum, he has never found an authentic Raku family piece.

Other scholars and craftsmen issue kiwamejo, either on the box lid or separately, on a piece of paper. There was a family of authenticators for kohitsu 古筆 writings from the Heian to Kamakura periods, called the Kohitsu 古筆 family. Many ancient scrolls, especially by aristocrats and emperors have a tiny strip of paper or several, identifying and authenticating the calligraphy, as part of the scroll’s accoutrement.

When a utensil comes with soe bumi 添文 accompanying letter, there may be other reasons for it being there: the letter may be the order for the piece like a furo, kama, or chawan, whose order letters are well known. When mounted as scrolls, these soe bumi are perfect for machiai scrolls in chaji where that particular dogu is going to be used.

Examples of Early Kaiki

A couple of Rikyu’s early kaiki will illustrate his early examples.

Shogatsu Gantan 正月元旦

(first day of the New Year)

No Guests

In a 41/2 mat mat tearoom

大福 Obuku “great prosperity” tea

牧溪 Mokkei (Mu Qi Chinese Zen painter)

壽老神 Jurojin god of long life

雲竜 Unryu kama dragon in clouds (hanging?)

釣瓶 Tsurube well bucket shimekitte (wet)

尻張 Shiribukura one of Rikyu’s favorite chaire, a fat bottomed Karamono on a tray

Yakushido temmoku (named for Yakushi Nyorai 藥師如来 the Buddha of medicine, to keep healthy, from his 堂 chapel) dai (on stand 台; like kucha 供茶 offering)

鶴首 Tsurukubi “crane’s neck” bronze hanaire flower container with 梅 plum

手瓢 Tefukube handled gourd with charcoal

Sixth month 2nd day morning

Bringing tea to Nanshuji 茶持参 borrowing Shu'un-an fukasanjo 深三畳 a deep three mat room with a daime temae-za

Setchu jodo 雪中上堂 "Entering the hall during the snow" bokuseki by Korin Seimo 古林清茂

Furo no muko hira ita 向平板 brazier on the flat board bordering the daime, koro 香炉 incense burner, haboki 羽帚 feather brush

Unryu dragon in clouds kettle on large furo

Shiru sakusaku soup with crunchy vegetables

Soba no shoku 麦の食 soba meal

Aenomono harmonized thing of take no ko 筍 bamboo shoots

Nimono kukoha 枸 quince 杞 and willow leaf; (design?)

Senbei 煎餅 iri kaya 煎栢 toasted mochi crackers and roasted kaya nuts

Small natsume chaire

Ido chawan

Bizen mizusashi

Kago ni asagao 籠朝顔 basket with morning glories

A late Edo kaiki by Matsudaira Fumai

A late Edo kaiki by the daimyo tea master Matsudaira Fumai features the following:

1789 3rd month 2nd day (the day before Doll's Day, year after Great Temmyo Fire in Kyoto)

掛物 松花堂 布袋 江月賛	Kakemono by Shokado of Hotei with verse by Egetsu

釜 写次郎 中阿弥陀	Kama by Yojiro middle sized Amidado

香合 高知 鴨	Kogo Kochi (Karamono) duck

三羽 鶴 宗甫筥書	Three crane feathers that belonged to Soho Furuta Oribe with hakogaki

花筒 道安	Hanazutzu made by Doan (one of Rikyu's sons)

水指 釣瓶	Mizusashi tsurube well bucket

棗 利休在伴	Natsume with Rikyu zaihan

袋 よし野間道	Fukuro (shifuku) pouch of Yoshino Kanto

茶碗 亀井戸	Chawan named Kame Turtle Ido ware

茶杓 宗關翁	Chashaku by Sokan-o, Rikyu's older brother

筒書付 法然寺在譽上人ト有	Tsutsu tube kakitsuke written by Honenji Zaiho Shonin Toari

建水 備前	Kensui Bizen

Example of a kaiseki 懷石 by daimyo Fumai, from 1789, 3rd month 2nd day for 3 guests (one daimyo who was his 4th son, the Dutch medicine doctor of Shogun Tokugawa Ienari, named Katsuragawa Hoshu and the head of the Kano painting school, Yoshu), in Fumai's Edo yashiki.

The dogu is reported in some detail, titling each utensil, as was the kondate menu of the kaiseki:

向 いか木の目あえ	Muko - Ika kinome ae squid harmonized with cold pepper leaves
	大切 cut large

汁 くき立	Shiru - Kukitate soup stems

菜	Vegetables
貯清香の物	Preserved pickles
めし	Rice
煮物 焼とうふ	Nimono - Grilled tofu with 蕨 fern sprouts
若鮎 ひどりで	Young ayu (for one person)
吸物 生椎茸	Suimono - Fresh shiitake
取肴 寒清	Tori zakana, something like a hassun - Cold pickled sea bream
湯葉	Yuba
菓子 草餅	Sweet - Kusamochi Artemisia ricecake

So, between Rikyu's time and the mid-Edo nobleman, Konoe Yoraku'in's kaiki, Onchanoyu Ki, a record of over three hundred cha functions, from 1722 – 1736, we begin to see at least some of the utensils, if not the courses of food, named.

Present Day Kaiki

At present, kaiki are kept personally as records. In oyose chakai, 多寄茶会 tea gatherings for many Kyaku, the kaiki is almost always displayed in the Machiai, the seki or distributed as booklets at very well organized, Sokei or Sen family events. These kaiki are always fascinating to read and remember or imagine what a particular piece of dogu was like.

At private tea functions, a kaiki is almost never produced in advance or distributed to the Kyaku, because it ruins the surprise and it is a bit of an insult to the Kyaku, that they would not know or understand what the Teishu said, so they are very rarely produced for the Kyaku. On the other hand, it is an excellent memory exercise for Kyaku to remember as much as they can, to fill in the outline of the utensils as listed below. Teishu of course make many records as they plan and after they hold their chaji and may send copies to Kyaku who ask.

Kaiki for oyose chakai are typically written large, vertically, on makigami with brush and ink. After details as to place, date, sekishu or group, and event comes the list of dogu, more or less in the order it is used. In the case of soegama, for example, an accompanying chakai to a kenchu tea offering, the honseki main seating is by O-iemoto, the fukuseki or second or third seki by say the local Tankokai groups and even haifukuseki, a setting for just serving the same tea that was offered to the gods, will be done by the Gakuen students. Names of particular pieces, zaihan, hakogaki, kao, kiwame, saku, generation, etc. may be listed for almost every piece.

Nevertheless, 16th generation Zabusai O-iemoto has expressed his displeasure at oyose chakai which are all simply collections of hakogaki pieces, bought or borrowed from dealers, instead of being a true toriawase of interesting and meaningful local utensils.

Example of Present Day Kaiki

Shogo Chaji with a Full List of Dogu and Descriptions

Done by me for an Urasenke International Association Seminar chaji:

Date: Oct 25, 2003
 Event: UIA Seminar
 Place: Shimogamo Saryo

Theme: Nagori (undercurrents: Suminokura family from whom 11th generation Yumyosai came; Sen family where he went; Hideyoshi-ko, Arashiyama associated with bridge, moon, momiji and Autumn poetry; Saga, Ogurayama: Hyakunin Isshu, Fujiwara Teika)

MACHIAI 待合

Scroll (reading; writer; mounting): HYAKUNIN ISSHU a hundred poems by one hundred poets CARD Edo period. In TANZAKU HOLDER

Tabako bon 煙草盆: FUBAKO YUMYOSAI konomi by SASAKI IKKO 文箱 又妙齋好 佐々木一光

Hi-ire 火入: ORIBE 織部 by KATO YOSHITEMON 加藤芳右衛門

Tabako-ire 煙草入: KOMA 独楽

Kiseru 煙管: ITO-ME 糸目

Floor cover 敷物: SARASA 沙羅湖

Kumidashi-wan 汲出碗: MEXICO

K' bon 盆: CANADIAN turned wood

KOSHIKAKE 腰掛

Tabako bon 煙草盆: TSUBO-TSUBO SUKASHI, TE-TSUKI 壺々透手付, ITTO konomi 一燈好 by KISAI 喜齋

Hi-ire 火入: KODAIJI YAKI

高台寺焼 (hakuji with sometsuke, tetsu Hideyoshi-ko kiri mon)

HONSEKI 本席 SHOIRI 初入

Scroll 軸: SUMINOKURA GEN'YU (FATHER OF SUMINOKURA GENNEI-IPPUDO) 角倉玄祐

SOSHOKU (TEGAMI letter) 消息 reading

尚々出精有之大慶ニ存候

一筆申入候尚寒之砌

愈無事ニ珍重候扱此比多用一入太儀ニ被存追て御用材急 越有之候間

新造造増之義早々出来いたし度候先者右申入度草々以上

十一月十三日

銀松

宮崎與左衛門殿

Kama 釜: KO TOYOBO 古(小)東陽坊釜

Furo 風炉: YABURE (IRON) 破風炉

Shiki kawara : 敷瓦 ONI KAWARA tile 鬼瓦 from Yatadera 矢田寺 in Nara

Sumitori 炭斗: KARAHITSU KAGO 唐筆籠, konomi of YUMYOSAI 又妙齋 by CHIKUBISAI 竹美齋

Hane 羽: NOGAN 野雁 wild goose

Kan 鑲: ISHIME 石目 stone texture , by NAGOSHI SHOHEI、名超

Hibashi 火箸: ROOF TILE NAILS 瓦釘、 from HONPOJI 本法寺 NIJU no TO 二重塔

Kogo 香合: THAI IRO KINMA 色蒔醬

Incense 香: SUKEBOSHI 付干 mixed woods

Kami kamashiki 紙釜敷: WHITE

Tana 棚: nashi NAKAOKI 中置

Furosaki 風炉先屏風: always 常仕

KAISEKI

A menu by Shimogamo Saryo kaiseki restaurant

Shiru 汁: 合味噌 awase miso, 結湯葉 knotted yuba, 溶き芥子 karashi

Mukozuke 向付: 平目昆布 flat fish kombujime 山葵 wasabi 花恵 shiso flower stalk 加減酢 kagenzu
utensil: yosemuko

Wanmori 椀盛: 海老飛竜頭真丈 shrimp flying dragon heads 松茸 matsutake mushrooms 人参 carrot
青菜 green vegetable 松葉柚 yuzu pine leaf

utensil 煮物椀: Hidehira wan

Yakimono 焼物: 秋梭子魚(かます) kamasu 味噌幽庵 miso Yuan yaki

Hachi 鉢: Italian

Azukebachì 1: 海老芋 ebi imo 南禅寺麩 Nanzenji fu 穴子付焼 anago tsukuyaki 菊菜 kikuna 人参 carrot 小蕪 kokabura ふり 柚 yuzu

Azukebachì 2: 長芋 naga imo 水前寺海苔 Suizenji nori 人参 carrot 水菜 mizuna 名残鮑ふくら煮 last
of the awabi boiled 生姜酢 ginger su

Hashiarai 箸洗: 蕎麦の実 soba grain

Wan 小吹物椀:

Hassun tray 八寸盆

umi no sachi: 車海老 curled shrimp

yama no sachi: 銀杏 gin'an nuts

Konomono 香の物: 沢庵 Takuan 小蕪 small turnips 青菜 aona

Hachi 鉢: Shigaraki

Omogashi 主菓子: gomei 御名: 猿蟹合戦 Sarugani Gassen (battle between the crab and the monkey, a fable) unsweetened chestnut paste with raw persimmon cubes, chakin shibori

Gosei 御製 self

NAKADACHI 中立

Dora 銅羅: KOREAN

GO-IRI 後入

KOICHA 濃茶:

Flowers 花: ZANKA 残花

Hana-ire 花入; YUGAO NO MI 夕顔の実

Mizusashi 水指: HOSO, TALAVERA ware, MEXICO

Chaire 茶入: large HYOTAN-gata 大瓢箪形

BIZEN 備前 by RICHARD MILGRIM 茶利土

Omo-jawan 主茶碗: MURASAKINO yaki 紫野焼 SASAKI TERUO 佐々木照夫, 銀継 gintsugi silver repair mei "INAZUMA" lightening" [稲妻]

KAEJAWAN 替茶碗: IZUMO-YAKI 出雲焼,

長岡種衛門 NAGAOKA SHUEMON KUGON 空語 kintsugi 金継 gold repair

Chashaku 茶杓: HOUNSAI DAI SOSHO 鵬雲斎大宗匠 mei [破草履] "HASOAI" worn out sandal

Kensui 建水: EFUGO, karakane , by Hasegawa Kameuemon 23rd

Futaoki 蓋置 HANGARE 半枯

USUCHA 薄茶:

Tabako bon 煙草盆: ISE JINGU SHIN-BOKU 伊勢神木

Hi-ire 火入: UNGE 破草履 AKODA-GATA 阿古だ 型

Haifuki 灰吹: han gare

Tabako-ire 煙草入: KOMA 独楽

Kiseru 煙管: ITO-ME 糸目

Higashi 干菓子: FUKIYOSE by 吹寄 by KAMEYA IORI 亀屋伊織

Higashi bon 盆: MI 箕

Usuki 薄器: NEGORO 根来 KIKU gata 菊型

Chashaku 茶杓: ZABOSAI O-IEMOTO 坐忘斎家元 mei "KAGURA" 神楽

Chawan 茶碗: HORI MISHIMA 彫三島

Maker 造 SUGIMOTO DEIGYU 杉本泥牛

Kae-jawan 替茶碗: Uta Hime (from Hyakunin Isshu) 百人一首の歌姫

Name of tea: 茶名 koicha GO-O NO MUKASHI 護王の, usucha UNKAKU 雲鶴

Tsume: 詰 GOSHO NO EN 御所の園

CHAPTER EIGHT

Gomei 御名 Poetic Names for the Seasons

Gomei poetic names are given mainly to chaire, chawan, chashaku and omogashi. They succinctly put poetic images into verbal form and thus contribute to the overall pleasure of the chaji by evoking within the participants remembered images from literature, poetry and life experiences. The Teishu does his/her best to combine the gomei in the toriawase to create new connections and reinforce well-known ones.

SHOGATSU 正月 NEW YEAR

Akebono	曙	Dawn
Chitose	千歳	Thousand ages
Dezome	出初	First out=first appearance
Eho mairi	恵穂参	Praying in the auspicious direction
Fuji	富士	Prosperous Official; name of Japan's most famous mountain
Fujisan	不二山	Mount No Two
Fuku no kami	福の神	God(s) of good fortune
Gancho	元朝	First dawn morning
Hatsu akari	初明	First light
Hatsu Fuji	初富士	First view of Mt. Fuji
Hatsu Hinode	初日の出	First sunrise
Hatsu kamado	初竈	First lighting of stove
Hatsu koe	初声	First voice of the [cock, crane, baby, etc.]

Hatsu ku kai	初句会	First haiku poetry meeting
Hatsu mode	初	First prayers of the New Year; going to favorite shrine or temple, at midnight of New Years day and next two days
Hatsu mode	初詣	First prayers of the new year; going to favorite shrine or temple, at midnight of New Years day and next three days
Hatsu shinone	初東雲	First eastern clouds
Hatsu tora	初寅	First tiger day of the month
Hatsu yume	初夢	First dream
Hatsu zora	初空	First sky
Hatsugasumi	初霞	First mist
Hatsuni	初荷	First baggage, January 4-5, when wholesalers start business
Hatsutori	初鵄	First cockcrow
Hourai	蓬萊	Penglai, Island of Immortals
Ichifujinitakasannasu	一富士,二鷹 三茄子	First Mt. Fuji, second a hawk, third eggplant; best dreams of New Year
Ichiyo, Ikkyou	一陽	One (first) sun
Ikuchiyo	幾千代	How many thousand years
Iwai	祝	Celebration
Jurojin	寿老人	A god of prosperity
Kado matsu	門松	Gate pines
Kagami mochi	鏡餅	Round, pillows of rice cake, mirror for the gods
Kagamibiraki	鏡開	Breaking up kagami mochi
Kagura	神楽	Music for the Gods
Kakuju	鶴寿	Longevity of the crane, 1000 years
Kame no o	亀の尾	Turtle tail
Kame no yowai	亀の齢	The turtle's age 10,000 years
Kimi ga yo	君ヶ代	Japan national anthem
Kitcho	吉祥	Good fortune
Komatsu biki	小松引	Pulling up small pines
Kotobuki	寿	Longevity, good fortune
Kozo kotoshi	去年今年	Last year, this year
Matsu no uchi	松の内	Within the pines
Matsu osame	松納め	Taking down the Kado matsu on January 15 th
Nenshu	年酒	Year sake
Obuku	大幅 {福}	Big serving (great good fortune)
Okina	翁	Old Man, a god and most ancient Noh drama
Ryokumo	緑藻	Green algae tail on old turtles
Sagicho	左義長	Court event- burning New Year's decorations
Sambasou	三番翁	Black-faced old man companion of Okina

Sazareishi	細石	Conglomerate boulder, part of Japan national anthem
Shichi Fukujin	七副神	Seven gods of good fortune:
Jurojin	寿老人	
Benten	弁天	
Fukurokuju	福祿寿	
Daikoku	大黒天	
Ebisu	夷	
Hotei	布袋	
Bishamon	毘紗	
Shime kazari	締飾	Straw rope /paper gohei, leaves, etc. designating clean/sacred area
Takarabukuro	宝袋	Treasure bag
Takarabune	宝船	Treasure ship
Tancho	丹頂	Red top, the crane
Toka Ebisu	十日夷	January 9, 10, 11 prosperity festival
Tokiwa	常盤	Never Changing
Toso	屠蘇	Spiced mirin drunk at New Year's
Urajiro	裏白	White back, a type of fern
Wakamizu	若水	The first water of the New Year
Waraizome	笑初	First laugh

While kado matsu are up - January 1 to 15

Yabui	藪入	Into the hedges; when apprentices get to return home after Shogatsu
Yaegaki	八重垣	Eight-fold fence

HARU 春 SPRING

Banzai	万歳	Ten thousand years!
Chidori	千鳥	Thousand bird = beach plover
Chiyo no sakae	千代の栄	Prosperity of a thousand ages
Chocho	蝶々	Butterflies
Ekubo	靨	Laughing cheeks
Fudo	不動	The Unmoving One
Fuku warai	福笑	Fortune laughs; laughing prosperity
Fukubiki	福引き	Lucky drawing
Fukuju	福寿	Prosperity and good fortune
Furo	不老	Unaging
Futari Shizuka	二人静	The two Shizuka's
Ginrei	銀嶺	Silver peak
Go nin bayashi	五人囃子	Five piece traditional orchestra

Hagoita	羽子板	Battledore
Hakuo	白鷗	White seagull
Hamayumi	破魔弓	Break-evil bow
Hana ikada	花筏	Lografts with fallen cherries
Hatsu haru	初春	First of Spring
Hatsuhana	初花	First Flower
Horai	蓬萊島	Island of the immortals, Peng Lai
Ikuharu	幾春	How many Springs
Kai tsukushi	貝尽	Exhaustive collection of shells
Kan botan	寒牡丹	Cold blooming peony
Kan mimai	寒見舞	Visiting during the cold
Kan no iri	寒入	Cold coming in
Kan'nembutsu	寒念仏	Repetition of the name of Amida in the cold
Kangeiko	寒稽古	Practice in the cold
Kangetsu	寒月	Cold moon
Kazabana	風花	Wind flowers = snowflakes
Kazari uma	飾り馬	Decorated horse, mount of the gods
Keiun	慶雲	Auspicious clouds
Kenkon kagayaka	乾坤	Heaven and Earth shines
Kojitsu	好日	Good day
Kokon	古今	Old and new
Koma	独楽	Toy top
Kumoi	雲井	Cloud Well
Manzai humorous dialog		
Matsushima	松島	Pine Island
Miwa	三輪	A mountain shrine in Nara
Miwayama	三輪山	Mt Miwa
Miyako dori	都鳥	Gulls that flock to Kyoto
Naganoshi	長熨	Long, dried abalone
Nanagusa	七草	The seven grasses of spring, eaten on the 7 th for health
Sai hyo	砕氷	Intoxicated by ice
Sakura ushi	桜牛	Bull under the cherries
Seikaiha	青海波	Waves of the blue sea
Senmen nagashi	扇面流	Fans floating
Sennen no midori	千年の緑	Thousand years green
Shishimai	獅子舞	Lion dance
Sobai	草梅	Early plum flowers
Sode	袖	Sleeves

Sotohana	外の花	Outside flower
Suchiro	末広	Ever widening
Tagonoura	田子の浦	Beach where Hagoromo took place
Tamagushi	玉串	Jeweled comb
Tamatsushima	玉津島	Jeweled Port Island
Tanikawa	谷川	Valley river
Tomoshiraga	共白髪	Growing white-haired together
Tsuna	綱	Net
Udonge	優曇華	Imaginary Buddhist flower
Unkin	雲金/錦	Clouds (cherries) and gold/brocade (colored leaves)
Wakakusa	若草	Young Grasses
Wakamizu	若水	Young water
Wakana	若菜	Young herbs
Wakana	若菜	Young leaf veggies, especially nanohana
Wakanano	若菜野	Young veg/grasses field
Washin	和心	Harmonious heart/mind
Yachiyo	八千代	Eight thousand ages
Yo no naka ni	世の中に	In this world
Yokihi	好日	Good day
Yukimi	雪見	Snow viewing
Yukiori	雪折	Snow broken/bent (branches, bamboo)
Zuishu	瑞祥	Good fortune
Zuiun	瑞雲	Auspicious clouds

NATSU 夏 SUMMER

Ajisai	紫陽	Hydrangea
Amagumo	雨雲	Rain clouds
Amanogawa	天の川	River of Heaven=the Milky Way
Ameyadori	雨宿	Shelter from the rain
Aogoke	青苔	Green moss
Ariake	有明	Dawn
Asagao	朝顔	Morning glory
Asase	浅瀬	Shallow current
Asase	浅瀬	Shallow waters
Ashi(yoshi)bue	葦笛	Reed flute
Asukagawa	飛鳥川	Aristocratic family > design of meibutsu
Choka	長夏	Long summer
Enyo	炎陽	Fiery yang(sun)

Fujinami	藤波	Waves of wisteria
Fuka midori	深緑	Deep green
Fune asobi	舟遊	Boating
Ginga	銀河	Silver river=Milky Way
Ginna	銀浪	Silver wave
Haha, Hihi, Fufu, Hehe, Hoho laughter		
Hana shobu	花菖蒲	Flowering iris
Hanagomori	花氷	Flower ice
Himuro	氷室	Ice house
Himuro	氷室	Ice storage house
Hozuki	酸漿・鬼澄	Demon lantern
Hoshi awase	星の合	Star matching
Hoshi matsuri	星祭	Star festival esp Tanabata
Hoshi no hikari	星の光	Star light
Hoshi no shizuku	星の滴	Dew from the stars
Hoshi	星	Stars
Hotaru bune	螢舟	Firefly boat
Hotaru	螢	Firefly
Hotaru gari	螢狩	Collecting fireflies
Hototogisu	時鳥	Japanese cuckoo
Ikemizu	池水	Pond water
Irifune	入舟	Incoming boat
Isaribi	漁火	Fishing flambeaux (torchlight)
Itteki	一適	One drop
Iwa morumizu	岩漏水	Cliff-leaked waters
Iwane no mizu	岩根水	Water from the cliff base
Iwaneshimizu	岩根清水	Pure water springing from cliff base
Iwashimizu	石清水	Pure water from cliff
Izarashigawa	五十嵐川	River running in front of Ise Shrine
Izumi	泉	Wellsprings
Joka	常夏	Usual summer
Kagaribi	火狩火	Fishing fire; iron basket torch fire
Kaji makura	楫枕	Rudder pillow, fall asleep at the oar
Kanoko	鹿ノ子	Fawn
Kawadoko	川床	Riverbed
Kawakaze	川風	River breeze
Kawase	河瀬	River current
Kawawatari	川渡	Crossing the river, river crossing

Kazemachizuki	風待	Month of waiting for the wind
Keisei	鶏声	Cock's crow
Kengyu	件牛	Herd boy
Ko'un/gyo'un	行雲	Running clouds
Kotoshitake	今年竹	This year's bamboo
Koi nobori	鯉幟	Cap streamers
Koke goromo	苔衣	Robe of moss
Kokeshimizu	苔清水	Mossy pure water
Kokeshimizu	苔清水	From moss rocks
Koromo gae	衣変	Change to summer clothing
Koshimino	腰蓑	Waist wrapped straw raincoat
Kuina		Water rail; mud hen
Kumo no mine	雲の峰	Cloudy peak; peaks of cloud
Kunpu	勲風	Fragrant breeze
Kunpu	薰風	Fragrant breeze
Kuretake	呉竹	Chinese bamboo
Kusa no tsuyu	草の露	Dew on the grasses
Matsukaze	松風	Pine wind
Matsuribayashi	祭囃子	Festival music
Matsuribue	祭笛	Festival flutes
Midori no shizuku	緑の滴	Green drip
Mijikayo	短夜	Short night of summer
Minare zao	診なれ竿	The fishing pole I'm used to
Minazuki	水無月	Month of no water
Mirin	茂林	Luxurious forest
Mitarashi	御手洗	Honorable hand wash
Mizube	水辺	Waterside
Mizubotan	水牡丹	Water peony, a sweet
Mizudori	水鳥	Water birds
Mizumo no hana	水藻の花	Flower of the water weeds
Mizu no oto	水の音	Sound of water
Mizutori	水鳥	Water birds
Moshio	藻塩	Seaweed salt
Mugibue	麦笛	Wheat flute
Narumon	鳴門	Squeaky gate
Narutaki	鳴滝	Sounding falls
Natsu kodachi	夏木立	Stand of summer trees
Natsu kodachi	夏木立	Ranks of summer trees

Natsu kumo	夏雲	Summer clouds
Natsu no tsuki	夏の月	Moon of summer
Natsugoromo	夏衣	Summer robes
Natsugoromo	夏衣	Summer robes
Natsunoyama	夏の山	Summer mountains
Natsuyama	夏山	Summer mountains
Niji	虹	Rainbow
Nobori ayu	登鮎	Sweetfish returning upstream
Nunobiki	布引	Pulled cloth= waterfall
Nunobiki	布引	Waterfall like pulled cloth
Ogawa	小川	Little river, that runs in front of Urasenke
Omoigawa	思川	River of thoughts
Orihime	織姫	Weaving princess
Otohibumi	落し文	Dropped letter, caterpillar rolled up leaf
Rinshou	林鐘	Grove bell
Ryoku'in	緑蔭	Green shade/shadow
Ryokusui	緑水	Green (reflected) water
Ryokutai	緑苔	Green moss
Sagi	鷺	Egret
Samidare	五月雨	Early summer rains
San'un	山雲	Mountain clouds
San'in / yama kage	山蔭	Mountain shadow/shade
Sanae	早苗	Early planting
Sasabune	笹舟	Bamboo leaf boat
Sawabe no hotaru	澤辺の蛍	Fireflies by the swampside
Sawabe	沢辺	Marsh bank
Sawayaka	爽やか	Refreshing
Sazanami	小波	Calm, evening waves
Sazanami	小波	Gentle, sunset waves
Seiran	青嵐	Green storm / blizzard
Seiryu	清流	Pure flow
Seiyu	清遊	Pure play
Seizan	青山	Blue/green mountains
Sekiyō	昔陽	Piled yang (sun)
Semi no koe	蟬の声	Voice of the cicada
Semishigure	蟬時雨	Cicada cries like rain
Sensei	泉声	Voice of the springs
Seoto	瀬音	Sound of the rapids

Seseragi		Babbling brook
Shimizu	清水	Pure water
Shinnyodo	心如堂	
Shiraito	白糸	White thread
Shirakumo	白雲	White clouds
Shiranami	白浪	White breakers
Shirasagi	白鷺	White heron
Shosei	松声	Voice of the pines
Suikin	水琴	Water harp
Suimei	水明	Water bright (reflection)
Suzumibune	涼舟	Cool on the boat
Take shibuki	瀧飛沫	Waterfall splash
Taki no ito	滝の糸	Waterfall thread
Takigawa	滝川	Falls river
Takinami	滝波	Waterfall waves
Takitsu	滝津	
Takitsusei	滝瀬	Waterfall
Tamagashiwa	玉柏	Jeweled oak
Tamagawa	玉川	Jewel river
Tamamizu	玉水	Jewel water
Tamamo	玉藻	Jeweled seaweed
Tanabata	七夕	Seventh night of seventh month
Tanigawa	谷川	Valley river
Tanikaze	谷風	Valley wind
Tekisei	笛声	Voice of the flute
Tekisui	滴水	Waterdrop green drops
Temakura	手枕	Arm pillow
Teppeki	鐵壁	Iron wall
Tokidori	時鳥	Hototogisu
Tokonatsu	床夏	Summer bed
Tsurizao	釣竿	Fishing pole
Tsuyugusa	露草	Dew grass
Ubune	鵜舟	Cormorant boat
Uchimizu	打水	Splashed water
Uchiwa	団扇	Fixed fan
Ugawa	鵜川	Cormorant river
Ukibune	浮舟	Floating boat
Wakakaede	若楓	Young maples

Wakuraba	病葉	
Yama hiko	山彦	Mountain boy
Yamaboshi	山法師	Mountain ascetic
Yamage	山家	Mountain dwelling
Yamai	山井	Mountain well
Yamaji	山路	Mountain road
Yamanoi	山井	Mountain well
Yamasemi	山蟬	Mountain cicada
Yamashimizu	山清水	Mountain pure water
Yohan/yowa raku/gaku 夜楽		Midnight pleasures / music
Yoi matsuri	宵祭	Night festival
Yoka	余花	Lingering cherry-blossoms
Yoshi	葦	Reed
Yu dachi	夕立	Sudden evening shower
Yu suzumi	夕涼	Evening cool
Yuusen	湧泉	Artesian springs
Zangetsu	残月	Lingering moon
Zuisei	瑞星	Auspicious stars

AKI 秋 AUTUMN

Akashi	明石	Another beach village near Kobe
Aki (ten) takashi	秋(天)高	Autumn (the sky) is high
Aki no ame	秋の雨	Soft rains of autumn
Aki no iro	秋の色	Autumn colors
Aki no kaori	秋の香	Fragrance of Autumn
Aki no kure	秋の暮	The end of autumn
Aki no no	秋の野	Autumn fields
Aki no ogi/Shusen	秋扇	A fan in autumn
Aki no yamaji	秋の山道	Mountain path in Autumn
Aki no yo	秋の夜	Autumn evening
Aki yo	秋の夜	Autumn nights; are usually long and clear
Akibiyori	秋日和	Pleasant daytime of autumn
Akikaze	秋風	Autumn wind
Akinotsuyu	秋の露	Autumn dews
Akiogi	秋扇	Fan in autumn, a metaphor for the Moon
Akisora	秋空	Sky of autumn
Akisumu	秋澄	Very clear air
Amanokawa	天の河	Milky Way

Aragaki	荒垣	Rough fence
Ariake	有明	Dawn
Ariake	有明	Light before the dawn
Asa hagi	朝萩	Morning bush clover
Ashibue	葦笛	Reed flute
Bansho	晩鐘	Evening Bells
Bo kyo	望郷	Nostalgic village
Chikubushima	竹生島	Island in Lake Biwa (where moon-light on waves looks like a rabbit running)
Chosho	聴松	listening to the pines
Chouyou	重陽	Double Yang (9 th day 9 th month)
Fue no ne	笛の音	Sound of the flute
Fujibakama	藤袴	Hemp agrimony (one of the seven grasses of Autumn)
Fukudawara	福俵	Bale of prosperity
Fukura suzume	福雀	Plump sparrows
Furo	不老	Ageless
Furusato	故里	Home town/village
Fuyudonari	冬隣	Winter is next door
Fuyumachi	冬待	Waiting for (preparing for) winter
Ganrai	雁来	Geese come
Gekka	月下	Under the moon
Gekka	月華	Moon flower
Ginpu	吟風	Singing wind
Gyokuto	玉兔	Jeweled/jade rabbit = the Moon
Hagi no sato	萩の里	Village of bush clover
Hagi no tsuyu	萩の露	Dew on the bush clover
Hagi no tsuyu	萩の露	Bush clover, dew on the
Haginishiki	萩錦	Brocade of bush clover
Hakuto	白兔	White rabbit
Hanano	花野	Flower field
Hanazuri	花刷	Flower brushed
Hatsu momiji	初紅葉	First colored leaves
Hatsu momiji	初紅葉	Leaves first change
Hatsugari	初雁	First Geese
Hibiki no Nada	響の灘	Waves of Echo
Hou nen	豊年	Bountiful year
Icho hitoha	銀杏一葉	One leaf of the ginko = Autumn

Ine no ha	稲の葉	Rice leaf
Ine no kaori	稲の香	Fragrance of the rice
Irogawari	色変	Changing colors
Isobe no tsuki	磯部の月	Moon on the beach
Izayo	十五夜	15th lunar night = full Moon
Izayoi	十六夜	16th night = the night after the full moon
Jurokuya	十六夜	16th night (after full moon)
Kagura uta	神楽歌	Music for the gods
Kaki momiji	柿紅葉	Colored persimmon leaves
Kankyo	閑居	Living in leisure
Karanishiki	唐錦	Chinese brocade
Kari watashi	雁渡	The wind on which the geese fly south
Karinaku	雁鳴	Geese calling
Kawanagusa	川名草	
Kayoi michi	通道	Travel path
Kiku awase	菊合	Chrysanthemum comparison
Kiku jido	菊兒童	Chrysanthemum boy
Kiku no Kaori	菊の香	Fragrance of the chrysanthemum
Kikubiyori	菊日和	Pleasant day during chrysanthemum season
Kikugasane	菊重	Chrysanthemums layered, piled up
Kikugoromo	菊衣	Chrysanthemum robes
Kikuju	菊寿	Chrysanthemums longevity (chrysanthemum dew extends life a thousand years)
Kimamori	木守	Tree protector
Kinpu	金風	Golden wind, autumn leaf filled wind
Kinuta	砧	Fulling mallet
Kiri	霧	Mist; it gradually becomes deeper and colder
Kisewata	着せ綿	Chrysanthemum puffs
Kisewata	着綿	Cotton on the c'mums to collect dew
Ko imo	子芋	Small yams
Kogetsu	湖月	Moon on the lake
Koshi mino	腰蓑	Reed raincoat
Mado no tsuki	窓の月	Moon in the window
Magaki no kiku	籬の菊	Chrysanthemums on the fence (<famous kanshi by BoJu'i)
Magaki no tsuyu	籬の露	Dew on the fence (of chrysanthemums)
Mangetsu	満月	Full Moon
Matsukaze	松風	Pine wind

Matsumushi	松虫	Pine cricket
Meigetsu	明月	Bright moon
Mine no momiji	峰の紅葉	Colored leaves on the peak
Mine no tsuki	峰の月	Moon on/at the peak
Mino-mushi	蓑虫	Caseworm
Minori no aki	実の秋	Harvest Autumn
Miyagino	宮城野	Fields of Miyagi
Mochizuki	望月	Awaited/looked for Moon
Momiji shigure	紅葉時雨	Fall of autumn leaves
Mura shigure	村時雨	Village sparrows
Mura suzume	村雀	Village(flock) of sparrows
Musashino	武蔵野	A field famous for eulalia, pampas grass
Mushi no ne	虫の音	Sound of the insects
Mushi no oto	虫の音	Sound of insects
Mushi shigure	虫時雨	Insect sounding like the falling rain
Nagatsuki	長月	Long Month
Naruko	鳴子	Scarecrow
Natamame	刀豆	Long beans
Ne monogatari	寝物語	Bedtime Stories
Nogiku	野菊	Wild chrysanthemums
Nowaki	野分	Field-parting wind
Ochiba	落葉	Fallen leaf/ves
Ochiguri	落栗	Fallen chestnuts
Ogurayama	小倉山	A mountain in west Kyoto, where Fujiwara Teika created the Hyakunin Isshu, One Hundred Poems of One-hundred Poets
Ryoya	良夜	Good night
Sato no aki	里の秋	Village autumn
Sawayaka	爽やかな	Coolness
Segai	世外	Outside the world
Sekawa	染川	Dye river
Shiba no to	芝の戸	Brushwood door/ gate
Shiogama	塩釜	Salt kiln
Shiragiku	白菊	White chrysanthemum
Shiratsuyu	白露	White Dew
Shoukin	松琴	Pine harp
Shunkan	俊寛	Historical figure
Shusei	秋声	Autumn voice(s)

Shuten	秋天	Autumn heaven
Sono no kiku	園の菊	Chrysanthemums in the garden
Suigetsu	水月	Water Moon
Suma	須磨	Site of Prince Genji's exile; beach site near Kobe, of the battle between Heike (Taira) and Genji (Minamoto) clans
Suzumushi	鈴虫	Bell cricket
Tatsutagawa	竜田川	Tatsuta River
Natsuyama; Tatsutagawa	龍田山; 龍田川	Tatsuta Mt. and River in Nara, goddess who lives there and turns the leaves beautiful colors
Tsuki Kusa	月草	Moon grass
Tsuki no kagami	月の鏡	Mirror of the Moon
Tsuki no kage	月影	Shadow of the Moon
Tsuki no shizuku	月の滴	Moon drops
Tsuki no yado	月の宿	Spend the night under the Moon
Tsukikage	月陰	Moon shadow
Tsutsumigaki	包柿	Wrapped persimmons
Tsuyu shigure	露時雨	Dew-like shower (dew becomes so much as to resemble just post shower)
Tsuyugoromo	露衣	Dewy robes
Usumomiji	薄紅葉	Leaves just beginning to turn
Yamazato	山里	Mountain village
Yourou	養老	Nourishing the Aged
Yu'u	夕雨	Evening Rain
Yumiharizuki	弓張月	Bow-pulled Moon
Yushu	豊秋	Rich autumn
Yuzukiyo	夕月夜	Evening pre-full Moon
Zangetsu	残月	Lingering moon

FUYU 冬 WINTER

Akanegumo	茜雲	Scarlet clouds
Amayadori	雨宿	Shelter from the rain
Bo chu kan	忙中閑	Relax in the midst of busyness
Bosetsu	暮雪	Sunset snow
Buji	無事	No problems; all safe
Fukudawara	福俵	Rice bale of prosperity
Fuyu Kodachi	冬木立	Winter's bare forest
Fuyugasumi	冬霞	Winter mist

Fuyugomori	冬籠	Hibernation
Hashidate	橋立	Bridge
Hatsu shigure	初	First SSL shower
Hatsugori	初氷	First ice, first freeze
Hatsushimo	初霜	First frost
Hatsuyuki	初雪	First snow
Inekari	稲刈	Gathering the rice
Iwahashi	岩橋	Cliff bridge
Jindaiko	陣太鼓	Military drum
Jinsekihankyonoshimo	人跡半橋の霜	Footprints in the frost on the narrow bridge
Jitsugetsu	日月	Days and nights
Joya	除夜	New Year's Eve
Kagamiyama	鏡山	Mirror Mountain
Kaki mochi	欠き餅	Rice cracker
Kaki no heta	柿の蒂	Persimmon sepals
Kakine	垣根	Fence roots
Kamiwatashi	神渡	The gods go over to Izumo
Kangetsu	寒月	Cold moon
Kareha	枯葉	Withered leaf
Kareno	枯野	Withered fields
Kayouji	通路	Road of passage
Kazabana	風花	Snow flowers
Ki-mamori	木守	Tree guardian (last fruit on tree)
Kitayama shigure	北時雨	Northern Mountains SSL shower
Ko-shibagaki	小芝垣	Small brushwood fence
Kogarashi	木枯	Winter wind that dries the trees
Koharubi	小春日	Warm day in fall/winter, recalling spring
Kori	氷	Ice
Koshi no Yuki	越の雪	Fallen snow
Kouchu	壺中	In a jar (living in; chatsubo)
Kouri no hana	氷の花	Ice flowers
Koyomi uri	暦売	Almanac seller
Kuzuya	葛屋	Mountain hut (for kuzu gathers or covered / kuzu)
Kyorai	去来	Come and go
Makomo	真菰	Wild rice
Menpeki	面壁	Facing the wall (Bodhidharma did 9 years)

Minoo	箕面	Falls famous for maples
Mizudori	水鳥	Water birds
Muhinshu	無賓主	Neither guest nor host
Nakamichi	中道	Mid road
Nishiki	錦	Brocade; vista of colored leaves
Noki no yuki	軒の雪	Snow at the eaves
Ochiba (Raku yoh)	落葉	Fallen leaves
Ogurayama	小倉山	Mountain in Arashiyama
Okuyama	奥山	Deep mountain
On roji moss		
Oshidori	鴛鴦	Mandarin ducks
Rokuso	六祖	Sixth Zen Patriarch, Hui Neng (JPN Eno)
Rogetsu	臘月	Last month of the year (when Buddha achieved final Enlightenment)
Sabishisa no	さびしさの	Loneliness is...
Sato shigure	里時雨	Mountain village SSL shower
Sekinen	積年	Missing the past year
Sennin	仙人	Immortal
Senshuuraku	千秋楽	Pleasure of a thousand autumns
Seppo	雪峰	Snowy peak
Setsuki	節期	End of the seasons
Shigure	時雨	Short sudden light shower
Shika no koe	鹿の声	Voice of the deer
Shiki matsuba	敷松葉	Pine needles scattered
Shimai Tenjin	姉妹天神	Last of Kitano Shrine
Shimobashira	霜柱	Frost pillars
Shimokare	霜枯	Frost withered
Shimoyo	霜夜	Frosty evening
Shirayama (Hakuzan)	白山	White Mountain
Shisui	四寝	The Four Sleepers: Kanzan 寒山, Jittoku 拾得, Bukan 豐干 their teacher, his Tiger 虎
Shouso	始祖	First patriarch (Bodhidharma)
Shuusou	秋霜	Autumn frost
Sumiyoshi	住吉	Shrine for the god of poetry
Susuharai	煤払	Dusting the soot at the end of the year
Susukino	薄野	Field of susuki grass in winter
Tama arare	玉霰	Jewel hail

Tama no O	玉の王	Jewelled king
Tatsuta	竜田	Nara mountain famous for maples
Tatsutahime	竜田姫	Goddess of Mt. Tatsuta
Tazura	田面	Face of the field
Toshi no ichi	歳の市	Last market of the year Shimai Kobo - last flea market at Toji
Toshiwasure	歳忘	Forgetting the old year: also 忘年 bounen
Tsuneyo	常世	Ever the world
Tsurara (kori bashira)	氷柱	Icicle
Uzumibi	埋火	Buried fire
Ya no gotoshi	矢如	Like an arrow
Yabure fusuma	破襖	Torn fusuma door
Yoneichi	米市	Rice market
Yoru no Tsuru	夜の鶴	Cranes in the night
Yuki no hana	雪の花	Snow flowers
Yuki no Yo no	雪の夜の	On a night of snow
Yuki shirakumo ni niru	雪似白雲	Snow like White clouds
Yuki yanagi	雪柳	Snowy willow
Yukiai	行合	Meet on the way
Yukizora	雪空	Snowy sky

CHAPTER NINE

Teishu's First Preparations

Much of the Teishu's physical preparations must take place on the morning of the chaji. Many things can and must be given a preliminary going over but it is a good idea to go over them all again, especially the cleaning, the morning of the chaji.

Mon 門 the Gate

Not many houses nowadays have separate front gates but if there is one, the Teishu leaves it open a bit, which along with the watering mizumaki indicates to the Kyaku to come in.

If the gate is still closed, it may be an indication that the Teishu is not quite ready so the Kyaku should walk around the block and not bother the Teishu by calling out or ringing the doorbell. If the Teishu lives in a busy or dangerous neighborhood, he/she may leave the gate closed but if the mizumaki has been done, it is safe to go in so Teishu should mizumaki the very last thing. When supervising a chaji at Toinseki, with Midorikai, we opened the heavy gate and waited for the Kyaku. After 5 or more minutes, we wondered why they were so late. In the meantime, the Kyaku had arrived on time but the gate was shut, which they had been told was sign to stay out. We wondered where they were and they wondered why we were so behind. When Teishu went out to finally check, the big gate had blown closed so they, doing as they had been strictly instructed, wandered around the wooded area! If there is no gate, the front door can be handled the same way.

Mon 門 to Genkan 玄関 Foyer

Assuming the invitation has already been sent and accepted, long before the Teishu and Kyaku meet in the tea space, the chaseki 茶席 or seki for short, much preparation and many decisions must be made, mainly concerning the space, the dogu and the feeling of the chaji. The Kyaku first experience the Teishu's intentions in the Machiai.

Genkan 玄関 to Yori tsuki 寄付 or Hakama tsuke 袴着

After passing over the well-swept and sprinkled open street-front and entering the Teishu's gate, the Kyaku makes his/her way into the main house.

The first space the Kyaku enters is known as the Genkan 玄関, a transitional space between the outside and inside, which is half doma 土間, usually a tile or pounded earth floor approximately the level of the street and half, raised tatami and floor-board area of two to four or more, full-sized maru or three-quarter daime tatami. Each Kyaku must leave his/her shoes, geta or zori, on the large stone kutsunugi ishi 靴脱石 leading to the interior. By counting the pairs already there, he/she knows how many Kyaku have already arrived. As soon as he/she changes tabi, etc. in the yori tsuki, he/she will proceed to the Machiai door. The door to the Genkan, Yoritsuki, Machiai and all doors which lead to places which are prepared for Kyaku will be open about the width of the thickness of a palm, tegakari 手係, indicating that Kyaku may pass thru. When Kyaku come to a closed door, such as the one out to the roji, the Kyaku must wait for the Teishu or Hanto to open it.

The Genkan sometimes functions as the Yori tsuki 寄付 a place to assemble or Hakama-tsuke 袴着 け a place to put on one's hakama or any change of attire.

Yoritsuki

What happens in the Yoritsuki

The Kyaku will ideally arrive individually or in taxi-fulls and proceed to the Yoritsuki door, which will be open only tegakari. Each Kyaku will close the door behind him/herself if they come separately, leaving it tegakari, until the full compliment of Kyaku have arrived, known by counting shoes on the kutsunugi ishi. If a Kyaku has come alone to an Ikkyaku Ittei chaji, he/she will close the door behind him/herself with a noise. When any last Kyaku of many, not necessarily the Tsume, arrives, he/she closes the door with a sound to alert the Hanto that all have arrived. The last Kyaku to enter the room knows he/she is the last by counting the shoes left on the kutsunugi ishi.

The Genkan / Yoritsuki is usually set aside for changing out of the Kyaku's travel clothes, coats, haori, etc and changing into clean tabi or white socks and changing into or out of hakama or into the black gauze haori-like coat, the juttoku 十徳, that indicates the man wearing it has a tea name. Every Kyaku who comes to a chaji will change footwear and carry into the seki with them only the essentials, kaichumono 懷中物 kept in the front fold of the kimono.

Dogu required in the Yoritsuki/ Machiai

Kaishi	懷紙
Fukusa	袱紗
Kobukusa	古帛紗
Sarashi or towel	晒
Kojjakin in ire	濃茶巾
Sensu	扇子
Optional things:	
Zansai bukuro	残菜袋

Furoshiki bundles, purses, etc. are left in a midare bako 乱箱 or midare kago 乱籠, a large, low-sided woven basket, lacquered or kiji tray or somewhere set aside for this purpose.

Optionally, Teishu may hang a simple tanzaku 短冊, fan 扇面 or shikishi 色紙 of seasonal interest, so long as it does not duplicate any other utensil or design used.

Once prepared with his/her tea implements, each Kyaku proceeds, one by one, as each is ready, to the formal waiting room, the Machiai.

Machiai 待合 “Waiting to Meet” room

Location and Variations

The Machiai will usually be the room next to the Genkan or between the Yoritsuki and the Koshikake outside. The Machiai may have a tokonoma or kabledoko wall display area for a scroll. If not, a folding screen may be used. The Machiai jiku may be completely abbreviated, leaving a sudoko 素床 or “blank tokonoma.”

For an Atomi chaji 跡見茶事, the second wave of Kyaku may come to the Machiai where the honseki jiku may be hanging since the flowers are in the seki toko.

For an Akatsuki chaji 暁茶事, nothing may be hanging. If the door to the roji is open tegakari, it means the Kyaku should not wait but come directly to the seki, so they can see the Teishu’s mizuyya preparations. For an Ikkyaku Ittei chaji 一客一亭, the Teishu may be waiting or come into the Machiai with o-sayu and do aisatsu there, explain the Yoritsuki and Machiai dogu and serve o-sayu him/herself. Then he/she will advise the Kyaku to go or may accompany Kyaku to the Koshikake but not to the seki.

At an evening or pre-dawn chaji, light may be provided by zashiki andon 座敷行灯 lanterns. In winter, if it is cold, warmth is provided by hibachi 火鉢, which will still be there when the Kyaku leave, still full, perfect and warm. Hand-warmers te-aburi 手炙 will be there at the beginning but gone when Kyaku leave. In summer, the Teishu must use clever means so his/her Kyaku enjoy the feeling of cool with just the assemblage of utensils. Round paper fans, ogi 扇, may be provided for Kyaku in the Machiai, the kaiseki and the usucha seki. Furin 風鈴 wind bells, may hang from the eaves. Doors and shoji are usually replaced with sudo 簾戸 and sudare 簾, reed doors and window screens. See the specific chaji for details.

Beginning the Chaji

The door to the Machiai should be open tegakari and the fragrance of waiting incense machiko 待香 should waft from the room.

If there is no Genkan or Yoritsuki of appropriate size, the Kyaku will do all their changing in the Machiai, before officially greeting the other Kyaku. If the Kyaku have already prepared in the hakama tsuke, each slides into the room, greets the other Kyaku, goes to the toko even if it is empty, then finds their own seat,

if seating is assigned in the invitation. Shokyaku 正(初)客 will always sit in front of the tabakobon, usually in front of the tokonoma. If seating is not assigned, the Kyaku will decide the positions among themselves and each Kyaku just goes to the place nearest the previous Kyaku.

Once everyone has assembled in the Machiai, any one of several things may happen.

Aisatsu 挨拶

Greetings called aisatsu are exchanged and self-introductions made if necessary. The Tsume may go to the mizuya door to inform the Hanto that all have arrived. The Hanto can also take the initiative and check the number of shoes to determine if all the Kyaku have arrived. A third option is the takuban 拓版, a wooden board which each Kyaku will hit with a mallet once when he/she comes in or which the Tsume will strike with the number there are Kyaku when all Kyaku have arrived. The Hanto may be further alerted, if the Kyaku have brought something like mizuya mimai 水屋見舞 (food or drink) for the Teishu's side. While waiting for the o-sayu お白湯 or after it has arrived, the Kyaku may pass the tabakobon for haiken. It is better not to smoke here because of time concerns.

The Hanto will open a door preferably not used by the Kyaku and ask to come into the room. Carrying in the kumidashi bon 汲出盆, when Hanto sits down, the Tsume (or Shokyaku) may say,

Please leave it to us.
DOZO, O-MAKASE O
どうぞお任せを

Each Kyaku will be served a cup of o-sayu hot water by the Tsume (or the Hanto if nothing is said) and all will be told by the Hanto, from his/her entrance, to have their o-sayu and then proceed to the Koshikake 腰掛 waiting arbor. When all Kyaku have finished their o-sayu, the Shokyaku moves to the rojiguchi 露地 □ door to the roji, which was just opened by the Hanto from outside. If it is slightly raining or snowing, the Hanto must be standing outside the rojiguchi, holding a roji gasa 路地笠 for the Shokyaku while he/she puts on his/her rojigeta, before disappearing into the house, to later hold a rojigasa over the Teishu at the tsukubai. The Shokyaku holds another roji gasa for the next Kyaku then goes to the Koshikake. The next-to-last Kyaku waits and holds one for the Tsume. If the tea space is such that it is impossible to get outside, like in an apartment, the Hanto can open the door to the roji from inside of the Machiai.

As a transitional zone between the outside world and the Pure Land of the roji garden path and the tea house, the Machiai is often a larger room, giving way to smaller and smaller spaces and entrance ways. It manifests the ideal of greater concentration and more rigorous training needed to “pass thru the eye of the needle” and master the Way of Tea.

The Machiai is the room prepared for the Kyaku that first reveals the unique feeling the Teishu has done so much to create. It is also the Kyaku's first chance to settle into a calm mood and prepare him/herself for the Teishu's efforts and for enjoying the other Kyaku's company as well. Flower arrangements, like ikebana or chabana are never displayed in the Machiai. Paintings of flowers in the wild, with birds or insects are permissible, so long as they do not compete with or duplicate the actual flowers or the designs on dogu to be used in the chabana or temae.

Machiai Jiku 待合軸 Waiting Room Scrolls

From the format and content of the main scroll, the format and content of the Machiai scroll must be determined, so as to produce a feeling of balance, variety and harmony of shapes. Besides the vertical and horizontal formats for the main scrolls, there are several fancy formats that make for lighter, more accessible Machiai scrolls. Some different types of scrolls feature oval fan and folding fan formats, senmen 扇面, square poem cards called shikishi 色紙, and rectangular poem strips called tanzaku 短冊 forms.

Simple ink paintings with Chinese poems called kanshi 漢詩, Japanese 31-syllable waka 和歌 or seventeen syllable haiku 俳句 make for multi-faceted scrolls which give both intellectual stimulation and visual pleasure to the waiting area, as well as a historical richness to the Tea experience. Most commonly used scrolls for the Machiai are Japanese-style, lightly colored paintings of seasonal themes.

Such general subjects as birds and flowers most representative of the month, the matsuri, festival of the month or seasonal phenomenon are suitable for tea gatherings with a “light” focus, which are mainly for enjoying and marking the season.

Some Suitable Types of Paintings for Machiai Scrolls

Most Machiai scrolls are Yamato-e, Tosa, and later, Kano style paintings, or Rimpa school based on the works of Ogata Korin, Kenzan and Tawaraya Sotatsu, Shijo-ha based on the works of Matsumura Goshun (who lived on Shijo Avenue in Kyoto), Maruyama-ha based on the works of Maruyama Okyo. Ukiyo-e paintings of the “floating world” are not so usable for Tea, depending on their content. Tea master’s and suikisha paintings; “amateur” works are acceptable.

Anything appropriate, e.g. modern folk paintings even framed oil paintings and posters have been used that fit the usual parameters. In a slightly less permanent format, there are interchangeable hard paper “poem cards,” shikishi 色紙 and tanzaku 短冊 with color or black and white scenes or subjects painted or even stamped/printed on them, like temple pilgrimage records. Shikishi and tanzaku may be mounted as proper scrolls or attached to shikishi-kake 色紙掛 or tanzaku-kake, “holding scrolls” with threads or ribbons to hold the shikishi or tanzaku in place. They come in different color schemes and fabric statuses to make for seasonal suitability. There are even lacquered ones.

Examples of Bird and Flower Motifs by Month

These are NOT SET combinations; different birds may appear with different plants and flowers; landscapes, insects and fish may also appear. Typical scenes or thematic objects, not in any particular order, for the months include:

JANUARY

“Sengoku, mangoku” 千石万石 thousand bushels, ten thousand bushels from a mochi pounding song

Chokudai 勅題 the Imperial poetic theme for the year

From January 1 Gantan 元旦 to January 15 known as Matsunouchi 松の内 between the pines

Futaimi-ga-ura 二見ヶ浦 the wedded rocks at Ise

Gogyo 五行, the Five Elements mok ka do gon sui 木火土金水, wood fire earth metal water; their colors, etc

Hatsumode 初詣 people going to shrines for first prayers offered at midnight and after, on the first days of the year

Hyakunin isshu 百人一周 “100 poems of 100 poets” poetry card game

Ise Jingu; any jingu, Jinja 伊勢神宮

January 7 Nanakusa-gayu 七草粥 rice porridge with seven “grasses,” eaten on the 7th day, the real sekku
 Karako Chinese children 唐子
 Mt. Fuji 富士山
 New Year’s Days Gantan or Ganjitsu 元旦
 Okina 翁, Sanbaso 三番叟 ancient gods
 Old pine in snow 雪老松
 Peng-lai (Horai) 蓬莱島 Islands of the Immortals
 Pine and crane (or storks) 松鶴 Shokaku
 Pine, plum and bamboo triad 松竹梅 or individually
 Rat and daikon or turnip 鼠大根 ・ 蕪
 Rising sun disk 日の出 Hi no de
 Sei kai ha 青海波 Sea bream (or carp) and waves (seikai ha design)
 Shichi Fuku Jin 七福神 the Seven Gods of Prosperity
 Benzaiten, Benten with a biwa 弁財天, 弁天; a white jewel hoju 宝珠 or a white snake
 Bishamon 毘沙門 big Chinese / Hindu warrior with a pagoda
 Daikoku, with a mallet 大黒
 Ebisu, with a tai 恵比寿
 Fukurokuju 福祿寿 with a long head
 Hotei 布袋 fat Zen monk with a bag
 Jurojin 寿老神 with a white deer or crane
 Spiny lobster Ise ebi 伊勢海老
 The year’s animal eto 干支: rat, ox, tiger, rabbit, dragon, snake, horse, ram, ape, cock, dog, wild boar
 子 牛 虎 卯 龍 巳 馬 羊 猿 鳥 犬 猪
 Toys, esp. tops koma 独楽, hagoitai 羽子板 battledores, tsukubane 着羽 shuttlecocks
 Tsurukame 鶴亀 Cranes and turtles
 Uba and Joh 姥 舅 aged god and goddess with rake and broom, found at Takasago

FEBRUARY

Evicting demons with beans; any oni demon 鬼 reference; usually the phrase, “Oni wa soto, fuku wa uchi”
 鬼は外福は内
 February 2 to 3 Setsubun 節分 (division of seasons)
 Gyusha ox cart 牛車, any reference to Sugawara Michizane 菅原道真 = Tenjin-sama 天神様, who became the god of learning, esp. calligraphy and poetry
 Iwashi 鰯 sardines and ibaragi 茨木 holly drive demons away, because demons don’t like stinky things or stickery things
 Otafuku お多福 the plump-faced goddess of bounty (aka Ama no Uzumi), who is invited in
 Square wooden masu 升 measure shape used to hold the beans; masumasu means “more and more”
 Ume plum flowers and uguisu 梅鶯 bush warbler Snow scenes

Ume plums 梅 and Ushi ox 牛

MARCH

3/3 Momo no sekku 桃の節句; so called “Girl’s Day”

Any Heian court scenes, esp Genji

Elegant asobi, esp : Kai-awase 貝合 shell matching game, Hyakunin isshu poetry matching contest, sailing fans, etc.

Go nin bayashi 五人囃子 five ladies in waiting, playing instruments; (o-tsutsumi, ko-tsutsumi, taiko, flute, clappers)

The three “tempers/humors” (happy, sad, grumpy)

Two guards (young and old)

Gosho ningyo 御園人形 palace dolls of fat young children

Hina-sama 雛様 dolls especially Court scenes- Dairi-sama 内裏様; members of the imperial court, but not the Emperor

Peach momo 桃 and butterflies chocho 蝶々

Shells kaitsukushi 貝尽くし, gathering all shellfish at neap (extra low) tide when the moon and sun both pull the tide from the same but opposite side of the Earth

APRIL

Cherry blossoms, cherry blossoms, cherry blossoms 桜花 sakura

Hanami 花見 scenes of Cherry viewing parties (outside or night scenes)

Miyoshino yama 御吉野山 cherry blossom site

Small grasses and flowers: dandelion tampopo 蒲公英, violet 堇 sumire with butterflies

Taue 田植 planting rice fields

Yoshitsune senbonzakura 義経 千本桜 image of warrior Yoshitsune at Yoshino, under the sakura

MAY

5/5 Tango no sekku 端午の節句 “Boy’s Day” valiant warriors; armor, swords, bow and arrows; tigers, horses

5/15 Aoi Matsuri 葵祭 horse riders (again Genji) festival

Aoba green leaves 青葉

Aoi 葵 wild ginger of the Asarum genus, (*Heterotropa muramatsui* var. *tamaensis*) leaves and flowers; three aoi leaves make the Tokugawa crest, two make the Kamo Shrine’s

Eight bridges 八橋 yatsubashi with iris (from Ariwara no Narihira poem 在原業平)

May 2 to 5 Golden Week

Hatsugatsuo 初鰹 first katsuo fish of the season

Hototogisu, Japanese “cuckoo” 杜鵑, 時鳥

Iris shobu/ayame 菖蒲, kakitsubata 杜若, イリス

Koi carp 鯉 swimming up waterfalls 滝登 taki nobori: turning into dragons 化龍

Little boy strongmen- Momotaro 桃太郎, Kintaro 金太郎, etc

Saiodai 歳御代 ox carts, beautiful Heian men and women

Tea picking chatsumi 茶摘 at Uji 宇治

JUNE

Ao kaede green maples 青楓 and ayu 鮎 sweetfish

Cormorant fishing at night 鵜飼

Fireflies 蛍

Fishermen in streams

Green, green leaves of forest and fields

Waterfalls 滝 without carp.

JULY

7/7 Tanabata 七夕 Festival of young lovers; the herdboy and weaver princess so

Skeins of silk thread in five colors, biwa 琵琶 and koto 琴

Bridge of magpies kasasagi no hashi 鵲橋

Cow-herding, weaving scenes

Egret 鷺 and reeds 蘆

Hotaru fireflies 蛍, Genji-botaru 源氏蛍

Kaji 楫 tree leaves with poems written on them, in basin of water

Poem writing and hanging on bamboo tree; poem strips tanzaku 短冊

Stars, constellations, esp. Vega and Altair

The Milky Way Amanogawa 天の川, Gingawa 銀河

Waterfall of stars ☆滝

AUGUST

Beach and coast scenes sunahama, kaigan 砂浜, 海岸

Buddhist themes: o-Bon お盆 (ulambon Snkt)

Clear skies ten takaku 天高く, high clouds

Daimonji bonfires okuribi 大文字送火

Fireworks hanabi 花火

Green rice fields, children playing outside

Insects: beetles kabuto mushi 甲虫, dragonflies tombo 蜻蛉, preying mantis kamakiri 螳螂, etc.

Lotus 蓮華 hassu and Kingfisher kawasemi 翡翠

Sutra strips 経片

SEPTEMBER

Aki no nana kusa 秋の七草 the seven grasses or flowers of autumn (kuzu 葛 kudzu; omenaeshi 女郎花 patrinia; susuki 芒 eulalia; fujibakama 藤袴 hemp agrimony; waremokko burnet; kikyō 桔梗 bell flower)

Chrysanthemums kiku 菊

Early migratory birds (geese over the moon)

First geese hatsugari 初雁

Harvest scenes

Hagi 萩 bush clover and suzumushi 鈴虫 bell crickets

Harvested vegetables and fruit

Joyo 重陽 no sekku: Festival of Double Nines 9th day 9th month, nine being the most yang number = Chrysanthemum Festival

Kisewata 着せ綿 putting wads of cotton or silk fiber on chrysanthemum flowers the night of 9 / 8 to collect dew on 9 / 9; the dew used as face lotion or tea water, giving longevity (1,000 years)

Oborozuki 朧月 Moon in clouds or reflected in water

Rabbits usagi 兎 兔、running across the waves, particularly of Lake Biwa, hashi watari 走渡

Scarecrows 案山子 kakashi

Singing insects: suzumushi 鈴虫 bell cricket, kirigirisu 蠃斯 katydid

Sparrows suzume 雀

Susuki 薄芒 Eulalia, pampas grass; Musashino 武蔵野 most famous ancient pampas grass fields

The moon 月

Usu kine 臼杵 Mortar and pestle for pounding mochi

OCTOBER

Colored leaves 紅葉 and deer 鹿

Fulling mallet 砧 kinuta

Geese 雁 and c'mums 菊

Mushrooms 茸 and snails

New green bamboo fences

Rice お米 and sparrows 雀

Silk fulling (pounding) 絹敲き

Sotan-gitsune 宗旦狐, a fox 狐 impersonating Sotan at Shokokuji 相国寺

V's of geese flocks over the moon

White foxes 白狐 of Inari shrine 稻荷神社

NOVEMBER

C'mums on the eastern fence kakimagiku 垣間菊 from a Chinese Tang dynasty poem by Bo Ju'i (Haku Rakuten)

cha usu tea grinding mil 茶臼

Chatsubo gyoretsu- 茶壺行列 parade carrying the year's new tea to the Shogun, the Emperor, daimyo,

Chestnuts kuri 栗 and pheasant kiji 雉

Colored leaves start hatsumomiji 初紅葉

Crying of the deer 鳴鹿

Millet awa 粟 and quail uzura 鶉

Opening the tea jar kuchikiri chaji 口切

Persimmons kaki 柿 and chestnuts kuri 栗

Thinly colored leaves usumomiji 薄紅葉

DECEMBER

“Like an arrow” (time flies) ya no gotoshi 矢の如

12/13 Koto hajime 事始 “preparations begin” for New Years’ festivities
 12/14 Gishi matsuri 義士祭 memorial for the 47 loyal ronin (warrior gear; Katsura-kago)
 12/31 O-MISOKA お晦日 last day of the year > JOYA 除夜, New Year’s Eve
 Chion’in 知恩院 (and many other bell towers) bell towers ring 108 times
 Closed up in a bag/ tsubo 壺中 waiting for New Year, like a bagworm mino mushi 蓑虫
 Deep snow 深雪
 Green bamboo chasen vendor chasen uri 茶筴売
 Hatsu mode 初詣 first prayers offered at midnight and the first few days
 Mandarin ducks 鴛鴦
 Mochi pounding 餅搗, decorating hearth, gates / shimenawa 注連縄
 Nandina 南天 and grosbeak
 O-mamori お守 protective charms sold at temples and shrines
 O-mikuji お御籤 fortunes
 Okera 螻蛄 sacred rope to light new year’s fire
 Old calendars kyu koyomi 旧曆
 Plovers 千鳥
 Smoke from hearth 囲炉裏の煙
 Snow in the villages sato no yuki 里雪
 Temple bells ring
 Zodiacal animal of year passing; monkeys are often used at end of year for the pun SARU going away 去
 る = 猿 monkey

Uta Poems 歌 and Shosoku 消息 Letters

Poetry, either kanshi 漢詩 poems in Chinese, Japanese waka 和歌, or even haiku 俳句, written in the kaishi 懷紙, shikishi 色紙 or tanzaku 短冊 format are perfect seasonal and artistic mood-makers. Letters, preferably with a seasonal, poetic, or utensil reference are appreciated for the spontaneous nature of their script. Although poems or letters can be used in either Machiai or Honseki, other seasonal topic markers, e.g. prints, framed oil paintings, fans, etc. may also be used, just in the Machiai.

In the case that more directly related material is available, such as letters by other chajin which have something to do with the day’s gathering, paintings, poems or diary entries, which are specifically related to something which appears later in the chaji (dogu, tsubo kazari or kuchikiri temae, evanescent phenomena) are most appropriate, as they directly influence the Kyaku’s appreciation and expectations by focusing attention on that thing.

The Machiai scroll, whether a painting, poem or letter, introduces the day’s “theme” to the Kyaku. As a part of the toriawase, first and foremost in consideration of the utensils is the scroll in the tokonoma of the main room, the honseki jiku 本席軸 so the Machiai scroll must complement and conform to the honseki scroll rather than vice versa. This coordination requires equal consideration for content and form of both the textual wording and the physical shapes of the honshi. As the honseki scroll is the more important, it

should be older, more “serious,” and impressive or of a higher “status” than the Machiai scroll. As there are only two main formats for Zengo, usually limited to those with a horizontal format, yoko mono 横物 and those with a vertical one, ichigyō mono 一行物, the Machiai scroll needs be different from the honseki scroll so Teishu begins with the selection of the main scroll and finds something to properly “introduce” it.

Waka 和歌 on large-sized pieces of paper were codified into a form called kaishi 懐紙, the same as “breast pocket papers” used by aristocrats and was always in a specific form, written in a horizontal format of sangyō sanji 三行 三字 three lines of 9-10-9 of mixed hiragana syllables and kanji, plus the last 3 syllables in Manyōgana 万葉仮名, characters used for their sounds rather than their meaning. Kaishi can be used in either the main tokonoma or the Machiai, depending upon their age and status, the other utensils and the Teishu’s intent. Large pre-Meiji period kaishi were often used or were substituted for the paper used for poetry that was later made into scrolls. The poetry composed might have been kanshi 漢詩 in all Chinese characters according to Chinese rules or Japanese waka 和歌、renga 連歌, haikai 俳諧 or others, in hiragana or mixed with kanji, sometimes many verses, for practice.

First, the subject dai 題 is written in mixed kana and kanji; the next line is the poet’s court position and name (save the Emperor) mostly kanji, then the poem (mixed kanji and kana except the last 3 syllables.) For kaishi, one poem usually appears per page but poem sequences of two, three or more are seen. Simple ink paintings with Chinese poems kanshi 漢詩, Japanese 31-syllable (5-7-5-7-7) waka 和歌 or seventeen syllable haiku 俳句 (5-7-5) or other poetic forms make for multi-faceted scrolls which give both intellectual stimulation and visual pleasure to the waiting area, as well as a historical richness to the chaji experience. On the other hand, paintings with Zen phrases (e-gasan 絵画賛) can be redundant and should be avoided in the Machiai, unless the main scroll is a poem without Zengo.

Another important type of Machiai scroll is comprised of letters or nikki 日記 diary entries from Tea men, poets or Zen monks, mounted usually in horizontal format. Depending upon the age and importance of the author, these letters and diaries may be used in the Machiai or in the main tokonoma. For example, just about the only calligraphy we have from Sen Rikyu’s hand consists of letters, kaiki, authentications of tea objects and diary entries. Mounted as scrolls, these command the highest respect among Wabi Tea people. Besides Rikyu’s writings, however the writings of cultivated men and women (except politicians and most warriors), especially if they contain a poem, a drawing or some sort of seasonal observation or spiritual content, are considered interesting for their spontaneity and freedom of calligraphy.

Occasionally, a tea utensil will have a letter connected with it, usually recounting its history or provenance. These make excellent Machiai scrolls when the object in question (or a copy of it) is used somewhere in the tea function. There are a number of letters ordering utensils such as furo braziers, kettles, tea bowls, etc. which whet the imagination and deepen the Kyaku’s appreciation of the thoroughness of the Teishu’s preparations and sharing.

The waiting room may have a regular tokonoma but a kabe-doko 壁床 wall area used to display a scroll, is also a possibility in any room that might be used for Machiai. The koshibari wainscoting paper of an area to be used for a kabe-doko will be lower than the rest of the white koshibari, making a frame for the scroll. There is also a wooden construct that can be placed over the top of a tall byōbu screen, which has a peg for holding a scroll. As the very last resort, a weight can be tied to the kake-o and it thrown over the top of the byōbu to balance. Be sure the homshi is not over the edge and being bent.

If the Teishu has nothing to use, the tokonoma or wall where something might be hung can be left bare. A su doko, 素床 “naked, uncovered, simple toko” is perfectly acceptable. Even the sudoko is haiken'ed at the beginning and end of the stay in the Machiai.

Shikimono 敷物 thing spread out (under) to sit on

Carpets may be laid on the tatami to provide guidance as to where the Kyaku, especially the Shokyaku, are to sit and to comfort the Kyaku's legs. They should be warm in winter and should be cooling in summer. The Kyaku are encouraged to sit close to each other by the limited size of the shikimono. In winter and spring but possible all year round, mosen 毛氈 red felted carpets are most prevalent but woven carpets were made in Japan from the late Edo – Meiji eras into modern times too. Summer covers for a cool feeling include goza, reeds, paper, etc. Less popular are individual zabuton.

Types of Shikimono

Mosen 毛氈 felted wool carpets are dyed red, blue or with shibori in multiple colors (red, blue, yellow, green) of circular tie-dyed designs, most commonly of flowers. Mosen as the name implies were originally from Mongolia, brought thru China, and imported by the tens of thousands in the Edo period. Neither wool nor felt was native to Japan. Earliest examples of felted wool came thru the Silk Road to Nara in the 7th century (Shoso'in collection) but felt of any kind was not made in Japan until the Meiji era. Wool carpets with woven designs, one tatami size, began to be made during the late Edo period and continue to be made today.

Japanese who first saw Western wool carpets wondered what sort of huge insect made wool and Westerners who first saw silk wondered what kind of tiny sheep made silk.

Tou 籐 mats of round reeds for summer are made of extra long reed 葦 ashi /yoshi such as those used for sudare and sudo so they may be made into as large as 12 foot or hachijo 八畳 squares. These reeds are threaded on a needle so no string appears above the surface. Split reeds or bamboo may be woven into smooth large covers in to large mats as well. All tatami lines disappear under them.

Goza 御座 are tatami grass, often dyed and decoratively woven into one tatami sized panels and often put together with heri, borders, into three, four and a half to eight-mat sized shikimono. Goza need to be attached to tatami with long tacks.

Koyori 紙縹 are twisted paper strings himo woven into carpets, paper (printed carpet), etc.

Sarasa 更紗 are thin, usually printed fabrics from Indonesia and India, which can be backed with stronger cloth to make interesting, exotic shikimono.

Imagination is the Teishu's only limit, as long as the shikimono does not get kimono dirty, stain with unfast color, snag on projections or feel more uncomfortable than tatami.

Zabuton 座布団 cushions may also be used, an identical one for each Kyaku. Cha-zabuton are very flat and fairly small squares. They are not very user friendly, and techniques for using them must be studied and practiced. The large, fat ones are very inconvenient to get off of and back on when Kyaku must move. Cha-zabu are brought in, one for the Shokyaku folded across left to right, with the wasa on the top half so that when a Kyaku opens it, the wasa is away from him/her but as the Kyaku wiggles it under himself, the

wasa ends up under his/her knees, across the front. The rest may be brought in a pile. They may be left in the Machiai, in a stack, collected by the Tsume. They may also be used in the kaiseki and usucha seki, in which case they must be brought in before anything else.

Tabakobon 煙草盆 tray and all the utensils for a smoking set

Almost more important even than the Machiai scroll in terms of hospitality, is the set of utensils needed for smoking kizami tabako 刻煙草 traditional JPN slivered tobacco, because this set, more than anything, is the Teishu's sign that the Kyaku should relax and enjoy themselves.

Tobacco smoking was introduced by Spanish and Portuguese sailors when they first arrived in Japan, soon after tobacco was discovered in America. The earliest record of a tabako bon per se dates to 1565, a Sotan konomi. It is suspiciously similar to the configuration of the incense tray kobon 香盆, there being a container for lit charcoal (kiki koro 聞香炉) on the left and container for tabako and for spent ash on the right contained in the metal-lined bottom of the jukogo 重香合. Since then, the tabako bon and mosen as signals of relaxation have played an important role in the traditional hospitality of private homes as well as in tea shops, restaurants and inns, to this very day. Of the two major types of tabako bon, with handle and without, the tray used in Tea may itself be lacquered, even maki-e'd or unfinished wood (kiji 木地 such as paulownia, mulberry, pine or Chinese shitan 紫檀 wood). It may also be made of woven bamboo or koyomi 紙縹 woven and lacquered, twisted paper, gourds, baskets, bark, or even more exotic materials like silk cord. It may be round, oval, square, rectangular or lobed, bent wood or joined wood. There may be cutouts, drawers, handles of vine, whalebone, split bamboo or thin wood, as well as metal fittings. Interesting feet include half walnut shells. It minimally has a hi'ire and haifuki.

Hi'ire 火入

The hi'ire 火入 is a ceramic container for holding a small, lit charcoal used to ignite the kizami, the finely shredded tobacco. The hi'ire is the first evidence in the Machiai of something the Teishu has actually done. The ash formation, the centering of the lit charcoal and the lines radiating from the center, all demonstrate the Teishu's calmness and control. The face of the charcoal, since it is used to light the kiseru, should be free of loose ash and tilted to the left of center when seen by the Shokyaku.

Ancient deep mukozuke are sometimes used as hi'ire. Chinese and Japanese blue and white porcelain, Shino and a large variety of Seto/Mino wares of various types, Kochi ware, and even modern celadon can be used. One rarely sees rough unglazed ceramics such as Shigaraki or Bizen perhaps because they tend to scratch lacquer, but there is a low-fired, carbon-patterned type called unge 雲華 or "cloud flower," that is created by the same technique used by Native American and Mexican craftsmen, whereby the ceramic is directly infused with carbon from charcoal during the firing process. Metal hi'ire are not used in Wabi cha but are found in daimyo style tea functions.

Hi'ire are usually cylindrical and straight-sided but lobed sometsuke, unge and Kochi wares and irregularly shaped Oribe pieces (some originally mukozuke) are also popular, since so much else is round or square. One feature that is unmistakable on wares made as hi'ire is the unglazed inner bottom half. With a little imagination, while remaining within the parameters listed above, most any cup or short vessel can be used as a hi'ire.

Preparing the hi'ire

To prepare a hi'ire, the ash, which may be furo ash fukusabai or red water caltrop ash hishibai 菱灰 mixed with furo ash, should reach more than half-way up the side of the hi'ire when finished (that is to say, covering the unglazed inner surface). It is sifted to fluff it up and remove any impurities. Depending on the size of hi'ire and whether the Kyaku are provided the actual chance to smoke, the lit charcoal may be closer or further away from the top edge.

Small pieces of extinguished charcoal or the manufactured kotadon 小炭団 incense-lighting charcoal briquettes are lit and inserted in the ash to heat it. Pre-heating the ash is ESSENTIAL. Otherwise the proper hi'ire zumi will go out. This same principle of pre-warming applies to the rodan and hibachi as well. Teishu must change the burning slivers that may go out for other, burning ones. He/she must not however overheat the hi'ire, especially the outside (by leaving it too close to the ganro 丸炉 in the mizuya, for example), because the Kyaku may wish to pick it up and examine it. Also it might scorch the tabako bon if it is too hot. When the ash is sufficiently warmed, it is suitable to add the proper burning hi'irezumi. In emergencies, the Teishu may heat the ash in a dry pan and add it to the hi'ire. Tabakobon-zumi or hi'irezumi is usually cut to fit the hi'ire in which it will be used. Narrow or small hi'ire require small sumi and larger ones require larger sumi. Kudazumi or tenzumi, usually furo, can be cut to a length to fit the hi'ire, usually half or 1/3 size. The idea is to keep the charcoal lit and usable for lighting several pipefuls of the shredded kizami especially during in the longer nakadachi and usucha seki.

Since it will be used to smoke, it is not considered appropriate to put the machiaiko in the hi'ire.

Kiseru 煙管 Pipes

Other parts of the full tabako bon set include the pair of small-bowled long-stemmed pipes called kiseru 煙管 used to smoke the kizami tabako. Like tobacco itself, kiseru no doubt developed from the European proto-types originally from the Portuguese / Dutch traders. Early examples are rare but the general traditional configuration is a small bowl and mouthpiece usually of metal, connected with a bamboo or reed tube keeping them together. Ideally the stem is long enough to stretch across the tabako bon without being too long but if the kiseru is short, the bowl end may be lowered to the floor of the bon or laid directly on it. Besides metal kisertu, there are also one-piece Oribe ceramic and even glass ones. Smaller, ceramic pipes may be handled this way or set completely on the bottom. Few Western pipes would work but....

The tabako-ire 煙草入 is a small container for the shredded tobacco itself and comes in a wide range of shapes, materials and configurations. There are two main varieties of tabako holders: a small, lidded container or a tatogami 畳紙 piece of stiff paper, folded into nine unequal parts, something like what incense wood is wrapped in. A typical small lidded container is often an open cylinder with large base, on top of which sits a covering lid. These need to be picked by carefully. Tatogami are convenient because they take up less room than other utensils, and can be made by the Teishu with specific designs like hearts and flowers or snowflakes if necessary. There are several konomi, in several colors with kinpaku and colored designs.

Haifuki 灰吹

The haifuki 灰吹 is the tube of a single culm of green bamboo used as an "ashtray." If one smokes with a tabako bon, the burnt ash should go into the single node of fresh green bamboo that has a tiny bit of fresh water in the bottom, to extinguish the embers. Fresh green bamboo is very nice in feeling but because bamboo is a grass, the cut ends of the node are porous and will leave a stain on the bottom of a kiji bon. Fresh bamboo haifuki are damp enough when fresh so they need not be soaked or dampened again. Soaking green bamboo (including futaoki and saibashi) bleeds out the chlorophyll at the cut edges and

defeats the whole reason for getting fresh green bamboo, which is not that common outside Japan anyway. Plain white bamboo tubes, haifuki lids and haifuki stands that one may find at flea markets are not usually used in the chaseki, but recently, dyed, evergreen bamboo has made an appearance. Some variations I have tried include a tiny cut crystal vase and a worked reed lime tube from a betel nut set.

When emptying a kiseru of spent ash, the Kyaku must pick up the haifuki and then tap the kiseru on the edge of the bamboo. Kyaku should never rap the kiseru on the haifuki when it is still in the tabakobon, lest it damage the tray. Kyaku must also be careful not to turn the haifuki over in the tabakobon.

While Kyaku are waiting for o-sayu kumidashi, the Machiai tabako bon may be passed for haiken. Kyaku must be very careful not to turn over the haifuki or to shift the ash around the lit charcoal in the hi'ire. If the Kyaku are offered tabako, they should take the opportunity to smoke, or at least experiment, even if the tabako is extremely harsh. Opening the tabako-ire, the Kyaku must make a small ball of tabako, neither too loose nor too compact, in the kiseru. If it is too loose, it will fall out of the kiseru; if too tight, it will not catch the tabako on fire. Kizami is quite strong so even experienced smokers will cough.

Machiko 待香 Waiting incense

The first and often most direct impression of a chaji is the fragrance that greets the Kyaku when they enter the Teishu's tea complex. The express purpose of this use of incense is to purify the space of the Machiai, to "wait for" the Kyaku in place of the Teishu and to allow the Kyaku to calm their minds before entering the deeper tea spaces. The Teishu must never use temple, stick or everyday complex incense as it may have unpleasant associations for some of the Kyaku.

After the Teishu has cleaned the rooms before the Kyaku arrive, the Jinko 沉香 or Aloeswood incense purifies the space spiritually and helps separate it from secular space. Upon entering the Machiai of a tea complex, the Kyaku are most often treated to the rich fragrance of jinko, literally "sinking/sunken" incense, the best of which becomes more specifically known as kyara 伽羅, a wood incense found in the jungles of SEAsia. The name jinko comes from the fact that the incense wood is so heavy with resin, it sinks when put into water. Aloeswood, *Aquilara Malaccensis* Lam. or *Aquilaria Agallocha* Robx. 伽羅, is known by many names from the many countries where it is valued, such as Chen-xiang (Chn). Jin-ko (JPN), Kyara(Snkt) Agar, Tagara and Kalaguru. Some of its common Western names include Eagle wood, Agila wood, Agar wood, Oud, Ude, Ud, Ood, Aloeswood, and Agarwood. Jinko or aloeswood is a dark, resinous wood that forms in *Aquilaria* and *Gyrinops* trees when they have become damaged or infected with disease or pests. As the infection spreads, the tree produces a dark aromatic resin in response to the attack. The result is a very dense, dark, resin-saturated heartwood. Dead or even still living trees' wood is scraped away leaving the jinko. Although originally light, once saturated with resin, the wood becomes so heavy it sinks in water, thus jinko, 沉香 "sinking /sunken" incense. When heated, it gives off a unique, fragrant odor. Different trees and even different parts of the same tree will give off different fragrances. Jinko is divided into several qualities by its various fragrances: sweet, bitter, astringent, etc. Kyara is listed as a potentially threatened species by the Washington Conventions CITES because of extensive exploitation. By far the most prized of all incenses, in its purest form; it is worth more than its weight in gold! As such it is the center of corruption and murder among its collectors. It comes from an evergreen tree growing up to 40 meters high and with a trunk 60 centimeters in diameter. It bears snow-white flowers, sweetly scented. These trees are native to Northern India, Laos, Cambodia, Malaysia, Indonesia and Vietnam. The resin is created in response to an attack from *Phialophora parasitica*, which is a parasite fungus or mold and in an immune response, the trees begin to produce the aromatic resin-soaked wood commonly called Aloeswood. The wood is extremely rare and often very difficult to obtain, thus quite expensive. This resin is used by traditional Chinese, Ayurvedic and Tibetan physicians.

Kyara has been treasured throughout the ancient known world save the American continents, since before Tang times in China. An enormous sample of kyara, known in Japanese as Ranjatai 蘭奢待 (to rise high, be well advanced; extravagance, treat; expect, wait for) was sent from the Tang court to Emperor Shomu during the Nara period and remains as part of the Shoso'in collection. The name Ranjatai was chosen perhaps because the characters each contain another character that makes Todaiji 東大寺, Emperor Shomu's great temple in Nara.

There are many stories about aloeswood being buried in the ground for hundreds of years. This legend comes from an old Chinese book on incense, but recently it has been revealed that kyara can also be gotten from living trees and today most aloeswood comes from infected or abused trees that, although not in the process of decaying and dying but living vigorously, are indeed still standing but just how it is gotten remains a "secret" of the local collectors. Much interesting information can be found by an extended search of the Web.

Incense burners are not left visible in the Machiai so the Teishu prepares something to "burn" the machi ko in and whatever is chosen, is removed or hidden just before the Kyaku arrive so the fragrance lingers but the evidence is only the lingering fragrance, not the dogu. Incense in wood form is not really burned but heated to allow the resins to melt and give off their fragrance. The kotadon 香炭団 burning charcoal is buried shallowly in ash and a ginyo 銀葉 (originally a silver leaf-shape, now a silver-edged square of mica) is placed on top, then the incense wood is placed on that to get it give off its fragrance.

Heat for both Machiai and Seki

If there happens to be a ro in the Machiai, it may be filled with burning charcoal and a kettle placed from which the o-sayu should be taken, while the ro warms the room in winter. In most cases, this is the only chance the Kyaku will have to taste the hot water just as it is, so the Shokyaku can ask the Hanto about the provenance of the water or during aisatsu. The main thing to be aware of is the care that must be taken when walking around the ro in the Machiai and the haiken of it.

When cold weather sets in, the Teishu may instead provide charcoal heat in the Machiai for the Kyaku in the form of either a large hibachi 火鉢, "fire bowl" or smaller te-aburi 手焙 "hand-warmers." Hibachi are usually larger, lidded or wide-edged and more open containers, again often ceramic that is either unglazed like shudei 朱泥 red clay or Shigaraki, or glazed rakuyaki if they are for Tea. Some are made of wood with a copper or clay insert to keep the fire from scorching the wood. They are made mostly of kiri, paulownia wood, which is very difficult to burn because of its chemical make-up or made of cedar sugi knots which are hard to burn because of their density. But wood can only be used when it is further protected by a liner of copper or clay like the hearth walls and filled with ash. Sections of tree trunks, old cart wheels, sides of boats, sometimes even baskets and lacquered exteriors, such as Kamakura-bori protected by liners, make for a wide variety of heat sources. Glazed ceramic, even porcelain are seen but these were for domestic use and get too hot for the intimate touch required by Tea. Rakuyaki is considered heat retentive and hibachi may be found in either red or green glaze. The unglazed hibachi used are usually large Shigaraki, Echizen or Tamba suribachi grinding bowls 搥鉢 usually used outside on the ground near the Koshikake. Hibachi are not moved around.

Te-aburi 手炙 or smaller hibachi are for one or two persons, upon which to warm just the hands while sitting in a cold place. They are often closed on top or have a wide ridge to provide extra space for this hand-warming function. Sometimes a te-aburi will have a pillow to keep it directly off the tatami to prevent scorching. Te-aburi are portable handwarmers that can be brought to the Machiai, Koshikake, kaiseki and usucha seki.

There is yet a third kind of intimate hand-warmer that appears in the Namporoku. It appears in the famous encounter between Rikyu and his colleague in Oda Nobunaga's service, Tsuda Sogyu. One snowy evening, Sogyu decided to visit Rikyu, knowing Rikyu would be prepared for it and would provide the best way to enjoy the snow. When he got to the roji and found Rikyu, Sogyu took an incense burner out of his kaichu where he was warming his hands, and said, "My incense burner has gone out," to which Rikyu replied, "Here, take mine" and pulled his koro out of his kaichu. We are left by this encounter with a warm feeling of awe but when we think about it, keeping your hands in your kimono to keep them warm, holding a small jar full of ash and a hot burning charcoal, requires some concentration so Rikyu himself must have just been enjoying the scene when Sogyu arrived.

Hai 灰 Ash

The ash used for hibachi and te-aburi begins as "normal" furo ash, made from burnt hardwood like kunugi 櫟 oak ash, sifted and perhaps washed. It is used dry.

To set up a hibachi for the first time or after a summer of storage, it is a good idea to sift all the ash. If a very thick layer of warabai 藁灰 burnt straw is present, scoop it off carefully and set it aside. If the ash is mixed together or if you are dealing with a newly acquired antique, it is a very good idea to sift the whole thing. Try to save the warabai unless you have a store of fresh. Teishu needs to be ready to replenish the volume lost through sifting, with other old hai or new. Between usages, it is a good idea to keep the hibachi covered to keep out dust and debris. If you are using your hibachi and te-aburi frequently, it is a good idea to at least stir the ash to fluff it up and get some air into it. Antiques that have not been used for a long time will often have some surprises in the ash. It is common to find not only cigarette butts and mummified lizards in the ash but it seems to have been a practice to line the bottom of the hibachi with small pebbles. The Teishu may wish to replace them with fresh ash or simply replace the pebbles in the bottom of the hibachi.

Especially after WWII, a type of large, manufactured pressed charcoal, called rentan 連炭, because the holes running through it reminded people of lotus root, was also used. Rentan is very smelly and the CO2 it puts off was (and occasionally still is) the source for many suicides and accidental deaths. The ash from rentan can still give off a nasty smell requiring the Teishu to replace all the ash. If anything strange was used in the hibachi, like asbestos fibers, it is better to discard it all and start over with new ash than endanger your Kyaku. For a change of scenery, it is also possible to use a kind of warabai 藁灰 to cover the surface. Unlike the warabai used in the furo for nagori 名残 feelings, this warabai is a somewhat random, thicker layer of larger pieces of charcoaled rice straw, rice straw rope or hulls.

After I got an antique wood hibachi and cleaned it up, I decided to make some warabai. I had a small barbeque pit and a very large lidded can, so I burned several yards of straw rope until it was burnt but not ash yet and put it out by putting it in the big lidded can. There were many feet rope so I cut them into meter long sections and lit them one at a time with a long snouted lighter. This was taking place on my steps next to the street. Soon neighbors began to come out of their houses and people just walking by sniffing the air because it smelled like a house on fire, which is a real cause for alarm in old wood and paper Kyoto. I told them I was just making warabai for my new hibachi and had a hose running right there so not to worry. They just shook their heads and went on. The rice straw rope was successfully charcoaled but looked like pigtails until really broken up.

Just like the hi'ire in the tabako bon and the rodan, ash needs to be stirred if not sifted, and heated before the final charcoal is added. The ash is mounded in the center of the hibachi or te-aburi. The warabai covering of larger hibachi gives it a look and feeling of rusticity and the variety of color contrast offered by

the carbon black of the straw, the red glow of the charcoals and the white edge of burnt warabai circling them, is charming.

Sumi 炭 Charcoal for the Hi'ire, Te-aburi and Hibachi

Hi'ire require small charcoals cut short to fit the size of the container so the hi'ire does not get too hot and burn the Kyaku's hands or damage the tabako bon. Usually a tenzumi can be cut into halves or thirds if tabako bon sumi is not procured. As a last ditch fallback, cylindrical manufactured charcoals called kotadon 香炭団 can be "sculptured" to resemble hi'ire sumi. Kotadon are very useful for heating the ash before putting in the final, proper sumi. They are available from incense concerns.

Te-aburi are usually up to 1 foot / 33cm across, sometimes deep, sometimes shallow, so usually one or three gitcho-sized charcoal will be sufficient (if not too hot) to keep the Kyaku's hands warm. Te-aburi are usually only half full of ash so the open face of the burning charcoal does not get too close to the warming surface.

For the larger hibachi, three to seven large, ro gitcho or even three to five huge wado are used, arranged usually in a plum flower design. The ash in the hibachi is usually higher than in the te-aburi, depending on its material.

Hibachi appear in the Machiai and koshikake; a different type one (ceramic, wood, etc for the Machiai and unglazed ceramic, e.g. Shigaraki, Tamba or Tokoname ware for the Koshikake) for each seki as they do not move. The Urasenke house has a large old Shigaraki tsuribachi but set in a footed, lacquered stand, so it may be used inside the tearoom.

The hibachi may need to be replenished before the Kyaku depart, so it is still providing warmth when they leave. Charcoals may be flipped over because their buried ends are usually in perfect condition but if one has broken down, it may be replaced or removed completely. The problem with replacing one is that it takes so long to ignite, there is not enough time before the Kyaku leave.

Lighting

Lighting takes several different forms in the Machiai, Roji and seki:

1. Andon 行灯 wood and paper lanterns (three types) lighted by either candles or oil lamps
2. Rosoku 蝋燭 candles in teshoku 手燭 hand-held holders (at least two different styles) or zenshoku 膳職 lights for kaiseki trays (many different types). Candle stands taller than a meter/ yard are not often used in cha seki.
3. Tankei 短檠 or chikkei 竹檠 oil lamp stands (two choices).

There is also the ishidoro 石灯籠 stone lantern permanently installed in the roji.

Zashiki Andon 座敷行灯 Papered lanterns for Inside

These are used when portability is needed. Because the flame is shielded by paper, it gives a softer, diffused light. Either oil lamps or candles (or even electric lights) may be used in them.

There are three types of andon typically used in Tea. The first one is the zashiki 屋敷 andon, a plain wood, square platform with a square-bent bamboo handle coming out of the bottom and rising to just above the top of the frame. The four sides of the truncated pyramidal cover are covered with washi paper, pasted on

the outside of the frame, but without lid. A zashiki or yashiki andon may be left in the Machiai for Yobanashi chaji. One is used in the seki during Akatsuki chaji but taken out around hassun, and may also be used if it suddenly becomes too dark during a Yuzari chaji.

Once when I was doing a Yobanashi in a large room and used not only the teishoku but a zashiki andon. The candle burned down to the spike so I replaced it with a new candle and left to do something downstairs. When I came back, the candle had melted from the hot spike, fallen over and had just begun to catch the paper on fire ! I grabbed the lantern and fled downstairs. So be careful not to allow the candle to burn down too far and heat the spike.

Roji Andon 腰掛行灯 Papered lanterns for the Koshikake

In the Namporoku #13 “Rikyu,” or more probably Tachibana Jitsuzan said, ‘You should place a lantern (andon) at the waiting bench for dawn (akatsuki) and night gatherings (Yobanashi).’

The second form of the andon has the same shape and size as the zashiki andon but are lacquered tamenuri 溜塗 and have a lid with an opening for the handle to prevent rain damage They are placed at the K koshikake during Yobanashi chaji to light the way to the seki, but nowadays, Roji are longer and so ashimoto andon are also needed.

Ashimooto Andon 足元行灯 Paper lanterns for the Roji

Lacquered like the roji andon purplish tamenuri and similarly shaped, with a square base but long, tapering truncated pyramidal paper-covered frame. There are several standard other shapes. They are placed along the roji but should not be too low or directly on the tobi'ishi. Looking directly at them from the top, as they have no lid, will destroy night-vision and temporarily blind Kyaku.

Tankei 短檠 oil lamps for the seki

Although never used for the Machiai or Koshikake, a tankei is an oil lamp for rooms of 3 up to 4 1/2 mat size. For 8 mat rooms, a single tankei light doesn't illuminate quite far enough.

The lacquered base box has an erect post on the back, upon which is placed the suzumezara on the metal ring provided. A long wick passes over or thru the post and is tied in a loose loop at the back. The top of the box holds the ukezara. Other utensils are kept inside the box (wick tongs, oil replenisher, lighter). For very small rooms, two mats or ichijo daime, a chikkei, large diameter bamboo post is used to hold the suzumezara. It has a tilt-out spout, cut from the bamboo to catch any falling debris or a suzumezara, placed on top.

Ceramic Parts of the Tankei

The suzumezara 雀皿 (also hizara 火皿) is a low, wide-mouthed ceramic dish so named because it looks a bit like a fat sparrow. An internal rectangular “platform” rising from the bottom of the dish, on which the wicks may be spread for greater illumination (the tail) and a round spout at the other end (the head) to keep the long wicks pointing up so they won't draw the oil out of the dish, contribute to the illusion. Some suzumezara also have “wings” on their sides to complete the illusion.

The knobbed lid has large arcs cut out of the front and back to accommodate the flame and wicks. The lid remains on during Shoiri and is taken off for Goiri, to add a bit more light (yin-yang alternation, like taking the sudare off during the day).

Under this dish is a plate, the ukezara 受皿, about the same diameter and usually made of the same material as the suzumezara. The material for both is (usually red or green) glazed rakuyaki, because the heat tends to break ceramics fired at higher temperatures.

The hi-ukezara 火受皿 is a larger plate, the same design as or different from the suzume and ukezara, placed directly atop the box base of the lantern, to catch any falling wick, oil or fire.

The toshin oshi 灯芯押 is a wick weight, a small ceramic ring through which the wicks are passed to keep them in the oil. One point of the ring is attached at right angles to a length of clay, so the wicks do not float but stay bunched together, on the bottom of the oil.

Organic Parts of Tankei

The toshin 燈芯 are pith wicks, made from any of several plants: i-gusa 伊草 tatami grass, gama 蒲 cattail reed, hagi 萩 bush clover, etc. They are all very delicate and fragile. If nothing else is available, a shorter wick can be constructed of twisted white cotton fiber or thick twine. Wicks are often sold in coils and should be carefully wrapped then rolled length-wise in a very slightly dampened towel to be straightened, in advance of using them. A whole bundle, the full length (about a meter long) of seven to nine wicks is used in a tankei, protruding out the back of the suzumezara. If a wick weight or substitute, like a hoop earring, can be found of the proper size, the wicks should be passed through it and the wicks weighted down. The ends to be burned should be cut straight and the rest put through the back hole or notch in the pole. Usually, one wick is used to tie the rest of the bundle into a loose bunch.

Only when thus prepared and in place in the chaseki is oil added. When the to-be-burnt end of the wick is saturated with oil, a flame may be applied to test it and make a small starting place for the fire. The height of the wicks and spread can be adjusted with the kuromoji, the familiar spicebush sweet pick, kept on the hi-ukezara. It takes a while to catch the oil on fire but then a knob forms on the end of the wicks, that will make it easier to light later. It is a good idea to use long wooden matches or lighters with a long snout to start the light, since the flame takes a while to catch.

The long excess wick is either put through the notch or hole in the support pole or, with a chikkei, cut short so it protrudes straight up from the back of the suzumezara.

As the oil burns down, more of the wicks protrude, producing a tall flickering flare and actually burning the wick, interfering with the flame and creating soot, instead of pulling the oil up to burn, so sometimes it is necessary to manipulate the wicks and add more oil to keep the dish brimming. Only the Teishu should do this, not the Kyaku.

Natane-abura 菜種油, canola or any vegetable seed oil that doesn't smoke can be burned for illumination. The oil is not inflammable like kerosene but will burn when properly handled. If the tankei should be turned over or strongly hit, the oily mess will ruin a chaji, so beware of hakama. The suzumezara needs to be kept brimming with oil and the wicks adjusted to prevent too high a flame and thus soot from forming. Yutsugi 油注 oil pourer.

Traditionally, it is a small lacquered cylinder, with long spout and right-angled handle, like a small Rikyu-konomi sake pourer. It is usually dark lacquer and should fit into the box at the bottom of the tankei.

Warosoku 和蝋燭 Japanese Candles

The Japanese candles used for Tea are also called sukiya rosoku 数奇屋蝋燭, made of sticky sumac seed wax, known as mokuro 木蝋 wood wax, applied to a wick which is washi paper and toshin pith wick wound around a slender, pointed rod. The candle is made by wrapping the wick tightly around the rod then accumulating layers of wax while rotating the wick in the melted wax. When the desired thickness is achieved, the candle is cooled, and then turned on a lathe, leaving the candle wider at the top and tapered at the bottom. These candles come in four sizes, ranging from the 21.2 cm. long, 20 momme (c. 75 gram) weight ones used in the teshoku to the smallest, 5 momme ones used in the andon.

The wound paper wick allows for a natural air passage and an orifice for the spike in the candle-holders. Japanese paraffin wax candles (for Buddhist ceremonies) also have spike holes in their bases but the melted paraffin tends to run.

Wa rosoku candles too tend to develop long burnt wicks that interfere with the flame and produce an uncomfortably eerie feeling and soot. The Teishu must occasionally remove the burnt wick to make the candle burn better. He/she should prepare a wick box to take these burning wicks. A pack of kaishi will work in a pinch. The Kyaku should not touch the candles either. Sometimes the air blows through the hole in the candle and causes a whistling sound.

Teishu needs to prepare three candles for the Roji teshoku, one for every two Kyaku and one more for the Shokyaku at kaiseki for the zenshoku, one for the tokonoma and one for the sumi temae and at least one for the koicha, gozumi and usucha, for a total of about 10 new candles for five Kyaku, not a minor expense with their increasing rarity. The Wabi chajin can probably get by with less but if the candle burns down too far and the spike gets hot, a new candle will be melted through the base and fall over! Electrically or battery powered candles in Japanese lanterns or even candle sticks may be the way of the future especially outside Japan.

Teshoku 手燭 Candle Stands

(see Kaiseki section for zenshoku 膳燭 tray candle stands)

Teshoku are hand-held candle stands traditionally used in Tea. They usually have a round or decorative wax guard (c. 11.8 cm diameter) with two strap iron legs and a long handle at right angles to them that also functions as the third leg. There is a ring around and above it, plus a spike 5.1 cm tall in the middle of the guard. The ring acts as a support for a cylinder of hosho paper that is (now rarely) used to protect the fire and soften its glare. Teshoku are lacquered black (Rikyu konomi) or red (Sotan konomi); the Senso konomi has one of each color.

One is left outside on the kutsunugi-ishi during Yobanashi. The Shokyaku finds it when he/she exits the Machiai for the Roji, and waits for all the rest of the Kyaku to exit the Machiai, so he/she can light the path to the Koshikake. There, the Shokyaku puts the teshoku on the ground until the Teishu comes. Then, taking another teshoku with him/her, Teishu advances to aisatsu with the Shokyaku but instead of sorei, the Teishu and Shokyaku exchange teshoku, while the Renkyaku all bow. The Teishu returns to the seki with the “used” candle and the Kyaku return to the koshikake. After a short while, the Shokyaku stands to leave but instead of going one at a time, all Kyaku stand, prop all their enza straw mats against the back wall and step out of the Koshikake. The Tsume collects the enza and tabakobon and all together, the Kyaku head for the seki, following in close step the Shokyaku and staying in the light, in a style of walking called ganko 雁行, “as geese go,” each stepping on the just-left stone of the Kyaku in front.

At the tsukubai 蹲 purification stone water basin, the Shokyaku puts the teshoku on the teshoku ishi, a tall flat-topped rock in the tsukubai assemblage or on the tsukubai stone itself, if it is large and flat enough. The Shokyaku uses the tsukubai, then heads for the seki, leaving the teshoku on the teshoku ishi. The tsukubai may be close enough to be lit by the teshoku and/or may be illuminated by the ishidoro or ashimoto andon. The Tsume uses the tsukubai, then taking the teshoku, comes to the kutsunugi ishi of the tea seki and enters, leaving the candle burning there on the kutsunugi ishi. If it is windy, the Tsume may extinguish the candle, but usually not. As soon as the nijiriguchi is closed, the Teishu replenishes the tsukubai and takes the teshoku away.

Before the Shokyaku leaves the seki, at nakadachi and taiseki, the Teishu or Hanto returns to the kutsunugi ishi with a freshly lit candle. With this new candle, the Shokyaku leads the rest to the Oku koshikake or back to the Koshikake or all the way back to the Machiai.

Ishidoro 石灯籠 stone lanterns in the roji

A subject better left to garden designers and architects.

CHAPTER TEN

In the Machiai

In extremely formal chaji but also on other occasions, a kama on a furo or ro, tetsubin or ginbin on a binkake, a tray with cups, a kensui, lid rest and ladle will be prepared for and used by the Hanto (or the Tsume) to serve o-sayu to all the Kyaku. More informally and commonly, the Hanto may bring the filled kumidashi wan on the tray into the room to serve the Kyaku o-sayu hot water to save time.

As the first taste the Kyaku get, the water that will be used in the chaji is served to wash away the dust of the road. The Teishu will go to great lengths to acquire the proper water for his/her chaji. There are even special things done for chaji using water from a famous well, Meisui chaji.

O-sayu お白湯 and Kosen 香煎

Hot water is offered to the Kyaku when they arrive and settle in the Machiai, to show that everything is under control. Even in the hottest weather, cold water is never offered but if something is first boiled to make a drink, like mugicha, this liquid may be cooled and served. Neither tea nor alcohol is ever served here but kosen 香煎 (c.f.) may be added to the o-yu for a lighter feeling, especially in Yobanashi and Akatsuki chaji. This is the same water that will be used later for making tea and will be asked about in the first aisatsu.

A wide variety of kosen 香煎 flavored drinks may be substituted for the o-sayu in cold weather chaji. In spring, salted cherry blossoms with tachibana leaves or amacha 甘茶 marks the season (like Hana-matsuri, Buddha's birthday). In summer, yukari 優花英 shiso powder or a hibiscus-lemon leaf concoction cools the brow. In autumn, c'mum flowers, parched genmai 玄米 brown rice, corn or soba make for a satisfying

antidote to the cool. In winter, kuzu-yu 葛湯 kudzu in hot water with sugared ginger is just one of the possibilities. At New Year, Teishu can serve obukucha 大福茶 the only substitute made with tea, kombu and umeboshi or o-toso お屠蘇, meaning “to defeat evil spirits,” is said to have originated as a prescription for health by the famous Chinese physician Hua Tuo during the Three Kingdoms period (AD 220 – 280). Ingredients have changed somewhat over time; some of the original Chinese ones were deemed at one point or another to be too potent for casual consumption. Nowadays it is typically made from sansho JPN mountain pepper, cinnamon, ginger root powder, cumin *Apiaccia*, okera *Atractylodes japonica*, kikyo *Platycodon grandiflorus* Chinese bellflower root, rhubarb *Rhuem rhabarbarum* amongst others, soaked in sweet sake or mirin to make a meaningful drink.

Dried lily-flowers, fresh shunran spring orchids, lotus seeds, or sections of yubeshi, etc. in hot water also make interesting drinks. Even more elaborately made and suitable for anytime in the ro season, would be amazake 甘酒 a traditional sweet, low or non-alcoholic, depending on recipes, drink made from fermented rice. Amazake dates from the Kofun period c. 250 – 552AD, and it is mentioned in the ancient Nihon Shoki . It is part of the family of traditional Japanese foods made using the kōji 麹 yeast *Aspergillus oryzae* that also makes things like miso, soy sauce and *sake*. There are several recipes for amazake that have been used for hundreds of years. By a popular recipe, kōji is added to cooled, cooked whole grain rice causing enzymes to break down the carbohydrates into simpler unrefined sugars. As the mixture incubates, sweetness develops naturally. By another popular recipe, *sake* kasu 酒粕 lees are simply mixed with water, but usually sugar is added. In this recipe, amazake becomes low-alcohol, similar to tamago-zake 卵酒 or 玉子酒, a drink consisting of heated sake, sugar and raw egg. It translates as “egg *sake*” or “*sake* nog.” Commonly used ingredients are one raw egg (or egg yolk only), $\frac{3}{4}$ cup (200 cc) *sake*, honey or sugar to taste. Whisk the raw egg yolk and honey/sugar into $\frac{3}{4}$ cup hot *sake* (hot enough to lightly cook the egg). An alternative preparation method is to heat the sake/egg/honey mixture together, while whisking occasionally.

The reason to serve a sweet drink instead of o-sayu is based on considerations for the cold and for the zencha that is served at the beginning of Yobanashi and Akatsuki chaji. Kosen and sweet drinks served in the Machiai obviate the need for a sweet in the seki for zencha. Of course o-sayu may be served in the Machiai before Yobanashi but in that case, a single simple dry sweet (e.g. yuzu mochi, makigaki but not higashi) must also be served in the seki before the zencha.

Kumidashi wan 汲出碗

Often blue-and-white porcelain or overglaze enamel wide, shallow stoneware cups are used, but any set of small ceramic cups will do, depending upon design and toriawase. They should not be too large nor too small and they should not get too hot. Porcelain is commonly used but there are no rules except not to obviously repeat any of the other ceramic types that appear in the chaji, without good reason. Kumidashi wan come in matched sets (usually 5 or 10). This sameness, in the food utensils like mukozuke, all the kaiseki lacquer, etc, in contrast to the complete differentiation found among most of the tea utensils, helps unify the Kyaku from the beginning and prevents feelings of difference or alienation. Also by not being individually looked at, it saves time at the beginning of the chaji.

Kumidashi bon 汲出盆

Trays for the cups can be new or old, plain wood, lacquered or both, round or cornered, most anything that will harmonize with the tabako bon and will hold the proper number of cups. The kumidashi bon should not be the black-lacquered kayoi marubon as it is for kaiseki. The tray will be left with the Tsume to

collect the wan. A more primitive or roughly finished tray, or an interesting wood, finished with clear lacquer, able to hold all the Kyaku's cups is needed.

Dialog in the Machiai

The Kyaku usually arrive separately at the Machiai, the assembly and waiting area, and excuses him/her self to any other Kyaku before opening the partially opened door and saying

Excuse me
"SHITSUREI ITASHIMASU"
失礼します

The Kyaku will know how many other Kyaku have arrived before him/her by the number of zori in the entrance. When entering the Machiai, the Kyaku slides in with his/her fan in front of him/her. He/she goes first to the tokonoma alcove where he/she looks at the scroll if there is one, which gives a hint of the day's theme. If there is anything else on display (rarely), he/she will look at it also.

Each Kyaku sits on the shikimono, floor covering, usually mosen felt carpet in the order indicated on the invitation. The Shokyaku's place is indicated by a tabako bon smoking set in front of the tokonoma. The Shokyaku sits facing the front of the tray. The other Kyaku sit close together in a circle, not separated off the mosen, with the Tsume on the side of the Shokyaku that is closest to where the Hanto, the Teishu's assistant, will enter the room (lowest or geza usually). The Tsume usually notifies the Hanto when all have assembled.

No matter how the Hanto is alerted, the Hanto opens the door and says,

Excuse me
SHITSUREI ITASHIMASU
失礼致します

The Shokyaku says,

Please, come in
DOZO, OHAIRI nO
どうぞ、お入りを

The Hanto stands and brings in the o-sayu or kosen, in cups on a tray.

When starting to serve, the Shokyaku (or the Tsume) says to the Hanto,

Leave it to us
O-MAKASE nO
お任せを

The Hanto passes the tray and its contents to the Tsume. The Hanto walks to the door, slides out of the room, turns and sitting outside the door, he/she says,

Please have the hot water (kosen), and when you are finished, please go out to the waiting bench.
DOZO, O-YU (KOSEN) O MESHLAGARI NO UE KOSHIKAKE NO HO E DOZO
どうぞ、お湯 (香煎) の召し上がりの上、腰掛待合の方へどうぞ

The Shokyaku bows in acknowledgement and the Hanto closes the door. The Hanto goes around the Machiai to open the door to the roji, just tegakari, from outside. In some instances, the Hanto will open this roji-guchi from inside the room. If it is storming violently, the Hanto, at the instruction of the Teishu, may invite the Kyaku thru the house and avoid the Koshikake and Roji altogether. This may be the case anyway in apartments.

The Tsume passes the o-sayu to the others in order and all drink the it, then examine the cups and tray.
The Shokyaku, excusing him/herself,

Excuse me for going ahead
O-SAKI NI
お先に

Then he/she goes to look at the tokonoma and proceeds to the door just opened by the Hanto, leading to the Roji, garden and path. The first pair of rojizori, straw sandals to wear in the garden, have been set out by the Hanto. After turning so his/her feet are first out the door, and putting on his/her zori, the Shokyaku sets out a pair for the next Kyaku before proceeding to the Koshikake machiai.

If it is raining or snowing lightly, there will be a pair of wooden roji geta and the Hanto, holding one kasa over him/herself and one to cover the Shokyaku, will be standing by to shield the Shokyaku while he/she gets his/her geta on. The Hanto will give this second kasa to the Shokyaku and retire from the scene, leaving the Shokyaku to cover the Jikyaku who should be emerging next, with another roji gasa. Once the Jikyaku has emerged safely and taken another roji gasa, the Shokyaku may proceed to the Koshikake during Shogo.

CHAPTER ELEVEN

Leaving the Machiai for the Koshikake Machiai 腰掛待合

Just outside the Machiai is the Koshikake, a simple bench with roof and three walls for the Kyaku to all sit on, while waiting for the Teishu to finish preparation and come greet them. The Koshikake is the start of the Roji and the place the Kyaku await being called into the tea house. In the larger tea estates like Urasenke or Omote Senke, there are two Koshikake with two roji, the soto roji with outer waiting bench and Uchi roji with the inner waiting bench so the Kyaku don't have to go back out to the burning world of dust to go to the bathroom. Both outer and inner roji have access to a Setchin toilet nearby. (See Setchin 砂雪隠.)

The Koshikake has a solid back wall, with blue, gray or purple koshibari 腰貼 paper to guard the wall against obi and vice versa. The two side walls can be shallower to allow Kyaku to see the Teishu coming and/or be provided with a window to see him/her coming.

The Koshikake will have a wooden bench seat scrupulously cleaned and provided with enza 円座 cushions and tabako bon. In winter there may be a hibachi with charcoals and andon lights at night. In summer, there may be ogi fans and mosquito coils. The Koshikake should be made of materials just slightly less elegant than those used in the chaseki construction. Although with no decoration required, some historical examples have shelves for paper and ink for poetry, hooks for scrolls, straw raincoats, roji gasa, etc.

Preparing the Koshikake 腰掛

After sweeping all around the area, the wooden bench part should be lightly wiped with a dampened zokin. Care should be taken to check the open understructure for spiders, insects, etc. In summer, after dampening thoroughly, mosquito coils may be set under the koshikake to keep them away from the Kyaku's ankles.

A stack of enza 円座 thick, round straw cushions, with a tabako bon on top of the stack, has been placed out on the bench at the Tsume's position or on the sunoko 簀の子 bamboo grate, at the end of the (Senso-konomi) bench. After arriving at the bench, the Shokyaku takes the tabako bon with both hands, not by the handle, and carries it to the opposite end of the bench just below his/her place. He/she then picks up the stack of enza and leaves the bottommost one of the stack on the place of each Kyaku while moving toward Shokyaku's own place. The last one, which was upside down, is turned over and placed at his/her position and Shokyaku sits down. Meanwhile, the other Kyaku come out of the Machiai in order, put rojizori on and set down a pair for the next person. They proceed to the Koshikake and sit in order on the enza, quietly admiring the scenery, and waiting for the Teishu to prepare the tsukubai.

If it should be raining or snowing, the Hanto will be there with a roji gasa 露地傘 umbrella-hat over him/herself and holding one over the Shokyaku, until he/she gets his/her rojigeta on. The Hanto leaves while the Shokyaku gets an umbrella from the stack and holds it over the Jikyaku. Once the Jikyaku has his/her rojigasa and one for the third guest Sankyaku, the Shokyaku can proceed to the Koshikake, unless it is a Yobanashi.

If it is Yobanashi or Akatsuki and raining or snowing, there will be a teshoku candle stand on the stone plus the rojigasa to deal with and the Kyaku will walk together, ganko 雁行.

Koshikake dogu

Tabako bon 煙草盆 different than the Machiai, with minimally hi'ire and haifuki

Sotetsu hoki 蘇鉄箒 fresh palm fronds tied to green bamboo pole, freshly made for every chaji. It hangs on Koshikake pillar

For Yobanashi, etc.:

Te-aburi 手炙, on koshikake, one for Shokyaku, one for every two Renkyaku

Hibachi 火鉢, on ground; often suribachi 搗鉢 grinding bowl, with warabai burnt straw ash

Roji andon 行灯 near koshikake machiai

Teshoku 手燭 hand-held candle stick, for traversing the Roji and lighting the seki

Roji 露地・露路

The Roji or dewy ground 露地 is pronounced the same as the dewy path 露路 Roji. It can be short and bare or almost as long as the Teishu's property. The Roji takes the form of the most common mountain paths, that is a road made up of single stones thru the woods and forests. There were no wagons and few mule or horse transports for trading goods so most early shipments were made by human carriers using the kaido 街道 "highways" like the famous Tokaido. Roji were originally just a few stepping stones inside a small space with three walls, gravel ground (the "empty ground" of the Lotus Sutra) and a tsukubai. The only modern example was built at Daitokuji's Zuiho'in along with an exact duplicate of Rikyu's tea house Tai'an with a model of the Roji described by the literature.

Nowadays, the Roji is more literally “dewy” than empty, exposed to the dew 露 like the original Chinese had it. The exposed idea is to allow the Kyaku to feel as if they were not under the armor of society or status or wealth but to feel able to bare their hearts to each other and create an ichi-go ichi-e 一期一会 group-in-infusion. The modern Roji is damp and luxuriously green without flowers, most decorative stones, or other decorative motifs to distract the Kyaku.

Roji Soji 路地掃除 Cleaning, Preparing the Dewy Path

In preparation for a chaji, the Teishu must always see to and do certain things in the Roji, like shake the trees, knock down or pluck out dead leaves, twigs, litter and debris then clean out gutters and drains. He/she checks for spider webs and “relocates” spiders. Teishu goes thru the Roji with clippers and clips anything that hangs over the path, lest it wet the hems and sides of kimono and hakama. He/she sweeps moss carefully with a soft broom and scrubs the stepping stones - tobi ishi, tsukubai area, etc. with a tawashi 束子 stiff bristled brush, depending upon moss and its desirability.

The Teishu makes a cover for the tsukubai and uses it whenever the tsukubai is unused, to keep out dirt and organic particles. He/she checks inside the tsukubai stone occasionally, especially after rain to dry it out, prevent mosquito larvae, ants, etc. For long periods of inactivity, he/she may fill the tsukubai with pebbles and put on the lid.

Depending on usage, it is nice if Teishu provides a new tsukubai-bishaku.

If the Roji has more than one path to follow, the Teishu must make or prepare and place sekimori ishi 関守石 barrier preserving stones to prevent Kyaku from taking a wrong turn.

During the chaji, the Teishu keeps constant watch and checks the roji HIM/HERSELF just in case something has happened- i.e. dead birds or animals, live animals, snakes, trash thrown over fence, assassins, etc.

I myself have found a dead pigeon, half-eaten just before the Kyaku were to pass by. A quick sweep and mizumaki made everything fine.

In a regular chaji, the Teishu usually wets the roji thoroughly one hour before the Kyaku are due to arrive; then again lightly 15 minutes before they are to enter the seki. On a cold and windy day or a hot and breezy day, he/she must be extra careful because the sprinkled water will quickly dry. The Teishu or Hanto must not forget to water again before Kyaku leave the tearoom- after the main sweet and during usucha. At any rate, the Teishu does not use a hose after the Kyaku have arrived. He/she uses a bucket and an old tsukubai-bishaku or joro 如露 sprinkler.

Autumn soji

Autumn is one of the most striking seasons but the Teishu's work is even more extensive. He/she leaves only the nice leaves, freshly fallen after the main sweeping. Momiji (any colored-leaf) are allowed to stay but only as long as they look nice. In the Nanporoku, Rikyu is said to have said, “If you have Guests coming in the morning, sweep the evening before. If you have guests coming at noon, sweep in the morning but after sweeping, do not sweep again, no matter how many leaves fall.” This again emphasizes Rikyu's espousal of the ideals of sosou 裾裏, the appearance of clumsy mistakes as an integral part of Wabi, not the automatic perfection of present practice.

The Teishu makes a mulch pile with the leaves in back or if it is visible, has it smoldering when Kyaku arrive. Zabosai O-iemoto also advocates leaving beautiful leaves, sweeping once and letting the leaves fall after that.

The point to all this is to create *fuzei* 風情 (an atmosphere) in keeping with the season, not necessarily sterile barrenness.

Winter soji

In Fuyu winter, the Teishu is concerned with the effects of the cold. He/she starts covering the moss and ground with *shiki matsuba* 敷松葉 dried pine needle covering starting in centers and hilltops, around stones - both *tobi ishi* and landscape stones, under trees and bushes, working out to the edges during coldest times. When Spring comes, this process is reversed; with the Teishu taking up the *matsuba* from the edges and finishing at the middles. The pine needles should be completely taken away in or before April or its equivalent.

If it snows, Teishu and all the staff stay on the path and don't tread in the snow. If it seems that it is going to snow just before a *chaji*, Teishu sweeps before, then covers the *tobi-isshi* with blanket cutouts that fit the *tobi ishi*. Teishu does not sweep after the snow has fallen. The dampness provided by the snow on the blankets is perfectly enough for the *mizumaki*.

Although Teishu does not melt the snow off, if it is an especially cold day, as the melt water may refreeze on the stones and make them very slippery. He/she will melt all the snow away if it gets really thin and ugly, especially within the *uchi roji*, because the inner *roji* represents perpetual sameness, outside the bonds of time.

Once for a *Midorikai chaji* at *Toinseki*, it had snowed heavily the night before so the students, many of whom had never seen snow before, rushed out into the *roji* and tracked t up. It was impossible to repair so I thought to melt it. A further disaster. We were left with a half-melted, muddy *roji*. So stay off the snow before a *chaji*!

During the winter, Teishu must never put hot water into the *tsukubai*, but well water remains the same temperature the year round so if well water is used, it will be warmer than cold tap water. Teishu prepares a *yu'oke* 湯桶 hot water bucket, in very cold weather.

Where winters are not so cold, the Teishu must still be aware of the purity necessary for Chanoyu.

Spring soji

Spring is the season of flowers but the *roji* is created almost without flowers or any but the most subtle signs of the changes of season. Once the *shiki matsuba* are taken up, the main concern of the Teishu is the rapid growth of greenery. It is especially at this season that the Teishu must keep close watch and control over anything that might brush the Kyaku's *tabi*, *kimono* or *hakama*. Larger trees and bushes must also be thinned to keep air flowing and visual openness in the *Roji*. Some trees and bamboo lose their leaves in the Spring and should be kept swept up, not to mention the petals of the many *sakura* that may contribute to "borrowed scenery."

Summer soji

In Summer, the Teishu's main concern is keeping the roji green and cool. Moss is especially susceptible to strong sunlight without the benefit of constant heavy watering so moss begins to look bad during high Summer if the Teishu is not careful. He/she waters very heavily for Asacha, even the undersides of the leaves, the night before and again early next morning so the area is still cool. Waiting to water a hot path or street will only make it evaporate into warm steam. He/she cleans as much as he/she can the night before, then leaves the Roji alone.

For a cool feeling, the Teishu dips the sudare 簾 reed screens in or sprinkles them with water before hanging them up over the open windows. Thick foliage may seem cool but if it cuts off the breeze, it only contributes to the heat. The Teishu must prune mercilessly to create paths for the breeze.

Roji dogu

Teishu or Hanto prepares Kyaku number of roji footwear plus one for Teishu. One more is needed for Hanto but not usually seen by Kyaku:

Rojizori 露地草履 straw sandals

Rojigeta 下駄 wooden "sandals" for rainy, snowy weather

Rojigasa 笠 hand-held umbrella-hats

Roji tsue 杖 bamboo staff for the elderly

Enza 円座 round pads covered or made of bamboo sheath or corn shucks for seating

Ashimoto andon 足元行灯 on roji if seki is distant from koshikake; several may be used if roji is long

Yu'oke 湯桶 large bentwood lidded bucket for hot water (ro only); low, wood handle, with horizontally split lid; set on yu'oke ishi, low flat-topped stone of tsukubai

Tsukubai bishaku 蹲柄杓 bentwood, long-handled cedar ladle for stone water basin

Te oke 手桶 handled wooden bucket for re-filling tsukubai, spreading mizumaki

Warabi hoki 蕨箒 soft fern rope broom with white bamboo handle a single for uchi roji, hung on tea house wall

Aotake chiribashi 塵箸 large green bamboo chopsticks for last minute cleaning; kept in chiriana dust hole

Joro 如露 water sprinkler

Sekimori ishi 関守石 one rope-tied stone for every place the path could be mistaken

Setchin 雪院 mid-garden toilet dogu

Sometimes the setchin is close to the Koshikake and sometimes a second real Setchin is located deeper in the garden, next to the oku machiai.

Mizusugi 水注

Towels

Chozu bachi 手水鉢 a wash basin for literally washing the hands

Setchin bishaku 雪隠柄杓 wide, shallow bentwood cedar ladle

Garden features, not decorative

Ishidoro 石燈 stone lantern

Tsukubai 蹲踞 stone basin for purification (see UCHIROJI)

Nakamon 中門 the middle gate, depending on Roji, green bamboo, replaced at least once yearly

Chiriana 塵穴 hole in tea house foundation near edge for last minute “dust”

Soto Roji 路地 outer garden path

As mentioned, a Roji may often be divided into soto 外 outer and uchi 内路地 inner roji. Depending on space available, there may be just a single Roji. If there is a soto and uchiroji, the Sotoroji leads from the Koshikake to the chumon gate. The stones that make up the path may be large but not too large, not too small and set a natural distance apart, for “easy” walking and looking around. Sotoroji stones may be more like paving in numbers and straightness, straight edged and worked. The tops should be easy to walk on with roji zori and geta, that is smooth and fairly flat, with few holes or depressions to catch water. These puddles must be wiped up before the Kyaku pass over them anyway. The perfect condition is that found just after a light rain has started, everything evenly wet. The wetter the better is NOT good. Plants sticking over the path must be cut back to prevent ruin of silk.

In the “Metsugo” section of the hoax Namporoku, faux Rikyu says, “Day and night, with the monastic rules of the Zen temples as my basis... I unfolded the world of the Pure Land in the locus of the roji...” To translate “open ground; open air” from Sanskrit, the Chinese translators used RO 露 “dew” to mean “exposed to the dew,” a concept found in the third chapter, “Simile and Parable” of the Lotus Sutra. The “dewy path” or “dewy ground” was translated by Rikyu into the transition space between the outside, the floating world of dust, and the Wabi soan teahut, which is a mandala of the Buddha world. It became the place to escape - fly away from and cast off, stepping stone tobi ishi 飛石 by stepping stone, the dust and defilement of the outside world.

Although small and limited, each component and especially the effects of light, reflection of mizumaki, the splashing of water on stones and plant and of shadows, are given special attention. There is no feeling of miniaturization, no distractions like bridges, flowing water, miniature buildings or trees, etc.

Ro 露, as mentioned, also means “exposed” as to the dew; unprotected by anything such as family, wealth, status, etc. Thus Kyaku leave all such symbols of wealth, status and social standing as jewelry, swords, cell phones or their equivalent, outside. Paradoxically, it is the hidden and concealed nature of the Roji and buildings that give the illusion of, perhaps non-existent, depths.

At first, Roji were quite small, just two circling walls and several tobi ishi and composed of only the tsukubai stone purification basin with “no plants, no sand, no rocks” to distract Kyaku, the true “open ground” of the Sutra. Now the developed roji is a larger expanse, planted mostly with broad leaf evergreens (that bear at most, small flowers), ferns and moss, with a few rocks and stone lanterns.

Chu Mon or Naka Mon 中門 middle gate

A simple gate stands between inner and outer Roji, thus providing passage from the outside and symbolically divides the profane world from the pure world inside. It may be covered, uncovered, simple or elaborate, but Wabi chajin prefer the minimum.

The Teishu’s main concern here is the fuzei 風情 elegant appearance and condition of the gate itself. Gates may be roofed or open, of lattice bamboo or solid board, hinged at one side or suspended from a pivoting pole and propped up to open. Simple bamboo gates should be replaced at least once, at New Year, if not three times a year, in November for robiraki / kuchikiri, late December for New Years and May for Shoburo or the equivalent. The two roji may be divided by a very simple bamboo lattice or only be divided imaginarily by a break in the fence.

At any seki-iri, the gate is unlocked by Teishu, relocked by Tsume and after the chaji is over, it is unlocked by Tsume but relocked by Shokyaku.

If it has no roof, there is a large stone in the center of the roji or gate called the tosuri ishi 戸擦石 door scraping stone. The main point for the Wabi chajin is to have the chumon fit the garden. Elaborate and fancy chumon are unnecessary, especially since the gate is more a sign of the difference between the inner and outer gardens and thus the outer and inner worlds. There are a number of styles of chumon gates which include:

Shiori do 枝折戸 bent and woven bamboo strips, the most common gate

Saru do 猿戸 boards and bamboo door, hinged

Hajitomi do 半部戸 a lattice door hinged at the top, which must be pushed up from the crossbar and propped on a long pole, the hajitomi. Based on the story of Lady Yugao and Hikaru Genji Baiken mon at Omote Senke; “plum view” gate, a hard to see thru, overlapping board gate

Amigasa mon 雨笠門 at Mushakoji Senke; made like a big rainhat

Gengensai's chumon at Urasenke is a roofed gate but with roof made of bamboo poles.

An ancient style still used at Omote Senke and some of the daimyo lineages is the kuguri 潜, a freestanding wall across the roji, with a nijiriguchi high off the ground in it, which rendered other nijiriguchi unnecessary. Originally, kuguri were used at theaters and circuses to keep control of attendees.

Rikyu (Nampo?) is said to have said a tea master shouldn't use an ancient gate from an old mountain temple in his city teahouse because it is not appropriate for a city much less a Wabi dwelling.

A simple hook-and-eye latch or a short rope with a large bamboo ring is attached to the gate for keeping it closed. When going to mukaetsuke 迎付 greet the Kyaku, the Teishu passes through the chumon and goes to a point in the sotoroji where he/she can be seen by the Kyaku, usually in front of the Koshikake. After all bow sorei, Teishu returns to the uchiroji and shuts the gate, but does not latch it. The last person who passes through the gate is responsible for putting the latch back.

The outer garden includes the entrance/exit from the Machiai Roji guchi and includes the Koshikake and setchin. The inner roji should have the tsukubai and continue to the kutsunugi ishi and nijiriguchi. The uchi-koshikake is the inner waiting arbor with setchin even further down the uchiroji path, that allows the Kyaku to remain in the “Pure Land” between Shoza and Goza.

Uchi Roji 内路地 inner garden path

The inner roji path itself is marked out by flat stones, tobi-ishi 飛石 “flying stones” carefully laid to give the impression of a mountain road but also arranged to force the Kyaku to slow down and carefully observe the pilgrim's progress and his/her surroundings. Traditional JPN gardens start to the left or to the west and stones are laid to be easy but not too easy to walk on.

These stones should be less “interesting” than outer roji ones, more spiritual, more pure. There will be more ferns and moss but fewer stones, with nothing purely “decorative.” The path may be more open or trees may half hide the tea house.

Stone Lanterns 石燈 Ishi doro are not considered decorative since they serve both for lighting and as landscape elements, focus points. One is always at the tsukubai; others depend on the size and layout of the roji. The oldest lanterns are dated from the Kamakura era. There are many shapes and konomi. Many

lanterns were stolen from Korea during Hideyoshi's "Pottery Wars" and, having no base, were sunk directly into the ground.

Especially in the inner roji, the stones should be smaller, less "convenient" and less contrived in feeling. Sotan was in such a quandary over the placement of small stones in front of the nijiriguchi of Yu'in that he scattered beans to keep from having to decide where to place them (mame maki ishi 豆蒔石). For Rikyu, function was 60% of a Roji, looks 40%. As we might expect, with Oribe it was 40/60%.

Nanporoku

(Dennis Hirota translation)

2. Whenever I go to have tea with Rikyu, he unfailingly brings water to fill the stone basin (chozubachi) and pours it in himself. I asked him once about the meaning behind this. He answered, "In the roji, the Teishu's first act is to bring water; the Kyaku's first act is to use this water to rinse his hands. Herein lies the great foundation of the roji and thatched hut...

5. You must have more than a merely indifferent grasp of watering the roji. The key to hosting a gathering lies in the three layings of the charcoal and the three waterings of the roji...

Tsukubai 蹲踞 Low Rinsing Basin

After reaching the tsukubai, the Shokyaku takes out a piece of sarashi or handkerchief and squats down (tsukubau 蹲) in front of the tsukubai. He/she picks up the tsukubai bishaku 蹲踞柄杓 a cedar bent-wood ladle, from the top with the palm facing down, holding it below the center point (in other words NOT like a tea ladle). He/she takes a scoop of water holding the hishaku with the right hand, pours water to purify the left hand, then reholding it in the left, purifies the right hand. Reholding the hishaku again in his/her right hand, he/she takes another ladleful, pours water into the left palm and purifies his/her mouth. He/she turns up the hishaku nearly vertical, so the remaining water flows down the handle into the umi "ocean" in front of the tsukubai, to purify it for the next Kyaku. The Kyaku should be careful not to allow the water he / she has just used to fall back into the pure, clean water in the tsukubai or fall on his/her tabi. He/she replaces the ladle in the previous, correct position, handle on a diagonal from left to right, cup on its side, open to the left, facing forward, so it is easy to grasp by the next Kyaku.

The Teishu's other main concern with the tsukubai area is the lantern, used during the Yobanashi, Akatsuki and perhaps midway thru the Yuzari chaji, when its light is needed. The stone basin itself and tsukubai hishaku is most always used at any chaji. The only possible exceptions being beginning of the Asacha of summer and the Akatsuki of deep winter, in which the Teishu may decide to not leave the tsukubai bishaku in place, because the Kyaku did not have a chance to besmirch their hands, e.g. with breakfast, so early in the morning. There is water in the tsukubai but no hishaku and no need to refill. The tsukubai-bishaku and water is always replaced by nakadachi and used before go-iri.

The stone lantern(s) in the roji are usually not considered decorative since they have both a practical use, seeing the path in the dark and an aesthetic use in drawing the garden elements together. Light is provided in ishi doro by short candles or oil lamps. The openings at the side of the "fire box" face the path or Kyaku. The other larger opening on the opposite side is for access to the lamp so often has a wooden frame onto which washi paper is pasted to make for a muted light rather than a direct flame in the eyes. These frames are not made to fit the roughly carved stone tightly so a piece of bamboo, longer than the space is tall, may be bent to hold the frame in place with tension.

The actual tsukubai stone comes in a wide variety of styles, from fully worked, formal stones to the fully natural boulders with natural orifices. Although the stone itself is commonly called chozubachi 手水鉢, “hand water bowl” which come in many shapes, sizes and levels of fame, in the roji the whole area may be called the tsukubai 蹲踞 crouching place. The basin itself may be either a natural stone from the mountains, the rivers, the ocean shore, or a stone worked by man’s hand, from Japan or even overseas. Karamono were most common but nowadays I have seen them being made in India, copying Japanese models. Depending on its content, worked stones may be used in roji, for example, a garanseki 伽藍石 from a temple pillar foundation or the base of stone pagodas (e.g. those outside Yu’in, Konnichian and at Nakamura Sotetsu’s tea rooms are Yohobutsu 四方佛 square stones with Buddhas on the four sides made from the base of a wooden pagoda’s central pillar or stone pagoda’s base). The large stone pivot of the main gate of a Korean Palace looted by Hideyoshi’s troops, is now at Koto’in in Daitokuji, or even more elaborate ones, e.g. at the Silver Pavilion, Manshu’in temple or the Chinese stone fountain at Enshu’s Koho-an in Daitokuji.

There are two methods by which the water in the tsukubai is filled. Water running from a bamboo tube used, in the past, to wash hands in flow, keeps the water renewed constantly and makes a refreshing sound. Running water into a hinged tube that fills, then rebounds with a loud thwack, called (ino)shishi-odoshi (猪)獅子驚 is a rather garden-ish decoration. Or added by a bucket, since the hole is only about 18-24 cm. around by 18-24 cm deep, just less than one bucketful, so there is overflow. This has esthetic plus practical ramifications in that the overflow sound purifies the mind and washes floating impurities out of the stone.

The Urasenke style tsukubai complex has:

A taller, flat topped candlestick stone, teshoku ishi 手燭石 on right

A shorter, broader flat hot water bucket stone, yu’oke ishi 湯桶石 on left

A flat wide mae ishi 前石, is the stone in front to stand on for using the tsukubai. The edge of mae ishi to the center of the chozuishi is a space about 550 -700 cm, which holds reminders of the evanescence of all things like tiles of mighty temples and palaces. A drainage basin, called the Umi 海 ocean or pit fronts or surrounds the stone wash basin, which may be full of black rounded stones called nachiguro-ishi 那智黒石 as well as the tiles.

Each stone needs to be washed, unless it is covered with moss and Teishu likes them that way.

Be aware of feelings of purity and cleanliness near the tsukubai opening.

Uchi or Oku koshi kake Machiai

In the best of cases, an inner waiting arbor uchi koshikake, usually smaller and more intimate than outer soto koshikake; is built beyond the teahouse, so Kyaku do not have to return to the “outside world.” To the east of Yu’in tea house at Konnichi-an for example, the second generation Onsodo, built to house the Rikyu statue while the complex was being rebuilt following the Tenmei Daika conflagration of 1773-4, used to straddle the Urasenke-Omote Senke property line before fences were built. (One used to have to go thru Omotesenke to reach the deeper Urasenke area.) At Konnichi-an, the uchi-koshikake was created from this Onsodo, modified by taking out part of the old floor. It has the real, “useable” setchin next door.

CHAPTER TWELVE

Chaseki 茶席 Tea Room/Tea Hut

Due to the ambiguity of Japanese, the word “seki” can be taken two ways. First it means the place where tea is actually made and served. Also, it is used to describe a “seating” of Kyaku in a chaji or chakai, like third seki or the 3*00 seki.

Chaseki means more clearly the room which is more likely larger and attached to other structures. Cha shitsu 茶室 on the other hand, refers to the independently standing tea hut, usually four and a half mats or smaller in size. It contains the cha seki, the mizuya, perhaps the kitchen and maybe the Koshikake outside. Most independently standing cha shitsu are between an ichijo daime one and three-quarter mats size and yojohan daime 四畳半台目 four and half mats plus perhaps a three-quarter mat chaseki. They may be hongatte 本勝手, having the Kyaku on the right or much more rarely gyakugatte 逆勝手 having the Kyaku on the left, in orientation.

The temaeza 点前座 where the tea is made, is usually on the daime in a daime seki or adjacent full maru tatami in any other case.

Koma seki 4½ mat or smaller may have a doko 道庫 small built-in mizuya, a bamboo drain floored with upper shelf accessible from both the seki and mizuya, so elderly Teishu don't have to stand up so often.

There may be:

De ro 出炉 the hearth outside temae datami or

Iri ro 入炉 hearth in the temae datami

Naka bashira 中柱 a central pillar by the temaeza with a sleeve-wall, setting off the temae za from the Kyaku za, an antique reference to the practice of removing the Teishu from direct contact with the Kyaku.

Shitsuke dana 仕付棚 one or two small shelves attached to naka bashira and sode kabe 袖壁 wall

Naka ita 中板 a board separating the temaeza from the Kyaku za, sometimes encompassing the ro

Katte guchi 勝手口 Teishu's entrance for serving kaiseki. These occur in koma because there is often no room to step into the koma from a sado guchi.

Kinin guchi 貴人口 noble's entrance usually in another wall and usually in a larger room, also functions as light source

Boku seki mado 墨蹟窓 a window in or near the tokonoma to shed light on the scroll

Shitaji mado 下地窓 a window without frame, as if left unplastered to show wall construction

Tsuki age mado 突上窓 skylight, push-up window, ideally facing South for moonlight

And must have at least:

Sado guchi 茶道口 Teishu's entrance for aisatsu, temae

Nijiri guchi 滲口 wriggling-in Kyaku's entrance, in the center or corner of wall

Mado 窓 windows in 2 or 3 walls

(see below for details)

Inside the Chashitsu

Tokonoma

The tokonoma, or toko for short, is a structure in the tearoom, basically a four-pillared, three walled, framed space, often of some depth, where the scroll, cha tsubo and flowers are displayed. The width of the toko depends on the size of the room, from as small as half a tatami square (升床 masu doko) to the huge multi-mat elevated "room," the jodan no ma 上段の間, found mainly in older structures for nobles and Emperors. Rikyu's Zangetsutei 残月亭, now in Omote Senke but originally in Rikyu's zashiki within Hideyoshi's palace Jurakudai 聚楽第 has a two mat toko and shoin that was originally the jodan no ma 上段の間 where Hideyoshi or other aristocrats sat, with another real tokonoma to the right where the shoin is now. This was probably the origin of the story that Hideyoshi always sat in the tokonoma. All aristocrats of a certain level sat in raised areas called jodan no ma.

Depth of the toko varies from a full tatami or 3/4th daime datami to narrow strips of wood to no floor space at all in the case of kabe doko 壁床 wall toko.

The toko yuka also written with 床 or floor of the toko may be a special tatami, a goza-covered board or a solid piece of wood, itadoko 板床. The more formal style is an elevated, tatami floor with a "Korean" style decorated border Korai beri 高麗縁. A wooden board is more in the soan, informal grass hut style. If the toko board floor is level with the tatami seating area, it is a fumi komi 踏込 or "step into" toko.

The toko bashira 床柱 is the pillar closest to the Teishu side (geza or lower seat). Much consideration is given to this pillar, as it is the one closest to the Teishu. The toko bashira may be almost any wood, from the most formal shaved, plain, straight-grained hinoki or cedar to bark-covered, eccentric tree trunks or even bamboo, a reflection of the mid-Edo craze for sencha steeped tea. Some unusual toko bashira include cherry trunks polished to reveal sakura's beautiful color, huge bridge posts or temple pillars. In this way, each reflects the character of the Tea master who built it.

Not all toko bashira have hooks for flowers hana orikugi 花折釘 because it means that scroll and flowers may be displayed together morokazari 諸飾 but those that do have one, usually have this kugi situated on the inside facing the open space, at a height where the hanging flowers look best while seated, just below center.

There are two types of hana orikugi, 花折釘 “bent flower nail” that may be installed in a toko bashira. The one in Yu'in is immovable and looks like a leech so should be called a hana hiru kugi 花蛭釘 but isn't. the usual one is permanent, narrow and will damage your fingers if cleaned ignoring it. The other is one that can slide back into a case, driven into the wood, a muso kugi 無双釘. In ancient tea rooms, there was another nail, situated higher up on the “front” of the toko bashira pillar, from which to hang an oil lamp but are not standard equipment now.

The toko gamachi 床框 is the wooden edge of the toko floor facing the room and may be partially or fully lacquered or a natural log. A shin nuri toko gamachi was required if one owned and were to use Meibutsu 名物 Objects of Fame or Omeibutsu 大名物 or of Great Fam). By contrast, Rikyu and his Wabi sukisha fellows used simpler kamachi like even a bark-covered pine log with three knots in it for his, the oldest extant two-mat Wabi seki, Tai'an, rebuilt soon after Rikyu's death, at Oyamazaki. Rikyu had originally built it for Hideyoshi, in the castle that Hideyoshi built up the mountain pass between Naniwa to Kyoto but Hideyoshi was never recorded as having been there.

The height of the toko gamachi likewise reflects the room's formality level. Even a board floor may be elevated.

The Ochi kake 落掛 wooden element at the bottom edge of the ochi kabe 落壁 falling wall depends from the ceiling in the front of the toko. It is plain, shaved wood but occasionally of eccentrically-shaped bamboo or wood. For example the toko in Tot'tot'sai of Urasenke has an enormous tsuta 蔦 ivy vine, a gift from a daimyo in Kyushu, bordering its ochikabe.

In the center of the ochikake, there may be a flower nail for a hanging boat flower container. Rikyu situated this nail on the front side of Yu'in while Sotan preferred his on the inner side in Kan'untei. This nail, a keppan 華盆釘 kugi was originally used to hang a pierced-work gilt-metal screen in front of the Buddha's visage as can be seen at the Ho-o do Phoenix Hall in Nara.

The aite bashira 相手柱 is the last element of the toko frame, is the pillar opposite the toko bashira. It is usually very plain and unassuming. The nail for the lacquered board used in chakabuki may be hung here. It is said Sotan put his flower nail on this pillar in Yu'in seki so he could see the flowers too. Since Yu'in is supposed to be Rikyu's design and favor, does that mean Rikyu wanted the kugi there? Does this mean that Yu'in reflects Rikyu's final Wabi decision? We'll never know.

The tokonoma complex may also have elaborate structures attached, either to the kamiza or geza sides or both, which are not really wabicha structures and are found almost exclusively in hiroma, large rooms.

Chigae dana 違棚 are different leveled, often half- or three-quarter length shelves, sometimes arranged alternately like flowing clouds, upon which to display treasures that can not go in the toko.

Fukuro dana 袋棚 are shelves enclosed with paper, painted and/or fabric-covered sliding doors, located tenbukuro 天袋 above and /or jibukuro 地袋 below, the chigaedana. These are used to store things that might be necessary in the decoration of the toko area: such as jikuzao scroll hangers and scroll extenders, candles and lights, the scroll box, koro or anything that might be displayed in the toko or chigaedana itself may be secreted there.

Biwa doko 琵琶床 is a large, almost half-tatami sized wooden shelf, next to the toko but at a higher floor level. It was originally, as the name implies, a place to display a biwa, the traditional lute, but can be used for writing materials such as the ita-bunko or place from which to hang a kariroku 訶梨勒 hanging amulet bag or hanging koro. The biwa doko in Hosensai seki is used for kaiki, hakogaki, etc. It has a large jibukuro beneath it.

The Tokowaki 床脇 on the geza side of the toko is a space, usually a board when the main toko is tatami. In some seki, like Tot'tot'sai, the dora gong is hung from this ceiling. In other seki, this area, either daime or full tatami, may have a ro cut in it, mukogiri. When used this way, the tokonoma becomes a furosaki doko 風炉先床 in a koma atsukai situation.

Tsuke shoin 付書院 an attached writing desk, may be one part of the three walls that form a hiroma tokonoma and will often be found on the kamiza side. It is simply a board desk, occasionally with jibukuro below or opening for legs. There is usually a large window facing out into the garden for light. There may be a kansho summoning bell hanging from the lower ceiling in the shoin and a striker hung on the wall. As befits its literary origins, the shoin may be decorated with books, writing implements, occasionally other things, like flowers, kogo, cha tsubo, Noh masks, etc.

Large rooms do not invariably have shoin and those that do not, as well as smaller rooms, often have a Bokuseki mado 墨跡窓 scroll illuminating window. It is most often a shitajimado, 下地窓 understructure window.

The back wall of the toko is a large expanse of wall kabe that usually has a flower hook, a nakakugi or musokugi 無双釘, in the “middle” of the wall. Instead of being directly in the middle, it is usually embedded just below the point where lines drawn from the four corners meet. To support the weight of the flower vessel at this point, there should be a hashira 柱 cross timber. This nail is also used to position the scroll, so that the middle character of the phrase covers the top of this nail.

It is a general principle of the tokonoma, that the upper portion be longer/ larger than the bottom, as it is further away. This visually balances what is being viewed by the Kyaku, sitting on the floor in front of it, looking up.

Smaller chaseki tend to have simpler walls and fewer possibilities for distraction.

Tenjo 天井

Tenjo 天井 ceilings, on the other hand, tend to be more interesting in smaller rooms. The ceiling of the toko should be the best quality consistence with the rest of the structure. A solid board (rare), woven wood strips called ajiro 綱代 or a totally clay-plastered wall and ceiling nurikomi tenjo 塗込天助 recalling Rikyu's attempt to disguise space and time are just three possibilities. Other, esoteric materials for ceilings,

especially over the Teishu's temaeza include gama 蒲 cattai leaves, togusa 砥草 reeds, hagi 萩 bush-clover stems, boards and bamboo, woven together, sekko nuri 石鼓竹 *take* white-plastered between wood slats, nawa 縄 straw rope, or combinations, etc.

The most obvious attachment in the toko ceiling is the large, hanahiru kugi 花蛭釘 in the geza 1/3 of the toko. It opens toward the center to hang flowers from the ceiling so the tsuribune faces the light. One story told me was that by facing the center, it is easier to dislodge the chain for defense, if one should be attacked by an angry Kyaku or assassin.

Kugi 釘 Hooks and Nails

There may also be a yanagi kugi 柳釘, willow hook for the New Year's willow decorations, high on the inner frame, in the inner, geza, corner. The hook is thinner and longer than the hana orikugi 花折釘 that is the thick, curved nail in the tokonoma ceiling, which holds suspended flower containers. The yanagi kugi's tsuba 鋸 or washer is bent to accommodate the edge of the board it is driven into, about issaku gosun 一尺五寸 or 48cm. or a bit more from the ceiling of the toko. One needs consider the curve of the branches of willow one has available before placing it. A green bamboo tube holding several branches of willow, but no water, is used as decoration at New Years.

The most important feature however is the bamboo jiku kugi, scroll peg protruding from the top center of the board in the wall. Sometimes metal hooks screwed into the top board or border frame are seen but if at all possible, it is better to replace them with bamboo in the wall as the metal hooks are very difficult to hang the scroll from when they are so high and the metal hook may damage the scroll or its kake-o cord. The third wall is usually the geza wall. If the room is large, the toko may have a half wall (above) and perhaps a "wild boar" fence of a few sticks of bamboo below, fronting the tokowaki, to lighten the feeling.

Most all the kugi are found in or near the tokonoma, used for hanging various things. To reiterate, beside the scroll peg, there may be:

Nakakugi 中釘 in center of toko, for the hanaire

Hashira kugi 柱釘 on tokobashira for hanaire

Hana hiru kugi 花蛭釘 on ceiling of toko, which faces "out" the window, toward light, for hanaire or very rarely koro

Yanagi kugi 柳釘 on toko back wall pillar geza, seven 七 sun from edge of ceiling; for New Year's yanagi willow branches

Asagao kugi 朝顔釘 in shitaji mado window bokuseki mado for hanaire baskets or gourds only

Keppan kugi 華盆釘 Rikyu or Sotan on front or back, center of otoshikabe for keppan or tsuribune hanaire

During a Yobanashi, evening chanoyu in the winter, the sky may stay light until 4:30 or 5:00 so the ishi doro may look very weak but inside, it is already very dark. For this reason, a candle in a portable candle stand, teshoku 手職 is placed in the toko so the Kyaku can inspect the scroll at closer range. The Kyaku holds the ring of the strap-leg candle stick with the longest leg toward the wall, so as not to get too close and scorch the scroll. This teshoku is returned to the sadoguchi by the Tsume, once all have haiken'ed the toko.

Occasionally, one will find the timing for scroll and flowers reversed or both scroll and flowers will be displayed together. The only other thing standardly found in the tokonoma or shoin of large rooms is the

ha-cha tsubo, usually for a kuchi kiri chaji. The chatsubo is filled with loose, leaf usucha tea particles surrounding paper bags with koicha particles in them. The mouth of this jar is sealed with paper pasted over the mouth of the jar. Cutting across the mouth of the jar gives rise to the name of this kuchi kiri 口切 “mouth cutting” chaji, considered one of the most significant of chaji. This is because, in the past, one had to own several significant tea jars in which to store one’s years worth of tea, in order to be considered a “proper chajin,” and one could only do a nai kuchi kiri, cutting the plantation’s seal once per jar.

Koma seki 小間席 Small tea room

Koma are usually tea rooms, from one and three-quarters mats ichijo daime 一畳台目 to four and a half and three-quarters mat yojohan daime 四畳半台目 in size so there are many variations. Even larger rooms with daime temaeza are considered koma atsukae 小間扱, that is they are handled like koma. For this example, we will examine the Toinseki, a tea complex conceived by 13th Ennosai but built by 14th generation Mugensai in 1929, in Amidagatake, Kyoto, with a yojohan daime seki just below Hideyoshi’s gravesite. It has:

Dero 出炉 the hearth is outside temae datami which is the daime

Naka bashira 中柱 a central pillar by the temaeza with a Sodekabe (sleeve-wall)

Shitsuke dana 仕付棚 two small shelves attached to ceiling by two slender rods

Sado guchi 茶道口 Teishu’s entrance for aisatsu, temae

Katte guchi 勝手口 Teishu’s entrance for serving Kyaku kaiseki and sweets, tabako bon, etc

Nijiri guchi 滲口 wriggling-in Kyaku’s entrance, center of north wall

Kinin guchi 貴人口 noble’s entrance on west wall

Mado 窓 windows in 3 walls including temaeza plus

Tsukiage mado 突上窓 skylight, push-up window, facing North

CHAPTER THIRTEEN

Kyaku First Steps and Utensils Needed

Aisatsu: Zenrei and O-mizuya mimai

On the day before the chaji, the Shokyaku (at least) should go to the Teishu's home or teahouse for zenrei 前礼, the Kyaku's' first pre-chaji greetings, to check the route, be sure that the house is still there (e.g. has not burnt down), that there are no funerals, roadwork, etc. occurring in the neighborhood that might interfere with the other Kyaku's timing and the time it takes to get there. This is the best time to bring mizuya mimai, o-rei, etc. the Kyaku's offerings or thank you.

Recently, the practice of actually visiting can be substituted by sending a letter 2 or 3 days before the chaji and calling on the phone, especially by Kyaku who are extremely busy or live in another town.

Shokyaku should also go to the Teishu's house after the chaji to offer thanks, gorei 後礼 but lately, as the network of chajin has spread to literally cover the globe, this practice has been replaced by the letter of thanks sent within 2 or 3 days after the chaji.

Kaichu mono 懷中物

The overlap of the kimono above the obi is called the futokoro 懷 or kai as in kaiseki, stone for the belly 懷. The things ordinarily kept there are known as kaichu mono 懷中物, "things in the kai / futokoro." Men have a larger space therefore the kaichu mono are invisible but can become disheveled. Women's

space is smaller so the kaichumono are all visible and enclosed as well as being smaller and more tightly held in place.

Tea people use this space to keep the things they constantly use during the chaji, chakai, or keiko.

Minimally, there should be kaishi 懐紙 bosom-pocket papers, a kobukusa 古帛紗 a special square of fine [antique-patterned] fabric, and a fukusa 帛紗 a double-layer square of silk cloth. Each will be explained in turn.

It is not necessary to use a fukusa basami 服紗鉢 case for holding these, with kimono, as the utensils should be immediately available from the kaichu.

* I have just recently (3/2017) heard that female Gakuen student have been told not to display their kaichu except in class so things do change.

A fukusa-basami is only for use with Western clothes. Proper students should not use a fukusa-basami with kimono, no matter what they see others do. Sometimes at chakai, Kyaku need to carry a few more things, in which case a sukiya-bukuro 数奇屋袋 of Meibutsu gire may be used.

The items in the kaichu are lined up from largest to smallest, closest to body => furthest out. For example, kamashiki only for shozumi demae > handkerchief > kaishi > kobukusa > fukusa > kojakin-ire. The smaller kojakin-ire and the handkerchief may be kept here by men; women may keep their handkerchief in their obi but it also may be kept in the right sleeve before being used and then transferred to the left sleeve after use.

Kaishi 懐紙 bosom pocket papers

A packet of folded washi 和紙 Japanese paper (c. 30 sheets, folded in half). The paper is made in 2 shaku (approx. 60.6cm) by 3 shaku (approx. 90.9 cm) pieces. Men's kaishi is cut into four by three rectangles to produce twelve pieces while women's kaishi is cut into five by four or twenty pieces per sheet.

Modern sizes

Men's kaishi is about 170-75 mm x 95-105 mm. Women's kaishi is about 140-49 mm x 175-87 mm. Heian courtiers devised different sizes for different court ranks; later, daimyo did the same for the rest of society. Movies and TV shows of Jidaigeki with a taste for authenticity often portray nobles and daimyo with these rather ridiculously large kaishi in their kai.

In Tea, a Kyaku, teacher or a student ALWAYS has a fan and some kaishi on them, in kimono, suit pocket or purse, and ALWAYS has a number of pieces, not just a few sheets. A student should use a new pack for chaji, chakai, or anywhere that people will see the kaishi. It is possible to put several old packs together for keiko.

Kaishi Use

In shin-no-gyo daisu temae keiko, the nakatsugi should be brought in on a folded piece of hoshogami but a folded piece of men's kaishi will do.

As a plate for sweets- omogashi 主菓子 and higashi 干菓子 and sometimes as a plate for kaiseki to keep food off the kimono. (This is not always considered polite.)

As a koichakin 濃茶巾 a.k.a. kojakin 小茶巾 in emergency, e.g. for a second bowl of koicha. Kyaku for a chaji should bring at least one koicha-jakin. However if the Teishu has provided chakin on a stand chakindai, it is rude and time consuming to ignore it and use one's own.
In cleaning kaiseki lacquer (wadded up to soften it).

For taking notes from the kaiki 会期 chakai record, or exchanging phone numbers.

For wrapping money as orei お礼 if a proper envelop is unavailable.

In keiko, they are used for a kinin's sweet, instead of folded hosho, both omogashi and higashi on the takatsuki. Kaishi are used in keiko on a lacquered, footed tray/plate takatsuki. Properly, the kinin's omogashi main sweet should be in a single, lidless, footed fuchidaka and a number of higashi should be served on a folded hosho gami, on the takatsuki 高槻 footed stand.

*In a shin-no-gyo daisu temae, the sweets should be served with a full sheet of hoshogami, so the extra sweets can be taken home.

*When sweets are served individually on plates meimeizara 銘々皿, not using kashibachi, it is often men's kaishi that are folded (slightly off-center so right corner is on top and closest to Kyaku) for the sweet to sit on. Kaishi are always folded this way for happy occasion; when the left side is to the front, it is for sad occasions, so Teishu needs to be very careful when serving others on kaishi. It is best to have a thin piece of wood called hegi 片木 between a single kaishi paper for serving just the main sweets at a large gathering or the kaishi can be served on a paper on a meimeizara, to save washing time.

A dampened kuromoji must usually be included with the kaishi and main sweet especially at a chaji.

In the Mizuya

A kaishi may be spread under the tea can when sifting, filling or emptying tea dogu or containers; also for fujibai or shimeshi bai when filling or emptying the haiki.

During temae

The Teishu uses kaishi to wipe his/her fingers after picking up the ro dozumi charcoal and after wiping the lip of the chaire or natsume after mawashi-dashi of koicha. In preparation for sumi or koicha, a folded piece of kaishi may be put in the pack for wiping the fingers, so it can be removed quickly and without smudging the whole pack.

Kaishi are used for wiping fingers after wiping the usucha jawan and even in emergency, for wiping the koicha from the koicha jawan.

The kaishi will come in handy for any emergency spills that might crop up during the temae or kaiseki. There are other occasions on which kaishi may be used (e.g. even the setchin, c.f.).

Fukusa 帛紗

Fukusa 帛紗 sabaki 捌き and fuki 拭き folding and wiping

A fukusa 帛紗 a double-layer square of silk cloth is used to purify utensils, especially those that somehow touch the tea or are made of lacquer. Purification does not mean “cleaning.” The utensils are expected to already be clean. The folding and movements of the fukusa is supposed to purify the room and the hearts of Teishu and Kyaku while passing over the utensils, sometimes without even touching them, also purifies them. The Teishu pours his / her concentration and positive energy into conveying his / her hospitality and feelings into those movements. A bit of damp or electrostatic charge may make the tea cling to a utensil but that does not mean the Teishu must rub harder to get it off.

Different levels of purification are signified by different motions of folding; different levels of folding are needed for different levels of dogu but the feeling remains the same. To explain further:

Chaire sabaki 茶入裁き require SHIN 真 formal for karamono, SO 草 informal for Wamono and GYO 行 semiformal sabaki 裁 folding methods for the pre-haiken wiping of various levels of chaire. Other names like six-fold roppo 六方 sabaki, four-fold yoho 四方 sabaki, or three-fold sanpo 三方 sabaki are used for different levels of temae. The exact process for folding and wiping is the area of the teacher’s specialty and is slightly to very different between lineages.

At Urasenke, for koicha preparation, the first sabaki is always “full.” For haiken, sabaki is abbreviated below a certain point in temae progress; it is never abbreviated above certain temae.

Chashaku sabaki 茶杓裁き also require SHIN or SO sabaki and wiping styles depending on the level of temae and utensil for either preparation or haiken.

Chaire Bon 茶入盆 and Temmoku Dai sabaki 天目台裁 SHIN, Hasami for tenmoku dai and GYO sabaki and wiping are used in shikaden preparation and haiken. Chaire yoho, hishi, gokaku, etc. bon require slightly different movements for different shapes and temae. The secret oral teaching Dai-en bon temae also require special unique wiping.

SO sabaki is used in chabako for the bon, lid and kakegu.

Natsume sabaki for usucha uses SO sabaki.

Other usuki sabaki for thin tea containers require nibiki 二引, a simplified form of purification.

Black dobuo sabaki 黒土風呂 sides and mouth of the black furo are wiped after zabaki 座掃. The folding may be standard but the wiping is different. Robuchi are only purified if shinnuri and only after zabaki 座掃 with a swan’s wing.

Mizusashi lid (nuributa only) sabaki, shiki-ita or robuchi (rare anymore) are wiped before putting a chakin on them for purification.

Kama lid kobuki 甲拭 after zabaki, like a written “ko” 乙 before opening in kama in shin temae.

The fukusa may also be used for things that require purity but not necessarily wiping. For example: Handling hot things like kama lids, tsukekan 附鑲 permanently attached kan or chawan (if usucha is unexpectedly hot) and for the chashaku in kinindate haiken.

As shikimono, fukusa are often used folded for smaller things but also fully or half opened for larger precious dogu in the toko, specifically jiku for jiku-kazari, chashaku tube for chashaku-kazari, chaire in gomotsu bukuro or shifuku, for chaire-kazari, chawan in gomotsu-bukuro. Kogo at chakai (though more often on kobukusa or kami kamashiki).

For chabako haiken because more space is needed, etc.

As tsutsumi-mono 包物 wrapper for chu natsume used in tsutsumi-bukusa temae

As cover, an extra large oubukusa is used for kumidashi wan (sometimes an extra large dashibukusa) and for covering Shichiji Shiki chakabuki natsume

Why Fukusa Goes on the Obi

The fukusa could stay in the kaichu until needed and put on floor when unnecessary but Chinese literati had a practice of wearing jade or bronze girdle pendants when welcoming Kyaku and this custom was said to have been adopted into Tea by Murata Shuko in the mid-15th century.

Left Side or Right Side?

The fukusa started by being on the right side but proved difficult to handle.

Sotan put his fukusa on his left as a sign he was wearing no weapons and thus made it a most Wabi intention. Taking the fukusa from the Left side with the right hand means the Teishu turns his back on the Kyaku. What he/she is doing is also problematical as it mimics seppuku so that particular movement was greatly despised by warriors, who made up most of Rikyu's deshi disciples. Present warrior lineages (Yabunouchi, Enshu, Sekishu) continue to use the fukusa on Right.

So, in the Wabi lineages, the fukusa is taken from left with the left hand and handled over center and left knee/ katte. Gyakugatte temae requires the Teishu to wear the fukusa on the right side and handle it slightly differently.

Fabrics (see also Meibutsu gire)

In the early period between Shuko and Jo-o, aya 綾, habutai, and other silks were used but nothing was fixed. By Rikyu's time, habutai and shioze 塩瀬 (a fabric created specifically for fukusa by Shioze Somi 塩瀬宗味, a deshi of Rikyu) and shoha, a soft cloth like donsū, were favored but now, many fabrics may be used according to lineage and favor, but shioze is popular with Urasenke practitioners.

Plastic, polyester fukusa are cheaper but very difficult to hold and manipulate, especially higher temae. Students should invest in a real silk fukusa, not too thick, and keep it clean and flat, saved for special occasions. One trick to keeping it clean is to brush it with another piece of silk or a piece of velvet. By flat, I mean folded into a squae (even though it not really square) and keeping it flat, not folded as in your kaichu, in its box. This way it should last many years.

Size

Size and dimension was not originally fixed. Traditionally, it was Rikyu's second wife, So'On 宗恩 who made Rikyu a package of medicine (in a natsume?) to take to the Odawara campaign. This piece of fabric

was an “interesting” size, which became the standard for fukusa. It is said the size of this fukusa was four times the “usual” size, which means the original size may have been that of the kobukusa, but the modern kobukusa is said to date only from the Taisho era (1912-26). It is said the dashibukusa used at the time, being the size of a fukusa made of meibutsu-gire 名物布(裂) antique patterned cloth, was a great expense which limited the number of practitioners, so the size (and therefore the cost) was quartered in Ennosai’s times, to (re?)create the present-day kobukusa. Nevertheless many modern Oiemoto: Ennosai, Tantansai, Hounsai, and Zabossai have konomi fabrics made into dashibukusa, which are perfectly normal to use and may be incorporated into the kaichumono instead of kobukusa.

Depending on the lineage, the present day dimensions are flexible but generally:

21 tatami-me (9 sun) by 20 tatami-me (8 sun 5 bu)
 21 tatami-me (9 sun 3 bu) by 19 (8 sun 8 bu 9 rin) me

The fukusa is not supposed to be square and this has led to speculation that the fukusa was somehow related to the purification cloth used in the Catholic mass. Rikyu may have seen Mass during the great popularity of the Christian missionaries in the mid-Momoyama era but there is nothing but faith to back this belief. The report sent to Macao in Portuguse but not translanted into Latin for Rome mentioned a “Ricciu” objecting to the Christian influence on Hideyoshi.

The fukusa is a double wide piece of cloth, sewn on three sides and folded on one, the wasa 環 side. This wasa is a very important reference point in using the fukusa. When folding a new fukusa for the first time, this is the realm of the teacher.

Colors and patterns

The standard colors for fukusa are purple murasaki 紫 for men and red or orange shu 朱 for women. Older practitioners and monastics, monks or nuns, are allowed to use yellow or brown. Past kanreki (60 years of age) or at a very early age (pre-6 years), red may be used by males as well.

If a female Teishu asks a male Kyaku to do shomo or any other case, the Kyaku uses the Teishu’s red fukusa.

It used to be considered appropriate to use different colors for sumidemae and tea temae. At very least, different fukusa were used for sumi and tea temae.

Eleventh generation Gengensai had a 12 stage ranking of fukusa designs and colors which indicated the temae being done and user’s kyojo status.

Konarai	Matsu kasane layers of pines
Satsubako	Sakura kasane layers of cherry flowers
Karamono	Tachibana kasane layers of citrus trees
Daitenmoku	Kaede gasane layers of maples
Bondate	Tsubomi kobai plum buds
Gyodaisu	Hanada kasane
Shindaisu	Matsu karakusa pines and arabesques
Junidan	Kikukarakusa chrysanthemums and arabesques

A teacher who had one of these let us use it for a Shin no gyo daisu temae. The fukusa was made different so folded differently and perfectly.

Completely different from these are the many colors and little designs on the front, available to Teishu, especially at New Years. Various companies offer several different colors chosen to represent the chokudai, Imperial poetic theme or the eto, animal of the year or just the designer's choices. Single non-standard colored fukusa often have some symbol or mark to signify their meaning. When the Foreign Affairs Division decided to have Midorikai use green fukusa for everyone, our chief, Mori Akiko Somei sensei, asked O-iemoto (now Daisoshō), she said he gave her an odd look when she showed him the color we had selected. She found out later it the color already been selected by some Oiemoto in the past to present to those who became Professors Emeritus, who had 50 years in Chanoyu!

Fukusa come in a number of monochrome colors, with symbols that mark affiliation to certain groups, temae, etc. e.g. Midorikai has permission to use a green fukusa for public demonstrations and chakai or just to vary the temae appearance, like using a pink one for cherry season or a light blue for summer.

Kobukusa 古帛紗, Dashibukusa 出帛紗

The double-layered square of fine (antique-patterned) fabric, constructed the same way as fukusa with three cut sides and a fold, the kobukusa also known as Yoshi 吉 fukusa or kaichu 懷中 fukusa, may have been the purification cloth of ancient times (it is retained in the re-created temae called Dai-en no Shin) but it was re-introduced (?), as kobukusa 小帛紗 in the Taisho period as an economical use of expensive fabric.

A dashibukusa is the “same size” as a fukusa and is now used almost identically to the kobukusa. It is standard equipment for both Wabi lineages (the three Senke) as well as warrior lineages (Enshu, Sekishu, etc.) with differences in handling. Both kobukusa or dashibukusa are kept in the kaichu folded into rectangles.

Use at Urasenke

Kobukusa or dashibukusa are offered by Teishu with koicha made in a non-Raku bowl as a symbol of rank for the teabowl, NOT because Raku teabowls don't radiate heat, because they do. The higher ranking the bowl, the more likely there is something under it to “elevate” it off the tatami, e.g. tenmoku dai for karamono (tenmoku) > dashi/kobukusa for Koraimono or Korean derived, e.g. Hagi or non-Raku wamono and > sude 素手 naked hand for Raku.

Kyaku use their own kobukusa under tenmoku teabowls if the Teishu has not provided one on the dai. A kobukusa is used under kazari-mono utensils: chaire during temae and haiken, chawan in use and chashaku at haiken. Dashibukusa for jikukazari and tsubo kazari is problematical.

Wakindate 和巾点

In 1866 (1st month 10th day) 11th generation Grand Master Gengensai presented (a present ? of) tea 献茶 kenchā to the palace. Nine days later, Gengensai held a chakai to reveal what he received from the palace. In honor of the occasion, he revived a koicha temae known now as “Wakindate” 和巾点, using the fabric he received in a kobukusa under an internally gilt, kiri wood nakatsugi. Unfortunately, later in the 11th month, Emperor Kōmei died, fortunately to be replaced by Emperor Meiji. When Gengensai created Wakindate to celebrate receiving a piece of fabric from the Emperor, he did not use dashibukusa or kobukusa per se for this temae. The wakin itself is the fabric under the (now kuwa 桑 mulberry) kiji nakatsugi in a shifuku. It may have been the whole kobukusa size or just a postage stamp-sized piece of fabric. If the received fabric is not big enough for a kobukusa, it may be inlaid into a regular kobukusa. I do

not know if there was enough original fabric or not for both wakin and shifuku. Nowadays the shifuku and kobukusa may be mixed, paired or sold in pairs. A kobukusa is now commonly used in keiko as the wakin. In cha bako or chitose bon, kobukusa keep the teabowl off the “dirt” outside.

Used during haiken under bon kogo and karamono chaire one elevate them off the tatami.

Sensu 扇子 folding fan

A small fan is an essential item for Chaji participants on any occasion they are not Teishu. It is the sign of being a Kyaku. These fans are not used for cooling oneself. As a kekkai 結界 (tie together worlds), the fan both separates and distinguishes Teishu and Kyaku but builds a bridge between them.

A fan is essential for aisatsu greetings so the Tea student always has one on them, even if not involved in o-keiko. Keeping an extra with one too is a good policy, in case you lose yours or someone has forgotten or lost theirs.

In chaji, chakai or keiko, the fan is set by the Kyaku's side or behind him/her. As a general symbol of ever-increasing prosperity, suchiro 末広, the fan acts to mark a Kyaku's place, determining which foot to step out on and which to step in on, when entering or leaving his/her space.

Men's size is larger, 6 sun; Women's size smaller 5 sun.

There is one fan used as dogu, the Rikyu konomi white c'mum design shiragiku 白菊 fan, a large “regular-sized,” white fan with landscape painted on one side and c'mums on the other. It is used in jiku-kazari to hang the scroll from the jikukugi and take it down.

Open fans may be displayed in the Machiai, tokonoma or chigaedana on happy, auspicious occasions like weddings or New Years. Just the fan face may be mounted as the ground for paintings, Zen scrolls or poetry.

Chakin 茶巾 (see MIZUYA)

A rectangle of white hemp cloth is used in the mizuya and to purify, wipe dry chawan, etc. in temae. A chakin is folded into thirds longwise then into halves, again into halves and then thirds. One is used by Kyaku to wipe koichawan where they drank.

One is used to wipe drips from temmoku jawan in the temae and on the spouts of the two yakkan.

A chakin is used to wipe the kama at the end of gozumi to reproduce the affect of nuregama 濡釜 for purification.

One is used in the mizuya in the mizukoshi, to strain the water into the mizuyatsubo and when adding it to the kama, mizusashi or chakin darai.

Size

Size was not set at first but depended on size of chawan to get it dry. Modern sizes range

5 sun x 1 shaku to
5.5 sun x 1 shaku 5 bu

Manufacture

The best chakin are hand-woven of hemp. There are also chakin made of cotton. In either case, a regular new chakin is usually starched and too stiff for temae so it is softened by wetting it, then rubbing it against itself to remove the starch. Such new stiff chakin are essential if using rough bowls like Shigaraki, Bizen, ishihaze, etc.

There is no “front” or “back” to a chakin. The cut edges are sewn oppositely, one facing in, the other out, so the chakin is “S” shaped in profile. The width of the chakin is usually shorter than half its length. Since its woven width is set (the length of the sewn chakin), only its length (width) need be cut and hemmed.

Newness

It is essential that new chakin be used for Kyaku at chaji and chakai.

Used ones that are clean are acceptable for o-keiko, for koicha jakin, or for funeral shrouds.

They should never be washed with soap but with a toothbrush or tawashi 束子 scrub brush.

It is best neither to use an electric drier nor to use hot water, as it sets stains.

Special types of chakin

Kinin chakin are not sewn at all as they really are used just once.

Large shin chakin (same length, double width; folded in half then thirds as usual) are used for the highest temae, shin-no-gyo daisu and Dai-en-no Shin, turned inside-out, used, again turned inside out so a clean surface always remains on top.

Sotan created red chakin for Tofukumon'in's ladies-in-waiting, so their lipstick would not stain the white chakin and/or they would not be embarrassed leaving their lipstick on his chawan after koicha. These are not used for temae.

Dogu dealers are credited with creating ko-jakin (small hemp or paper chakin) for koicha served en masse but these are not really desirable at private chaji.

A white, full-sized chakin is desirable for chaji, dampened and kept in a waterproof koichakin-ire.

Other things that might be brought to a chaji with the Kyaku

Furoshiki 風呂敷

There is a special furoshiki, small with a hard board inside, used to convey the Kyaku's orei and mizuya mimai, so it will not become bent. It may be taken back if the orei is delivered at zenrei or left with the Kyaku's other things in the yoritsuki after the Kyaku has delivered the orei.

The etiquette for gifts is precise and punctilious but here just a brief note will do. When a Kyaku brings something to a Teishu, it should be wrapped in something. If it is in a shopping bag, nothing is usually returned in it. If a furoshiki-wrapped present is given, the present is received and the furoshiki returned at the end of chaji with something in return. The standard practice is a pun using o-kaishi お懐紙 papers as a stand-in for o-kaeshi お返し to return something.

Kin bukuro 金袋

Alternately, it is customary for Kyaku to bring an orei if it is a monetary offerig to a chaji or chakai and a monthly fee to o-keiko. This money is usually put into kin bukuro, special envelopes or folded paper containers, either sealed with glue and 𠄎 and/or with red and white waxed “strings,” known as mizuhiki 水引.

Shino bukuro 志野袋

The Kyaku may also bring with themselves a Shino bukuro, made from two types of meibutsugire famous cloth, often katami gawari 片身代 of two diafferent patterns, and perhaps remnants from shifuku, are round flat pouchs with naga-o himo 長紐, for enclosing several different types of wood incense koboku, in tatogami for use in a tea environment or Buddhist context. Named after Shino Soshin, one of the founders of kodo 香道.

Zansai bukuro, zansai bako 残菜袋, 箱

A string-drawn pouch or box, used to hold left-overs or food the Kyaku does not eat. Nothing is ever left in the kaiseki utensils, so as not to embarrass the Teishu.

Kuromoji 黒文字 Sweet pick

At chaji, the Teishu prepares kuromoji wood picks that the Kyaku must use and get to take home as the thing they receive permanently. The kuromoji are just large enough to write the date, occasion, Teishu and maybe some details like jiku on them.

Kashi kiri 菓子切

Kashi kiri 菓子切 sweet cutters are the small metal, plastic or ivory sweet picks, usually kept in a meibutsu gire sheath the Kyaku may bring bring with them. Kashi kiri are only used at chakai and o- keiko.

Keitai suzuri 携帯硯

A small brush, kept in a tube, with an ink container at one end. The brush slides down the tube, while the tube and the lid of the cotton-filled ink pot are both closed with the same lid. As a portable writing instrument, the Kyaku can take notes for his/her records or jot down a poem.

Tissue is not recommended for wiping lacquer because of the sand in it but may be necessary for other things.

Tefukin 手布巾 hand towel

A white handkerchief or piece of cotton sarashi 晒 is essential for drying hands after purification at the tsukubai and for any other spills or if it is hot.

As the name kaichu mono implies, Kyaku keep these things in their kai 懷, the overlap of the kimono above the obi. There is room for sarashi or handkerchief in men's kai but women can use the space between the layers of their obi for some of this and other things. When doing sumidema, the kami kamashiki goes the closest to the Teishu.

Anything unnecessary to the tea gathering, such as swords, watches, purses, cell-phones, etc. are wrapped, with outside wear, in a larger cloth square also called a furoshiki 風呂敷 the Kyaku bring with them.

CHAPTER FOURTEEN

The Chaji Finally Begins

Seki iri 席入 or Shoza 初座 First Entering

From the Koshikake, the Shokyaku moves through the roji, uses the Tsukubai then enters the nijiriguchi. Free-standing chaseki are usually between ichijo daime and yojohan daime in size, in the middle of a Roji and garden. Larger seki are usually attached to larger structures and set in a garden.

Nijiriguchi 躡り口 crawling-in entrance

In the seki, the Teishu leaves open the tiny nijiri guchi 躡り口 door (or any door) just tegakari a hand's width. If the Teishu is using a larger room with shoji or fusuma, even though it is not properly a nijiri guchi, it still acts as such and the Kyaku slides over the threshold while seated. The Teishu has already left his/her roji zori, soles together, at the tojiri 戸尻, the point to which the door opens. From here you should do as your teacher instructs, so what follows is just a suggestion.

Crouching outside on the kutsunugi ishi 沓脱石 shoe removal stone, the Shokyaku opens the nijiriguchi, places his/her fan on the sill, places his/her hands together on the floor, and looks (not bows) into the room just to confirm where the tokonoma is located. Moving his/her fan forward, he/she slides into the room, turns, puts his/her roji zori together and places them so they lean on the Teishu's pair. If roji geta 露地下駄 wooden clogs are used because of rain or snow, the straps are turned inward, soles facing out, to keep the tops from getting wet.

The Kyaku each stand their zori, soles together, next to and leaning on the ones already there. Roji gasa 露地笠 large sedge umbrella hats, are leaned against the wall, under the eaves. They will be held for each Kyaku by the next or previous Kyaku, since all Kyaku stay close together during rain, snow or darkness. At the seki, the kasa are leaned against the wall, under the deep eaves so Kyaku don't get wet.

Toko haiken

The Shokyaku turns around from the nijiriguchi, and angling toward the tokonoma, stands (in a yojohan or larger seki, slides in a koma) on right foot, walks to the tokonoma, stepping over mat lines and imaginary half-mat lines with the right foot and sits. As a general rule, one crosses with right foot when going up or kamiza and left when the destination is geza. In a 41/2 mat room, it is about three steps; in an 8 mat, about four steps. Putting his/her fan in front, he/she bows to and closely inspects the scroll (which represents the spirit of the writer). Most seki are arranged so the toko is directly in front of the Shokyaku's line of sight or to his/her right, depending on the location of the nijiriguchi.

Ideally, in a yojohan, a Kyaku can sit directly in front of what is there but in a hiroma 8 mat room, the tatami may be arranged so that the tokonoma is divided between the upper, kinin datami and lower, kyaku datami.

If at all possible, one should be sure the kinin datami is at paralell to the toko and the mat below parallel to the back wall. The other arrangement of having the kinin datami divide the toko was used for the seppuku ritual. Rooms 10 mats or larger may have two whole mats parallel in front of the tokonoma. In case the room is exactly 8 mats, Kyaku sits geza, on the lower or left side of center when facing toko to haiken.

In mid-summer Yuzari chaji, it is possible that flowers may be in the toko during shoza, while it is still bright and the scroll during goza, after it is dark.

If it is dark, say in a Yobanashi or Akatsuki chaji, the Kyaku are allowed to enter the toko space, on the right foot, to take a closer look at the scroll by teshoku light, since one is left in the toko for that purpose. Kyaku all leave the toko on the left foot. From there, he/she moves toward the kagi datami, to go to the temaeza.

Kama, Tana Haiken

After bowing to and closely observing the scroll, Kyaku stands on his/her left foot, turns to the left, and heads toward the kagi datami 鍵畳 the (imaginary half) mat in the corner. By this time, the next Kyaku should be entering the room and proceeding with the same movements. The kagi datami is like the South Pole, everywhere from there is up, kamiza or North from there so entering is always with the left and exiting is always with the right foot.

Just as the Jikyaku is entering the seki, the Shokyaku will stand on his/her left, proceed to kagi datami and enter it from the corner of the kayoi datami 通畳 progressing mat, with the left foot. to see the kama and furo or ro.

Two more steps (R, L; three steps total [putting your foot down] in the kagi datami) brings the Kyaku over that half-mat with the right foot. Then left, right over the tatami line, right and left brings the feet together to sit in front of the furo [and tana]. In the ro season, the Kyaku first turns to sit directly in front of the ro, haikens kama and robuchi, then turns to sit directly in front of the tana (only if there is one). The kama is usually a wet, nuregama, and the shitabi are fresh but fully red. There is not much fire to see yet, so it is ridiculous to try and see it, like a dog stiffing for a bone, checking to see if it was lit.

In furo season, shokyaku sits directly in front of the furo/ kama or if there is a tana, directly between them and haikens first the kama/furo and then the tana.

Standing on the left foot, taking two steps in each half-mat and crossing the mat line and half-mat line with the left foot brings the Kyaku to the half mat kagi datami again. As the Jikyaku is heading for the kama, the Shokyaku is heading for the kariza 借座 a borrowed place, where he/she sits out of the way until all Kyaku have entered the room and closed the nijiriguchi. From here on, all Kyaku (with tiny variations) function the same way.

The above are complicated and the Teacher's function to teach. I have just provided an outline.

To the Kariza

As the Tsume stands, either from the toko or from the temaeza (depending on Teacher's instructions), all will stand and proceed to their seats along the wall, usually facing and opposite from the Teishu. With the exception of leaving the seki completely as in Taiseiki, Kyaku ALWAYS ENTER WITH LEFT, LEAVE WITH THE RIGHT AND TAKE TWO STEPS in most every half mat. Kyaku proceed to an unoccupied spot in the kariza for example a corner or back wall tatami, and wait, sitting down, with fan to the right side. This is the Kyaku's kariza temporary seat. The Shokyaku proceeds to the kariza temporary seating, to the farthest end of the tatami he/she can go without interfering with others seki iri. If there are five guests or more, this area does sometimes block passage from tokonoma to temaeza. If there are a number of Kyaku sitting in the kariza, there will inevitably be someone sitting next to or even in the kagidatami. When that is the case, it is VERY RUDE to step directly into the kagi datami even a corner. It is better to use the half mat higher as kagi datami and enter from above the center.

The Tsume, last guest, enters the room, closes the nijiriguchi and latches it or closes the shoji, with a firm sound to alert the Teishu and prevent interruption from outside. He/she proceeds to look at the tokonoma and temaeza.

Teiza "Your place"

When he/she stands at the tokonoma (or temaeza) to move, all the other Kyaku stand with their fans in their hands and move forward to their final places. After they all enter the room, they listen for the sound of the tsukubai being replenished by the Teishu as soon as the Tsume has entered. When the Tsume is finished, he/she stands up on left foot. Some teachers want the other Kyaku to all stand when the toko is free but the Tsume must still haiken the temaeza before the Teishu opens the door. At his/her set seat, in the Upper or kamiza, part of the room, the Shokyaku enters with the right foot and turns toward the Renkyaku to sit, turning his/her back to the toko; and they all step with their right feet and turn toward him/her and the toko.

Entering and Leaving "Your Seat"

Entering what seems will be "your" place in the seki, for the FIRST TIME, a Kyaku crosses into it with the Right foot going UP. Turning, sit and put fan to the Right side (later, behind.) This makes it "your place" and changes the topography temporarily. When leaving your space, while fans are still in place, all Kyaku, including First Kyaku, stand with their right foot toward kamiza to leave on the left foot because everywhere from there is kamiza. After the Kyaku has claimed "his/her place" with the fan, parallel to the back tatami line, he/she must step out with the right (everywhere else is UP) and in with the left ("My place" is lowest, DOWN GEZA). This means, it is the foot or leg closest to the higher position that crosses the tatami line again toward UP KAMIZA.

When vacating "your place" at the end of a seating, by taking back your fan, the topography changes again. When leaving for the tokonoma, a "high" area, leave and cross half-mat lines with the right, because your place is lower. When heading for kagi datami, a "lower" area, stand and cross the mat and half-mat lines with the left foot.

Akatsuki Chaji Sekiiri Variation

Unlike most chaji, Kyaku arrive very early, pre-dawn in winter (3:30 - 4:00 AM) and can go, if the doors are open tegakari 手懸, directly to the seki to watch the Teishu's final preparations.

The reasoning behind this chaji is the ancient practice of visiting the Teishu to watch how he/she prepared the shitabi (they used to be uzumibi 埋火 left overnight), the sumi, the cold water from the well and the kettle. In Rikyu's time it was the practice to leave the kama warming over ash-covered charcoal (uzumibi) all night long but awakening the slumbering charcoals, adding more, pouring out most of yesterday's water and replacing of it with "young water" drawn at the hour of the Tiger (3-5 AM). The Kyaku, usually just one or two, would arrive to watch the Teishu dealing with all these preparations.

The Kyaku arrive very early in the morning of the coldest months (January, February) so the lanterns are all lit and hibachi are fighting the cold. The Teishu may have the Hanto serve o-sayu or kosen, or may have the Kyaku come to the Koshikake directly. The Kyaku decide to go further and come to the seki, without using the tsukubai, since there may (should) not be a tsukubai bishaku, to open the nijiri guchi and enter to watch the Teishu prepare the rochu, the fire and kama.

In Akatsuki cha, the Teishu may choose not to place the hishaku on the tsukubai, in the belief that the Kyaku have done nothing to de-purify their hands in the time between when they took their evening bath and the early hour in which they woke and came to the teahouse, without eating. The same idea functions here, so the Kyaku enter the seki without purifying their hands.

The seki is closed up, with shutters instead of sudare and it is pitch-black inside except for a zashiki andon. The Kyaku enter the seki and haiken the tokonoma and ro. It is still dark out and just the zashiki andon, rather than a tankei or chikkei, is placed in the seki for light. A tiny scripted scroll is often displayed, with a candle in the tokonoma.

The Teishu enters, does aisatsu and as in Yobanashi, begins the chaji with zencha but since the Kyaku may not have had time to enjoy something sweet in the Machiai, they now get a simple sweet with usucha. Asacha variations

The Teishu may choose not to place the hishaku on the tsukubai during a summer Asacha as well as Akatsuki, in the belief that the Kyaku have done nothing to de-purify their hands. That idea also functions here, so the Kyaku may first enter the seki without purifying their hands.

Few chashitsu are provided with sudo for the windows but instead, the shoji may be removed completely and just the sudare over the windows left outside. The sudare may be dipped in water to create an actual cool feeling as well as the refraction of rainbows. Asacha take place especially in the middle of summer, when it gets light long before the usual invitation time of 6 AM, but 4 AM would be more in keeping with the idea of early morning coolness.

Entering the tea room is as usual, and depending upon the disposition of the windows, etc., the inside, especially the tokonoma, will be bright or still dim but no artificial light is used. A Zen scroll is usual. The furo will be set up as usual. Haiken and sitting will take place as usual.

No zencha is offered, as that will heat the Kyaku up too soon.

Yobanashi variations

The Shokyaku turns around from the nijiriguchi and proceeds to the tokonoma. A yojo han or smaller koma is preferable for Yobanashi. He/she sits, bows and putting his/her fan in the obi, steps into the toko

with right foot and closely inspects the tiny-scripted scroll. There will be the teshoku the Teishu brought back from the Koshikake, with a new candle in it, on the floor of the tokonoma. The Kyaku can take the candlestick by its ring and with the handle to the wall can step into the tokonoma on right, can look closely at scroll but not get close enough to scorch or get soot on the scroll. One reason for this close inspection is that the Teishu often chooses a scroll of poetry, written with small, difficult to read characters, faint and indistinct, rather than a bold Zen phrase, as a part of the asobi gokoro 遊心 or mind of playfulness so valued in Tea. The Shokyaku leaves on his /her left foot, bows and replaces the candlestick in the toko. From there, he/she moves toward the kagi datami in front of the sado guchi, to go to the temaeza, being careful of the tankei or chikkei (usually there is no standing in a true koma) and the ro haigata.

The Tsume last guest enters the room, leaving the candle outside, closes the nijiriguchi and latches it or closes the shoji, with a firm sound. He/she proceeds to look at the tokonoma and, when finished, must return the tokonoma teshoku to the sadoguchi as he/she is proceeding to the kama for haiken, before the Teishu can come in. In most cases, the sado guchi of a koma is a taiko bari do 太鼓張戸 (hoshogami paper stretched “tight as a drum” over all six sides) and the candle light can be seen through it. By this sign, the Teishu knows the Kyaku are almost finished with haiken.

When Tsume stands at the temaeza, all goes AS USUAL

CHAPTER FIFTEEN

What the Teishu Does and Decides

Not necessarily in this order and depending on the seki:

Day Before or Of the Chaji

If, as is likely, the Teishu is borrowing a chaseki, he/she must do much just the day before or of the the chaji.

The Machiai must be swept and zokin'ed, the shikimono laid out and adjusted, a place set up for the Machai jiku and it hung (if used), machi ko prepared for, tabako bon prepared and hi'ire prepared with hot charcoals, tabako prepared for tabako ire, a little water in hai fuki, hibachi prepared at least hour and a half before Kyaku are expected, kumidashi wan and tray prepared, hot water boiled or kosen prepared, and everything reviewed by Teishu who should be able to do most of this him/herself.

Then on to the seki

Teishu's side removes shutters from outside windows

Teishu opens, checks all windows, including tsukiage-mado and doors, being careful of insects or centipedes

Teishu hataki feather dusts and wipes woodwork, sweeps, zokin's every inch of where Kyaku will see

Teishu checks kakejiku for length

Teishu may roll it back up (because of lizards) or leave it hanging in winter
Teishu checks that the hanaire hangs properly
Teishu does kama awase 釜合, adjusting gotoku in ro or furo
Teishu does ro-chu in hearth; installs robuchi OR
Sets furo 風炉 shiki-ita 敷板 at 16 tatami lines from the half ma or 8 sun from half mat in daime

After the Chaji

Zokins again
Teishu closes all windows; closes and locks nijiriguchi
Teishu's side rehanga shutters over windows, latches roji gate and nijiri

Day of Chaji, Before the Kyaku Arrive

The day of the chaji, there are many things the Teishu must do that cannot be done beforehand. The following list is not necessarily in order of import.

Teishu removes/turns off lights to get used to the dark
Hanto collects shutters; hangs sudare outside on their proper windows (each may be different size)
Teishu cleans kettle and keeps it wet and lidded in the mizuya
Teishu prepares ro-chu: heats rodan with kuzu sumi, cleans out with sokotori 底取 ash removal scoop, reforms "mountains" and "valleys"
Just before putting in the shitabi, Teishu sprinkles ro evenly with shimeshibai by rubbing damp ash between his/her palms. Teishu dusts off gotoku with tsukami boki feather
or Teishu does furo haigata and sprinkles with sifted fujibai at the last minute
Teishu zokins, yes again
Teishu puts out kogo, feather on bottom shelf of shitsuke-dana; on top shelf unit or on bottom shelf and haboki from hook on regular tana or, if it is hakobi, in sumitori
Teishu drops shiki ko 敷香 (the same incense being used for sumi demae in chaji) into ash, just where shitabi will go, and give an expectant feeling of greeting to Kyaku.
Teishu hangs scroll if it hasn't already been put up
Teishu starts shitabi in ganro 丸炉, the timing depends on ro or furo. Ganro-lit shitabi are far superior to stove-top ignited ones. For ro chaji, shitabi should be all red; for furo at least half or $\frac{3}{4}$ red; for keiko they can be half red
The kettle is washed, filled with good water and constantly rewet to give a well-prepared nuregama This treatment does not harm cast iron kama but helps produce the beautiful black patina
Teishu fills teoke 手桶 wooden pail, lid unnecessary, and has it waiting in mizuya or outside the seki. It may leak so keep it off tatami and the kutsunugi-ishi.
Teishu's side readies dora 銅鑼 gong and bachi gong beater
Teishu puts shitabi in just before going out for mukaetsuke 迎付
Returning from mukaetsuke, Teishu sets nuregama on shitabi

After the Chaji

After Chaji and serving of Mizuya staff, Teishu's side:
Takes up kama from furo or ro; removes robuchi
Removes fire from seki; empties and dries kama in seki ro or furo for as long as possible
Removes hana, hanaire

Cleans, dries any other dogu: mizusashi, mizusugi, natsume, chashaku, hishaku, futaoki, etc.
Sweeps, zokins
Closes windows; returns sudare
Latches: nijiri guchi, kinin guchi, tsuki age mado
Hanto usually rehangs shutters on windows; latches them

CHAPTER SIXTEEN

Room Set-up: Honseki Jiku 本席軸 the Main Scroll

Upon entering the Chashiki, each Kyaku goes first to the tokonoma, usually a floor-to-ceiling alcove about a meter and a half to two meters wide by as much as a meter deep, or $\frac{3}{4}$ or daime datami built into one wall. A scroll of Zen calligraphy is most often hung at Shogo. This hanging scroll kakejiku is the single most significant article in the tearoom. The great Teamaster of the Nanporoku faux “Sen Rikyu” or more probably Tachibana Jitsuzan (1655 – 1798) said, “No utensil ranks with the scroll in significance. Contemplating it, both Kyaku and Teishu attain wholeness of mind and realization of the Way in Chanoyu - samadhi. Calligraphies of Zen monks are foremost among scrolls. With veneration for what is written, one savors the virtue of the calligrapher, of practitioners of the Way, and of the Patriarchs. Writings done by men in secular life should not be displayed, though scrolls inscribed by poets with verses expressing the Way may sometimes be used.” (tr. Dennis Hirota)

To even briefly summarize the history of scrolls and their appreciation is far beyond the scope of these notes. The calligraphic arts as introduced by the Chinese from as early as the fifth century, had achieved a high level in Japan by Heian times but as with most things related to Tea, the particular appreciation of kakejiku began with the introduction of Zen to Japan by Yosai Zenji in the late 12th century. The Kamakura Bakufu and its successor, the Muromachi Bakufu, encouraged the appreciation of all things Chinese and the collection of Chinese art and antiques swelled to a craze, karamono suki, that engulfed the newly risen warrior elite and the merchant classes. At first it was colored paintings, then monochrome ink painting which were sought out. As more and more monks of all sects visited China, they returned with the calligraphic works of their teachers, some the most influential Song period Chan monastics, and displayed them, first as signs of their own authentic place in the lineage of transmission and as reminders of their teacher’s ambiance. As both warriors and merchants took to Zen, they must also have wanted something

to both prove their status and spur them in their meditations. We see Chan calligraphies entering the hands of collectors, and then native Zen calligraphies appearing. The earliest pieces were strictly “religious,” being sermons, poems to induce or commemorate enlightenments, certificates giving Zen names, and letters. Some of the earliest of what are now called ichi-gyo mono “one-line things” 一行物, single vertically formatted lines of calligraphy, come from the brush of that extraordinary Zen master, Ikkyu Sojun 一休宗純 (1394-1481). This format of a single line of calligraphy, occasionally in sets of two separate lines, containing three, five to eight characters each, became the epitome of Zen writing and one of the most prevalent ways of transmitting the essence of Zen to its followers. Up until Ikkyu’s time, the scrolls of Chan monks were treated more as art objects, with little attention being paid to the content, since they were written in a foreign language, as far as most Japanese collectors (the warrior and merchant class) were concerned and quite long, like essays. Even now the greatest majority of Zen scrolls are written in Chinese. One of Rikyu’s greatest contributions to the development of Wabi style Tea scrolls was to bring the content of the scroll to the fore by using the ichigyo works of contemporary Zen masters in the tokonoma. The content of the scrolls is usually a phrase from one of the many famous Tang period encounters between Chan masters or a line of Chinese poetry that embodies Chan spirit. Many volumes of these phrases, which may number about ten thousand, with commentary, exist in Chinese and Japanese, with only a few in English.

The form of the hanging scroll varies according to its content. There are also formal, semiformal and informal modes of mounting with SHIN, GYO and SO variegations for each, based on Tang and Song period antecedents. Tea scrolls are usually mounted in the semiformal or informal style, which will be elaborated in the section of scrolls.

Hyogu 表具 Scroll construction

A brief overview is followed by detailed descriptions.

An original work of calligraphy, the honshi 本紙 is surrounded with a central frame chu mawashi 中廻 of figured satin weave donsū 緞子 and further lengthened with a top and bottom layers jo-ge 上下 of paper or plain silk. Attached to and independent of the upper half-round mounting rod jiku moku 軸木 are often found two material strips of the gold brocade, called futai 風帯 wind belts, whose original purpose has become obscure. On paper mounting, favored by Zen monks and Wabi Tea masters, these luxurious strips are replaced by white paper strips, called oshi futai 押風帯, pasted directly on the top upper portion. Structure of the kakejiku

Front 表 Omote

Honshi 本紙

The “main paper” or rarely silk (kinu honshi) on which the calligraphy or painting is done thus the “center” of the scroll. Most Japanese Zengo are written on paper.

Ichimonji 一文字 the character one

These are often strips of Meibutsu giri (kinran gold brocade, ginran silver brocade, kinsha, etc.) that border the honshi directly. The best fabric is used closest to the work.

Futai 風帯 wind belt

A pair of strips of usually meibutsu gire, usually but not always the same as the ichimonji, that depend from the jiku moku 軸木 and divide the top section (Jo/Ge; Ten/shi) into thirds. Independent futai have “tassels,” called tsuyu 露 dew, protruding at right angles from the sides of each belt. These are usually white, but purple is occasionally seen, usually for scrolls of exceptional rank. There are also “pressed futai” oshifutai 押風, white paper strips pasted into the top section, dividing it into three separate parts. They do not have tsuyu.

Chumawashi 中廻 center around

Strips of cloth or paper, usually figured but of lower rank than ichimonji and wider, are used on the next level above and below, sometimes to the sides, and just below the ichimonji as the mounting material.

Jo-ge or Ten-chi 上下・天地 top/bottom” or “heaven/earth

Strips of unfigured cloth of even lower rank usually, or paper, are used as the topmost and bottommost elements of mounting material. Scrolls of aristocrats are often have figured fabrics as well.

Jikumoku/boku (jikugi) 軸木 “knob dowel”

The top half-round wooden rod to which the mounting is attached with paste. From this hangs the futai and to which are attached the kan and kake-o. The whole scroll hangs from it.

Kan & tsuba 環・鈎 metal hook-eyes and washers

These are metal pieces thru which the takuboku ribbon passes and the washer between the eyelet and the top of the scroll.

Jikushu / jikusaki 軸首 “knob heads”

The scroll knobs at either ends of the hasso or hyomoku. Ivory, lacquer and wood are usually used on tea scrolls, chagake 茶掛. The common word for scrolls is “jiku” from these knobs.

Hasso (Hyomoku/boku) 八双 (表木) round dowel

This is usually a cedar rod around which the scroll will be rolled. Independent weights are never used here for chagake. Sometimes a lead weight is inserted into the hasso, which is made from two pieces of wood to prevent warping.

(see MEIBUTSU GIRE for mounting fabrics)

Momigami 揉紙

One of the most popular types of decorative paper used for scroll mountings, jo-ge and sometimes chumawashi too, is a type called momigami 揉紙, a crushed or kneaded washi paper, which is colored by first one fine layer of colored clay then a second of a contrasting color. The dried paper is wadded and crushed expertly to reveal the undercolor. The random but not random effect of controlled yet unexpected patterning is very appealing to Wabi chajin.

Another, rarely seen paper for scrolls is wax-dyed paper.

Takuboku 啄木 “woodpecker” flat cord

The rough, flat silk ribbon/cord, usually of black and yellow-green spots on a white background, reminded people of the woodpecker’s chiseled holes in dead trees. Used to make the following two cords:

Kake-o 掛緒 (天坪 Tenpei)

The kake-o is the loose, knotted section of takuboku tied between two kan, from which the scroll depends. The tempei, used on extra wide scrolls, is a long kake-o, attached at both ends and passing thru two more kan so the scroll can be hung by the two distal rather than just the one, central area of the kake-o. The center is hung first, then the left and right are transferred to other hooks in the toko wall to balance it. The center section is then released.

Maki-o 巻緒 “wrap around cord”

The maki-o is the longest piece of cord used, usually enough to wrap the scroll several times, tied with a loose knot to the maki-o by which the rolled-up scroll is secured. There are several ways to tie this.

So-ura 総裏 “the complete backing” Backing

All the pieces of the scroll are individually backed then pasted together and backed together again, with several layers of very thin strong paper.

Ue maki ginu 上巻絹 “upper rolling silk”

Thin, light blue silk is pasted on the top back of the scroll to protect the rolled scroll from danger.

Jikudasuke 軸助 “scroll helpers”

Small strips of paper connecting the so-ura with the jikuboku, to help hold the weight.

Gedai 外題 “outer title”

A label of contents pasted on the “upper,” left side when holding the scroll with the jiku gi to the left, on the back side of a scroll. It is placed so the label can be read instantly as the scroll box is open. A scroll’s “top” kamiza 上座 usually goes toward toko geza in a standard tokonoma. The gedai should give writer, content, etc. of the scroll plus signature of the gedai writer and should be written by a person of virtue from an age later than the scroll. In lieu of a separate gedai, some monks will label the scroll directly on the back of the mounting.

Accoutrements: Hako 箱 box for keeping scroll

Paulownia kiri or cedar sugi is the usual material but less expensive woods are also found. It should be just long and wide enough for the scroll to fit snugly without being cramped or loose. At each small end of the box, there should be “pillows” of wood, asymmetrically shaped so that one side is wider than the other. This indicates which end is “up,” that is, the wider end is to the left on single scrolls. The rolled side of the scroll then goes on the right side while just the jikuboku goes over the wider side. The kan should go inside the box on the left side and down so as not to impact the inner box top and hakogaki. The new scroll may also appear with thin tissue wrapping the whole scroll, and smaller pieces of hosho gami washi under the futai and maki o ribbons.

On modern scrolls, there may also be a paper box upon which the owner may write the contents.

Formats of Zen Scrolls

Zen scrolls written today have a set format that goes back to the time of its first great Japanese propagator, Ikkyu Sojun.

Ichi gyo 一行物 Vertical “one Liners”

Three to eight characters, but most often five, are written in a single vertical line, with the monk's temple or subtemple then his/her Buddhist name written in smaller characters on, most usually, the left edge of the paper. (Silk is almost never used.) Occasionally, another title or the age of the monk will appear or these will all appear on the right edge. Other formats include a shorter inscription or ink circle with the signatures and seals centered on or under it.

One will occasionally find two identically mounted ichigyō scrolls that make up a pair, or two lines on one scroll but these are rare. Likewise very occasionally the writing will occur left to right.

There are almost always two seals that appear below the signature or in lieu of it. Nowadays these are most often square but sometimes in an incense burner, a circle or other fanciful shapes. These give various information such as Buddhist names, residence names, temple names, etc. done in the seal style characters. One is done in red on a white back and one is white on a red ground. Another, smaller seal often appears in the upper right hand of the calligraphy. This is most often a Zen phrase significant to the monk. It was put there originally to prevent scroll mounters from cutting the top of the calligraphy too closely.

Yokomono 横物

Horizontal format of one to five large characters or one to two large characters with perhaps three to four smaller characters kogaki 小書 written to the left. The signature and seals appear further left.

Size of Scrolls

The size of scrolls at one time varied greatly according to the size of paper available and the format and type of writing being done. Nowadays, paper size is fairly set and mounters are concerned with the efficient use of the expensive fabrics and backing papers. The other parts of the finished product, such as the paulownia box and outer cardboard casing, the wrapping papers, etc. which come with a modern scroll are also standardized and have taken the variety out of modern scrolls but has made them available much more widely and inexpensively than was the case even thirty years ago.

As was said earlier, the five-character Zen scroll is the most common. Its contents also are usually not the extraordinary pronouncements which one tends to associate with the literature of Tang - Song period Chan, like “Buddha is a shit stick!” but are rather seasonal and seemingly mundane observations: “The mountains are blue and the waters are green,” or “White clouds freely come and go.” Of course, heavy meaning scrolls like “Buji” or “Mu Ichi butsu” are still written in great quantities.

If I may interpret one intent, by being rooted in the here and now, this day, Nature and its weather or conditions, the viewer is not only brought to the here and now, but is made to know that the phenomenon is really pointing back to the source of all phenomena, the viewer. Whatever the original Zen intent, in the tea house, a seasonally harmonious and thought provoking scroll is best for the average gathering.

Varieties of Zen Scrolls

Bokuseki 墨跡 “ink tracings.” Chinese or Japanese Zen calligraphies in a variety of forms:

Ge (gatha) 偈 explanations of the Buddha and the Dharma

Hogo 法語 sermons

Inkajo 印可書 certification of enlightenment experience

Go 号 giving of holy name

Shibun 詩文 letters, poems, etc. of a more secular nature

Shozo 肖像 portraits of a Zen master, usually given to disciple but often posthumous

Zengo 禪語 are the more modern form of teaching device, in yokomono 横物 one line, horizontal format or ichigyo 一行物 vertical format of one line, nigyo 二行 two line form. Three and more line forms are rare. Most often they are written on white paper. Sets of two scrolls may have the signature on the left hand scroll on its left side and the right hand one on its right side. Three scroll sets may have two on the left and right sides or the middle scroll will have the signature in middle of the scroll at the bottom. The content of the scrolls is usually a phrase from one of the famous encounters between Chan masters or a line of Chinese poetry that embodies Chan spirit. Masters continue to create new, variant ones. From the format and content of the main scroll, the format and content of the Machiai scroll must be determined, so as to produce a feeling of balance, variety and harmony.

Seasonal Zen Words

The following list of Zengo 禪語 is just a sample of the rich cultural background that Chanoyu can draw on for inspiration. The more direct readings of the Chinese into Japanese is at odds with the regular way Chinese Zengo is sometimes rendered, but retains the pith without going into too much detail, since the phrases were not originally Japanese or English. The Teishu has many choices to make and Zengo offer both seasonal words that can guide the Teishu or philosophical ones he/she can use to promote a specific idea or theme the Teishu wants to foster in the chaji.

The Zengo scroll is the most significant choice the Teishu makes in the chaji so it is given special significance. Once the Zen scroll is decided, the Teishu can begin working on other aspects of tori awase. Of course, Zen phrases were not created for Tea but to help especially lay followers to find their way to understanding.

It is also possible to find Zen phrases to represent historic, even political days like other religious holidays, nationally significant days or even famous birthdays. As mentioned elsewhere, Zen phrases do not always have to have a one-to-one correspondence with the seasons. It is in Chanoyu where the significance of the phrase is more important so Chajin mainly confine themselves to seasonally appropriate Zengo.

For example there is a Zen phrase, KAN KAN SAN JAKU NO YUKI 観観三尺雪 which literally means something like “In a glance, three feet of snow,” may be winter seasonal but I used it for a Finnish “snow person,” who was in Kyoto for a while but needed to return home long before we were ready to let him go.

SPRING

拈華 迦葉 微笑

NENGE KASHO MI SHO

(Buddha) Twisted the flower, Mahākāśyapa (Kasho) smiled

野花啼鳥一般春

YAKKA TEIDORI IPPAN HARU

Field flowers and singing birds Spring all around

桃花千年春

TOKA SENNEN HARU

Peach flowers a thousand years Spring

花開萬劫春

KA KAN BANKO HARU

Flowers open long ages of Spring

桃花笑春風

TOKA WARAI SHUNPU

Peach flowers laugh in the Spring wind

桃花紅梨花白

TOKA KURE RIKI SHIRO

Peach flowers are red, pear flowers are white

花見半開

HANAMI HANKAI

Seeing flowers half open

春色無高下

SHUNSHOKU MU KOGE

Spring color has no highs or lows

白珪尚可磨

HAKKEI NAO MIGAKUBESHI

The white jewel must always be polished

花鳥風月宿

KATORI FUGETSU YADO

A resting place for flowers and birds the wind and moon

雪消山嶽露

YUKI KIETE SANGAN TSUYU

Snow melts the mountain crags are bedewed

芳草野花一樣春

HOSO NOKA ICHIYO HARU

Fragrant grasses and field flowers uniformly Spring

竹 為君葉葉起清風

TAKE KIMI no TAME YOYO SEIFU OKOSU

Bamboo For you the many leaves make a pure breeze

清風動修竹

SEIFU UGOKASU SHUCHIKU

Pure wind moves the orderly bamboo

山深雪未消

YAMA FUKAKU YUKI IMA KIERU

Deep mountains snow is not yet melted

花間笑語聲

HANA HIRATE SHOGO KOE

Flowers open laughing talking voices

漁人入得桃花洞

GYO NIN IRIERU TOKA DO

A fisherman enters the Peach Flower Grotto

間眠高臥对青山

KANMIN KOKA TAI SEIZAN

Occasionally sleeping on a high bed facing the blue mountains

竹外清風動

CHIKUGAI SEIFU UGOKU

Outside the bamboo, the pure wind moves

出門天地春

DE MON TENCHI HARU

Outside the gate Heaven and Earth Spring

春水滿四澤

SHUNSUI MITSURU SHITAKU

Spring waters fill the four swamps

玄玄

GENGEN

Dark dark (Mystery mystery)

玄中玄

GEN CHU GEN

Mystery within the mystery (the Dark within the dark)

射茶

SHACHA

Appreciate tea

一期一会

ICHIGO ICHIE

One chance in a lifetime

和敬清寂

WA KEI SEI JAKU

Harmony, Respect, Purity, Tranquility

心外無別法

SHINGAI MU BEPPO

Outside the mind/heart there is no Dharma

天真而妙

TENSHIN JIMYO

Heaven's truth is a mystery/marvelous

真人無位

SHINJIN MUI

A true man without rank

大道無門

DAIDO MUMON

The great way has no gate

歸家穩坐

KI KA ON ZA

Returning home and quietly sitting

体(體)中玄

TAI CHU GEN

Mystery in reality

百花春玉

HYAKKA SHUN GYOKU

Hundred flowers Spring's jewels

坐花醉月

ZA KA SUI GETSU

Sitting (under) the cherries, intoxicated by the Moon

柳緑花紅

YANAGI MIDORI HANA KURENAI

Willows are green, flowers are red

池塘生春草

CHITO SHUNSO SHOZU

On pond banks, Spring grasses come alive

山中無曆日

SANCHUU MU REKIJITSU

In the mountains, there are no years or days

花開万国春

HANA HIRAITTE BANKOKU HARU

Flowers open, it's Spring in all the world

花開万国春

IKKA HIRAITTE TENKA HARU

When one flower opens, it's Spring in the world

山是山花紅

YAMA KORE YAMA HANA KURENAI

Mountains are mountains, flowers red

花落花開自有時

HANA OCHI HANA HIRAKI JI ARI TOKI

Flowers fall, Flowers open in their own time

山花開似錦

YAMAHANA HIRAITTE NISHIKI ni NItari

Mountain flowers open resembling brocade

落花随流水

RAKKA ZUIRYU SUI

Falling flowers at the mercy of the stream

洞中春色人難見

DOCHU SHUNSHOKU HITO MI KATASHI

In a cave, Spring colors are hard to see

弄花香滿衣

HANA ROUsureba KO E MITSU

If you play with flowers, fragrance will fill your robes

一花（華）開五葉

IKKA HIRAITTE GO YO

One flower opens five petals

一山行尽一山青

HIToyAMA IKI TSUKUSEBA, HIToyAMA AOSHI

One mountain passed over,
one mountain blue/green

大道在目前

DAIDO ME no MAE ni ARI

The Great Way is in front of your eyes

庭前の柏樹子

TEIZEN NO HAKUJUSHI

The oak in front of the garden

古今無二路

KOKON ni IRO NASHI

There are no two roads

日々是好日

HIBI KORE KOJITSU

Every day is a good day

是什麼

KORE NANZO

What's this!?

直心是道場

JIKI SHIN KORE DOJO

The direct mind is the place of practice

大道透長 n

DAIDO CHANG-AN ni TORU

The Great Way passes through Chang-An

MUSHIN DAIDO ni KISU

無心歸大道

No-Mind(edness) returns to the Great Way

SUMMER

吸毛用了急須磨

SUIMO YO RYO KYU SUMA

When you are finished splitting hairs, you must quickly polish (your sword)

諸花一時開

SOKA ICHIJI NI HIRAKU

All flowers open at once

百花為誰開

HYAKKA DARE GA TAME HIRAKU

For whom do the hundred flowers bloom

山靜如太古

YAMA SHIZUKA TAIKO GOTOSHI

Mountain stillness like great antiquity

草色青々柳綠

SOSHOKU AOAO YANAGI MIDORI

The color of the grasses is (blue, blue) and the willow is green

吸虎風飛千里

SUIKO KAZE TOBU SENRI

When you suck up /blow the tiger-wind, it flies a thousand leagues

青山綠水是我家

SEIZAN RYOKUSUI KORE WAGA YA

The blue mountains and green waters are my home

白雲自去來

HAKU-UN ONOZUKARA KORAIKU

The white clouds freely come and go

白雲起峰頂

HAKU-UN CHO HO NI OKOSURU

The white clouds come to the high peak

三級浪高魚化竜

SANDAN NAMI TAKAKUTE UO RYU TO KASU

The three level waves are high, fish turn into dragons

開徑待佳賓

MICHI O HIRAITTE KAHIN O MATSU

Blazing a path and waiting for exalted guests

薰風自南來

KUNPU JI NAN RAI

The fragrant breeze (naturally) blows from the south

喫茶去

KISSA KO

Drink tea !!

隔岸越山多

KISHI wO HEDATE ETTSUZAN OOSHI

Between cliffs are many mountains

巖松無心風來吟

GANSHOU MUSHIN KAZE KITARI GINZU

The pines on the crag with out thought sing when the wind comes

遠山無限碧層々

ENZAN MUGEN HEKI SOUSOU

Distant mountains, without limit, blue on and on

青山綠水貴知音

SEIZAN RYOKUSUI CHION wO TATTOU

Blue mountains green waters prize wisdom

雲無心出

KUMO MUSHIN DERU

Clouds come without thinking

雲去山嶺露

KUMO SARITE SANREI ARAWARU

Clouds go, the mountain peaks are exposed

常行一直心

TSUNE NI ICHI JIKI SHIN wO GYOU
Always go with one direct mind

山是山水是水

YAMA KORE YAMA MIZU KORE MIZU
The mountains are mountains, the waters water

溪水山風共清

KEISUI YAMAKAZE TOMO KIYOSHI
Valleys, waters, mountains, and winds are pure

雲収山嶽青

KUMO OSAMARITE SANGAKU AOSHI
Clouds collect on mountain peaks are blue

竹有上下節

TAKE wa JOGE no FUSHI ARI
Bamboo has nodes up and down

一華五葉開 結果自然成

IKKA GOYO HIRAKI KEKKA JINEN ni NARU
A flower opens five petals, a fruit naturally results

痴人猶夜汲塘水

CHIJIN WA NAO YATOU NO MIZU WO KUMU
A dullard scoops water from the bank at night

偏界曾不藏

HENKAI KATTE KAKUSAZU
Nothing remains hidden

AUTUMN

山高月上遲

YAMA TAKAKU TSUKI NOBORU OSOSHI
The mountain is high, the Moon rises late

月知天下秋

TSUKI SHIRU TENKA AKI
The moon knows it's Fall under Heaven

明月上孤峰

MEIGETSU JO KOHO
A brilliant moon above a solitary peak

秋來黃葉落紛紛

SHURAI OBA OCHI FUN FUN
Autumn comes, yellow leaves fall

雨過夜塘秋水深
AME SUGITE YOTO AKIMIZU FUKAI
Rain passes at night the banks in Fall the water is deep

清風萬里秋
SEIFU BANRI AKI
Pure wind ten thousand leagues Autumn

紅葉舞秋風
MOMIJI MAU AKIKAZE ni
Colored leaves dance in the Autumn wind

秋露白如玉
AKI TSUYU SHIRO TAMA no GOTOSHI
Autumn dew is white like a jewel/pearl

風吹不動天辺月
KAZE FUTE FUDO TENBE no TSUKE
Wind blows but doesn't move the Moon in heaven

秋月照湖上
SHUGATSU TERASU KOJOU
Autumn moon lights up the lake

一月在天影印衆水
ICHI GATSU ZAI TEN KAGE IN SHUU SUI
One Moon is in the sky it's shadow imprints all the waters

我心似秋月
WA ga KOKORO AKI TSUKI NITARI
My heart us like the Autumn Moon

不老門前日月遲
FURO MON MAE NICHI GETSU OSOI
In front of the Ageless Gate, the days and months are slow

話尽山雲海月清
WATSUKUSHITE SANUN KAIGETSU KIYOSHI
When talk is exhausted mountain clouds and ocean Moon is pure

月在天水在甕・瓶
TSUKI ZAI TEN MIZU ZAI KAME
The Moon is in the heavens water is in the barrel

水急不流月

SUI KYU FU RYUU TSUKI
Rushing water doesn't wash away the Moon

一粒萬倍
ICHI RYU MAN BAI
One grain ten thousand fold

一粒万々倍
ICHIRYU MANMAN BAI
one seed ten thousand ten thousand times

山花開似錦
YAMABAN HIRAE TE NISHIKI NI NITARI
Mountain flowers open resembling brocade

落花随流水
RAKKA ZUI RYUSUI
Fallen flowers ride the flowing waters

流水寒山路
RYUSUI KAN SANJI
Flowing water, the Cold Mountain road

金風吹玉管
KINPU GYOKKAN O FUKU
The gold wind blows a jade flute

月知天下秋
TSUKI WA TENKA NO AKI SHITERU
The moon knows the all of autumn

雨過夜塘秋水深
AME SUGITE YATO SHUSUI FUKASHI
rain passes in the night, the banks in autumn are deep water

清風万里秋
SEIFU BANRI NO AKI
The clear wind, thousand leagues of autumn

話尽山雲海月情
WASHI (HANASHI) TSUKUSHI SAN-UN KAI-GETSU NO JOU (NASAKE)
When talk is exhausted the mountain clouds and ocean moon are sympathetic

寶劍在手裏
HOKEN SHURI NI ARI
The jeweled sword is in your hand

打破漆桶底

TABA SHI TSU TEI
Broken lacquered bucket bottom

不識 (with picture of Daruma Daishi)
FU SHIKI
No consciousness

無角鉄牛眠小室
MUKAKU TEKGYU KOSHITSU NI NEMURU
The hornless iron ox sleeps in a tiny hut

麻三斤
MA SAN KIN
Woven hemp three catties (the weigh of a monk's robe)

黄鶴楼中吹玉笛
KO KAKU RO CHU FUKU GYOTEKI
In the Yellow Tower sounds a jade flute

Other Scrolls

Ko Hitsu 古筆 “Ancient brushes”

These are usually poetic works, narrative hand scrolls, poetry collections, calligraphy samplers, book forms, etc. of Heian - Kamakura period. The honshi may be written on plain white or gorgeous papers. There are also sutra fragments kyo giri, etc. These pieces were originally written or painted as long handscrolls or folding books, but were cut up and mounted as hanging scrolls in Momoyama or later.

Some examples of kohitsu include:

Kashu 歌集 poetic compilations

Ro-e shu 郎詠集 poetic collections

Uta awase 歌合 records of poetic competitions

Shakyo 写經 sutra copyings

Shinkan 宸翰 Imperial writings

Nikki 日記 diary entries

Besides the vertical and horizontal format for the main scrolls, there are several fancy formats that make for lighter, more accessible Machiai scrolls. Some different types of scrolls besides paintings feature oval fan and folding fan formats sen men 扇面, square poem cards shikishi 色紙, and rectangular poem strips tanzaku 短冊 forms.

As to content, single poems or poem sequences in a horizontal format, kaishi 懷紙 are usable for either the Machiai or main tokonoma, depending upon the poet's name and age, other utensils and the Teishu's intent. Simple ink paintings with Chinese poems kanshi 漢詩, Japanese 31-syllable waka 和歌 or even

seventeen syllable haiku 俳句 although late, make for multi-faceted scrolls which give both intellectual stimulation and visual pleasure to the waiting area, as well as a historical richness to the Tea experience.

Kaishi 懷紙 Scrolls

Many famous series of poems written during Court outings, contests, etc, exist. The size and format distinguish these from yokomono Zen scrolls, being a form of poetry composition that dates from mid-Heian. Men used their futokoro gami 懷紙 (breast {water from the eyes = memories wrapped in clothing - the heart} paper) for first kanshi 漢詩 poems in Chinese then for single (or more) waka 和歌 Japanese poems, esp. during utakai 歌会 poetry contests (from 886 AD) or spontaneous outbursts. Usually white, multi-use paper 45.1- 40 cm x 32.1- 30 cm, the form was set by the early Edo period. The form for official poetry recordings was specific, written in a vertical format of sangyo 三行, three lines of 9-10-9 of mixed hiragana syllables and kanji, plus sanji 三字, the last 3 syllables in Manyo gana 万葉仮名, characters used for their sounds rather than their meaning, originally for the Manyoshu poetry collection. It is still a form written today.

Tanzaku 短冊

From the Kamakura period, white then later uchigumo 打雲 somegami 染紙 kaishi 懷紙 decorated top and bottom with blue and purple colors, then gold and silver flakes and leaf strips. When cut vertically into strips, they could be held up to write on, therefore tanzaku were called te kagami 手鏡 hand mirrors. From Edo, they were offered at Sumiyoshi Waka no Kamisama shrine and to famed poet Kakinomoto Hitomaro 柿本人麻呂; c. 662 – 708 or 710 C.E., as well as being used for Tanabata wishes and poems for the seventh month 7th day. Nowadays, they may be used for both paintings and Zen phrases. They come in sheaths of strips or individual cardboard pieces, in white, gold or colors.

Shikishi 色紙

Dyed some gami 染紙 paper appeared from China during the Tang period and was found in the Shoso'in treasures, in various collections, in hand rolls and on screens. Those written in the Heian are considered kohitsu. Also cut, were used from the Muromachi period like tanzaku and kaishi, with uchigumo, underpaintings, gold and silver leaf, etc. Often used for copying old poems, paintings and Zengo. Mostly available as poem cards.

Letters make up a significant area of scrolls because the calligraphy is most expressive of the inner nature of the writer, informal and off guard, so letters are especially desirable for nagori season, memorials, etc. Letters from Tea men, poets or monks, or their diaries are mounted often in vertical format. Depending upon the age and importance of the author, these letters and diaries may be used in the Machiai or the main honseki tokonoma. For example, the only calligraphy we have of Sen Rikyu consists of letters, tea utensil authentications, kaiki and diary entries. Mounted as scrolls, these command the highest respect among Tea people and are not limited to nagori season. Besides Rikyu's writings, however the writings of cultivated men and women, especially if they contain a poem or some sort of seasonal observation or spiritual content, are considered interesting for their spontaneity and freedom of calligraphy as well. Occasionally, a tea utensil will have a letter connected with it, usually recounting its history, ordering or provenance. These make excellent Machiai scrolls when the object in question is used in the tea gathering

somewhere that whets the imagination and deepens the Kyaku's appreciation of the thoroughness of the Teishu's preparations and sharing.

CHAPTER SEVENTEEN

Tanamoto 棚 Shelf unit

Koma 小間 small rooms that are smaller than four and a half mats, and may or may not have attached shelf units *shitsuke dana* 仕付棚 for *dogu* (kogo, haboki, natsume, futaoki and hishaku) never use *tana*. Likewise *daime temaeza* never use *tana*. *Hiroma*, 広間 larger than four and a half mat rooms, definitely need a portable or free standing shelf unit: *daisu*, *nagaita*, *ko-dana* or *hakobi-dana*, two, three, or four-legged shelf units.

Daisu 台子

All *daisu* have a top and bottom board, held up by four legs, two legs, or in one case three legs. They are divided into three formality levels. Most can be used with *furo* or *ro*, but there are several exceptions that can only be used in *ro*.

Shin Daisu

Legend has it that in 1267, Nambo Jomyo (1235 - 1308) 南浦紹明, posthumous name of Enzu Daiō Kokushi 圓通大應國師, who received transmission in China from the monk Xutang Zhiyu 虛堂智愚 (Japanese Kido Chigu, 1185–1269) in 1265 brought a table back from his Song Chan temple, but just what it was like is not known. It was used at the Ashikaga family's *chakai* as a place to fix tea and thus was the

inspirational beginning for the temae procedures. But it seems this daisu was smaller and did not appear in records of the time. By the time tea began to be made in front of Kyaku, the daisu was again changed in size and placed in the tearoom and thus became a specifically Japanese utensil. The fact that the shakutate 杓立 holder with a hishaku and hibashi remain on the daisu is a remnant of this ancient use. By Rikyu's time, daisu were commonly used in tearooms. Rikyu combined the many procedures for daisu use with temmoku chawan and karamono chaire temae to create the single secret, orally transmitted procedure, using the shin nuri daisu. Daisu were originally various sizes, imported from China, but someone discovered one that just fit on the tatami of the times and declared that this would be the size it should be. Rikyu's daisu is exactly the width of a full tatami and looks fine on a Daitokuji (oversized) tatami. The formal level of daisu is limited to the shin daisu, a single four legged, shin nuri lacquered "table." It must be used for the highest temae available to modern students, shin no gyo daisu and dai-en no shin temae and is specially handled as such. The Grand Masters sometimes use it for kucha 供茶 at temples but it is not for usual temae. Maki-e decorations on the legs are created by the iemoto to make it suitable for wider use, e.g. Hatsugama.

It has only one set of dimensions, but because it is built for larger Zen temple-sized tatami, for Kyoto size tatami, smaller Edo-ma and even danchi ma 団地間 tatami, different shin daisu are made. The ten-ita 天板 is 3 jaku 2 bu (c. 91.5 cm) by 1 shaku 4 sun (c.42.4 cm) by 6 bu (c. 1.8 cm) thick. The ji-ita 地板 is 3 jaku (c. 90.9 cm) by 1 shaku 4 sun 2 bu (c. 43 cm) by 1 sun 4 bu (c. 4.2 cm) thick. Its full height is 2 jaku 2 sun (c. 66.7 cm). The legs are 8 bu (1.2 cm) square with a mentori of 1 bu (0.3 cm) and chiri inset of 3 bu (0.9 cm). Sometimes the ji-ita has a lead weight in it to provide stability, since Omeibutsu utensils are displayed on it.

Black is the preferred color of shin daisu but Hounsai Daisoshō, Zabosai O-iemoto and other modern Senke iemoto have konomi with different colored lacquers and maki-e on the legs. I have even seen a cinnabar daisu.

Korai daisu

The Korai daisu 高麗台子 is another daisu with four legs in shin nuri and Ikkan bari 一貫張 but is only large enough for ro temae not furo, so may be considered like an large shelf unit odana 大棚.

Although the name usually refers to something "Korean," it was given to Sen Sotan by the king of the Ryukyu islands, and is considered a karamono. The ten-ita has fude kaeshi 筆返, roll-back-the-brush edging, inspired by Chinese literati desks and four undulating curtain-edgings hanging from the top shelf. The four legs are also fitted with wide flanges that extend past the bottom, to make a frame for the kaigu. The original was shinnuri but Sotan had his friend Ikkan make an utsushi 写 of it in Ikkan bari that he used. Itto's konomi is black shinnuri.

Full height is 1 shaku 6 sun 5 bu (50 cm). Length of tenita is 2 shaku 2 sun 1 bu (67 cm). Jiita length is 2 shaku 2 sun 0 bu 5 rin (66.8 cm). Width is 2 shaku 2 sun 5 rin (66.8). Although kaigu 皆具 must be used, this daisu is so short, the shakutate must be tilted forward with the left hand to remove the hibashi and hishaku with the right. When Nintokusai used a Korai daisu with shime kazari 注連飾 sacred Shinto rope decoration to hold a New Year's chakai, it was because the shimenawa straw rope and gohei 御幣 paper decorations hold so well on the table-top. It is still popular at New Year and this daisu is used even now on the first three days 3ヶ日 Mikanichi of the New Year at Urasenke. There is also a smaller Korai joku shelf unit based on it.

Gyo daisu

Gyo daisu are defined as ANY four legged, non-shinnuri daisu, including all kinds of kiji (shelves and/or legs unfinished wood, e.g. paulownia, mulberry, etc.) and *take* 竹 bamboo legged daisu. The take daisu, essential for the gyo-no-gyo daisu temae, is made of two plain wood boards and four bamboo legs. It comes in two sizes, one, the original daisu size, attributed to Takeno Jo-o, for the furo, Jo-o konomi and one smaller Rikyu konomi, built for ro season or with a small furo; it is used in both seasons nowadays in gyo-no-gyo daisu keiko temae.

Rikyu's konomi is 2.4.8 (75.1 cm) long x 1.2.7.5 (38.6 cm) wide x 0.0.5.5 (1.7 cm) thick.

Pure kiji daisu with wood legs are often used for kenchu shiki 献茶式 offering of tea to the dieties at shrines. The bottom board of any kiji daisu has root facing (opening toward) >>> geza and top board has root facing kamiza <<<.

So daisu

So daisu are not common but two-legged and three-legged daisu do exist.

One is Rikyu konomi Kyu daisu 腴台子, a shin nuri daisu with fude-kaeshi inset upper board and two legs with cloud-shaped cut-outs at top and bottom.

The tenita is 2 shaku 9 sun 5 bu (89.4 cm) wide X 1 shaku 4 sun (42.4 cm), inner dimensions length 2 shaku 8 sun 9 bu (87.6 cm), width 1 shaku, 3 sun 5 bu (40.9 cm). It has fude kaeshi 筆返 edging 2 sun (4.2 cm) on all sides of the tenita. The tatami-tsuki of the ji -ita is length: 2 shaku 9 sun 5 bu (89.4 cm), width 1 shaku 4 sun (42.4 cm) and 1 sun 4 bu (4.2 cm) thick. The legs are 8 bu (2.4 cm) thick, 1 shaku 9 sun (57.6 cm) tall

Sotan's konomi kuwa mulberry daisu is 1 shaku 8 sun 3 bu 5 rin (55.6 cm) in overall height. Tenita is 2 shaku 3 sun 3 bu (70.6 cm) long by 1 shaku 2 sun 1 bu (36.7 cm) wide and 5 bu 5 rin (1.7 cm) thick. The ji ita is 2 shaku 4 sun (72.7 cm) long, 1 shaku 2 sun 8 bu (38.8 cm) and 1 sun 1 bu 5 rin (3.5 cm) thick. The Sotan konomi seishitsu tsumagure daisu has two legs and oval ten-ita top board and ji-ita bottom board. The whole daisu is lacquered in seishitsu 青漆, a green lacquer and has an undulating tsumagure red lacquer 爪紅 line on the edge of the ji-ita.

Similarly, Itto asked Daitokuji's Daigaku Osho for wood from their old icho 銀杏 ginko tree to build an icho daisu but it fell to Fukensai to actually finish it. It was made of icho 銀杏 ginko wood lacquered tamenuri and listed as Itto's konomi. The edges of the tenita and jiita are rounded "like a ginko nut." It is an oval daisu with two legs, braced with cloud kumo-gata 雲型 cut-outs. It is exclusively a ro daisu. Rikyu daisu is a shinnuri tana unit, with cloud-shaped cut-outs at the top and bottom of the two legs, suitable for ro or furo.

A unique three-legged daisu konomi'ed first by second generation Takahashi gyotei and later appropriated by Ennosai, the daisu is kiri kiji, with bamboo legs, one of which is in the back, middle, like a gogyo dana.

Nagaita 長板

Historically speaking, the nagaita is known to precede the daisu in use, in that when tea was made outside the main room or “in the corner,” the dogu was kept in a closet or on a board, which became the nagaita. Nagaita 長板 are “long boards” on which kaigu 皆具 all utensils: mizusashi, shakutate, kensui and futaoki are placed for temae and handled as the daisu. Nagaita1 size (“daisu top size,” which is 3 shaku 2 sun long by 1 shaku 4 sun wide and 6 bu thick; so not really) is different for ro and furo.

The larger furo nagaita are 2 shaku 8 sun (84.8 cm) long, 1 shaku 2 sun wide (36.4 cm) wide and 6 bu (1.8 cm) thick. The smaller ro nagaita is 2 shaku 4 sun (72.7 cm) long, 1 shaku (30.3 cm) wide and 4 bu (1.2 cm) thick.

Nagaita are square cut, not with rounded bottom edges like the daisu tenita.

Nagaita can be used with matching kaigu sets 皆具 or unmatched dogu called midare kazari 乱荘, disheveled or mixed decoration.

Rikyu konomi are paulownia kiri kiji 桐, shin nuri and kaki awase lacquer.

Sotan has both ro and furo nagaita in Ikkan-bari.

Senso konomi are kiri kiji, 2 shaku 8 sun (c. 84.8 cm) long, 1 shaku 3 sun 3 bu (40.3 cm) wide by 6 bu (1.8 cm) thick.

Another wood naga ita is Ennosai's konomi made of sendan 梅檀 (from Hokkaido), only for furo and one of seishitsu tsumagure. There are more nagaita konomi.

The four basic temae of shozumi, koicha, gozumi and usucha use nagaita with kaigu or midare kazari. In ro season, just the mizusashi can be placed in the middle of the nagaita in hitotsu oki kazari 一置荘. The kensui and futaoki need be brought in and no shakutate is needed. In this case, the mizusashi must be a famed object meibutsu 名物 or Omeibutsu object of great fame. Likewise, a famed furo can be kazari'ed naka oki in the center of a nagaita any time, with a hoson mizusashi narrow water container 細水指, off and to geza. In the furo season, futatsu oki 二つ置 with just the furo and mizusashi can be done. In this case, the futaoki and hishaku can be kazari'ed to no kazari トの飾 on the geza edge of the nagaita at the end of the temae. Kaigu are not usually used. Tsuzuki usucha, continuing with thin tea is impossible with a nagaita so koicha tsuki kagetsu, shaza, etc. are also impossible.

Other Tanamono 柵物

There are no large shelf units odana 大棚 that a furo can sit on, but there are several large hakobi tana they can sit in / under with furo on appropriate shiki-ita.

Kan'un dana 寒雲棚

Gengensai's carpenter Shinbei put together various wood pieces in 1856, when so much carpentry work was being done at Urasenke for the 200th memorial for Genpaku Sotan and the creation of Tot'tot'sai as an eight mat keikoba 稽古場 practice room.

Gengensai used it for Kan'untei's mukogiri ro. It is a one tatami wide pine kiji top board, with bark-clothed red pine legs. The tana was designed to overarch the mukogiri ro but can, besides over the mukogiri, be

used as a hakobi dana for yojohan or larger and with sumiro or a furo. With the ro, the rather narrow sliding second shelf may be used for the natsume and the top used for displaying non-tea dogu like a writing box, small oki hanaire or the sumitori. In furo season the second shelf may be removed, in which case the top shelf is used for the natsume. Kan'un dana is used like a daisu in ro or furo season.

The tenita is 2 shaku 9 sun 2 bu (88.5 cm) long, 1 shaku 5 sun 6 bu (47.3 cm) wide and 5 bu thick. The nakaita is 9 sun 5 bu (28.9 cm) wide and 5 bu 5 rin (1.7 cm) thick. There is a short koshibabe or wooden wall, 6 sun (18.2) tall, at the back, attached to the bottom three sided frame (1 shaku 5 sun 8 bu (47.9 cm) long by two “legs.”

Yoshidana 芳棚

Rikyu konomi Yoshidana 芳棚 is like a furosaki that can create a daime space, with a shitsuke dana and nakasode kabe made of reeds. There is a cut short naka bashira and slung shitsuke 仕付 tana held by a bamboo rod that makes it a hakobidana. It can be used to create a daime space in any room for either ro or furo. Overall height is 2 shaku 1 sun 5 bu (65.2 cm) and length of back wall is about the width of tatami by height of 1 shaku 10 sun 2 bu. It is hinged between the two walls and also at the shitsukedana, so it is a huge but collapsible tana.

Other odana, like the Jo-O dana, Shino dana and Rikyu fukuro dana, can only be used with the ro.

Ko dana 小棚 small shelf units

Kodana small shelf units are too numerous to elaborate here. A furo sits on only one Urasenke kodana, the Gengensai konomi gogyo dana 五行棚. It has two yakisugi 焼杉 scorched cedar wood boards and three bamboo legs. Only small dobuo are used and only for the nakaoki temae in October. The Gogyo or Five Elements 五行 refers to Mok ka do gon sui 木火土金水, the Wood (growing out of the Earth) in the tana, the charcoal Fire (burning wood), the Earth in the dobuo (and the ash), the Metal kama (and gotoku, smelted from the Earth), and the Water in the kama.

Shitsuke dana 仕付け棚 attached shelf

Architectural features like the attached shelf must be used if they exist. There are ichiju-dana 一重棚 single shelf, like the hamaguri 蛤 and the more common niyu-dana 二重 two shelves style. There is even a sanju three level shitsuke dana for the koro on the top shelf.

The horaku dana is a triangular shelf in a corner, usually in the mizuya, for holding the haiki. It may be the inspiration for the Yamazato dana.

A large construction for temae that is not exactly shitsuke but cannot stand on its own is the kugibako dana 釘箱 a roofer's “nail box,” a konomi of Senso, based on the wooden shake roofer's tool. The original one was adapted in 1690 for Rikyu's 100th memorial and is found in Mushiki ken.

Ryureidana

There are two “ryureidana”, with which one can do chaji, the Gengensai and Hounsai konomi tencha-ban. There are other big tana, what most people think of as ryurei dana are really the Tantansai Mugensai’s nodate Misono dana garden party ryurei dana of kiri wood created for the accession to the throne by the Showa Emperor and Hounsai’s black lacquer Misono 御園棚 and Shunjudana 春寿棚, used mainly for chakai so Teishu can do usucha only.

Zabosai Iemoto has konomi’ed a three piece tana, called the Washindana 和心棚 in three shapes: a round, a square and a triangle format. Each shape consists of three elements that fit inside each other. There is one component with removable electric heater for the fire, one for the temae and one for the hana or mizusashi or whatever the Teishu wants. There is no temae for this tana or special directions for use but it is up to the Teishu just how to use them.

Furosaki Byobu 風炉先屏風 Two-fold Screen

If the smaller, four and a half mat or koma, tea room has solid walls on two sides of the corner of the temaeza, farthest from the Kyaku, nothing is needed. If there are fusuma, as in a hiroma, that could be opened onto the temaeza, a two-fold screen one tatami wide by half a tatami long and of varying heights and materials, woods, paper and fabrics, is used. The screens are supposed to keep anyone from accidentally stepping into the temaeza and they mark the pure space. Neither the Teishu nor Kyaku are supposed to set foot into the temaeza. So koma and yojo han seki with walls around the temaeza do not need furosaki byobu.

CHAPTER EIGHTEEN

Kama 釜 Kettle

Furo 風炉 brazier and Ro 炉 hearth

Originally, the Tang period furo-kama combination kirikake-furo 切掛風炉 was like a stove, as the kettle fit directly on top of the furo. Discovered fragments were made of clay. This style, larger and in metal, is still used for its one-piece ease and formal feeling. With the development of Wabi Tea came a diversification of kettle size and form based on the change from Tang period clay to Muromachi metal then from metal to another kind of clay furo and the addition of a gotoku tripod to make it all functional. When the hearth ro was redesigned for Tea during Sen Rikyu's period, the late Muromachi we have a reduction of the huge kitchen irori 囲炉裏 hearth and a standardization of size, with further variety of shape and surface decoration of kettles as well.

As the aesthetic of Wabi cha gained both in popularity and in numbers of participants, Tea Masters strove to make Tea into something reflecting themselves more closely. Since the older kettles from Ashiya and Temmyo were very large, scarce and represented an “old-fashioned” karamono-based aesthetic, Tea Masters took it upon themselves to have kettles fitting their taste made in Kyoto, where most of them lived or orbited the centers of power, Nobunaga and later Hideyoshi and Rikyu. The kettles made in Kyoto constitute a whole new category, known today as Kyogama.

Kyogama

Kyogama still embody the gentile elegance of Kyoto culture as well as its daring flair. Rikyu commissioned many kettles that have become classic archetypes. Among them are shapes called Amidado, shiribari, Mozuya, unryu, etc. Many later Tea Masters have tried their hands at kettle design and the variety is huge. There are at least 50 classic shapes and hundreds of master's designs. There are at least 7 types of mouth designs, 6 types of bottoms, 7 of lids, and 5 different ways just to attach the kan, kettle rings. Surface textures and designs of the lugs 鑲付 kansuki are practically infinite from the landscape to the eccentric, non-symmetrical shape and unsymmetrical pairs.

The kama (and furo) are the only things that always must remain in the chaseki the whole chaji, so a great deal of attention has been showered on them. The main divisions are size (differences in sizes of ro and furo kama are obvious) but other features such as whether the kama was made in Ashiya, Temmyo or by Kyoto or casting families from other places such as Nara, Edo or Osaka, and their age are of interest. Further details the Teishu should include are things like:

Names of Parts and Points of Interest

Katachi 形 shape

Konomi 好 whose design

Kantsuki 鑲付き lug design

Hada 肌 and/or Jimon 地紋 surface texture or design

Much of these details may already known to one or the other of the Kyaku but the Shokyaku should still ask in case anyone does not and the question may elicit an interesting story.

Names of Parts and Points of Interest

Kuchi zukuri 口造 mouth complex (see below for specific shapes)

Koshiki 瓢 area between the shoulder and mouth

Do 胴 “trunk or body,” deciding factor of the shape of the kettle

Kata 肩 shoulders:

Kata tsuki 肩衝 “square-shouldered”

Nade gata 撫肩 “round-shouldered”

Kan tsuki 鑲付 lugs for kan, rings to move the kettle in the ro/ furo

Hane 羽 (hane, literally “wings”) flange at mold-line around center of kettle. Originally designed for setting kama on a kirikake buro 切掛風炉. Found on both shinnari 真形 and sukigi gama 透木 (see below, “Sample Shapes.”) Said to be originally used for turning back smoke or heat.

Ha-ochi 羽落 When the cast flange became almost irrelevant in the 1550's, with the use of gotoku, it was often knocked off. Modern kama are still often made with an irregular flange that is knocked off to become decorative. This band of broken iron is the ha-ochi.

Hi uke 火受 mattei 真底 flat, roundish portion of the bottom where the kettle “receives the heat.” Of course there is no fire or flame in the ro or furo, just heat of the burning charcoal. The jotei 上底 upper bottom and chutei 中底 middle bottom are the curved areas between ha-ochi and hiuke. Hi zutsumi 火包 the area from hiuke to ha-ochi, i.e. the above two.

Yuguchi 湯口 the sprue, a hole into which the molten iron is poured into the kama mold. Most kettles are made with one, sometimes two or three.

Futa 蓋 the lid of the kettle (see below for details)

Nari gane 鳴金 nie 煮え thin plates of iron, attached to the inside bottom of the kama with lacquer to cause sound when the water boils.

Sample Named Shapes

Amidado 阿弥陀堂 Rikyu konomi; designed for an Amida Chapel

Urako 裏甲 a sukigigama with two detachable “wings;” for ro or furo

Unryu 雲龍 an early Rikyu konomi; small, tapered cylinder, inspired by Omeibutsu celadon mizusashi

Odare 尾垂 large, old kama may be repaired with smaller, bottom sections, attached to the inside with lacquer, allowing much of the original surface to be preserved. Looking like a “tail hanging down,” these kettles may be used in modern ro and furo.

Otogoze(n) 乙子前 high, rounded shoulders, like fat cheeks, and a sunken mouth, give a profile like a “little girl princess.” Holes in shoulder are for steam and water to escape.

Onoue 尾の上 Korean temple bell shape

Katatsuki 肩付・肩衝 kettles with flat, squared shoulder but without any particular, set shape

Kabuto 兜 shaped like a warrior’s helmet

Kayo 苧葉 dead lotus leaf, upside down, with edge as hane

Kuchi yoho 口四方 Sotan konomi; with a square mouth and lid on a round body. There are hira and nadegata kettles.

Kurin 九輪 slender and cylindrical, resembling a pagoda finial, which supports a “nine level” umbrella decoration

Shajiku 車輪 cylindrical, “chariot wheel hub,” sometimes with spokes supporting a wheel shaped hane

Jumonji 十文字 cross shaped

Shiribari 尻張 Rikyu konomi; “bulge bottom”

Shinnari 真形 the basic, formal style, with slightly flaring neck, square shoulders, rounded bottom and usually with kimen kantsuki (see below). It may or may not have small hane.

Semehimo 責紐 round with inset bottom half and small kantsuki attached to neck; to tie the lid in place with cord.

Daikodo 大講堂 Great Lecture Hall based on the shape of the incense burner at Enryakuji on Mt. Hiei. It has a wide mouth with chobari kantsuki, tomobuta (see below), and Daikodo “Great Lecture Hall” cast into upper third of the body

Daruma 達磨 shaped like an abacus bead or a Daruma toy without legs, with round top and shallower bottom, with a sharp intersection instead of ha-ochi.

Chahan 茶版 a wide-mouthed kama with hane, looking like a rice cooker. Equipped with two lids, one used when cooking rice and the other when boiling water for tea, a kama of this sort is essential for chahan chaji.

Tsurukubi 鶴首 a “crane’s neck” has a round bottom and a body with long curving neck and no shoulders

Tetori 手取, full sized kama but spouted and with with a loop handle like a tetsubin, for hanging in the ro but can be put on a gotoku

Token 唐犬 “Chinese dog;” round, with narrow waist and tall standing kantsuki at right angles jobari kantsuki; also called token kantsuki and koro kantsuki

Hisago hyo(tan) 瓢 (瓢箪) “gourd” shaped. When made “upside down” with the larger bulge on top, it is known as a tanpyo gama

Hiragumo 平蜘蛛 “flat spider” a shallow, flanged sukigi 透木 gama, used in April or on sukigi buro during mid-summer, to keep the heat from the Kyaku. Based on an ancient no longer extant original.

Fuji 富士 “Mount Fuji” a straight sided, truncated cone, with no shoulders

Buriburi 振々 octagonal tubular tsutsugama kettle with entasis

Maru 丸 “round”

Mandokoro 政所 a wide mouthed straight sided kama with kiku-giri jimon, paulownia and chrysanthemum design cast-in. Named for Hideyoshi’s mother’s title.

Mozuya 萬代屋 originally a Temmyo design then a Rikyu konomi, it has a largeish mouth with double rings around shoulder and body with cast-in rivets within the lines. Once owned by one of Rikyu’s sons-in-law named Mozuya Soan

Yahazu 矢筈 Senso konomi, made by Miyazaki Kanchi of Kanezawa with straight sides, yahazu guchi 矢筈口 deeply sunken arrow notch mouth and saikoro 賽子 dice kantsuki. Holes in rim allow steam to escape without tilting the lid and let water to be poured out.

Tokiwa 常盤 designed with furo by Gengensai and Tantansai for keiko

Hada 肌 Kama “Skin,” Textures

Kinu hada 絹肌 “silk” skin, smooth and fine grained

Yuzu hada 柚子肌 “citron peel” slightly more coarse

Ara hada 荒肌 “coarse, rough skin”

Hajiki hada 弾肌 looking as if “popped off,” irregularly flaked-off

Arare hada 霰肌 “hailstones,” nail head protrusions, distributed over much of surface above ha-ochi etc.

Soko 底 Bottom

Constructions

Rikyu zoko favored by Rikyu

Doan zoko 道庵 favored by Doan

Oribe zoko 織部底 favored by Oribe

Enshu zoko 遠州底 favored by Enshu

Kaku zoko 角底 squared

Kuchi 口 Mouth Structures

Wa guchi 輪口 “ring, wheel,” short straight rim

Kuri guchi 繰口 slightly outward flaring

Tachi guchi 立口 straight-sided, tall

Koshiki guchi 甑口 taller, straight- sided, sometimes with horizontal bands to emphasize height

Ta guchi 田口 short, straight mouth with a depression all around, to be filled with water at the beginning, like a rice field

Anko guchi 鰓口 tall and slightly flaring, like the mouth of an angler fish

Hiro guchi 広口 wide mouth, usually without neck

Uba guchi 姥口 sunken, rounded and neckless “granny” mouth

Yahazu guchi 矢筈口 neckless mouth sunken at bottom of straight-sided arrow notch shoulders

Kantsuki 鑲付 Kama Lifting Lugs

There is an infinite variety, starting with kimen 鬼面 demon mask and enzan/toyama 遠山 distant mountain.

Futa 蓋 Some Kama Lid Shapes

Ichimonji buta 一文字蓋 flat lid

Sukui buta 掬 “scooped,” depressed

Mori buta 盛 mounded in center

Takego buta 掛合 stepped down, flat lid

Emyo buta 慧明 raised at edge but depressed in center

Tsumami 摘 Knob Assemblies and Za 座 Decorative Washers

Lids can be as simple as one piece of iron tomo buta with a ring handle, to pieces numbering seven or eight parts. The body of the lid is bronze of one or two pieces, the inner lid being simply dished and cover by a more elaborately formed piece with its edges wrpped around the inner. The tsumami knob assembly of brass or nanryo 南鐐 an alloy of silver and tin, which doesn't discolor, runs thru the whole assemblage. Most important are the knob itself and the za, a washer between it and the knob and the pin that holds the two together. The larger or more open the knob, the less hot it gets. Men are not supposed to use the fukusa to handle any but the hottest or silver knobs, so this has a big influence on kama selection.

Matsuba 松葉 three to five pine needles

Karamatsu za 唐松座 whorl of a pine branch

Icho 銀杏 ginko nut

Ichoza 銀杏 ginko leaf

Yoho 四方/ saikoro, 賽子 dice, cube, four sided, Tomobuta often have saikoro with wire to make tatekake kan 立掛鑑

Mushikui-tsumami 虫喰 insect nibbles; one of the hottest knobs

Mushigui-za circular washer with random “nibbles”

Kinomi 木の実 nut

Umeza 梅 plum flower

Buriburi 振々 eight-sided mallet head: hot

Hoshi-za 星座 constellation

Hoju 宝珠 sacred jewel

Shippo-za 七宝 “seven treasures” Chinese coin, circle with square hole

Kawarigata 変型 “strange” form

Hanabira 花卉, flower (cherry) petals

Ume 梅 plum bud, one of the most common

Ume-za 梅 plum blossom

Kiku sukashi 菊透 chrysanthemum cutout

Kiku-za 菊 chrysanthemum

Ryuto 竜頭 dragon head like a kantsuki but on a tomobuta matching iron lid;
fukusa use required

Ashiya 芦屋 sites

Honka and Wakigama

1. Chikuzen (Fukuoka) (honka)
2. Hakata Ashiya
3. Hizen (Nagasaki)
4. Ishimi Ashiya
5. Echizen (Fukui)
6. Harima Ashiya
7. Iyo (Ehime)
8. Kawachi Ashiya

Tenmyo 天命 sites

1. Temmyo (honka)
2. Odawara Temmyo

Kamashi 釜師 Kettle casters

There are many independent kettle makers in the major cities of the Edo period and still today.

Osaka

Kyoto

Nagoya

Edo

Nara, etc

The Senke Jushoku kettle maker is Onishi Seiwemon the 15th in Kyoto .

History and Detailed List of Furo by Status Level and by Material

SHIN: Karakane 唐金 Bronze

Kiri kake 切掛 refers to furo/kama sets. The kiri kake kama are usually shinnari 真成 shape, with flange, cast to fit a specific kirikake buro. The bottom, furo part is an enclosed, three-legged, cast bronze shape, with windows front and back and open patterns around the neck for air. Although originally lost-wax cast molds of a Chinese bronze alloy called karakane with an iron-based patina, most modern furo are sand cast of brass and painted.

Kimen 鬼面 “Demon Face” furo

Depending on the source these are SHIN. Large, squat with tapering legs, the kimen buro is most obvious for the large ring-holding lion or “demon faces,” on either side of the furo. These kimen refer to an imaginary beast tao tieh 饕餮 in Chinese, that protected the early Chinese from danger that came by water. These large faces developed from the designs of Shang period (c. 2,000 B.C.) and Zhou (Chou) period bronzes and from real animal faces, with large, hollow rings in their mouths.

The tao tieh is a common motif on bronze and ceramics. Simply it is a zoomorphic mask portrayed in a ritual, bilaterally symmetrical pose but usually without lower jaw. There is no consensus about its meaning to Shang Chinese. Although some faces on these bronzes appear to depict oxen, tigers, dragons, bears, and more rarely horned owls, crocodiles, elephants, rhinoceros, and even human or spirit faces etc., the once-

popular belief they depicted sacrificial animals has been rejected. Most experts say that these faces have a religious meaning, ceremonial intent since they appear on ceremonial vessels

SHIN: Doburo 土風炉

Mayu 繭 furo are a family of furo with a window, just in the front, shaped like Heian courtiers' "eyebrows" which were drawn on the forehead and actually shaped like silkworm cocoons or mayu. The furo is named for this window, not the bridge above the window. A mayu buro must be used for the shin sumi and shin no gyo daisu temae but there are other mayu buro which can be used for less exalted level temae as well. The yoho buro, made for a Rikyu-konomi square kama although the furo is round, also has a slightly larger window and narrower bridge.

The Jo- o buro and natsume buro are also SHIN level, as they have mayu but all furo with mayu are not necessarily SHIN level.

GYO: Karakane Bronze

These furo are more "common," especially overseas. They are very convenient for their ease of use and slightly more formal feeling.

Koro/Chosen buro are tall, slender 香炉/朝鮮風炉 also called are ostensibly Korean furo. They are long legged with shallow bodies, looking similar to incense burners or molar teeth.

Ryukyu buro 琉球風炉 are rounder, short-legged or almost spherical furo with 3 peg legs.

GYO: Other metals

Other bronze and brass furo, mostly for keiko but not handled as karakane; they are subject to the rules of their shape; not kama specific. For example:

Ho-o for sukigi; Konomi
Mentori
Doan
Unryu
other konomi

whether they have windows or not and no matter their shapes, are GYO level; Shinchu 真鍮 brass All are kirikake konomi furo / kama

Yugao 夕顔 (Senso konomi)

Tsubotsubo 壺々 (Itto konomi)

Oimatsu-bori 老松 (Itto konomi) One or two examples of pure gold furo-kama sets, like the one in the Tokugawa Museum in Nagoya as well as bronze examples of non-kirikake type, the Doan mentori, etc. are also GYO level. Most modern non-iron furo are now made of brass, not bronze and painted, not patinated, to resemble bronze.

GYO: Doburo

Although historically dobuo developed out of kirikake buro, which was an enclosed bronze furo with a well-fitted, cast iron kettle set on it, the next development in furo was probably the sukigi buro 透木風炉. Sukigi buro must be used with sukigi kama and wooden supports, the sukigi. Probably sukigi buro, not using the gotoku yet, were the first dobuo after kirikake to “evolve.” And there are two types, differing in shape. The classic sukigiburo is closely shaped like a mayu dobuo but with an extra wide ledge at the top, upon which the sukigi 透木 two wooden slats are placed. Either a standard sukigi gama with a wide, all round flange is used or the urako 裏甲 gama, a deeper kama with two flexible wing-flanges added on the sides. No special furo is required so a sukigi or mentori is fine. The other type of sukigiburo, developed much later as a konomi of several Grand Masters and exemplified by the Ho-o buro, is wider and more rounded and flattened. It has mayu or cutouts (both front and back, depending on whose konomi) and is often decorated with a large phoenix in relief. The kama is a fuji gama, with the wide base of the kama acting as flange to hold the kettle up, of course on sukigi. There is a konomi of this in purple Kochi ware with a gold phoenix.

The weakness of the shoulders made sukigi dobuo rare. More “evolved” dobuo require a gotoku (tripod andon) to take the weight off the shoulders, allowing freer shapes and sizes of kama to be used.

The majority of dobuo, both ancient favorites like Jo-o, Shuko and sukigi, gave way to transitional dobuo like: mayu or Nara > GYO of Doanburo giving way the refinement of the standard mentori Doan. During the Momoyama period, furo for specific kettles like Rikyu’s unryu, shiribari, marugama, Amida-do, etc were developed. Varient shapes and surface decorations such as Mugensai’s Tamukiyama 田向山 decorated with kinpaku Doan, Mentori, Nara, Unryu, etc dobuo have no bridge but differ slightly in proportions, cut-out windows and feet. The standard and most popular of such furo is the mentori Doan, named after one of Rikyu’s sons and the fact its top edge is beveled to make it thinner appearing and less liable to be damaged by being struck.

Properly, dobuo are made of a clay-like mineral, formed, highly burnished and then fired. When fired, much powdered carbon is introduced into the fire to infuse the surface permanently with burnished matte black. When the carbon is thick, a pure black surface is created; when the carbon is varied or scarce, a cloud pattern is formed. This creates the ungei 雲華 effect. This background may be white, grey or rusty red, depending on the clay used. Red Raku teabowls can also develop darker keshiki 景色 “landscape” this way. Unfortunately, no one makes furo this way today as it takes so much time and space to set the fired furo. Ungei furo are now mostly painted while dobuo look-alikes are black lacquered.

Many modern practice furo are made of the same material used to make sokogawara and maegawara, carved or formed and then lacquered. This shiny lacquer is subject to giving off smells when first used and cracking and peeling on the inside, usually because the lacquer surface cools down too quickly when the charcoal is removed.

Other gyo level dobuo include those made for different kama: yoho, kaku, square-holed hoen, a Hounsai konomi, ho-o, shikishi, hyotan and tanpyo, etc.

One classic shape of dobuo is wide and open like the “red dish,” a dish for lip red benibachi 紅鉢 and is named after it. It occurs in both large furo and small sizes as a binkake 瓶掛 for tetsubin. The small sized one is excellent for chabako, ryakubon or o-sayu tetsubin in the Machiai.

SO 草: TETSUBURO Iron furo 鉄風炉

All iron furo, whether they have bridges or not, and whether they have the shape of SHIN or GYO furo are classified as SO, “Informal” status.

The earliest iron furo were probably kimen kirikake style (from China?) but through long years of use gradually became fatigued and/or rusted around the mouth and collapsed, to become what is now known as yabureburo 破風炉 ancient, usually large, broken down, iron or bronze, not dobuo. Because these earliest iron furo date from before the time tea was made in the tearoom (it was made in the hallways and other rooms), some of them are extremely large, as we can see from paintings. Usually larger than bronze furo, they are used in nagori 名残 season because of their rustic /rusted flavor and their use in naka oki 中起 temae is related to their huge size.

In order to put these striking antiques to work, the nakaoki temae, which moves the furo to the center of the tatami and uses a slender hosonagabata 細 水差し to geza, was created for use in the tenth month, the month of Wabi and nagori. Nakaoki may also be looked at as moving the fire source closer to the ro, which will open next month and removing the sight of water from close to the Kyaku. As mostly an iron furo, it uses a shiki gawara 敷瓦 and not a tana or nagaita. Bronze yabureburo do exist and must be placed on shiki ita. There are no yabure dobuo.

Gengensai created an iron furo/kama combination in 1843, called the Tokiwa 常盤 timeless furo/kama as a keiko set. The furo itself is a straight-sided cylinder with a mayu window and the kama is a round marugama without hane. Both furo and kama have Gengensai's writing cast in the surface. The Tantsai 再好 design is smaller and without the calligraphy. The marugama has two lids, one tomobuta 共蓋 iron with matsu bokuri pine cone tsumami knob and bronze with mitsu matsuba 三松葉摘 three pine needles tsumami. It can be used for any temae except higher, daisu temae but since it is keiko dogu, a Teishu will have to have a very good reason to use it for a chaji. Any haigata save SHIN uroko may be used in the Tokiwa and the mae kawara may be either white or red or, if it is exceptionally hot, both with white in front, standard position, red in back, upside down. Fujibai and thus haiki may be used or not. Whichever is chosen, everything needs be consistent. There is a Tokiwa shiki ita of seishitsu tsumagure 青漆爪紅 green lacquer with red trim that goes with the set, which also may be used with any furo. Likewise the Tokiwaburo may be used on any board as well as its own.

All other iron furo, except the Tokiwa require a tile, shiki gawara 敷瓦 rather than a board under them.

Shiki gawara may be Oribe, originally from a temple, Issun'an 一寸庵 roof, but konomimono have been created by Yumyosai, Ennosai, etc. (See Shikimono below)

SO: Wood plank 板風炉 Itaburo

Legend says that early Wabi Tea Masters had an okiro 置炉 or itaburo made of wood, lined with clay and used for both ro and furo. A more common belief is that Rikyu made and took his portable heat source on the Odawara campaign with Hideyoshi.

These are heat sources that were originally made for non-standard tea making spaces, mainly outdoors, etc. but nowadays they are rare but acceptable tea room dogu. Wood plank box construction with clay walls; similar to modern oki ro but deeper

Rikyu's konomi is a square box made of sugi, cedar and requires sukigigama. It has a round clay wall
B. Sotan's konomi is made of kiri and requires gotoku and kama. It has a square clay wall

C. Gengensai konomi may be either of both types

Rikyu's konomi is a sukigi buro, with a round hole in the top for a sukigi gama and with a single oval mayu window in front. It has two rail feet along the sides. The inside is lined with clay like an irori, but in a round shape. Depending on the source, the hai used may be ro shimeshi bai 湿灰 in a round shape or kawaki 乾き furobai in a nimonji.

Height is 8 sun 4 bu (25.5 cm). Sides are 1 shaku 8 sun (32.7 cm) square. The planks are 0.0.3.5 (1.1 cm) thick; the runners are 0.0.9 (2.7 cm) long x 0.4.0 (1.2 cm) wide. The round hole in the top of Rikyu konomi is 0.8.5 (25.8 cm); the oval mayu or higuchi 火口 in the front is 0.6.5 (19.7 cm) x 0.3.6 (10.9 cm); located 0.1.3 (3.9 cm) from top of the board.

Sotan is credited with creating his konomi with his carpenter friend, Dosai. Sotan's konomi is made of kiri paulownia, an open-topped square, more like an oki ro. with a square inside clay liner, which looks good with a round or nimonji haigata using dry furobai.

Gengensai's konomi itaburo is made out of yakigiri 焼桐 scorched paulownia and has either round or square clay liners. Either shimeshi bai or kawaki bai may be used with either konomi. If shimeshi bai is used, the haigata uses a mae gawara and is most usually a round marubai shape without oshikiri; if furo kawakibai is used in the itaburo, the choice is maegawara and nimonji oshikiri or mae ichi monji. No further shimeshibai or makibai is used and so no haiki is needed. It is a Wabi furo that bridges the gap between furo and ro, so is a perfect subject for nagori chaji and nakaoki, a transition between furo in September and ro in November but there are Gyotei teachers also recommending it for the hottest summer as well. Itaburo are not common and must be ordered specially. As a Wabi expression, the itaburo could be used all year round, as a furo or oki ro, so seems perfect for Chajin who don't live in Japan. They are rare and have escaped general scrutiny by the majority of Tea Masters thus the wide variation in haigata.

SO: Ceramic Furo

All other types of ceramic furo are classified as SO level. There are many high-fired stone wares as well as porcelains such as:

Unglazed: Shigaraki, Bizen, Tokoname

Glazed: Mino: kisetō, Shino, Oribe, etc come mostly as benibachi and small furo

Porcelain: overglaze enamel Arita, Satsuma

Eiraku Zengoro, the Senke Jushoku whose work was and still is dooburo, also makes Kochi ware furo.

The only earthen ware I have seen are red raku small furo, good mostly for chabako, ryakubon or o-sayu.

Glass (I've seen one at a competition but do not know if it is practical). etc.

[Inside the Furo \(also see Gotoku\)](#)

Maegawa(ke) 前土器・瓦

Originally the low-fired sue yaki 末焼 plates for salt and rice offerings used at shrines, as well as the Horai kazari at New Years time, is an oval or round, unglazed dish, made of powdered abalone shell, cut straight on one side. It is used in furo to prevent direct contact with the fire, either sparks flying out or visual contact. It appears on the front slope of the haigata, equidistant between the front two legs of the gotoku and low enough that the kama does not touch it. White is for dooburo and red is for iron except in the

Tokiwa buro which can use either or both. Two maegawara are used in any very large dobuo or if the weather is extremely warm, one white and one red can be used but the red one in back is inserted upside down. Raku and Eiraku are known to have made them.

A maegawarake may be used in an ita buro, a bin kake or oki ro for the same reasons.

Soko gawar(ke) 底土器・瓦

A large, flat and thicker round tile that goes under the ash and gotoku in the furo, it and the maegawara were made of powdered abalone shell, which is poisonous if sawed and the dust inhaled. It goes on top of folded hosho-gami 保証紙 on the bottom of the furo to help prevent the heat from escaping thru the bottom of the furo. A sokogawara might also be used in the bottom of the ro to raise the level of the gotoku.

Outside the Furo

Shiki ita 敷板 Board under the furo

A furo must always sit on something to protect the underlying tatami from the heat of the burning charcoal. There are a number of things like boards, tiles, or stones upon which it may sit. There are many sizes and surface textures. Originally, furo were placed on wooden corridor floors or closets, then nagaita and daisu. From them developed:

Han ita 半板 is the size of half a nagaita (very rare now) in Shin nuri, kake awase and kiri kiji.
1 shaku 4 sun (42.4 cm) x 0.0.6 (1.8 cm)

O-ita 大板 is closer to a large square; Rikyu konomi is shin nuri and kaki awase. Nintokusai's konomi is kuwa mulberry kiji. 1 shaku 4 sun (42.4 cm) by 1 shaku 2 sun (36.4 cm).

Ko ita 小板 There are many "small boards" in larger and smaller varieties but thickness is 6 bu (1.8 cm). Large koita are used for small furo and small boards are balanced by larger furo. The finishes vary with the type.

Shin ita for karakane furo are very formal, shiny and black lacquered.

Kaki awase 描合 ita follows the grain of the underlying wood or the still soft lacquer is brushed to create the look of grain. If real wood grain is present, the root faces katte 勝手, the sado guchi side, down or facing GEZA the lower part of room. Kaki awase ita may be used with kirikake, karakane, dobuo and binkake but not iron.

Kanname 鮑目 ita has "chisel marks." Tantansai created it for karakane kirikake buro but it may also be used for dobuo but not iron. There are three and two gouges (depending on source 原色お道具の扱い 下 p, 177, two in front) three go in front. Sotetsu created a kaki awase kanname ita. Size is larger of the koita small boards.

Tokiwa 常盤 ita is used under the iron Tokiwa furo/kama set but may be used under other dobuo and karakane as well but not under other iron. Green lacquer with a red lacquer inset meandering yamamichi

design seishitsu tsumagure 青漆爪紅 on kiri kiji. Teishu needs be sure the correct side is up. The Gengensai furo/kama is large while the Tantansai set is smaller but the ita has only one measurement. 8 sun 7 bu (26 cm) by (24 cm) by 5 bu (1.5 cm) thick.

Arame 新目 ita is a Rikyu konomi, in both large and small versions of ko-ita for dobuo only, not iron. The larger lines are toward the front, smaller to the back to look “Like waves on the ocean looks from the shore.”

Maki-e 蒔絵 ita are used like square kaki awase koita; with maki-e on the thin sides but these are rarely seen.

Another variety is the round, thick Maru 丸 ita is for long-legged Ryukyu furo, not for rounder Chosen-buro, but is not used for iron. Ennosai's square furo shows up well on it. It comes in both shin and kaki awase finishes, sometimes covered in maki-e designs. The same ita is sometimes used for hana ire that do not fall into easy categories. It is also known as a korodai, stand for an incense burner. It is 1 shaku 1 sun (33 cm) round by 9 bu 5 rin (2.9 cm) thick.

Shikigawara 敷瓦 are ancient and modern Oribe, kisetu, yakishime roof tiles used under all iron furo, except the Tokiwa. The first one was an Oribe supposedly from Sunshoan 寸松庵 in Daitokuji, but they are also now made of Raku, Bizen, Shigaraki, Mino, Tamba wares, etc., usually square. If there is partial glaze, it goes to the front. There are several konomi with impressed designs on the edges which go to the front. They are 2 shaku (30 cm) square by 1 sun (3.0 cm) thick.

Yukiwa gawara 雪瓦 were originally created by Gengensai for the dairo. Raku Keinyu, eleventh generation (1817-1922) made the first one with ame-gusuri and chirashi gold-leaf. It would be interesting for koburo small furo, like karakane, kirikake, binkake and iron tetsuburo.

Shikiseki or shikiishi 敷石 stone are usually made from picturesque marble, etc., for metal furo only, mainly iron. Rare.

HAI 灰 and HAIGATA 灰型

Ash and Ash Forms, Brief History

Furo bai

There is only one type of ash in two major forms, that used for furo and that used for ro. The finished hai is called ojikibai 黄色灰 yellow colored ash. It should be yellowish-brown and soft as a fukusa, thus is also called fukusa bai, because it is finely sifted. The hai itself begins as the burnt remnants of oak or other hardwood charcoal. It is sifted and washed until only the pure gray ash remains and coarse particles removed. Furo bai is dried and stored in a sake barrel. The sake barrel imparts a light brown color to the ash that over the years turns the desired yellowish brown. Indeed, good ash is many years old, as it does not disappear when it is used but simply gains color and increases in amount, if slowly. A tearoom myth has it that when fire threatens a Tea Master, he/she will grab the ash and escape with it before any other utensil.

Ro bai 炉灰

At the middle of the furo season, usually during the middle or hottest part of summer, the ro ash is washed for several days and allowed to semi-dry. It is then finally sifted coarsely to create the desired textures, then put away damp, thus creating shimeshibai 湿灰 damp ash which is then stored. Ro ash is stored in a ceramic large-mouth jar kame 甕 to retain moisture and its coarser texture. A year's supply should be created at one time but if a Teishu should need more, it can be created by mixing sifted ash with something like bancha or even black tea. The idea is to get the tannin or iron content into the ash. Some teachers add powdered clove, cinnamon etc. to the tea mixture for fragrance. Some Tea Masters of the past desired pebble-sized, some sand or arare 霰 hailstone or mizore 霙 like slush but Rikyu said he favored a combination of them all. The washed shimeshibai ash should flow off the haisaji like water. Furo ash is not usually washed unless something untoward happens to it. Instead, it is sifted thru fine sieves to achieve softness.

When prepared in the furo, a particular haigata is decided upon and the ash is not compacted but formed in some places, cut in others, to make a pleasing set shape that allows air to flow through the haigata and create a good fire.

Furo Haigata

There are several major furo haigata that are used at Urasenke:

SHIN for Mayuburo only

There is only one SHIN haigata at Urasenke, used for the shin no gyo and shin sumi temae. It is also known as uroko bai 鱗灰 because it resembles dragon scales. They are laid on a regular nimonji oshikiri haigata. No fujibai is required but tomobai 共灰 the same ash, kawaki bai is put in the haiki to hold the haisaji used to cut a tsuki 月 in the haigata. They take about three hours for expert students to complete. There is no SHIN ro bai.

SO for Tetsuburo only

Haigata for iron tetsu buro use only two standard haigata, marubai circular haigata and nimonji “the character two.”

Marubai kakiage 丸灰掻揚 circular ash form with radiating lines drawn in the ash. No fujibai is used.

Nimonji kakiage 二文字掻揚 two parallel straight ridges with an odd number (5, 7, 9) of vertical lines drawn in the ash, with a hibashi. No fujibai is used.

GYO for doburo

All are Oshi kiri pressed and cut.

All are decorated with fujibai.

Nimonji oshikiri 二文字押切 has two straight ridges, pressed and cut. This is probably the most commonly used haigata.

Marubai oshikiri 丸灰押切 is a circular ash form, pressed and cut

En zan hitotsu yama mae tani 遠山一山前谷 is a single distant mountain, fronted by a curved valley. For large furo in hot weather.

Enzan futatsu yama 遠山二山 in large furo; two distant mountains, really one mountain slightly split on far side, front curved valley.

Muko yama 向山 is only for nakaoki, a single, centered, far-side mountain.

Hidari gatte enzan 左勝手遠山 is for gyakugatte temae so the mountain is on the left.

Enzan mae ichi monji 遠山前一文字 the mountain is at the back and a straight ridge in the front.

Muko ichimnji mae tani 向一文字前谷 has the far-side a straight ridge and front a curved valley.

Wara bai 藁灰 is not a haigatta per se but a technique that uses a nimonji oshikiri base onto which charred straw is carefully laid in a single layer on all five surfaces, with an open square on the bottom for shitabi. It is used only in the nagori season usually in tetsuburo, especially yabureburo.

The haigata in hibachi and te aburi are mostly conical and thickly covered with warabai charred straw ash not in straw shape but random, small pieces.

The haigata in hi'ire are conical, with lines radiating from the sumi.

Fuji bai 藤灰, Makibai 蒔灰 Sprinkled ash

Accent is provided in some dobuo haigata (not kake age or uroko bai) by lightly sprinkling white fujibai 藤灰, burnt wisteria seed pods or cedar needle ash at random. At the beginning of furo season, it is only lightly dusted at intervals over the ash form but in July and August or in the equivalent of the Southern Hemisphere, more and more fujibai is scattered on the haigata. Some ancient daimyo lineages made their haigata out of pure fujibai to look like crags and mountains.

According to legend, Oribe and Rikyu were riding on the beach near the battle of Sekigahara and saw the wave-washed shore. One of them said, "I wish I (we) could incorporate this scene into our tea." And this is supposed to be the beginning of fujibai.

Some lineages, like Enshu, use the same ash, tomobai 共灰.

Making Haigata

The first steps to a "perfect" furo haigata begin with setting the kettle and thus the gotoku since movement later will destroy it. First, a sheet of hoshogami or other thick paper is folded to fit into the bottom of the furo or maybe trimmed so it does not stick up at the edge. On top and below this paper, which protects the shiki-ita and tatami from heat, is a little hai. The soko gawara is placed. On top of that is the gotoku that may be as large as the sokogawara but if that makes the gotoku too tall, a smaller sokogawara to fit inside or larger one with a shorter legged gotoku is required. Then dry fukusabai 帛紗灰 ash to fill the furo to a certain point is added. Be ready to remove excess. Once the gotoku is adjusted to the proper height, the mae gawara is installed and the kama centered. The kettle, NOT just the gotoku, should be centered in

the furo, absolutely flat and only tall enough that the ha ochi 羽落, not the center of the kettle, is just slightly above or below the edge of the furo, depending on the exact shape of the kama.

A haigata is formed to fit the occasion. Furo do have levels of formality that must be observed for certain, higher temae. The SHIN furo required for shin no gyo temae is the mayuburo black dobuo, with a window in the front. The kimen buro, with demon masks 鬼面 is not required. GYO level furo include most other dobuo and bronze furo. They are used from simple usucha to shikaden temae. SO level furo, like iron, glazed or unglazed stoneware or wooden itaburo are only proper for o-keiko and maybe certain times of the year, like October for iron yabureburo and summer for itaburo. Of course overseas especially, dobuo are still rare so tougher iron is, of course, acceptable outside daisu, nagaita usage.

Furo chu Haiken 風炉中拝見

The ash form in furo is seen just briefly during temaeza haiken and is only looked at thoroughly in furochu haiken. In the furo season, the standard practice is to do furo-chu haiken at go zumi of a shogo chaji because only Shogo REQUIRES gozumi; many other chaji like Asacha, Hango, Rinji, Atomi, Yuzari, etc. require tsuzuki-usucha or gozumi is optional, so furochu haiken must be done at shozumi in those. The manners and prescriptions related to the handling of the ash in Chanoyu might seem to be little connected to its main concerns and to be no more than preparation for the laying of the charcoal. Yet, in the cultivation of a Tea practitioner in the Way, the ash is where his/her skill is most obvious.

The Yamanoue Soji/Soni Ki 山上宗二 記 [Notations of Yamanoue Soji / Soni (1544-90)], which relates circumstances as they existed in Rikyu's day, contains this passage on how the ash should be laid, "The charcoal should be put in with formality; the ash should be put in so that it appears careless." This is an obvious hint of Rikyu's favor of sosou 麁相, purposeful clumsiness, as a here-to-fore unknown factor in Wabi.

When furo were all kirikake, with kettle sitting directly on the furo mouth or sukigi with the kettle sitting directly on furo shoulders on blocks of wood, the ash inside them could not be seen, since the kettle would be set directly on the furo's edge. Once the gotoku was conceived and new types of furo and kama were created, however, it was only natural that the manner in which the ash was laid would receive attention and certain styles would be developed.

At present, there are several ways in which the ash is formed in the furo and only one way in the ro for Urasenke. Other lineages have their own traditions. These have only little relation to the laying of the charcoal but in the furo, part of the temae is a maneuver called tsuki o kiru 月を切 "cutting the moon." After the charcoal is laid and before the ko is put in, the Teishu typically gets the haiki that has the haisaji ash spoon standing up in a small mound of fujibai. The same fujibai was sprinkled on the haigata earlier. Teishu takes the haisaji, holding it close to the spoon for steadiness, and cuts a waxing, moon-shaped crescent section out of the front of the ashform. One explanation is that this shows that this ashform is made just for today's Kyaku and can never be used again. Another explanation is that it is this cut that makes the ashform "perfect" in a Wabi sense. Then, during gozumi, a sliver of white fujibai is put into the cut and the furo haigata is returned to something like it's original shape.

The charcoal is a set of pieces laid in a set pattern within the furo or ro, but the main purpose of the charcoal is to boil the water, therefore, perfect adherence to the rules of temae does not guarantee a good fire and boiling water. Students are often told that any charcoal temae that results in a good fire and hot water was a good charcoal temae.

Some History

On the other hand, the ro 炉 developed from the kitchen hearth or irori 囲炉裏, which had been in domestic use and the center of family life's both heat and light source for the kitchen. The irori began as a large (up to two tatami mat size) cooking and heating ash bed and eventually became part of the sophisticated architecture in temples and castles of the Muromachi period. When exactly it was introduced into Chanoyu is unknown, but there supposedly is one cut in the Dojinsai 同人齋 of the Silver Pavilion 銀閣寺 of Ashikaga Yoshimasa (1393 - 1441) that may have been added later. By the mid-1500's, the gotoku 五徳 was to make laying the sumi more easy. Rikyu (1522- 91), in the later forgery Naporoku 南方録, claims to have set the measurements of the ro in consultation with his teacher, Takeno Jo-O 竹野紹鷗 (1502-55). This seems possible because these new dimensions first appear on record in the Tennojiya Kaiki 天寺屋会記 under the entry for a Yamanoue Soni (Soji, one of Rikyu's closest disciples and author of the Yamanoue Soji Ki) chakai on 1568, tenth month, twenty-seventh day. Rikyu would have been 46 years old. Up until that time, Tea Masters and warriors had constructed their ro to fit the dimensions of their kettles, between 1 shaku 8 - 9 sun to 2 shaku 1 sun (63.6 cm). Having reduced the size of the ro to 1 shaku 4 sun (c. 42.4 cm) and with the introduction of the gotoku, the Kyoto kettle makers had opportunities to widen their production. This included widening their repertoire of shapes and decoration of their kama.

The ro is only relatively simpler to set up and use than the furo. Needed are the ro itself, of which there are several varieties, the ro gotoku, shimeshi bai and perhaps a sokogawara, more to raise the height of the gotoku than to protect the bottom of the rodan. The ro is always bordered with a robuchi 炉縁. Although there are different construction materials used in rodan, there is no formal division of ro themselves into levels but depending on the temae and the tearoom size, robuchi will be changed to fit: kiji wood grain for koma small rooms which require hakobi temae; maki-e 蒔絵 decorated lacquer for hiroma large rooms which usually require tana; and any of the three types or robuchi (kiji, maki-e or formal black lacquer shinnuri 真塗) for 41/2 mat tearooms, depending on the temae to be done, hakobi to shin no gyo daisu.

There are several materials from which to make ro. Clay-walled ro hon nuri kabe 本塗壁, made with wall clay from Mt. Inaba plastered on in several finer and finer layers, onto a wooden open box, are the classic nuri-rodan, with formed iron, stone, ceramic and copper with electric heat sources also available. The electric ro do not need hai nor does the Teishu use shimeshi bai or charcoal.

Hachi ro

Position of the ro can be different in different sized rooms. Chajin commonly speak of the hachi ro 八炉 or eight positions of the ro: the standard yojohan-gire 四畳半切 although it is not limited to 41/2 mat rooms, sumi ro 隅炉 cut in a corner and muko-gire 向切 both cut at the end of the temae tatami, and in three-quarter mat daime-gire 台目切 plus their four opposites in gyaku gatte 逆勝手. Sumi ro and muko-gire are always iri-ro, that is within the temae za tatami. Daime tatami may have an iri-ro 入炉, inside or de-ro 出炉, outside the temae tatami. At any rate, it is a permanent fixture built into the room, though some keiko-ba rooms may even have several ro cut for different o-keiko.

A newer ro is the dairo 大炉, large hearth opened in the “next room” the Tsugi no ma 次間 of Tot’tot’sai the keikoba, in 1849 by 11th generation Gengensai.

Ro biraki 炉開

Any ro was to be opened when the yuzu citron ripened according to Rikyu but more specifically, on an inoshishi 亥 day, of the eleventh month, which wasn’t November but was closer to December before the Meiji Restoration in 1865. Inoshishi days come every twelfth day, so there would be 2 or 3 in a month (e.g. 1st-5th, 13th-18th, 26th -30th). Older chajin could open their ro on the first one and younger chajin on the second or third, last, inoshishi day. Oiemoto now opens his at the end of October and begins public robiraki on November 1st.

The inoshishi 猪 wild boar 亥 or the calendrical 12th element, is the guardian against fire because once, in the Asuka period, an Imperail prince Wake no Kiyomaro was surrounded by enemies on a dry, grassy plain. His enemies set fire to the grass hoping to kill him but there was a family of inoshishi wild boars also trapped there. Inoshishi are famous for their headstromg fearlessness, perhaps because they cannot turn their necks, so they rushed straight out of the fire and the Prince escaped too. Since then, the inoshishi has been the imperial protectors against fire and are celebrated at the Go-O Jinja 護王神社 just across the street from the Imperial Palace in Kyoto. The main festival is the first day of the 11th month, now November. At robiraki, one sweet that often appears is inoko mochi, which is supposed to resemble a spotted baby inoshishi, done in gyuhi.

The sumidema evolved when the Teishu decided to create a completely new fire for the Kyaku, instead of keeping the fire going all day and night in a tsunegama 常釜 and adding charcoal occasionally. The elaboration and elongation of the kaiseki was also linked to the time it took the fire to actually boil the fresh, cold water for koicha.

The middle break was needed as a time to wash hands and purify the self between the food and the tea. The practice of nakadachi had been traditionally observed since the beginning. The Teishu now takes this opportunity to replace the scroll with the flowers instead of leaving both up and sets the chaire out in front of the tana or mizusashi, instead of having it decorated on the tokonoma or daisu.

Ro buchi 炉縁 hearth frames

The wooden or lacquered edge frame of the ro protects the tatami from the heat of the ro and also protects it from uneven pressure. It also offers a contrasting edge to the ro.

SHIN black, shiny shin nuri on hinoki

SO kiji 木地 unfinished wood, bamboo, etc

GYO all other nuri lacquer techniques; maki-e designs in gold and/or colored lacquers, inlays of shell, pewter, lead, etc.

Room size

There are differences according to temae and room size, to wit:

Large rooms hiroma requires maki-e or decorated, colored lacquers (sometimes shin is seen, usually for o-keiko). Keiko is of course different.

Yojohan 41/2 mat rooms can have kiji, maki-e or shin-nuri, depending on the temae being done. SHIN for shikaden to shin no gyo; GYO decorated for konarai; SO undecorated but interesting woods for hakobi temae.

Small rooms koma must use only kiji, no matter what the temae, even shikaden.

Lacquered

The most formal, SHIN robuchi is hinoki wood base covered with shin nuri, mirror polished black lacquer.

Other gyo lacquer finishes include kaki awase, textured ijinuri 維持塗, purplish brown tamenuri 溜塗, clear amber shunkei 春慶, green seishitsu with or without red highlights tsumagure, cinnabar shu nuri 朱塗, red on black negoro 根来塗 and ikkanbari 一閑張 styles of lacquer. Maki-e and colored lacquer designs have been used since Rikyu's time, like the c'mum and kiri Kodaji maki-e designs. There are an infinite number of designs.

In construction, robuchi are not made with mitered edges but slightly more elaborate joinery that usually flows in the counter-clockwise direction.

SO Kiji 木地 Wood

Since the hearth evolved from the kitchen fire pit irori, the earliest robuchi were likely to have been whatever wood was available. In Rikyu's time, the robuchi were used wet, araibuchi 荒(洗)縁 washed (rough) hearth frame, and the wood he preferred was sawaguri 沢栗 "swamp chestnut." Other woods are black and striped persimmon, zelkova elm, Chinese woods, cherry bark, pine, paulownia, cedar, Kitayama cedar log (maruta 丸太), bamboo, etc. but almost any piece big enough can be used. Robuchi are also made of old wood kozai 古材 from historical buildings like temples, shrines, teahouses, etc.

Ro Hai gata

The first steps to a perfect ro haigata, just like in the furo begin with setting the kettle and thus the gotoku. A soko gawara or even dry bricks (be SURE they are dry or they may explode!) may be used so the gotoku is the right height. Ash is added to the ro to the point that one gitcho with one marukuda on it, sitting on the flat bottom of the ash will just barely touch the kettle bottom.

The kettle, NOT the gotoku, should be centered in the ro, absolutely level and only tall enough that the hishaku resting in its appropriate position in the mouth or on the shoulders of the kettle will have one finger width between the hishaku and the robuchi. One thing to be cautious about is that the weight of the kettle when setting up is so much less than when it is filled, so the kama may experience some settling. Once the kama is set, it can be moved out of the way and the haigata prepared.

Ro Haiken

The ro is haiken'ed every time a sumi temae takes place, except Yobanashi tachizumi. It is traditionally said that, in the case of the furo, the ash is admired while the charcoal is not, and in the case of the ro, the charcoal has priority. In the furo season, Kyaku do not usually ask to take a look at how the charcoal has been first laid, but how it has burned at gozumi. In ro season, it is the Teishu's actions in laying the sumi, especially gozumi that has the most charm and interest because it is different every time.

Ro chu 炉中 Preparing the Ro

Ro ash is stored in a ceramic jar kame 甕 to retain moisture and its coarser texture. After being collected, all one's ro ash is washed in a large container several times, usually during the middle of summer, sifted coarsely to create the desired textures, then put away damp. Some Tea Masters desired pebbles-sized, some sand or arare and mizore but Rikyu said he favored a combination of several. During the temae, the ro ash should flow off the haisaji like water and not clump.

In ro season, there is only one ro haigata used, with four "mountains," each centered on the four walls of the ro. The corners are deeper than the surrounding ash, being "excavated" by the naga hibashi during ro chu preparation and building up said mountains. Thus the center should be slightly more flat than concave so the shitabi and dozumi and the other pieces will not fall over or roll. This takes some experience. The area in behind the front two gotoku legs should especially be looked to. These mounds should not be flat against the walls of the ro but be separated from it by the tip of the mizuya hibachi, being sure not to scratch the rodan.

Just before the Kyaku arrive, the whole surface should be given one more dusting of shimeshi bai, rubbed between the palms to cover any hibashi marks that may remain and to prepare the haigata for the shitabi. The idea is that the shimeshibai only begins to dry closest to the shitabi and the Kyaku can see the contrast.

Ro Maki bai 蒔灰 sprinkled ash

In the ro season, a larger haiki "full" of shimeshi bai damp ash is used to cover the bottom of the ro as maki bai, in order to prevent the hot, dry ash from flying up when the charcoal is put in and at the same time re-creating the purified look of the ro just as the chaji begins. After the kettle is removed and the front shitabi moved, half the shimeshi makibai is sprinkled and the charcoal laid. For the most formal shin sumi in ro, the haigata is not different but the gotoku is changed.

DOGU for RO and FURO

Gotoku 五徳 Andiron or Trivet

The kettle also rests on something on or in the ro or furo. Earliest Chinese prototype kama/furo sets were pottery but kirikake type. Later, bronze was the medium of choice for furo but with the Japanese expansion of Tea in the late Muromachi, more and different shaped and sized iron kama were made because of the gotoku. The invention of the gotoku rim or the jizai revolutionized the size and shapes of kama, releasing it from the bounds of the furo.

The three-legged gotoku stand in the ash of the ro or furo keeps the kama above the charcoal fire and allows free flow of air underneath. Simultaneously as the kitchen hearth was shrunk, the ring andiron of the hearth was turned over to allow for greater access to the fire and greater smoothness in the laying of the sumi. So, although the gotoku was originally dogu for the irori kitchen hearth, it became essential also for the ro and furo and expansion of the kama.

The three-legged andiron was called the gotoku 五徳, "five virtues," in the 1550's because of the Six Virtues of Buddhism are:

- a. Shijo toku 熾盛徳 (a burning/ flourishing)
- b. Tange toku 端嚴徳 (solemn and serene)
- c. Meishou toku 名称徳 (name, title, term)
- d. Kisho toku 吉祥徳 (auspicious omen)
- e. Sonki toku 尊貴徳 (respected and esteemed)

f. Jizai toku 自在徳 (freedom)

But one toku was “lost” when the jizai 自在, a bamboo and wood device (see below) used to freely adjust the height of the cooking pot over the fire, first in the kitchen hearth, then in the koma ro, came to be used. A second opinion suggests that the word katoko 火床 or 所 or “place for fire” was warped to pronounce gotoku but...

The gotoku for ro and furo are slightly different, not only in size but, because a maegawara is inserted between the front two “legs” of the furo, the ring is not solid but with a section cut out or cast to allow placement.

The ro gotoku is a solid ring up to 9 sun (29.7 cm) in diameter and about 6 sun (18.18 cm) tall. The furo gotoku is up to 6 sun diameter and 5 sun (15.15 cm) tall. Because there are smaller furo and binkake, the gotoku must be even smaller. Unryu furo require an even shorter gotoku.

There are named varieties with different sizes and shapes of tsume 爪 prongs (nut 木ノ実 kinomi, ginnan 銀杏 icho, long claw, duck claws 鴨爪, etc.) and types of leg. Some Tea Masters prefer long tsume nails for greater flexibility as to the size of kama it will hold up. Some prefer shorter, more rounded nails for safety with older, more thin-bottomed kama. Legs may be slender and sharp or broader and “antiqued.”

They are cast usually of iron, usually in a sand mold so are inexactly symmetrical as to leg placement. When one buys a new gotoku, one must first of all be sure it will fit the furo and kama, have room for the shitabi and dozumi and still have room for the other pieces of charcoal and allow room for haigata.

Adjustment needs be made for this in placement. Also, since cast iron is very prone to rust, most gotoku are protected by a coating of lacquer which burns off the first few times one uses it and makes an odor. Best to do this before inviting Kyaku.

There are also gotoku made of sokogawara material so are white and a bit smaller and much less tough than iron. There are mainly used for silver ginbin as iron and silver create some electrolytic problems. These white gotoku may be found among sencha dogu.

The gotoku is very obvious during ro sumidema but also during furo-chu haiken. Both are worthy of praise and comment.

Accessories for Tsurigama

Jizai 自在 Pot Hook

The jizai is a bamboo tube of five or seven nodes, with a forked (check-shaped) branch used inside, sliding up or down, to adjust the height of the kama. The shorter forked portion holds the kama, attached to a tsuru 弦 bail or hanger by large rings o-kan 大鑲. There is another piece of wood with a hole for the sliding element, attached to the lower edge of the bamboo by a short cord. Friction / pressure on this piece of wood, called the ko-saru 小猿 little monkey, keeps the sliding element in place. The jizai is suspended from the ceiling by an akebi or wisteria vine loop thru a hole in the top.

The jizai is used in rooms yojohan and smaller, but not if it has a naka bashira pillar. Depending upon which story you believe, Rikyu was using a jizai in a room with a nakabashira, when one of his sons, Doan or Shoon pointed out that it visually doubled the effect, so Rikyu refrained from using it. Nowadays, larger rooms and rooms with nakabashira use a chain for tsurigama.

One interesting thing Teishu does with the jizai takes place in sumi, when the kama is taken off the sliding branch. Instead of moving the branch up where it won't stay anyway because there is no pressure on it, the branch is extended to reach the floor on the kinin datami, on the opposite side of the sumi tori. Although length varies, generally they are 4 shaku 7-8 sun (1 meter 55-58 cm), a little less than the height of the ceiling and 1 sun 2-3 bu (c. 4 cm) in diameter.

Kusari 鎖 chain

The chain, kusari must be used in rooms larger than yojohan (hiroma) or in small rooms with a nakabashira to prevent doubling. A chain is used with a metal bail handle, tsuru 弦 attached by large o-kan to the usually cylindrical and smaller, tsutsu gama. Large rooms are usually taller-ceilinged so chains, which are longer than jizai, can be lengthened and adjusted to fit. There is a large ring at the top for attaching to the kettle ceiling hook kama hiru kugi 釜蛭釘 and a hook on a swivel for attaching to the bail at the other end, during the sumi temae and chahan chaji 茶飯. The links are usually medium-sized so adjustment is coarse. At Urasenke, both jizai or kusari may be used with chahan gama but suspension is only required with the ro in March and anytime outside nodate 野立. Neither is used for furo in Urasenke lineage temae.

Sukigi 透木 kettle spacers

Some wide-rimmed kettles are made to sit directly on the furo shoulder or the rodan on small rectangles of wood.

CHAPTER NINETEEN

Sekiire 席入 First Entering or Shoza 初座 First Seating

From the koshi kake waiting bench, the Shokyaku enters the nijiri guchi. Free-standing chaseki are usually between ichijo daime 1¾ mats and yojohan daime 4½ with a ¾ mat temaeza the place to do the procedure, in size. Larger seki hiroma are usually attached to larger structures.

Nijiri guchi 躡口 “crawling-in entrance”

The nijiri guchi was originally a section of an amedo 雨戸 rain door to protect shoin from blowing storm rain so its shape is a bit excentric. It slides on a channel above the opening and the bottom is open for easier movement. It has a hook that attaches to the eyelet in the nijiri wall, locked to keep the chaji private. It is just big enough to wriggle thru by someone not wearing armour. Speculation as to where the idea for nijiriguchi came range from Korean entertainment houses like kaijo with small doors o doors on house boats

In the seki, the Teishu leaves open the nijiriguchi door just te gakari 手掛 a hand's breath. The Teishu has already left his/her roji zori, soles together, at the do jiri 戸尻, the point to which the door opens.

Crouching outside on the kutsu nugi ishi 沓脱石 shoe removal stone, the Shokyaku opens the nijiri guchi, places his/her/her fan on the sill, places his/her hands together on the floor, and looks (not bows) into the room to confirm where the tokonoma is located. Moving his/her fan forward, he/she slides into the room,

turns, puts his/her roji zori together, and places them so they lean on the Teishu's pair (unless they are O-Iemoto's). If roji geta 露地下駄 wooden clogs are used because of rain or snow, the straps are turned inward, soles facing out, to keep the tops from getting wet.

The Kyaku each stand their zori, soles together, next to and leaning on the ones already there. Roji gasa 露地笠 large sedge hat/umbrellas, are leaned against the wall, under the eaves. They will be held for each Kyaku by the Kyaku going before or Hanto, since all Kyaku stay close together during rain or snow or darkness. At the seki, kasa are leaned against the wall, under the eaves and out of the weather. The Shokyaku turns around from the nijiri guchi, stands and proceeds to the tokonoma, sits, puts his/her fan in front, bows and closely inspects the scroll. From there, he/she stands and moves toward the sadoguchi, to go to the temaeza.

Most seki are arranged so the toko is directly in front of the Shokyaku's line of sight or to his/her right, depending on the location of the nijiri guchi. If it is very dark, say a Yobanashi or Akatsuki chaji, the Kyaku are allowed to enter the toko space, on the right foot, to take a closer look at the scroll by rosoku candle light, since one is left in the toko for that purpose. All Kyaku leave the toko on the left foot.

In Yuzari chaji, it is possible that flowers may be in the toko during shoza first half and the scroll during goza the second half.

By this time, the next Kyaku should be entering the room and proceeding with the same movements. After looking at the toko, the Shokyaku goes to the kama, in either the furo or ro. In either case, the kama is usually wet, a nuregama, and the shitabi are fresh but red. There is not much fire to see yet.

In furo the Shokyaku sits directly in front of the furo and kama and looks at the various points of interest. In ro the kama first then if there is also a tana, he/she turns directly to the center of the tatami and then haiken's the tana.

In the ro season, the Kyaku turns to sit directly in front of the ro, looks at the kama, then turns to face the tana, also centered. If there is no tana, there is no need to turn.

The Shokyaku stands and moves from the toko just as the Jikyaku is haiken'ing the toko. As the Jikyaku is heading for the kama, the Shokyaku is heading for the kariza 借座 a "borrowed seat," where he/she sits until all Kyaku have entered the room and closed the nijiriguchi. From here on, all Kyaku (with tiny variations) function the same way.

To reiterate, the Kyaku, with fan in front of him/her, slides completely into the room, angling toward the tokonoma. Once in, a Kyaku stands on Right foot, walks to the tokonoma, stepping over mat lines and imaginary half-mat lines with the right foot and sits. In a 4 ½ mat room, it is about three steps; in an 8 mat, about four steps, depending on entrance.

As the Tsume last Kyaku stands, either from the toko or from the temaeza, all will stand and proceed to their seat along the wall, usually facing and opposite from the Teishu.

Ideally, in a yojohan, a Kyaku can sit directly in front of what is there and in a hiroma (six or 8 mats) the same. Rooms larger than 8 mats may have two whole mats in front of the tokonoma. In case the room is exactly 8 mats, Kyaku sits geza or on the lower or left side of center, closer to the temae za.

After bowing to the spirit of the author of, and closely observing the scroll, Kyaku stands on his/her left foot, turns to the left, and heads toward the kagi datami. By this time, the next Kyaku should be entering the room and proceeding with the same movements.

The earlier Kyaku will stand on his/her left, proceed to kagidatami and enter it from the corner of the kayoidatami with the left foot. Two more steps (R, L; three steps total [putting your foot down] in the

kagidatami) brings the Kyaku over that half-mat with the right foot. Then left, right over the tatami line; then left, right and left brings the feet together to sit in front of the furo [and tana] (in the furo season). In the ro season, the Kyaku turn to sit directly in front of the ro, then turn to sit directly in front of the tana (only if there is one).

Kagi datami 鍵畳

Standing on the left foot, taking two steps in each half-mat and crossing the mat line and half-mat line with the left foot brings the Kyaku to the kagi datami again. With the exception of leaving the seki completely, Kyaku ALWAYS ENTER WITH LEFT AND TAKE THREE STEPS in the half mat then EXIT WITH THE RIGHT. (The kagi datami is like the South Pole, everywhere from there is up or North from there.)

Kariza 仮座 Borrowed place

Kyaku proceed to an unoccupied spot (e.g. a corner or back wall tatami) and wait, sitting down, with fan to the R side. These are the Kyaku temporary seats kariza 借座 in the tatami running against the wall usually occupied by the nijiri guchi. The Shokyaku proceeds to the temporary seating, an area that does sometimes block passage from tokonoma to temaeza. He/she sits with fan to his/her right side, not in back of him/herself. All Kyaku (with tiny variations) repeat these actions, when it is their turn to enter the seki. If there are a number of Kyaku sitting in the kariza, there will inevitably be someone sitting next to or even in the kagi tatami. When that is the case, it is VERY RUDE to step directly into the kagi datami even at an angle. It is better to use the half mat higher, the bottom of the temae datami, as kagi datami.

The Tsume, last guest, enters the room, closes the nijiri guchi and latches it or closes the shoji, with a firm sound. He/she proceeds to look at the tokonoma and temaeza. When he/she stands at the temaeza to leave, all the other Kyaku stand with their fans in their hands and move forward to their final places. They listen for the sound of the tsukubai being replenished by the Teishu, as soon as the Tsume is inside. Some teachers want the other Kyaku to all stand when the toko is free but the Tsume must still haiken the temaeza before the Teishu can open the door. The Shokyaku can decide at that time.

The Tsume does not usually sit in kariza. At his/her set seat, in the Upper or kamiza, part of the room, the Shokyaku turns toward the Renkyaku to sit and they all turn toward him/her.

Entering and Leaving “Your place”

Among the Kyaku, the Shokyaku always turns toward the others, turning his/her back to the toko; the other Kyaku turn to face toward him/her.

Entering what will be “your” final place in the seki, for the FIRST TIME, you cross into it with the Right foot. Turning, sit and put your fan to your Right side (later, behind you.) This makes it “your place” and changes the topography temporarily.

When leaving your space, while fans are still in place like for gozumi haiken, all Kyaku, including Shokyaku, leave with their right foot (toward temaeza). After the Kyaku has claimed “his/her place” with the fan, parallel to the back tatami line, he/she must step out with the right (everywhere else is UP) and in with the left (“My place” is lowest, DOWN). This means, the foot or leg closest to the higher position crosses the tatami line (toward toko).

When vacating “your place” at the end of a seating, by taking back your fan, the topography changes again. When leaving for the tokonoma, a “high” area, leave and cross half-mat lines with the right. When heading for kagi datami, a “lower” area, stand and cross the mat and half-mat lines with the left foot. After haiken, the Kyaku is going out so cross all lines on Left.

Akatsuki Chaji Variation

Unlike most chaji, Kyaku arrive very early, pre-dawn in winter (3:30 - 4:00AM) and can go, if the doors to the Machiai, Roji iri guchi, nakamon and seki are open tegakari 手懸, directly to the seki to watch the Teishu's final preparations.

The reasoning behind this chaji is the ancient practice of visiting a Teishu, for example Rikyu to watch how he prepared the shitabi, as they used to be uzumibi 埋火 left burning overnight, the sumi, the cold water from the well and the kettle. In Rikyu's time it was the practice to leave the kama warming over ash-covered live charcoals uzumibi all night long but awakening the slumbering charcoals, adding more charcoal, pouring out yesterday's water and replacing most of it with waka mizu 若水 young water drawn at the hour of the Tiger (3 - 5 AM). The Kyaku (usually just one or two) would arrive to watch the Teishu dealing with all these preparations.

The Kyaku arrive very early in the morning of the coldest months (Jan, Feb.) so the lanterns are all still lit and hibachi are fighting the cold. The Teishu may have the Hanto serve osayu or kosen, or may have the Kyaku come to the koshi kake directly. The Kyaku decide to go further and come to the seki, without using the tsukubai, since there may (should) not be a tsukubai bishaku, to open the door and come in to watch the Teishu prepare the rochu, the fire and kettle.

In Akatsuki cha, the Teishu may choose not to place the hishaku on the tsukubai, in the belief that the Kyaku have done nothing to de-purify their hands in the time between when they took their evening bath and the early hour in which they woke and came to the teahouse, without eating so the Kyaku enter the seki first without purifying their hands.

The seki is closed up, with shutters instead of sudare and it is pitch-black inside except for a zashiki andon. The Kyaku enter the seki and, when the Teishu is finished preparations, haiken the tokonoma and ro. It is still dark out and just the andon, rather than the tankei or chikkei, is placed in the seki for light. A tiny-scripted scroll is often displayed, with a candle in the tokonoma.

The Teishu enters, does aisatsu and as in Yobanashi, begins the chaji with zencha 煎茶 but since the Kyaku may not have had time to enjoy something sweet in the Machiai, they now get a simple sweet and usucha.

Asacha variations

The Teishu may choose not to place the hishaku on the tsukubai during Asacha as well, in the belief that the Kyaku have done nothing to de-purify their hands in the time between they took their evening bath and the early hour in which they woke and came to the teahouse, without eating. The idea also functions here, so the Kyaku enter the seki without purifying their hands.

Few chashitsu are provided with reed windows sudo but instead, the shoji may be removed completely and just the reed screens sudare hung over the windows left outside. The sudare may be dipped in water to create an actual cool feeling as well as the refraction of rainbows. Asacha take place in summer, especially the middle of summer, when it gets light long before the usual invitation time, 6 AM, but 4 AM would be more in keeping with the idea of early morning coolness.

Entering the tearoom is as usual, and depending upon the disposition of the windows, etc, the inside, especially the tokonoma, will be bright or still dim but no artificial light is used to read the Zen scroll. The furo will be set up as usual. Haiken and sitting will take place as usual.

No zencha is offered, as that will heat the Kyaku up too soon. When the sudare are removed at nakadachi, this lets in all the light from the day so it can become very warm.

Yobanashi variations

The Shokyaku turns around from the nijiriguchi, stands and proceeds to the tokonoma. He/she sits, puts his/her fan in front, bows and closely inspects the scroll. There will be the teshoku the Teishu brought back from the mukae tsuke, with a new candle in it, on the floor of the tokonoma, so the Kyaku can take the candlestick by its ring and with the handle/leg to the wall, stepping into the tokonoma on R, can look closely at scroll but not get too close to scorch or get soot on the scroll. One reason for this close inspection is that the Teishu often chooses a scroll of poetry, written with small, difficult to read characters, faint and indistinct, rather than a bold Zen phrase, as a part of the asobigokoro 遊心 or mind of playfulness so valued in Tea. The Shokyaku replaces the candlestick in the toko. From there, he/she moves toward the sadoguchi, to go to the temaeza, being careful of the tankei or chikkei (usually there is little standing in a koma, so there is much scooting) and the ro. Men should be very careful of their hakama.

The Tsume, last guest, enters the room, closes the nijiri guchi and latches it or in a larger room, closes the shoji with a firm sound. He/she proceeds to look at the tokonoma and, when finished, must return the tokonoma teshoku to the sadoguchi as he/she is proceeding to the kama for haiken, before the Teishu can come in. In most cases, the sadoguchi of a koma is a taiko bari 太鼓張 (hosho gami paper stretched “tight as a drum” over all six sides) and the candle light can be seen through it. By this sign, the Teishu knows the Kyaku are almost finished with haiken.

When Tsume stands at the temaeza, all goes AS USUAL.

Tokonoma Haiken 床の間拝見

In the Shogo chaji, the tokonoma is viewed at the beginnings of shoza and goza then just before naka dachi and Teiza leaving. Kyaku sit directly in front of or geza to the scroll and bow to it as the scroll stands in for the person who wrote it. The Kyaku do not ever bow to the flowers or just the room but always to another person or their spirit.

Yobanashi and Yuzari Variations

During a Yobanashi, evening chaji in the winter, the sky may stay light until 4:30 or 5:00 PM but inside the chaseki, it is very dark. For this reason, a tankei and a candle in a portable candle stand, teshoku is provided by the Teishu for the tokonoma. This may be used by the Kyaku to inspect the scroll at closer range, but the Kyaku holds the strap-leg candle stick by the ring so the longest leg goes toward the wall/ scroll, so as not to get too close and scorch the scroll. This teshoku is returned to the sadoguchi by the Tsume, once all have haiken'ed the toko. Although the oil lamp may not provide much illumination at first to outside eyes, as the evening goes on it seems brighter and brighter.

Opening the sadoguchi, the Teishu hands the teshoku into the mizuya, then all bow in unison, sorei. All aisatsu take place in the light of the tankei or chikkei only.

The Shokyaku says and does everything AS USUAL.

Occasionally, as in the Atomi, in the Yuzari summer evening chaji, one will find the timing for scroll and flowers may be reversed OR both scroll and flowers appear together. This practice is called moro kazari 諸飾 and is mostly used for chakai and keiko, where the seki is not divided.

Kuchikiri 口切 chaji variation

In the kuchi kiri chaji, the tokonoma holds not only the scroll but the cha tsubo in its ami, net pouch. The cha tsubo is considered so high ranked, it is placed kamiza in the toko like candle light. Kuchi kiri are usually avoided at Yobanashi.

In rare cases, it may appear on top of the fukuro dana without chigae dana above it. It is in its ami at sho iri but on a sheet of folded hosho gami for goza.

Ikkyaku Ittei variation

Since the Teishu has probably already exchanged aisatsu and answered questions with the only Kyaku in the Machiai, the Teishu answers questions about the roji, koshikake and tokonoma at most. Then, depending on ro or furo, announces sumi temae or kaiseki.

Teishu Kyaku Goaisatsu ご挨拶 Exchange of Greetings

The Teishu opens the door and everyone bows in unison, sorei. If the Teishu should open the door before everyone is seated, he/she should just wait with the door open until they are and then sorei, not close it again. When the Teishu is sure everyone is sitting (he/she should wait a few moments in case the Tsume is still haiken'ing the kama or moving to his/her seat; close listening will tell) before slowly opening the door. The Teishu says,

Excuse me

SHITSUREI SHIMASU

失礼しますう

All sorei and to which the Shokyaku responds,

Please come in

DOZO, O-HAIRI ㇿO

どうぞ、お入りを

The Teishu slides in. The Shokyaku slides forward with his/her fan and begins the first vocalized aisatsu, a ritualized exchange of greetings, thanking the Teishu for inviting them, saying things like how much work it must be and how much they are looking forward to enjoying it, to which the Teishu responds appropriately. After the Shokyaku slides back, the rest of the Renkyaku slide forward, one by one, to simply express their gratitude for the invitation. When they slide back to their places, everyone's fans go behind them.

When all the Kyaku have finished their aisatsu, the Shokyaku again slides forward, without fan, to praise and then asks about most of or the most important things that they have seen so far, normally in the order they were seen, as follows:

Machiai scroll, painter/ calligrapher: what it was, says, any other point of interest.

The other toko decorations, if any
The tabakobon/ hi'ire appear again in the usucha seki, so it may be left until later
O-sayu, kumidashi: provenance of the o-yu, kiln of kumidashi, tray, etc.
The koshikake tabako bon, hi'ire will reappear at nakadachi
Expresses delight at the beauty of Roji and tsukubai. The seki, if it is older or unusual may be subject to interest

Lastly, the Shokyaku requests that the teaching of the kakejiku scroll in the tearoom be read.

Please read us the scroll
DOZO, O-YOMIAGE O
どうぞお読み上げを

The Teishu reads the phrase and tells about the writer, (monk, nun or poet) and temple as well. The Teishu does not try to explain what the Zen phrase means or the reason he/she is using it for the chaji. The mounting materials (fabrics and/or papers) and the knobs, etc. are asked about too.

An Aside About Questions

From here on, the Shokyaku is going to be asking about the many things that are being used. Timing of the questions and the form they take has a great influence on the feeling of the chaji, the participants and the success of it.

The Shokyaku should not ask a question when the Teishu is lifting something heavy or dangerous, such as the kama, the mizusashi or a handa full of burning embers, so as not to distract his/her attention at a critical juncture.

Further, the Shokyaku must time the questions to fit the utensil and the timing of the Teishu and the temae. There are numerous different times to ask questions, depending upon the importance and status of the utensil as well as the flow of the chaji. Questions usually come as soon as the Teishu picks up or has his/her attention on the dogu if it is light like the haboki or hibashi or when the Teishu no longer holds the dogu, like the kama. It is best to ask questions as soon as possible, before the Teishu's attention moves to the next utensil. If Shokyaku has missed an opportunity, he/she can say,

It's late to ask but what was the ...
Moshi okurete, ... wa nan de gozaimashita ka?
申し遅れてが…は何でございました？

CHAPTER TWENTY

WHAT IS NEEDED TO MAKE WATER BOIL

Sumi charcoal and Dogu

The half-century between 1550 and 1600 saw some of the most radical changes that Chanoyu ever experienced. Large iron and bronze kirikake buro 切掛風炉 turned into smaller, more delicate clay sukigi 透木, mayu 蔦 and finally Doan mentori 道庵面取 doburn. Jizai 自在 and gotoku 五徳 were incorporated into the tea house support system for the both furo and ro. Irori 囲炉裏 which had been used in tea houses even before the Nanporoku claims their re-invention for Rikyu in consultation with his teacher, Jo-o. Ro actually were changed during this time, from the different sizes to fit the kettle one owned to the smaller, set size they are today. Kama were newly created in vast numbers and designs. Tsukigi and jizai were replaced in most cases of both ro and furo usage with the turned-over tripod ring known as the gotoku, which sits directly in the ash.

In coordination with the changes happening in the furo and ro, haigata 灰型 ash formations came to be made. The timing required to heat water from cold, well water to boiling koicha o-yu took time and so something had to be done to fill the prolonged time between entering the seki and having the tea. Having the tea prepared in another room then served to the Kyaku had long been abandoned for having a charcoal fire always burning or smoldering in the tea house but laying the charcoal, in a freshly prepared bed of ash led to the simultaneous and mutually influenced creation of both sumi demae and haigata, increasing the time dedicated to and elaboration of the menu for kaiseki.

The use of charcoal sumi 炭 has defined the shape and timing of the tea function since the Edo period. We know that in Rikyu's time, the charcoal fire was probably kept lit, not only in the kitchen but in the tea house. Every morning, the Teishu would excavate the buried embers, add new charcoal and replace the water that had been keeping warm all night. Continuity of the fire was kept, since it was rather difficult to create a "new" fire every day. More charcoal was added and the embers were buried at the end of the day so they would survive the night and could be revived at dawn. The only time the fire was allowed to go out was New Year's Eve, O-misoka 御晦日 when one would go to Chion'in or some local temple to get a new "fire," the ember kept alive by using okera 白朮, a woven tatami-grass cord, now bamboo, to catch a flame from burning wish tablets offered to the Buddha. One kept it burning by twirling it until one got home. On the night of O-misoka some trains run all night and the windows are opened because of the smoke. Rikyu kept his fire burning all night and only replaced some water so he just had to give his Kyaku some food before serving them koicha.

Sumi Temae 炭手前 Procedure for Laying the Charcoal

The charcoal is a set of pieces laid in a set pattern within the furo or ro, but the main purpose of the charcoal is to boil the water, therefore, perfect adherence to the rules of temae does not guarantee a good fire and boiling water. Any charcoal temae that results in a good fire is a good charcoal temae.

In the furo season, the Teishu proceeds with kaiseki but in ro season, the Teishu begins the sumi temae, to get the room warmed up and shorten the nakadachi break between shoza and goza. Throughout, the Shokyaku praises or comments on and asks questions about the utensils as they are being handled or used. The Teishu responds as appropriate. The Shokyaku does not praise or comment about the temae.

The Shokyaku may ask about all of the utensils during the course of the temae, especially if tsuzuki usu is required, but it might be preferable to ask about a few selected pieces during the temae, and about others at times throughout the first half of the chaji, or during the Gozumi, replenishment of charcoal later. It gets tedious to the Shokyaku to have to ask, What's the ...? And What's the ...? "O ... wa?" and "O ... wa?" innumerable times. The Teishu can take the initiative to explain every item after the Shokyaku asks the first time. The idea is to appear helpful without being boastful. If the Teishu is a novice still, he/she may not have a wide variety of dogu beyond keiko usage so it may be discrete to pass over things that are obvious keiko dogu, so as not to embarrass the Teishu. Some Teishu will only answer the one question they are asked so if that appears the case, the Shokyaku must ask about everything. However, in most other ro chaji e.g. Yobanashi, Asacha, Hango, Akatsuki, etc., tsuzuki usucha is required, so the Shokyaku must be sure not to miss the chance to ask about the dogu or the Teishu to leave much out. In the ro season Shogo, the sumidema takes place immediately after the aisatsu and unless there is a time constraint, gozumi is expected to follow. The Shokyaku may ask about all of the utensils during the course of the temae, but it would be preferable to ask about a few selected pieces during the temae then wait until Gozumi to ask about the others that reappear.

Haiken

The Yamanoue Soji/Soni Ki 山上宗二 Notations of Yamanoue Soji or Soni (1544-90), which relates circumstances as they existed in Rikyu's day, contains this passage on how the ash should be laid: "The charcoal should be put in with formality; the ash should be put in so that it appears careless." This statement exemplifies the newly discovered belief that Rikyu advocated sosou 麁相 apparent deliberate clumsiness as a part of his Wabi ideal.

Furo Haiken

When furo were all kirikake, with kettle sitting directly on furo mouth or sukigi, the kettle sitting directly on furo shoulders on blocks of wood, the ash inside them could not be seen, since the kettle would be set directly on the furo's edge. Once the gotoku and ro were incorporated and new types of furo were created post-1550, however, it was only natural that the manner in which the ash was laid would receive attention, and certain styles would be developed.

The ro is haiken'ed every time the sumi temae takes place (except Yobanashi tomezumi). It is traditionally said that, in the case of the furo, the ash is admired while the charcoal is not, and in the case of the ro, the charcoal has priority. This is the reason that, in the furo season, Kyaku do not usually ask to take a look at how the charcoal has been laid, but how it has burned. In ro season, it is the Teishu's actions in laying the sumi that has the most charm.

In both morning chaji, Akatsuki in ro and Asacha in furo, an ancient practice of removing the kama to the mizuya for refilling with fresh well water drawn at the hour of the Tiger (3 – 5 AM) is still practiced. Before removing the kettle, which has been ostensibly boiling all night, the Teishu does a quick rochu with handa and sokotori, preparing shitabi from the charcoals left burning. During the Teishu's time out of the room, sumi shomo is possible but it requires the extreme co-incidence of a master and friendship beyond measure.

Furo-chu haiken

In gozumi, this “tsuki” cut is refilled with fujibai to return the haigata to its “original” form.

In the ro season, a larger haiki full of shimeshi bai, damp ash is half used in shozumi to cover the bottom of the ro. About half, five scoops, are used during shozumi (and in Shogo) about half for gozumi. The remainder of the first using is scooped to one side and the haisaji propped against it.

The ash form in furo is seen just briefly and from afar during temaeza haiken and is only looked at thoroughly in furochu haiken. In the furo season, the standard practice if tsuzuki usucha is REQUIRED, is to do furo-chu haiken at shozumi because only Shogo REQUIRES gozumi; all other chaji (Asacha, Hango, Rinji, Atomi, Yuzari, etc.) require tsuzuki-usucha or gozumi is optional, so haiken should be done at shozumi.

When tsuzuki-usucha is normal during furo chaji, furochu haiken 風炉中拝見 is requested immediately before the kettle is replaced on the furo at the end of shozumi. The Teishu leaves the scene just that way with the kama off, and the dogu still in the sumitori. The Shokyayu usually asks for kogo haiken right after asking for furochu haiken,

Might we look at the Kogo?
KOGO NO HAIKEN wO
香合の拝見を

Then he/she picks the kogo up on the way back from looking into the furo. It is possible for the Kyaku to individually pick up and examine the various dogu in the sumitori.

The Kyaku watch the temae from their seats and try to imagine the scene in the furo from the Teishu's movements. If there is definitely going to be gozumi, e.g. Shogo in cool May or October. nothing is said about furochu haiken. The Shokyaku can just ask to be sure.

Ro haiken

During ro sumi, it is usually cold so everyone gathers around the ro both to warm up and see the shitabi charcoals, haigata, gotoku and temae. In ro both shozumi and gozumi shomo are possible but ro gozumi shomo is by far the more interesting and challenging. There is even a Shichiji shiki exercise called Mawarizumi 周炭, doing charcoal by turns, taking out the previous Kyaku's efforts, the same way they put it in, then putting your own fanciful way in.

Akatsuki variation

After zencha, Teishu begins sumi. The Kyaku may be asked to do sumi shomo, since they have shown such interest in the Teishu's preparations and because of an incident in Rikyu's history.

While another chato Tea Master in Hideyoshi-ko's employ, Tsuda Sokyu watched, Rikyu removed the kettle that used to boil all day and all night, to the mizuya. While he was out, the Kyaku took the sumi tori from the mizuya shelf and laid in some charcoal. Rikyu returned with the wet refilled kama, took a look at the sumi, nodded and set the kettle on the gotoku. This represents the kind of silent communication the ancients idealized.

Yobanashi variation

The Teishu also brings out the haiki with the teshoku candlestick that returned from the toko, with a new candle. Placed in front of the tankei that is sitting close to the ro, it helps the Teishu see the temaeza and specifically the prong of the gotoku facing it. The teshoku is passed with the kogo for kogo haiken, it is not there for the Kyaku to see by. There is of course no gozumi so whatever the Shokyaku or Teishu don't talk about will likely be lost.

The Yobanashi begins with zencha, a bowl of usucha, served with keiko dogu, sometimes with a koshiguro substituting for the mizusashi, to warm the Kyaku. The zencha is served two or three Kyaku per bowl, in a procedure known as omoai 重会(合), two Kyaku sharing the omojawan or Toyobo suru 東陽坊する, like the monk Toyobo did it, all drinking from one bowl. If a sweet drink was served in the Machiai, just tea is offered in the seki. If o-sayu was offered in the Machiai, a single, simple sweet not higashi or omogashi, is served before the zencha (see Machiai). This brings up a conundrum for the Teishu. Should he/she have hot water in the kettle to begun with or make zencha with cold water? The Teishu could make the tea with already hot water then take the kettle out, repair the ro with handa and refill the kama with new water, in the ancient style.

The Sumi 炭

Sumi is wood burned long enough to remove moisture (weight) and smells but still retain the original shape, bark and hardness. Charcoal used in tea is usually the sawtooth oak (*Quercus acutissima*). Charcoal is sometimes called kikuzumi 菊炭 from its resemblance to chrysanthemum flowers. It has also been known as Ikeda zumi from the town where many sumi burners assembled their wares. Nowadays sumi craftsmen are getting scarcer and what used to be a daily supply now has become a luxury. Also a surge in interest in shiitake mushrooms, which are cultivated in the same wood, has made the oak even more in demand for mushrooms.

The use of charcoal, sumi 炭, has defined the shape and timing of the chaji since the at least Rikyu's time period. It is said Rikyu burned his wood once and used the sumi produced. We know that in Rikyu's time, the fire was probably kept lit, not only in the kitchen but in the chashitsu, over buried uzumibi 埋火.

Every morning, the Teishu would excavate the buried embers, add new charcoal and replace some if not most of the water that had been keeping warm all night. Continuity of the fire was kept, since it was rather difficult to create a "new" fire every day with flint or fire bow. The embers were buried at the end of the day so they would survive the night and be revived at dawn. Only the water was replaced. This practice is kept at Urasenke by leaving the fire burning over O-misoka night, carefully tended by the Mizuya staff.

Irori 囲炉裏, which had been used in regular zashiki and tea houses were changed during this time, from different sizes to fit the kettle one owned to the smaller, set size they are today, 1 shaku 4 sun (42.42 cm). Tsukigi and jizai were replaced in most cases of both ro and furo usage with the turned-over tripod ring known as the gotoku, which sits directly in the ash. Tsuru gama hanging kettles are traditional for March and tsukigi gama are retained traditionally for ro in April at Urasenke as a way of retaining the skills and latitude of the ancients. Tsukigi furo are rather rare today and usable any time but in late summer's heat the chaseki may be cooler by keeping the fire enclosed. Tsuru gama may be used either with a kusari chain or rarely with a jizai. They may also be useful in Nodate, Chahan chaji or chakai held outside.

In coordination with the changes happening in the furo and ro starting in the 16th century, haigata 灰型 ash formations came to be made. In Rikyu's time, the fire was always burning so all he had to do was serve a little food and then fix the koi cha. The timing required to heat water from cold, well water in a kama to boiling koicha o-yu took time and so, post-Rikyu, something had to be done to fill the prolonged time between entering the seki and having the tea. Laying the charcoal in a fresh prepared bed of ash led to the simultaneous and mutually influenced creation of both sumidemae and haigata, and increased the time dedicated to kaiseki.

Names and Sizes of Sumi

Diameter will vary considerably between ro and furo pieces but length is set in shaku.sun.bu.rin (aprx. cm) for each. In the shozumi temae there is one each of everything except 2 gitcho 毬杖 in ro, one in furo.

Both kuda 管 and wari-kuda 割管 are used in ro, both times; furo uses kuda for shozumi and warikuda for gozumi. For both shozumi and gozumi in furo, three smaller edazumi 枝炭 are used. Five edazumi are put in the ro basket for shozumi, but all five are difficult to secure. In the past, one three-branched edazumi counted for three edazumi. It is better to take three individual and leave two than try to get all five and drop them on the fire or even on the tatami. If you are skilled and have straight edazumi, 3 more are put into the basket for gozumi. Repeating what was written above, we have:

Some Differences in Sumi Length

	Ro	Furo
1. Wado	0.2 (6.1 cm)	10.1.5 (4.5 cm)
2. Dozumi	0.5 (15.2)	0.4 (12.1)
3. Gitcho	0.2.5 (7.6)	0.2 (6.1)
4. Warigitcho	same length	
5. Kudazumi	0.5 (15.2)	0.4 (12.1)
6. Warikuda	same length	
7. Tenzumi	0.2.5 (7.6)	0.2 (6.1)
8. Edazumi	0.6 (18.2)	0.5 (15.2)
9. Kogodai	0.2.5 (7.6)	0.2 (6.1)
10. Makurazumi = warigitcho		

Width varies between ro and furo, so much so that when ro season comes, students say it looks like a telephone pole and when shoburo starts in May, how can those toothpicks boil the kama?

Placement in the sumi tori

Specifically, ro shozumi is placed in the sumitori: makurazumi, kudazumi L and warikuda R; kogodai; gitcho (larger), warigitcho, gitcho (smaller); tenzumi and finally dozumi on top and held up by gitcho, warigitcho and tenzumi; edazumi (5, roots down, like a “Y”) are added for a total of 14 pieces.

Ro gozumi is makurazumi, kudazumi and warikuda; kogodai; gitcho, warigitcho, gitcho; tenzumi; and wado on top, held up by the two gitcho, warigitcho and tenzumi. Edazumi (5, roots up) are added for a total of 9+5 pieces. Placement therefore is whole > half gitcho, whole gitcho, warikuda & whole kuda together, edazumi, and last tenzumi as punctuation.

Furo Shozumi is makurazumi, kogodai; kudazumi; gitcho, warigitcho; tenzumi and dozumi; edazumi (3, roots down) for a total of 10 pieces. Furo shozumi requires makurazumi, kudazumi; kogodai; gitcho, warigitcho; tenzumi; and wado, held up by the gitcho, warigitcho and tenzumi. Edazumi (3, roots down) are added for a total of 10 pieces.

Furo gozumi requires makurazumi, kogodai; ; gitcho, warigitcho; tenzumi; wado; edazumi (3, roots up) for a total of 10 pieces.

In both cases the orientation is root toward Teishu or down in the basket, as if a whole tree were being used in order of branch size. The ten zumi 点炭 puts the period to the laying.

Shozumi at least is always done in chaji but rarely done in chakai, for example for the first seki only, to bring the already hot water back to a boil if koicha is to be served. Gozumi is most often done in ro shogo chaji. More often than not, the other varieties of chaji (Asacha, Yobanashi, etc.) require tsuzuki usucha, so the fire must be checked and added to during the nakadachi or the chaji may end with a “dead” fire. In this case, Furo chu haiken must be asked for right after shozumi in chaji when there will be tsuzuki usucha and no gozumi.

Sumi and Temae Utensils

The sumi demae procedure utensils are more different between furo season and ro season than for any other temae. The dogu used, including everything but the kamashiki (and even that is turned differently), is different in size (the charcoal itself, the haisaji, the haiki), the condition (dampened shimeshi bai for ro or dry kawaki bai and white fujibai for furo) and even shape (right wing feathers, left wing feathers and central tail feathers). Ko for furo is sandalwood byakudan used in wood or lacquer kogo; ro ko is kneaded, moist blended neriko and used in ceramic kogo.

Sumitori 炭斗 Charcoal Containers

Larger or smaller containers, most often baskets, are used to hold not only the charcoal but other utensils used to place the charcoal in the fire, like the hibashi 火箸 metal chopsticks, kan 鑊 the rings used to move the kettle, and haboki 羽箒 the feather used to purify the area. The kogo 香合 incense container may be displayed on a tana, be brought in separately if too large for the basket or appear in the basket. Sumi tori include most commonly baskets of woven bamboo or vine but there are containers of lacquer, large gourds, sashimono 指物 wood, magemono 曲物 wood, gauze fabric, etc.

Sumi tori can be divided in many ways beside just furo and ro usages. There are Karamono, Shimamono and Wamono types, plus shapes and materials e.g. split bamboo, rattan, akebi 通草 or fuji wisteria vine, gourd, wood, bark, silk gauze, himo silk cords 紐 and/or lacquer. Only metal, glass and stone are unrepresented in the historic examples.

Generally speaking, since the charcoal for furo is smaller than ro, the sumitori is also smaller. Many konomi exist. Konomi of later iemoto, grand masters of lineages, are often identically designed sets of ro and furo sized baskets, sometimes ireko 入子, fitting into each other.

The interior of baskets is usually done in lacquered paper and is the work of the Senke Jushoku for lacquered paper, the Hiki Ikkan family among others. Baskets, or indeed anything used as a sumitori, without lacquered lining may be used when “protected” by a piece of hoshogami. In this case, the paper is more for keeping the bits of sumi debris from falling through the weaving, than for protecting the basket.

Furo Sumitori

They can be small and deep because the sumi has to go up into a furo, and hiding sumi from Kyaku’s eyes, with a deep sumitori, contributes to a cool feeling but everything shallow also gives a cooling feeling so shallow, esp. green bamboo baskets can be used, with hoshogami.

Rikyu called for a saikago 菜籠, basket for harvested vegetables.

Ro Sumitori

The ro baskets are large because more and heavier sumi is used in ro season.

It may be shallow and wide because sumi goes down into the ro and seeing sumi gives a warm feeling but then too, deep can also give warm feeling so it is really up to the Teishu’s understanding.

Rikyu called for a fukube 瓢 gourd (see below) to be used for a ro sumitori.

Karamono Baskets

Although there do exist a number of ancient Chinese baskets, the term karamono here refers more to the modern style of Japanese creation than actual provenance. They are not considered SHIN but karamono are considered a little higher level than wamono. Karamono are exemplified by finely split, carefully woven dark bamboo strips in a decorative, elaborated fashion, as were first imported into Muromachi Japan. There are round, oblong, square, up to twelve-sided shapes, deep and shallow, with beads and shells, with legs 足付, openings, ears, details in wood, rattan, and other exotic materials. They were not originally used for charcoal.

Shimamono of SEAsian and other origins are rare but not unknown, esp. kinma 蒔醬 lacquered work. These Nanban kinma pieces from SEAsia are made with a bamboo frame covered with mud and lacquered in red or black, then carved and colored in black, red, yellow and/or green. Many baskets from Korea, India and SEAsia and other, decorated fukube have found their way into Japanese collections.

Wamono Baskets

Wamono examples refer to baskets made to Japanese taste, generally having a more relaxed, freer feeling. Rikyu’s suggestion was a sairo 菜籠 vegetable basket or a sazae kago 栄螺籠, for collecting shellfish, lined with lacquered paper. Bamboo is most common but rattan or vine (akebi or fuji wisteria) baskets, *take no*

kawa 竹皮 bamboo sheaths, sakura kawa 櫻皮 cherry bark, sashimono 指物 pegged wood, dried lotus stalks, pine needles, gauze baskets, etc, magemono 曲物 bent wood, plain or painted and papier mache may be used but few are mixed. Usually wider strips of bamboo, etc., are woven into more open and relaxed shapes, bent into forms, lacquered, etc. Soko yoho 底四方 is an exemplary aburatake 油竹 oiled bamboo, with a yoho square soko bottom but round top wamono, originally a Rikyu konomi. The dark but varied bamboo has, in contrast, a light-colored, split reed round ring sewn on the top. Square YO 陽 (Chn yang) also invokes IN 陰 (Chn yin) the round. Sashimono 指物 pegged and / or bent magemono wood, depending on konomi, may be painted, maki-e'd or Ikkan-bari. There are a few wood constructed pieces, mainly for tenchaban e.g. hakkaku 八方 eight-sided 八方 shape, konomi of Gengensai, Tantansai, and Hounsai for ryurei use, bent at angles and painted, but one is a Gengensai konomi box for sending a present of a brace of ducks between daimyo and aristocrats.

Fukube 瓢

These were used even pre-Rikyu for sumitori. A fukube is prescribed for robiraki if not all ro season and are considered especially nice at kuchikiri and Yobanashi. Some, having two sections removed from the top leaving a strap handle, are good for older people, in which case the right hand holds the handle, while the left hand supports from underneath. A new one is nice for each year, but older examples, from Rikyu's time to Tantansai's may have poems on them and often sport bug holes. Paper need not be used in the bottom, but... Some modern pieces are lacquered but these are not as desirable as plain ones. They are now fairly restricted to ro-biraki and Yobanashi chaji, except for classicists. When used with robiraki, three pieces of dogu with -be are used: a fukube, Imbe ceramic, a kind of Bizenyaki and Oribe yaki. "Found objects" are commonly used.

SHIN sumitori

There are SHIN ranked sumitori used exclusively for shin sumi known as kami oshiki 神折敷. They are pairs of tall-sided square trays, taller but smaller than fuchudaka and ireko 入子, one nested inside the other for furo and ro shin sumi. They require a piece of paper (also kami 紙), hoshogami cut to fit the bottom completely, thus they are also called kami oshiki 紙折敷. They come in Rikyu konomi, plain cedar square bentwood wood boxes, yoho mage 四方曲 and Sotan-konomi, the same but black ikkan-bari.

Ro examples are 0.7 (21.2 cm) x 0.2.6 (7.9 cm) with tojime done in cherry bark.

Kami oshiki are used with tojime facing Teishu because shin sumi is an offering to the spirits.

Tandai / sumidai 炭台

These are large, one size, multi-pieced, footed, hinoki wood (so not dampened) sumikiri cut-cornered 角切 trays used with a whole piece of hoshogami folded in half, wasa to the left. It may be used with the ro or furo. It is not used for shin sumi any more but may be used for other formal or at congratulatory seasons and occasions like Hatsu geiko, Kuchi kiri or Seki biraki. They also required for the Shichiji shiki, Mawarizumi shiki, sumi by turns, because so much more sumi can be placed on them, in the ro.

It usually come in boxed sets with kadai/ hanadai 花台 a similar tray but in ara-sugi 荒杉, rough split cedar, so used damp, with rounded corners for doing the hana in the seki, especially Hana shomo and

Mawari-bana shiki. It is accompanied by a small water source hana mizu tsugi 花水次 to fill the flower container and a small knife kogatana 小刀 for cutting flower stems.

This sashimono is 0.9.8 (29.7 cm) square x H. 0.1 (3 cm) plus 0.2.4 (c7.3 cm) plank legs 0.3.4 (10.3 cm). Something like a short, square sambodai offering tray, these tandai are used with the tojime away from Teishu, opposite from kami oshiki.

GYO sumitori

Most other sumitori are Gyo level. Many konomi exist. Konomi of later Grand Masters are often identically designed sets of ro and furo sized, sometimes fitting into each other, iriko 入子 but konomi also exist as individual pieces. Generally speaking, since the charcoal for furo is smaller than ro, the furo sumitori is also smaller. Ro sumitori also come in sets and individual konomi. The difference is mostly size.

Ceramic

Horaku 焙烙, originally a haiki for shimeshi bai, the only ceramic sumitori is used for dairo gozumi, created by Gengensai in 1849. All dogu and the shimeshibai go on it but the sumi is already in the corner, put there during Nakadachi, behind the yuki gawara.

SO Mizuya sumitori

Hako sumitori 箱炭斗 box charcoal container are used in the mizuya to hold all sumi for the shitabi, shozumi and gozumi temae, and for the ganro or mizuya buro. The hako sumitori is an essential piece of the mizuya dogu that always contains:

All the sumi pieces usually save edazumi

Naga hibashi 長火箸 long metal fire chopsticks

Odo kan 黄銅鑑 brass rings for the kettle

Ita kamashiki 板釜敷 board kettle rest with hole

Tsukami boki 搦帚 feather duster

Kobako (furo) 香箱 or kogame 香甕 (ro) box or jar for incense

There is a set place for everything in the hako sumitori, which makes everything easy of access. If anyone uses the naga hibashi, they are responsible for returning them, as soon as possible, to the hako so others can use them. The various sumi pieces line up in usually three columns, by type. The naga hibashi slide down the handle near the front and are held up by the columns of sumi and snagged by the odo kan, which also encircle the proximal handle top. The ita kamashiki has a hole in it that just fits the top of the distal hako handle. A kao 花押 or identifying mark may be written on the ita kamashiki, which faces out so the kao or mark is set down on tatami, not having the wet or hot kama set on the kao.

The hako sumitori is even sometimes needed for tome sumi 止炭 during Yobanashi, after or during usucha haiken, that is supposed to give the Teishu and Kyaku time to talk while the fire is restoring. This is the one time the Teishu can bring his/her own tabako bon into the seki and smoke with the Kyaku. Hako sumitori are usually the same mizuya one, grabbed for this “impromptu” sumi but smaller, shorter tome zumi hako sumitori are made soecifically for tomezumi.

Things usually found in the sumitori for tome zumi include sumi, at least one or two of all types of pieces, even a few edazumi to choose from for tomezumi as well as the other utensils: the ita kama shiki, naga hibashi, odo kan, tsukami haboki and kogame 香甕.

Kan 鑊 Kettle lifting rings

There are SO mizuya and GYO rings for temae. There is no difference functionally between temae ro and furo kan but are many seasonal, size and shape variations. Usually round, open rings are used to move the kama on to and off of the ro or furo, or in the mizuya. The few major types are exclusively metal, usually iron, sahari, nanryo, etc. temae kan and the mizuya or odo brass kan. Within temae kan, there are dozens of shapes and sizes. The most ancient style, still found on some kettles are tsuke kan 付鑑 or permanently connected, meaning the kan are cast or welded into the kan tsuki or on the kettle flange, hane. Some ancient unryu and tsukigi fuji gama still have then. The Teishu must use his/her fukusa to hold them. Besides smooth solid iron kan, there are some with textures like hammer marks, ishime 石目 stone texture and nunome 布目 fabric texture, and some that are hollow, formed kan that look something like long string beans, sasage 大角豆 kan. Some have inlay of gold or silver, and many fantastic shapes like flyot or manji 卍字 kan, kutsuwa 轡 horse-bit kan, tombo 蜻蛉 dragonfly kan, mitsu tomoe 三巴 three comma kan, right-angle jobari 常張 kan, tokusa 木賊 scouring rush kan, etc. These unusual kan are made in pairs so must be identical copies in order to fit onto the hibashi or stand up in the sumitori, so when using these unusual kan shapes, one of them is usually rotated so they can be fitted through the kantsuki from opposite sides, as usual.

Some are a single solid round shape but cut in half lengthwise, with gold zogan inlaid 象眼 on the insides so only reveal their decoration when they are used.

O kan 大鑊 and ito kan 糸 are very large, thin circles of iron, used to hold tsuri gama (in Spring or for nodate outdoors) over the heat. They require special handling and the use of a tsuru 弦 bail handle hanging from a chain or jizai. No gotoku is used with tsuri gama or tsukigi gama at Urasenke.

Togusa kan 木賊 are best for spring - summer, tombo 蜻蛉 are best for summer - autumn chaji, kutsuwa 轡 kan for sobetsukai partings, Golden Week and years of the horse. Hatsu uma, first Horse day of the year; flyot or manji monji 卍文字 are most appropriate for Butsuji memorial rites, Buddhist chaji at the equinoxes, Buddha's birthday, Nehan day, etc.

Kan for kettles with kantsuki that open parallel to the kama mouth rather than at right angles to it, are a ring with a small hook so the kan must be manipulated to insert into the kantsuki, that also are at right angles. These kantsuki are also known as token 唐犬 or koro 香櫬 kantsuki for the shape of the kama they must be used with.

A few other shapes, such as storehouse keys kagi 鍵, square shaped kan or square cross section kan make for interesting chaji.

Mizuya kan

In the hako sumitori, a set of odo brass kan are placed on the handle so they will always be available for immediate use.

Hibashi 火箸 Metal chopsticks

There are four types of hibashi, used at different seasons and in different temae.

Furo hibashi

Formed usually of hollow, rolled sheets of iron, and these are something like a needle with an “eye” at the proximal end. Indeed legend says they were originally based on tatami needles, so look like needles by having an “eye” and so they can be touched to the tatami floor.

The pointed ends of all the hibashi are patterned with hammer-strokes to help the tips hold the sumi. Furo hibashi handle smaller charcoal and a less intense fire so they are hollow, formed metal like iron, copper, brass, etc. painted black.

Ro hibashi

Because the sumi is bigger, the heat of the ro may be stronger and farther away so they are slightly longer and provided with wooden handles. The typical ro hibashi is half wood like mulberry, pine, plum, cherry, etc. and there are a number of konomi handles, with hollow lower half indented for holding the sumi. These look like half tatami needles (by being hollow) and can therefore be touched to the tatami floor. Rikyu gata is kuwa mulberry wood and is inserted into the handle and tightly wrapped with thin wire, while Sotan konomi is nailed to the handle. Total length is slightly longer than furo: 0.9.5(28.8 cm) of which 0.4.8(14.5 cm) is handle.

Kazari 荘 hibashi

Made of solid or hollow and pierced, round, square or polygonal nanryo, sahari, brass, iron or silver shafts, they usually have a small finial on the end, for example: lotus bud, ginnan, kaya no mi, shinju, chorogi, peacock, c'mum, etc. Used for either ro or furo temae, kazari hibashi must only be used on a daisu, tenchaban table, or nagaita, in a shakutate. They are never usually used for hakobi sumidemae. They thus can not be “stuck into” the tatami, but are always reheld for use. They are decorated and decorative and always displayed in a shakutate with the hishaku.

Special handling is required when not using them for sumi. That is these hibashi must be removed from and returned to the shakutate at the beginning and end of tea temae with the daisu and nagaita, koicha or usucha. They are returned to the shakutate at the end of sumi temae.

Kazari hibashi are set down in the geza position and slid almost out of sight, next to the left hand side of the daisu or nagaita. At the end of the temae, they are slid out (different times depending on the temae) and reheld for return to the shakutate. They remain in the tenchaban shakutate during ryurei since there is no place to put them safely.

Mizuya hibashi

These are made of solid round iron rods, wrapped with bamboo sheath and string. There are the long, naga hibashi used mostly during ro season but usually all year round. There are also shorter, furo mizuya hibashi with bamboo sheath and string. Both have fiddlehead finial. The longer nagahibashi are used in several Shichiji shiki, like Mawarizumi shiki, etc.

Kamashiki 釜敷

The kama shiki or kettle “rest-pad” is divided into two forms, one for shozumi and one for gozumi. There are several others, used for different occasions.

Kamikamashiki 紙釜敷 paper kettle rest

Supposedly begun with Rikyu, removing it from the sukitori, he used Yoshino-gami, but we now use mostly Mino-gami. A kami kamashiki 紙釜敷 is used as a kettle pad only for shozumi. Depending on the season, a ro kettle is usually slid to the left, toward the temaeza or Up, kamiza and in the furo, it is usually slid to the right Down, geza or kyakuza. In reflection of this, the kami kamshiki is put into the Teishu’s kaichu with the double fold to the left for ro, with the fold to the right for furo.

Properly it is 48 sheets, c. 0.7.5 (22.7 cm) by 1.1.0 (30.6 cm). Papers include hosho, danshi, etc. and measure 0.5 (15.2 cm) x 0.4(12.1 cm), depending on paper and konomi. Between 20 and 48 sheets are used and folded into fourths. Originally more utilitarian paper kaishi, now a thick pad of thick, white or multi-colored papers, it is brought into the room in the Teishu’s kaichu. Furo and ro use the same object but its direction of use is different.

The single, largest fold always faces down. One side is two folds, going into the kai or facing outside, depending on which way the kama is going during the temae. When it is taken out and used, the double fold faces the fire. An easy way to remember which side is out is by remembering a simple formula: in summer, we wear single layer kimono and in winter, we wear many layers so, in summer, the simplest two-fold side is visible; in the cold, the multiple layers protrude from the kaichu. It is the same principle but opposite directions in gyaku gatte.

The largest thing, the kami kama shiki, is always deeper in our kaichu, while the smallest, the fukusa or koicha ire, is outermost.

In chakai or other times when sumi temae is abbreviated or different, such as Hango 飯後茶事 or Chahangama 茶飯釜, the kogo may be placed in the tokonoma on top of a kazari 飾紙釜式 kamashiki, a kobukusa or dashi bukusa.

Of the Senke Jushoku, Okuda Fukubei makes kami kamashiki.

Every year for obukucha and Hatsudate, dogu dealers offer a variety of color-coded kami kamashiki which reflect that year’s chokudai 勅題, Imperial poetic theme or the eto year’s animal.

Kumikamashiki 組釜敷

For gozumi, a woven reed, bamboo or split rattan flat circle or even hacha tsubo cord kama pad kumi kamashiki 組釜敷 is placed in the sumitori. The kettles still go the same ways in shozumi and gozumi of ro and furo sumidema but a bit further, to allow for the mizusugi. The original kumi kamashiki is said to have been based on the spacer between the two grinding stones of the tea grinders cha usu 茶臼 imported from China, so karamono, whether Chinese or Japanese, are well represented. They did not go well in the kaichu so they were returned to the sumitori.

The kumi or woven kamashiki should have a top and bottom, distinguished by a very slick side, down, so it will easily slide and a rougher side, up, so it will cling to the kama bottom. The direction the kamashiki faces in the sumitori bottom toward the charcoal means that the kamashiki is turned different for furo gozumi and ro gozumi, as they slide in different directions.

In the ro sumi, the kama is pulled to the left, so Right hand takes the kamashiki, then turning it, gives it to the L, grasping just below the R, charcoal-side, turning face up (i.e. kama bottom). To return the kumi kamashiki to the sumitori, Teishu picks up the kamashiki with the L, turns it over and replace with the R, facing the charcoal side down. In furo sumi, the kama is pulled to the right so Right hand takes the kamashiki, then turning it, gives it to the L, grasping just below the R, charcoal-side, turning face up (i.e. kama bottom) and taking it with the Right hand yoko-yoko. To return the kumi kamashiki to the sumitori, pick up the kamashiki with the R, turn it over, grasp underneath with L and replace with the R, facing the charcoal side down. Himo kumikamashiki, cord kama pads are usually made by Tsuchi Yuko, of hacha tsubo cord. They are not so common or popular, as contact with charcoal soils them. In any case do what your teacher tells you to do.

Another type of kamashiki is Sotan's take no fushi 竹の節, a slice of large bamboo at its widest point, near the root node. Solid bamboo node kettle pads are used in gozumi or at shozumi when a kettle may be brought from the mizuya, wet, e.g. Akatsuki or Asaseki. It is always brought into the room in the sumitori. Another konomi is 13th generation Ennosai's koma 独楽 kamashiki, a five-colored round thin board kamashiki. Fourteenth generation Tantansai and 15th generation Hounsai konomi'ed kumi kama shiki of chatsubo cord in different color combinations from Yuko.

Mizuya kamashiki

In the seki and the mizuya, there are two mizuya kama rest pads used. The ita kamashiki is kept on the hako sumitori, from whence it is used to set the kama on the tatami in the seki or board floor in the mizuya. It is also used in the tearoom and mizuya when resting the kama after removing it from the ro or furo while adding new sumi. This kamashiki is used during tomezumi in Yobanashi. It often has the Teishu's kao or the buildings' room's name on it for identification. This sign is always put down-side on the tatami so the wet or hot kama does not harm it.

The kamasue 釜据 an open square frame of cedar wood, is usually kept hanging on the wall of the take nagashi 竹流 drain with the kettle scrub brush soko tawashi, 底束子 so is really part of the dogu in the drain area. It is used over the nagashi to hold the kettle when adding water or o-yu and for washing out the kettle. The Teishu should beware not to confuse the usage of these two. It has happened, more than once, that an ita kamashiki was used on the nagashi drain when there wasn't a kamasue and got very wet. Another student took the kettle but didn't notice that the ita kamashiki was still stuck to the bottom of the kettle. Some time after the sumi temae, the smell of burning wood filled the seki and it was discovered that the kamashiki was burning!! Needless to say the teacher was very peeved.

Haiki 灰器 Ash bowl

Originally called a horaku or horoku 焙烙 in Rikyu's day, these are completely different from the wide, thin and slightly curved ones used now for Mibu kyogen and dairo gozumi. A haiki for ro is normally a deep bowl with rounded bottom, finished different ways. The haiki for furo is smaller and glazed rakuyaki or other ceramic with a flatter bottom. They can be had in ireko pairs or completely different and separate. The ro haiki is larger than the furo haiki because it contains a much greater amount of damp ash shimeshibai, to be sprinkled into the ro. It is almost completely used up in doing shozumi and gozumi, about half being used for shozumi and the rest for gozumi. Ro still uses a horaku for dairo gozumi but most frequently uses a large, usually unglazed, yakishime 焼閉 rakuyaki or other ceramic, round-bottomed plate. The reason it is round-bottomed is to prevent damage to the robuchi while moving the haiki closer to the rodan. Furo haiki hold furo tomobai 共灰 for other lineages but most likely white fujibai 藤灰 for Urasenke lineage.

White fujibai is dry and used to contrast the yellowish brown ash with the black charcoal, the red embers and draw them together. The hanki is just used to hold the bit of fujibai to support the haisaji while carrying it into the room. The haiki carries the haisaji which is used in furo to cut a tsuki 月 in the haigata and make it “imperfect” in shozumi, and to replace the sliver of scooped ash with fujibai at gozumi, “repairing” the damage. There are a number of types from which to choose. They were glazed from Nonko’s time but a bit of glaze can be found on Chojiro’s too. Also made by Ohi, and many rakuyaki potters. There is an unglazed ceramic used for ro and furo sets, called ungei 雲華 which is clay, burnished and infused at random by extra carbon in the fuel, in the form of organic smoke, which gives the ungei its typical cloudy on white or red effect. Namban 南蛮 and hannera 半寧羅 pieces are usually large, originally mitate mono 見立物 “found” pieces from SEAsia, that come in shapes like tsubo no futa 壺蓋 and kame buta 瓶蓋 lids to large jars, bowls and deep plates. They may be unglazed or have uchi shibu 内渋 the inside coated with a thin iron wash that looks like stringent persimmon juice. Yakishime 焼締 Raku was made even from Chojiro’s time, not glazed purposely but fired on top of the kiln at the end of the day’s firing. Other kilns that make haiki are Bizen, Shigaraki, Ohi 大樋, Omuro 大室, Fukakusa 深草, Sumidagawa 隅田川, Yanagawa 柳川, Minato 湊, etc. Konomi are relatively few like Gengensai’s set of green and ame Raku named Tsuru Kame 鶴亀 and Hounsai’s black inlaid with gold ro haiki. Most of the famous makers were also dobutoshi: Ueda Sohin, Tenka ichi Soshiro, Nishimura (Eiraku) Ryozen, etc. Raku also made a lot.

Handa 半田

In the mizuya and some Shichiji shiki, very large bowl sets of two handa are used to remove burning embers and possibly burning charcoal from the ro or furo. They come in both large, unglazed size with dry ash for ro and burning charcoals and smaller, glazed ones for furo and with shimeshi bai for Mawarizumi. Hai in the smaller handa is decorated with a few (odd number of) stripes, from left to right, so it is also called suji handa. A large tomoe comma is pressed into the ash in the unglazed handa, so it is known as a tomoe handa.

Haisaji 灰匙 Ash Spoon

Furo Haisaji

There are two types of haisaji for the furo season, one type used for creating the haigata and one for transferring ash in the sumi temae. Sumidema requires a small spoon, usually all metal, some black patinated (shakudo a black patinated alloy), or painted copper, sahari, nanryo, silver, bronze. There are some unusual mitate found spoons and konomi pieces like Korean & Chinese eating spoons. Daimyo and merchant princes created haisaji that looked like (or actually were) the huge gold coins oban 大判, valued originally at 165 gm of gold and koban 小判, a tenth as much. There is an iron haisaji inlaid with gold susuki eulalia grass and a silver moon design. Other konomi pieces are not uncommon. The long, slender handle is wrapped with takenokawa bamboo sheath and tied with (usually white) thread. There are silver examples and one can find red thread wrapped handles to celebrate kanreki 歴代 60th birthdays, weddings, or other congratulatory events.

Handle 0.5 (15.2 cm) of which 0.45 (13.6 cm) is wrapped. The spoon section is 0.12 (3.6 cm) wide.

Ro haisaji

They are used in the temae to add more shimeshibai to the ro. Ro haisaji are only one type, shorter and broader dished copper or brass spoons, often black lacquer or patinated, with mulberry kuwa wood or sakurakawa wrapped handle. It is used to transfer shimeshi bai from the haiki to the ro in a set number of scoops, in a set pattern.

In gozumi, the kogo is not used a second time at Urasenke but the neriko is placed directly on the haisaji, after dusting the bottom of the ko with ash.

Rikyu's metal konomi is sashi komi 差込, the spoon's tang stuck into the kuwa wood handle and wrapped with fine wire. Sotan's is a hollow tube covering the handle and attached with a nail like the two hibachi. The handle is 0.4.7 (14.2 cm), the spoon 0.2.2 (6.7 cm) long by 0.1.8 (5.5 cm) wide with a 0.1 tang.

Ceramic ash spoons returned to limited popularity with the dairo of Gengensai. The dairo has a konomi haisaji of white Raku ceramic, konomi'ed by Gengensai and made by Keinyu. There are also Shino and ki-Seto ceramic ones.

Mizuya haisaji

The mizuya ash forming spoons for creating haigata are made from polished or black-painted copper and are short-handled to maneuver within the furo, around the gotoku, etc. They can also be used to create ash forms in the hi'ire, koro, etc. as well.

These ash forming and cutting spoons come in a very wide variety of shapes and sizes to suit the needs of the Teishu. Sometimes they have *take* no kawa wrapped handles and sometimes not. They are kept and used separately from temae haisaji so as not to ruin or make *take* no kawa ugly for temae.

There is also a large mizuya ash scoop, called the sokotori 底取, in two sizes, used for removing embers and excess ash from the ro or furo. They are metal scoops with the spoon at right angles to the hollow metal handle, which is wrapped with bamboo sheath and string.

The sokotori, like the mizuya hibashi are sometimes used in Shichiji shiki. One is essential in the temae for Go zumi shomo shiki and Mawarizumi shiki, both ro only. Otherwise, it is used in a chaji or chakai to clear out the embers in the furo or ro and for rochu. Teishu will use it during Asacha or Akatsuki chaji if replacing the fire after zencha or refilling the kama.

Haboki 羽箒 purifying feathers

The feathers of fairly large oriental birds are used to purify things related to sumi demae and the ash it may generate, because birds were considered pure. There are three forms of hane 羽 or ha-boki 羽箒: migiba 右羽 from the right wing for ro, hidariba 左羽 from the left for furo and moroba for shin sumi, mukogiri and naka oki sumi temae. Gyakugatte temae always uses the feather for the opposite, hongatte temae, ro for furo, furo for ro, except Dairo, which uses a migibane since the sumi for dairo is not fully gyakugatte.

Originally just one feather, hitotsu ba 一つ羽 was sufficient but now only very rare feathers (like roseate ibis) may be used singly, on a wooden handle. Also known as kazari bane 荘羽, one feather in a mulberry handle (Rikyu-gonomi) or kiri paulownia are very rare feathers or only used in very hottest season. Feathers, usually three large matched ones, may be taken from:

Hakuzuru 白鶴 white crane
Kurozuru 玄鶴 dark crane
Washi 鷲 golden eagle
Isowashi 磯鷲 osprey
Taka 鷹 hawk
Shima fukuro 梟 striped owl
Nogan 野雁 wild goose
Hakucho 白鳥 swan
Shichimencho 七面鳥 or karakunicho 唐国鳥 turkey
Kujaku 孔雀 peacock wing feather
Seiran 青鸞 argus pheasant

Other large non-Japanese bird's feathers may also be made into haboki, such as hornbill or macaw. Saying that though, it has become impossible to obtain most of these feathers legally, so most people have to fall back on turkey or peacock wings, which are not only suitable but beautiful. Also, the number of makers of haboki has fallen to the point of one old man, 95 years old and with no followers, so unless this improves...

SHIN haboki

The moroba 双羽 or ryobane from the center of the tail for ro or furo shin sumi, mukogiri and nakaoki, can be almost any feather that is equal-sized and patterned on both sides of the quill. They may come from the center of the tail or be cut to create evenness. Moro ba may be monochrome (e.g. swan) or finely patterned (e.g. peacock wing, turkey) in order that the coloration will not reveal a one-sidedness.

The highest ranked feather, the argus pheasant, seiran 青鸞 however has “eyes” that make the distinction distinct.

GYO haboki

The rest of the temae feathers are classified as Gyo or semiformal.

Use

One easy to remember rule for use is that in the beginning of hakobi shozumi, the hibashi (chopsticks) go on the short side of the feather. In furo hakobi shozumi, the feather goes between the sumitori and the furo shiki ita and the hashi go closest to the shiki ita, so furo feathers are wider on the right side. Ro feathers in hakobi zumi are placed directly next to the robuchi to prevent the hibashi from rolling into the ro, so they are to the right of the left-winged ro feather, so the feather is wider on the left side.

“Simple” Guidelines

Furo are migiba right wing / tail and widest side of the feather set on tatami closest to fire and uses the widest side to purify. Ro are hidariba, left wing / tail feather.

Widest side is to the fire and hibashi always go on the narrower side and uses the wider side. Ryobane 両羽 or moroha are central tail feathers only: for nakaoki, shin sumi and mukogiri; hibashi are NEVER place down together with and never next to this feather.

OR another way to think of it:

Wing feathers and some of the tail feather naturally divide into “Right-handed” feathers and “Left-handed” ones but this does not make one side only for ro and one side for furo. There are eleven possible positions for the fire source, the hachi ro and three furo (hongatte, nakaoki and gyakugatte) positions. In hongatte, hakobi shozumi in the furo, the chopsticks go closest to the shiki-ita. The haboki goes next to them, with the shorter side of the quill toward the chopsticks. The wider side of the feather, the side further from the fire is used to wipe the furo, etc.

In hongatte, hakobi shozumi in ro, the chopsticks should also go next to the fire but because of the danger of rolling in, they are placed away, on the short side of the haboki. The wider side of the quill, left, closest to the fire is used to wipe the robuchi, etc.

The right wing feather is for

Furo hongatte
Yojohan ro gyakugatte
Mukogiri ro hongatte
Sumiro gyakugatte
Dairo

The left wing feather is for

Ro hongatte
Furo gyakugatte
Mukogiri gyakugatte
Sumiro hongatte

OR

Hon/furo = R
Hon/muko = R
Hon/ro = L
Hon/sumiro = L
Gyaku/furo = L
Gyaku/muko = L
Gyaku/ro = R
Gyaku/sumiro = R

A more complicated guideline considers the right hand IN 陰 and the left YO 陽. Right hand YO feathers, coming from the right side of the bird, have the majority of the feather on the right side when viewed from above.

The IN or left hand feather is wider on the left side. The furo is located usually on the Teishu's left side and protrudes from the floor, exhibiting YO or positive traits. The ro is sunken into the floor on the Teishu's right side and thus exhibits IN or “negative” traits so we use the YO or left handed feather, with the wide side on the left of the ro and an IN feather, with the wide side on the right, for the furo.

When the hibashi are first placed on the floor next to the feather, they are on the left side of the haboki in furo and on the right side of the haboki in ro, so they cannot roll into the ro. In other words, the hibashi are always on the short side of the feather to begin the temae. The feather is always used with wide side and to purify. The Teishu takes pains to NOT show the underside of the feather to the Kyaku.

Construction

The shafts are cut and the three quills attached to a thin wooden handle, wrapped with takekawa bamboo sheath (different for different lineages) and tied with usually white string. If a haboki is made for a 60th year birthday kanreki 還暦 it can have a red string. There is a ring of string tied to the sheath-wrapped handle, allowing the haboki to hang from tana pegs or nakabashira pegs. Fine thread sometimes attaches the tips of the feathers together. Ragged ends may be trimmed with scissors.

Wide feathers are: L 0.6.0 (18.2 cm)

Narrow feather: L 0.5.7(17.2 cm)

Handle: 0.3.0 (9.1 cm)

SO haboki

There are several non-sumi demae feathers, namely:

Kobane 小羽

Small feathers are used with chabako, where they are colorful and decorative, with ishiusu 石臼 leaf tea grinders, and in chahaki bako tea measurement boxes which are both white. They are used in making haigata especially for hi'ire, etc. They are different from the nana kodogu 七香道具 seven incense utensils.

Zaboki 座箒 Swan Wing Room Sweeper

In yojohan and smaller rooms, the wing feathers of a swan, crane or other large, white birds, made into a sweeper resembling a real wing is used to purify the tatami path to the sadoguchi where bits of charcoal may have fallen.

Tsukami boki 搦箒 Mizuya feather bunch

The mizuya feathers in the hako sumitori are a bunch of white feathers, more or less bunched together and tied with bamboo sheath and string. They are used for sweeping the furo insides, the ro insides, the gotoku, any other dogu exposed to ash, the floor around the furo, the ro, or the hibachi and Yobanshi tomezumi.

CHAPTER TWENTY ONE

Kaiseki 懐石 the Meal for Chaji

The food served at a chaji is now known as kaiseki 懐石. It has also been known just as ryori 料理 “prepared food or cuisine,” motenashi 持成 “hospitality or reception” and furumai 振舞 a “treat.” The study of kaiseki has many facets, such as history, philosophy, the elements of Shokurei 食礼 the ritual of eating especially among the various lineages, the different utensils, the many seasonal ingredients, the courses and menus, etc.

After the kogo haiken in ro, or at the beginning after the aisatsu in furo, the Teishu brings the first tray to the Shokyaku. The usual courses are:

Tray oshiki	折敷
Gohan rice	ご飯
o-zen	お膳
Shiru miso soup	汁
Sake	酒
Mukozuke	向付 (fish or ???)
Wanmori	椀盛 (seasonal delicacies in broth)
Yakimono	焼物 (grilled (fish))
Azukebachi	預鉢 (foods in other styles)
Hashiarai	箸洗 (small soup)
Hassun	八寸
umi no sachi	海幸 (from the ocean)
yama no sachi	山幸 (from the mountains)
Konomono	香の物 (pickles)
O-yu	お湯 (hot water)
and o-koge	お焦 (rice crust)

Short Historical Perspective

Originally, the term kaiseki ryori 会席料理 meant "the cuisine served at the kaisho" 会所, meeting place, (for example the Golden Pavilion or Silver Pavilion) where 14th and 15th century warriors, monks and nobles entertained each other with poetry, tea, song, dance, *sake* and food, in a separate building, a play house so to speak on their estates, decorated with Chinese art treasures (karamono). This "kaiseki ryori" became the basis for three slightly different later cuisines.

The Zen words for a meal that staved off exhaustion, a warm "stone wrapped in cloth and put in the bosom for the belly," was originally a Chinese Zen term yakuseki 藥石, meaning "medicine stone," from the fact that Chinese Zen monks had to work hard in the cold and raise their own food so needed a third meal as "medicine" to carry on, as opposed to the Indian and SEAsian monks who lived in a warm climate, ate only twice a day and were supported by their communities. "Kaiseki" 懷石, now refers exclusively to the foods served at a tea function. An equally frequent use of kaiseki 会席 is the cuisine served on formal occasions such as New Years, weddings, funerals, memorials, etc. as well as the everyday eating style of daimyo and rich merchants where it turned into a type of ceremonial eating known as honzen 本膳 ryori. Finally, "kaiseki ryori" 会席料理, is the cuisine served generally at finer inns, restaurants and chaya but without the multiple trays and courses as honzen ryori.

In the hands of 15-16th century Wabi tea practitioners like Murata Shuko, Takeno Jo-O and Sen Rikyu, Chanoyu was simplified away from daimyo gorgeous display and extravagance. Cha kaiseki was modified to conform to an ideal taken from the eating habits in Zen monasteries, of just rice, one soup and three side dishes, the ideal menu of ichi ju san sai 一汁三菜. "Food is enough if it keeps away starvation" as Rikyu is reported to have said. Cha kaiseki, based on white rice and pickles with a bowl of miso soup and the three side dishes of vegetables, serves as meal enough to prepare the Kyaku's stomachs for the drinking of koicha. The three side dishes have transformed into substantial, even luxurious courses and today there are several more or different courses added to what Rikyu's records tell us he served. The on-going metamorphosis of the chaji itself is partly responsible for the elaboration of the foods served.

After Rikyu was dead and Toyotomi Hideyoshi-ko ordered Furuta Oribe to create a Tea more suitable for warriors, the daimyo Tea Masters developed or reverted back to a more elaborate and for them, historical style of eating, with several trays and multiple side dishes. Honzen ryori is not so different from kaiseki in that it represents seasonal delicacies but it is far distant in the number of utensils and dishes, up to five trays, three soups and multiple side dishes. Some things were served just for show like noshi, 熨斗 awabi strips cut and dried or as gifts to take home and share, like whole grilled tai, red snapper.

For Rikyu and his descendants, when acting on their own as Wabi Tea Masters instead of the chato Tea Masters for their daimyo employers, the food was minimal. From the beginning of Wabi cha in the early 1500's, just a bowl of noodles was enough to provide a base for drinking the koicha that climaxed and ended the chaji. More importantly grew up the sharing of food and *sake* as the best way to create that group-in-fusion, ichiza-konryu, 一座建立, the realization of unity, which was the basis for communitas, an anthropological term coined by anthropologist Dr. Victor Turner, that expresses the crossing of the threshold of normal social constraints to achieve a temporary state of freedom from worldly concerns, in other words Jaku 寂 or enlightenment. The ritual of shared eating and drinking together brings the Kyaku and Teishu together so the group-in-fusion takes place as the Kyaku begin to feel comfortable with each other. The passing of food hand to hand and the pouring of *sake* for each other, especially in the hassun

course where Teishu and Kyaku change places and bring the Wabi intent to a climax. For daimyo lineages, this was not at all the purpose of the kaiseki or even the chaji. Being together for four hours and fully participating in the ritual, not just watching it, and drinking from a single saucer of *sake* and bowl of koicha, the Wabi chaji Kyaku may finally achieve the goal. Then, usucha helps to return each Kyaku to his/her former, separate self but remain better for the experience of unity.

On a practical front, when the idea of creating everything for an ichigo ichie 一期一会 once-in-a-lifetime experience just for the Kyaku, became the driving force behind the chaji, many heretofore unimagined things developed. First, the haigata became skillfully and newly created for each chaji, instead of always having a fire in the ro or furo as Rikyu did. With greater attention being paid to haigata, more attention also came to be paid to sumidemaie and vice versa. Sumidemaie was done to cause the fire to boil the cold water in good time as well as to demonstrate the Teishu's skills. As the time it took to boil the cold well-water was much longer now, the interval became filled with more food and the eating of kaiseki. More and more courses were added to the basic ichiju sansai, i.e. two rice and soup refills, up to five azuke bachi and three azuke dokkuri, kosui mono and hassun, o-yu with koge, more than doubling the amount and variety of food and sake served to the Kyaku, until the present form was achieved.

For the daimyo, the elaboration of food and the utensils to eat them from was part of their show of "face" and status. While the Emperor and his court were both impoverished and bound by ancient traditions, the daimyo and shoguns were expected to enjoy the bounty of their resources. The food was fairly simple in preparation, like Wabi kaiseki, but as daimyo had greater access to game and meat in general, as well as the products of their fief's farmers and fishermen, their kaiseki was more elaborated in terms of variety, decoration and number of side dishes and soups, trays and utensils used. Although studies show, daimyo ate like "regular folks" most of the time, banquets of multiple trays and side dishes were plentiful.

The more Zen-oriented characters for kaiseki 懷石, meaning "a stone for the belly," did not come to be used until close to the end of the Edo period, introduced by Sekishu-ryu daimyo tea master, Matsudaira Fumai 松平不昧 (1751- 1818). Before that time, the terms kaiseki 会席, ryori 料理 and furumai 振舞 were used interchangeably by everyone.

Restaurant kaiseki 会席

Restaurants developed a cuisine similar to cha kaiseki but more elaborated, with a slightly different schedule of courses, based on drinking *sake*, which is served continuously, if the Kyaku ask for it. Each Kyaku is given a small, identical sakazuki and two tokkurri are provided at the beginning, so the Kyaku can order more.

Its courses are slightly different, both in order and content from cha kaiseki. Depending on the restaurant, they are:

Green tea and oshibori

Shoku zen shu 食前酒 an Aperitif like ume shu plum wine, or c'mum *sake* kiku shu

Zensai 前菜 or sakitsuke 先付 Appetizers, several things served (on rectangular plate, called a hassun) or a kozara 小皿, a small dish of seasonal goodies

Suimono 吸物 a clear broth soup with one or three seasonal goodies

The intervening courses may be alternating hot and cold courses; the cold give the kitchen a chance to make the next hot course. Choices include

Moritsuke 盛付 a variety of sashimi 2-5 types of fish and shellfish and a number of tsuma vegetable accompaniments with a sauce of shoyu or salt. Often in an identical but smaller bowl

Agemono 揚物 a grilled like a piece of fish or deep-fried course like tempura

Mushigumono 蒸物 a steamed thing like grated turnip or chawan mushi

Su no mono 酢の物 a vinigared thing, usually seafood or sea vegetable

Sake is continually served as the *Kyaku* order it, served in little sake cups and tokkuri

Rice bowl with one serving of with something seasonal, like takenoko, matsutake, other mushrooms, green peas or ginnan but refills are of white rice only, available for those who wish.

Miso shiru one serving is most always thin aka miso, with vegetable, fish or shellfish

Tsukemono 漬物 a variety of Japanese pickles, one small plate per person, with shoyu

Dessert of cake and /or sorbet

Fruit seasonal

Ban cha

Check

Kaiseki no Kondate 懐石の献立 the Menu

Although the courses of cha kaiseki are fairly rigidly fixed in order if not content, the creation of kaiseki is one of the freest aspects of Chanoyu. There are of course delicious traditional combinations still enjoyed by *Teishu* and *Kyaku* alike but as the world expanded, many Tea Masters have introduced new ingredients. Outside Japan, Tea practitioners have little recourse but to adapt the delicious seasonal ingredients of their home countries to their kaiseki. However, the basic plan remains the same for the Shogo noon chaji, considered the fullest expression of kaiseki, from which other chaji take ideas. The order of courses and a detailed list of utensils for serving the Shogo kaiseki is elaborated elsewhere. Although some leeway is possible, the following is the basic format. The dialog between *Teishu* and *Kyaku*, plus the *Kyaku*'s actions is also treated later.

The kaiseki for the Shogo chaji is the modern full course meal. Although based on rice, with side dishes emphasizing seasonal fish and vegetables, a purely Zen shojin or modern vegetarian menu is also possible.

Kaiseki for Shogo

A tray, o-zen お膳 or oshiki 折敷, with a lacquered, lidded bowl for rice, gohanwan 飯椀, on the left front and a smaller (miso) but otherwise identical soup, shiruwan 汁椀 bowl on the right front is brought in for each *Kyaku*. In front of these two bowls is a dampened pair of red cedar *Rikyu bashi* chopsticks. On the far side “over there,” is the mukozuke 向付 dish or plate. Other than these, the only other things that may occur on the tray are a small tsubotsubo 壺々 dish with namasu 鰓 (see below) and possibly a kuromoji pick in the upper corner, which is a sign that the sweets will be served outside, as in an Asacha.

Kaiseki trays do not usually have legs, for one reason as it makes picking up the nimono wan difficult, especially for women, but because as these trays are more “humble” and usually were third or fourth of the trays served in honzen ryori. Although perfectly square trays are the most common modern shape, sumikiri 隅切 square with cut corners, yama oshiki 山折敷 trays with a wide overlap at the back, round with a flat front side, like the rising full moon on the horizon, funezoko 舟底 oshiki with the bottoms of the corners elevated, and even truncated triangular, hakama ita 袴板 shaped trays are found. Shin nuri, tame nuri, cinnabar and other red lacquers, iji nuri “rough” texture lacquer, as well as contrasting border lacquers have been used. Trays with kanname 鮑目 chisel marks, itomaki 糸巻 narrow, equally spaced lines, kaki awase 掻合 and hegi, etc. surface textures are also found. The *Rikyu konomi Yoshino* tray is black with wider red lacquer edges and inner border. Its classic four bowls, hanwan, shiruwan, tsubo and hirawan, and other

kagu are black with larger cherry? flowers and leaves in red lacquer, inside and out. Only the tsubowan has a foot.

Maki-e is rarely used for cha kaiseki 懐石 sets kagu 家具. There are many konomi.

Courses for Shogo

As said, the kaiseki for the Shogo chaji is the modern multi-course meal for a noon tea function, different from Rikyu's menus. Each course is made with a specific technique (from a choice of several) or serves a specific thing, in a given order, using specific utensils that often have the same name as the food course. The order is generally within the ichi ju san sai (one soup, three side dishes), progressing from the most delicately flavored to most strong, to wit: rice, miso soup, *sake*, raw fish, boiled fish and/or vegetables, *sake*, grilled fish, a very thin soup, *sake* and strongly flavored fresh vegetable and fish offerings, hot water with the browned crust of the rice pot in it and pickles. Within this pattern are counter-patterns, usually where the delicate or light flavors have strong accompaniments, e.g. raw fish with grated wasabi and a soy and citrus sauce; sweet, white miso soup with hot Chinese mustard or red miso soup with sansho; the nimono accompanied by yuzu skin; the grilled fish with salt or herbs in vinegar and the hot water and browned rice accompanying the "stinky" konomono. Plain white rice, boiled and steamed, is served at regular intervals, acting as base for the other flavors. After several optional courses and more or a different sake, a small soup appears, to wash the palate. This is followed by something special from the ocean and something special from the mountains, with the original *sake*. A final course of rice, browned on the bottom of the pot, in hot water, with accompanying pickles, completes the see-saw of flavors. Before leaving the tearoom, the main sweet is served, usually one per Kyaku, slightly different from kaiseki.

Foods from the ocean, the field, the mountains, the "villages," fresh waters and the air are also included, giving the Teishu the same access to the food of the world as fed the Chinese emperors.

Kaiseki for other Chaji

When the timing of the chaji, time of day or time of year, dictates a change, such as shortening the length of the chaji, as with a Hango or Rinji, the Teishu may decide to substitute a nimono and hassun, a plate of sushi and a soup or just a bowl of noodles for the full kaiseki. When holding an Asacha chaji in the early morning, to avoid the heat or enjoy the change from dark to light, the menu will change. When the Teishu wants to hold a chaji outside or during the winter, he must change the menu to some extent. Below are several variations.

Kaiseki for Asacha 朝茶 and Akatsuki 暁茶 Morning Chaji in Summer and Winter

Asacha in summer has several distinguishing features, namely a large and cool tearoom is desirable, the sumi demae takes place just after aisatsu and before kaiseki, rather than the usual furo shogo schedule of kaiseki, sumi, sweet, to be sure the fire is going strongly and nakadachi is short. There is no raw fish or fresh, grilled fish served, since it would be left over from yesterday's catch. The sweet, served after sumi, may be served outside, on the koshikake or somewhere prepared for this purpose, to get the Kyaku out of the seki, before it gets too warm. Tsuzuki-usucha is required to keep the proceedings short. Speed, efficiency, lightness and simplicity are the keys to keeping the Asacha cool and refreshing.

Trays, bowls and any lacquered utensil top is sprinkled with dew in furo season, so as to look fresh and cool. Formal black shinnuri may seem too heavy and formal so colored lacquers or rough-surfaced kaiseki sets may be used here. There are plain wood, suri-urushi clear lacquered and cedar wood trays with green bamboo insets (Fumai konomi) which also give a cool feeling.

Miso soup is always served hot but the red aka or awase miso may be thinned or alternately, strained to remove most of the miso particles, leaving a clear miso but the miso flavor, for Asacha. Mustard is still possible but for a difference, hana sansho Japanese pepper flowers make an interesting yakumi condiment 薬味 for summer miso. Completely different from miso could be a soup of tororojiru 薯蕷汁 grated mountain potato soup, or a soup based on Daitokuji natto could be served.

If *sake* is served, it is interesting to serve the first offering cold, in the ancient manner and the second one hot. Cold *sake* tends to get the Kyaku drunker so be careful.

Mukozuke may be served in shallow plates, such as blue-and-white, Arita or ko-sometsuke, Shino, Awataguchi wares, white porcelain, glass or cut glass gyaman, give a cool feeling. Split sections of green bamboo as mukozuke offer a cool, furyu feeling, while shells, either large real ones like abalone or ceramic ones in Raku-yaki, stoneware or porcelain, offer great variety. Teishu needs to be sure to not use citrus or other acidic sauces in real shells or raku-yaki, in case it dissolves part of the shell surface or glaze. A purely Zen Shojin vegetarian menu requires cinnabar lacquer kagu, with no ceramics. A meal not Shojin could include dried or smoked fish, mixed with grated daikon radish.

Asacha morning chaji in summer, and Akatsuki dawn in winter, should generally have lighter food, as befits breakfast. Raw fish and grilled fresh fish courses are avoided, either because the fishing boats have not returned in time to prepare the sashimi or because it has gotten too late in the afternoon, the day before the chaji to use the fish next day. Also, sashimi and grilled fish are not palatable to some people for breaking fast. Otherwise, in Asacha, the foods should be light, cooling and visually simple.

In mid-winter Akatsuki, warming foods are appreciated. Dried fish, shredded and served with daikon oroshi, boiled eggs, Shojin aemono, or specialty man-made tofu or egg dishes, make suitable muko. Akatsuki miso shiru should be thick, almost pure white miso with fiery mustard. Into this, the Teishu may add a seasonal vegetable or a man-made something, different from the muko like yam, pumpkin, kabura, gomadofu or tofu in winter.

Rice is usually white but may be mixed with barley, to make komugi gohan giving a real country breakfast feeling. Instead of steamed rice per se, o-kayu お粥 congee can be served with salted plums umeboshi 梅干 in either season.

Little *sake* need be offered, just hassun is required, so some other drink must be decided upon. Any kind of tea of Camillia sinensis like bancha, sencha, etc. is to be avoided but drinks or infusions made with ginger juice, buckwheat mugicha, parched soba or corn kernels in hot water, hibiscus or chamomile tea make interesting substitutes. Just be sure it is different from kosen.

Iron choshi 調子 or kannabe 感鍋 are suitable for either warm or cool *sake* offerings but if something non-alcoholic is decided upon, porcelain, glass in summer and pewter choshi and Kannabe pourers are available. Iron choshi and Kannabe should be avoided with salty or acidic drinks. Tokkuri or western vessels are also suitable in winter, for the alternative.

Kaiseki for Yobanashi

The kaiseki for evenings in winter are mostly warm foods with no fresh fish being served because it was thought, in the age of no refrigeration, that the morning's fish had gotten too old during the day so neither muko of raw fish or yakimono of grilled fish is to be served. Instead courses of hot cooked dishes are substituted. Of course a sunomono (c.f.) may be served for contrast and the hassun may or may not be grilled.

Kaiseki for Hango 飯後茶事

A Hango chaji 飯後 takes place after a full “proper” meal is already eaten somewhere else. This usually means after breakfast or lunch, it being a bit late after supper, but not impossible, especially in summer, therefore the format is very different.

Seki iri in either season is always followed by just aisatsu, shozumi temae and then the main sweet. Nakadachi may be followed by either:

1. Koicha, then usucha and then a snack or
2. Tsuzuki usucha, then a snack or
3. Koicha, food (a snack) and usucha

Just where the food appears in the second part of the chaji is up to the Teishu. Instead of full kaiseki, the food is considered a “snack” or something simple, just to ameliorate the stomach after the koicha, so it does not follow the tradition of kaiseki in the first half of the chaji. How ridiculous to have a full meal outside and then come for a full kaiseki at Hango. It can be as simple as a bowl of noodles or as elaborate as a tenshin. A nimono-like course followed by *sake* and hassun are the minimum.

Kaiseki for Rinji 臨時茶事

Since a Rinji is a “spontaneous” decision, there is not time to consider or provision for an elaborate kaiseki. The Teishu should always have seasonal ingredients and dried seasonless staples on hand (like konbu, katsuo bushi, miso, tofu, daikon, *sake*, Daitokuji natto, goma butter, surume, Takuan, kuzu and kinako), and be able to pull together something simple like a muko of greens harmonized with goma ae, miso soup with daikon, a nimono with tofu and grilled green onions, dried squid and Daitokuji natto for hassun, Takuan konomono and kudzu blobs with kinako roast bean powder okashi, at the last minute. By the same token, the chaji must not seem too haphazard or insulting to the Kyaku. It is a good idea to include a few private treasures in the toriawase. A special *sake* or hassun ingredient and nice utensils will be appreciated. Rinji are often called to celebrate a sudden arrival or departure, seasonal event OR a special foodstuff.

Kaiseki for Atomi 後見茶事

Suitable for ro or furo season, Atomi chaji menus are pretty much fixed by the menu that the original chaji provided. The only difference is that the foods are not left-overs re-served but the same ingredients prepared fresh, in different ways, but served in all and exactly the same utensils. Needless to say, there must be a Mizuya-cho to immediately prepare all the utensils afresh and refill them for the Atomi.

For the summer evening, since there may still be lingering heat and light, the foods must be like Yuzari: light, cooling but not cold and visually simple. No raw fish in the mukozuke but grilled fish yakimono is still ok for either evening. Although the soups and nimono are warm, they needn't be too hot. To guard against food poisoning however, they should be heated as usual to kill germs but allowed to cool before serving. Cucumbers, water shield buds 蓴菜 junsai, mozuku 海蘊 sea vegetable. tofu, and other cooling foods and iced *sake*, a tradition since Heian times, can be more freely indulged in. Cold sake tends to get the Kyaku drunker so be careful. Just remain on guard for food poisoning in the heat. If it is very nice out and the location high in the hills, away from mosquitoes, an Atomi picnic might be nice. and uses the already prepared location twice. And sweets can be served outdoors to enjoy the evening sky. The sunset crescent or full moon could be an extra treat.

Kaiseki for Nodate 野点茶事

Chaji that fully take place outdoors offer many exciting challenges to kaiseki. The Teishu can serve kaiseki as if it were in the seki or as if it were on a picnic. If the kaiseki option is chosen, there must be a field kitchen set up not too far away, and wrapped in maku 幕 curtains. Several burners (gas canisters) must be provided for, a chopping and preparation area, dogu storage and set-up space are necessary. Even a long naga hibachi with gotoku could be set up for both heating and grilling. Alternately, it is possible to do most all preparation in the hours before the chaji, bring everything in thermos bottles and boxes and assemble on site. Since outdoor chaji usually feature the natural phenomenon like flowers cherries, lotus, the leaves or the moon, each kaiseki also features the main ingredients of the season, but served at their simplest. If a picnic is favored, all the food can be prepared in advance in gorgeous lacquered picnic utensils. A nimono is required, even if miso is abbreviated. Hassun is also not optional. With small picnics, an Ikkyaku-ittei format may be observed, with one sakazuki shared by the Kyaku and Teishu. For the experienced Chajin, a Hango chaji could be tried outdoors.

With cherry viewing, in the cool, early spring, *sake* flows freely. With lotus viewing, with its Buddhist overtones and occurring usually very early morning in the late summer, cooling Shojin foods are desirable. Fune asobi 船遊 boat play may include ugai 鵜飼 or ayu fishing with cormorants and grilling on board, or having another boat deliver the food, like in Thailand or Xochimilco in Mexico. The colored leaves are best in the late fall coolness, so moderation in all other things is a virtue. The moon can be viewed in September or October so the choice of foods is wider. Several of the major dogu like scroll, flowers or ko are not essential for an outside Tsukimi 月見, Hanami 花見 or Momijigari 紅葉狩 while dogu that looks good in the dark is favored like maki-e, gold or silver on over-glazed enamel. Since the wonders of Nature are often more interesting, something must be done to draw the Kyaku's attention back to the temae so especial dogu may be used.

Kaiseki for Shin Chaji 真茶事

The Shin chaji preserves a more ancient style of presentation. The shin sumi, part of the kaiseki, nakadachi and koicha temae center in a four and a half mat room with a shin daisu. The usucha and the rest of the kaiseki take place in another place, besseki 別席 anywhere else. The shin no gyo temae and most of the kaiseki are transmitted temae only orally, so exactly what happens can only be gleaned from asking your Teacher or other students who have the experience. It may be that the first seki has only Shojin ryori, served in cinnabar yotsu wan utensils but no *sake*, because the utensils on the shin daisu are all treasured O-meibutsu. But I have heard that one serving of hassun and *sake* in a ritual called haigoto 杯事 are served. The cinnabar Zen kagu tray has four utensils: rice, soup and two sai 一汁二菜 on mokuzara 木皿 or tsubo 壺 and hira 平 wan with aemono and takimono, and of course no refills are served. Takuan with o-yu only in the yuoke, then the prescribed seven sweets finishes the meal.

Dealing with the seven sweets are variously prescribed as "Eat the mizumono (fruit) and one other sweet (usually the shin, manju), then take the rest home," in the piece of hoshogami that is always provided. Another Gyotei teacher suggested that the Teishu make the sweets, based on Rikyu's models, like sweet stewed octopus, grilled chestnuts, parched rice, kaya no mi, dried persimmons, etc. Another Gyotei suggested telling your sweet maker to make each sweet much smaller than usual, so the Kyaku can eat most, if not all of them. In this way the okashi serves as tenshin, the original Chinese word for what is now the sweet course. The fuchidaka is served with only one person's sweets per layer, plus one kuromoji and a small akasugi red cedar Rikyubashi for picking up the sweets for each Kyaku, aligned on top of the fuchidaka by pairs. This would satisfy Rikyu's simplification of the Shin temae and be enough to prepare the Kyaku for koicha.

The besseki other venue for gozumi and usucha has the (rest of) the “usual” kaiseki, in the usual black kagu and ceramics, serving the mukozuke of sashimi, *sake*, rice (a new kettle of?) and soup (the same or different?), nimono, azukebachi, hassun (here too?), more pickles (no Takuan?), o-yu and koge but no omogashi, since higashi would precede the usucha. The besseki, originally was probably an 8 mat zashiki, may even be outdoors nowadays, so perhaps a tenshin or picnic is possible for the food.

As you can see, there are many questions and gaps in this story.

The Presentation of Kaiseki

A tray, o-zen お膳 or oshiki 折敷, with a lacquered, lidded bowl for rice gohanwan 飯椀, on the left front and a smaller (miso) soup shiruwan 汁椀, otherwise identical bowl on the right front is brought in for each Kyaku. Fronting these bowls is a dampened pair of aka sugi 赤杉 red cedar Rikyu bashi chopsticks. On the far side “over there,” is the mukozuke 向付 dish or plate. The only other things that may appear on the tray are a small tsubo tsubo 壺々 dish of vinegared vegetables namasu 膾 and possibly a kuromoji pick, a sign that the omogashi will be served outside (for Asacha).

Initial Tray: Gohan, Miso soup, Mukozuke

The kaiseki for the Shogo chaji is the modern multi-course meal for a noon Shogo tea function. Each course is made with a specific technique (from a choice of several) or serves a specific thing, in a given order, using specific utensils that often have the same name as the food course. The order is generally within the ichi ju san sai (one soup, three side dishes), progressing from the more delicately flavored to most strong with piquant counter-points of lessening intensity accompanying each, to wit:

rice,
miso soup / mustard
sake
raw fish / wasabi
boiled fish or vegetables / yuzu
sake
grilled fish / salt
a very thin soup /with ginger or umeboshi
sake and strongly flavored fresh vegetable and fish offerings
hot water with the browned crust of the rice pot in it / salt and
pickles / shoyu.

But within this pattern are counter-patterns, usually where the delicate or light flavors have strong accompaniments, e.g. raw fish with grated wasabi and a soy and citrus sauce; sweet, white miso soup with hot Chinese mustard or red miso soup with sansho; the nimono accompanied by yuzu skin; the grilled fish with salt or herbs in vinegar and the “stinky” konomono accompanying just hot water and browned rice. Nevertheless, overseas Chajin need to restrain themselves when it comes to spices, chilis and strong tasting herbs, like garlic, so as not to overwhelm the palate and effect the taste of the koicha.

Plain white rice, boiled and steamed, is served at regular intervals, acting as base for the other flavors. After nimono and yakimono, several optional courses and more or a different *sake* left with the Kyaku, a small soup appears, to wash the palate. This is followed by something special from the ocean and something special from the mountains, with the original *sake*. A final course of rice, browned on the bottom of the pot, in hot water, with accompanying pickles completes the see-saw of flavors. Before leaving the tea room, the main sweet is served, usually one per Kyaku.

The classical Five Flavors of Confucian cosmology, namely salty 塩 shiokarai, bitter 苦 nigai, piquant 辛 karai, sour 酸 suppai and sweet 甘 amai, (not necessarily in that exact order), are represented so that most dishes have a blend of several of the archetypal Flavors. The Five Colors namely red, yellow, green, white, black or purple are also given attention, so that a single course does not have any doubling, save by accident. All parts of a plant may be used, covering roots, shoots, stems, leaves, flower and fruit/ vegetable. Foods from the ocean, the field, the mountains, the “villages,” fresh water and the air are also included, giving the Teishu the same access to the food of the world as fed the daimyo and Shogun.

Tray Preparation

The preparation of the tray is the single most busy time in the Mizuya, with the rice, the soup and the mukozuke, *sake*, if not a namasu, all being prepared at about the same time. If enough staff are available, each can be assigned two or three different but related tasks for each course, for example, someone needs to warm all the bowls and lids, dry them, keep bottoms and lids separated and pass them to whoever is taking up the rice or soup.

Best to do both the rice and soup simultaneously from different stations but most likely there is only one burner for each course, centrally located. The rice should be started, then all the slightly more complicated soup. Ichimonji is not something that “just happens.” A good bit of experience is needed. Too much time between rice and soup will cause the rice and soup to cool and a vacuum to form in the bowls, making them difficult to open. Several trial runs are a good idea for Teishu and Mizuya-cho who are not very famoliar.

Rice requires cooking > warming bowls and lids > drying > ichimomji > lid (tsuyu in furo season) > tray.
Miso requires cooking soup and gu separately > warmed bowl and lid > dry > gu > miso shiru > yakumi (if mustard, dissolved in a small cup. Turned upside down or covered / plastic wrap for at least 30 minutes) > (wiping spills) > lid (tsuyu in summer) > tray.

Mukozuke (if fresh fish) > sliced > arranged > tsuma added > wasabi grated and placed in front > need be removed from the refrigerator > unwrapped > sauce added to the back > set on tray.

Dampened Rikyu bashi are added to the front, if nothing else is needed. This is truly a team effort.

Details of the Courses Ingredients and Preparation methods

The ingredients and components needed for a kaiseki meal are simple, widely varied, and available in (or slightly ahead of) season in most places (in Japan). The methods needed to create a kaiseki are also limited and simple, compared with the other great cuisines of the world, say French or Chinese. With the ingredients listed by type (fish, bird, man-made or vegetable) and in which dish (for muko, miso shiru, nimono, yakimono, azukebachi, kosuimono, hassun or konomono), the Teishu should be able to plan and the Mizuya-cho put together a delicious kaiseki, any time or any place.

The ingredients used for kaiseki are relatively rich and varied, according to the season. Although most vegetables are now available all year around, due to greenhouse farming, many more wild plants used to be eaten than are consumed today. A look at a wild foods handbook for your area may list some possibilities, but try them yourself before serving them to Kyaku, just in case.

And although many of the more popular fish are also being farmed, rather than fished, seasonality has a long history in Japan. Each vegetable and fish has a certain period at which it is at its peak of flavor and availability. The kaiseki that the Teishu prepares for his/her Kyaku tries to preserve the seasonal feeling and flavors which have become traditional favorites, and with which people feel the season has come.

Restaurants and professional kaiseki chefs try too hard to produce hashiri 走 the front runner of certain ingredients, so those ingredients are often over before their proper season starts, so don't plan your kaiseki around books but the market.

The Order of Courses

Although the courses of kaiseki are fairly rigidly fixed, the creation of kaiseki is one of the freest aspects of Chanoyu. There are of course delicious traditional combinations still enjoyed by Teishu and Kyaku alike but as the world expanded, many Tea masters have introduced new ingredients. Outside Japan, Tea practitioners have little recourse but to adapt the delicious seasonal ingredients of their home countries to their kaiseki. It is ridiculous to conform to Japanese ingredients, which will be expensive and “dead” when shipped overseas. However, the basic plan remains the same for the Shogo noon chaji, considered the fullest expression of kaiseki, from which other chaji take ideas. All the other different types of chaji retain the same format and conventions for their chaji. The order of courses and a detailed list of Japanese utensils for serving the Shogo kaiseki is elaborated elsewhere. Although some leeway is possible, the following is the basic format. Separately, the dialog between Teishu and Kyaku, plus the Kyaku's actions are also treated elsewhere.

The kaiseki for the Shogo chaji is the modern full course meal. Although based on rice, with side dishes emphasizing seasonal fish and vegetables, a purely Shojin, Zen vegetarian menu is also possible.

A tray, o-zen お膳 or oshiki 折敷, with a lacquered, lidded bowl for rice, gohanwan 飯椀 on the left front and a smaller soup, shiruwan 汁椀 otherwise identical bowl on the right front is brought in for each Kyaku. In front of these two bowls is a dampened pair of red cedar Rikyubashi chopsticks. On the far side, “stuck on over there,” is the mukozuke 向付 dish or plate. Other than these, the only other things that may occur on the tray are a small tsubo tsubo 壺々 dish with namasu 膾 and possibly a kuromoji in the upper corner, which is a sign that the sweets will be served outside (only for Asacha).

The trays do not usually have legs (for one reason, it makes pickong up the hikihai, nimono wan and kosuimono difficult, especially for women), as they are more “humble” and usually were third or fourth of the trays served daimyo in honzen ryori. Cinnabar trays for Zen Shojin and shin chaji were first borrowed for use in the 15th century, followed by a mixture of black and tame nuri trays and a mix of ceramics.

Although square trays are the most common shape, sumikiri 隅切 with cut corners, round like the rising full moon on the horizon, and even truncated triangular, hakama ita 袴板 shaped trays are found. Shin nuri, tame nuri, cinnabar and other red lacquers have been used. Trays with kanname 鮑目 chisel marks, itomaki 糸巻 narrow, equally spaced lines, Ikkan-bari, etc surface textures are also found. Maki-e is rarely used for Wabi kaiseki trays.

Serving Sequence and Dialog for the Shogo Chaji

Kaiseki, in spite of being the manifestation of Shokurei 食礼, the eating ritual, and following a set program of taste progression and preparation techniques, is still one of the freer periods in the chaji.

These dialogues are guidelines for the Teishu and Shokyaku to follow, in order that the flow of food and conversation continue logically and uninterrupted, but they are NOT a script which must be memorized. A general guide in chaji is that the Renkyaku, other guests, not speak directly to the Teishu, but this is to avoid confusion and disruption at certain critical junctions or asking things out of order. The Shokyaku, chosen precisely for his/her superior knowledge of Chanoyu, is supposed to do all the asking of questions about the dogu and food so there is really little left for Renkyaku to say, except to voice their praise and ask

questions about details of the food ingredients, preparation methods and utensils, after the Shokyaku has broched a subject.

Each Kyaku of course has the chance at the beginning and very end of the chaji to exchange aisatsu with the Teishu, and when the Teishu takes their trays to mention that everything was delicious. If the Renkyaku have any questions during the meal, they can address the Shokyaku with them when the Teishu is out of the room. Otherwise, the Kyaku are free to talk among themselves when alone and to the Teishu when he/she is there.

The Teishu of course should be prepared to answer any question about any of the parts of the meal so if there are any last-minute changes, even the slightest, the Teishu must be alerted, lest his/her credibility be undermined.

When the preliminary aisatsu is finished, Teishu slides out and turning to Shokyaku, says from the sado guchi:

It is mealtime so I will check in the back and find something simple to eat
JIBUN DOKI DESU NO DE, KATTE *no* MITSUKUROIMASHITE SOHAN *no* SASHI
AGETAI TO ZONJIMASU

自分時ですので勝手を見繕いまして差し上げたいと存じま。

Or, minimally:

SOHAN *no* SASHIAGETAI TO ZONJIMASU

I would like to offer you a simple meal.

粗飯を差し上げたいと存じます。

By this time, the trays should be finished. Returning from the kitchen, Teishu brings a tray to each Kyaku, starting with Shokyaku. Seeing the Teishu, the Shokyaku should slide forward to take the tray directly from his/her hands and show that the Shokyaku is anxious to shorten the Teishu's work. While the Teishu is scooting back, the Shokyaku lowers the tray slightly (being especially careful NOT to raise the tray and bump the Teishu on the head), the Shokyaku and Teishu should bow together. The Teishu turns geza, stands to go and get the next tray.

Setting the tray down, the Shokyaku backs into his/her set place, pulls the tray to just in front of him/herself and says, "O-saki ni" to the next Kyaku. Kyaku should not back up with tray in hand; only the one with empty hands should be moving. In a large room, the tray should come about half way across the heri tatami line; in a small room, the tray may be pulled completely inside the heri to leave room for the Teishu to maneuver.

Each Kyaku does the same sequence with the Teishu. The Tsume may slide much farther forward than the others to show a willingness to speed things along and help the Teishu in any way possible. The Tsume may even volunteer to go into the mizuya and help carry trays to the other Kyaku if there are many Kyaku. That is one reason the Tsume should be a relative, student or good friend of the Teishu and be familiar with the tea space.

When all are served, Teishu returns to the door, sits and says

DOZO, O-HASHI NO TORIAGE *no*

Please pick up your chopsticks and begin

どうぞお箸の取り上げを

Shokyaku responds with

CHODAI ITASHIMASU
Thank you, we will partake
頂戴致します

Once Teishu closes the door, for the first of three times, Shokyaku says

SORE DE WA ITADAKIMASHO
Well, shall we partake?
それでは戴きましょう

The other Kyaku say:

O-SHOBAN ITASHIMASU
Allow us to join you.
お相伴致します

All Kyaku take rice and soup bowl lids off simultaneously and put them together, shiruwani lid on top of left, larger, hanwan lid and set them to the lower right beside the tray. The Kyaku pick up either one of the bowls, soup or rice first, then the Kyaku pick up the Rikyu bashi and rehold them. The muko must be left alone.

Kyaku may begin with either gohan or shiru. After the three bites of the ichimonji and sips of miso, the Kyaku put the tips of their Rikyu bashi over the left rim of their tray to keep them from getting food on the tray and put the lids back on the bowls. Only after everyone is finished should talking begin, if at all. Hearing this sound, the Teishu knows when the Kyaku are finished. The Teishu may also eat an ichimonji and three sips of miso shiru to gauge the time the Kyaku will be finished.

As a general rule, Kyaku always stop eating and put the lids back on their bowls whenever Teishu is in the room.

Detailed Kaiseki Courses in order

The courses are introduced below with the following information:

Name of course
Content of dish
Gu 具 main ingredient and Tsuma 妻 accompanying ingredients
Shiru 汁 sauce, soup stock
Yakumi 薬味 condiment
Methods of preparation
How course is served, utensil name and how eaten
Comments

Namasu 膾

A ritual, celebratory morsel of welcome

There are usually two equal ingredients in a namasu. Namasu later became part of the mukozuke (see below) but nowadays are used on congratulatory occasions, such as for a Kyaku who has never been invited before, or in New Year's o-sechi, where it is a dish of red (orange) and white ingredients, usually

vegetables, in vinegar sauce. A folk etymology makes out nama 生 as “something raw” and su 酢 as “sour” or “in vinegar,” because that is what it usually is. Red kintoki carrots, orange Western carrots, persimmons, etc. are often used with white daikon, radish or kabura, etc. Orange and green things were the ancient equivalent of red and white.

The sauce is usually a sweetened vinegar or vinaigrette sauce.

No other yakumi 薬味 or condiment is necessary. The vinegar is usually sufficient.

The ingredients are slivered, blanched, vinegared and put in the small, deep dish. Modern o-sechi ryori for New Years usually has daikon / carrot, slivered and vinegared, more as a celebratory palate teaser. The namasu may now be incorporated as tsuma into the mukozuke, but if a separate, specific namasu is to be served, especially for new, first time Kyaku, it appears in a rather tiny deep dish, called a tsubo tsubo 壺々. It is served on the tray, in the upper right corner. It is usually eaten right after the rice and soup, all in one or two bites.

Although it is considered rather old-fashioned to serve namasu, it preserves something of the origins of hospitality.

Gohan ご飯 white rice

Gohan is not counted among the ichiju sansai as the rice is so basic.

The first appearance of rice at an Urasenke chaji is in the shape of ichi monji 一文字 “the character one,” but it is not yet fully cooked to Japanese taste.

Nothing is served in the same bowl with the gohan, nor is anything mixed into the first serving of gohan. Only in non-shogo chaji are there any variations, like serving the second helping of gohan mixed for example with ikari 紫草 dried purple shiso powder. For morning chaji, the gohan may be prepared thin to make o-kayu お粥 congee, sometimes with an ume boshi 梅干 salted plum in or with it. Fancy rice, with peas, lotus root, chestnuts, mushrooms, etc., molded into shapes like hisago, maple leaf, snow flake, etc. is almost always reserved for tenshin served at chakai or Hango.

This rice is hot but still wet and cooked, soft but not steamed. This rice is served “unfinished” partly as a sign that this pot of rice is being cooked just now, for these Kyaku. The condition of ichi monji cannot be created except by cooking this way. The shape of “ichimonji” is taken, in a long triangular wedge, just from the edge of the rice pot, where the rice is marginally more done. The shape “—” emphasizes that rice is the “number one” foundation of kaiseki cuisine and so for some is the first thing to be eaten.

The proper amount of dry rice for the number of Kyaku is washed thoroughly and allowed to drain. It is put into a heavy pot with heavy lid, made especially for rice. A strong fire is used to bring the kettle to a boil and the rice is boiled for several minutes. Then the heat is reduced as much as possible to continue cooking. At this point, the rice is soft and still has water in the pot when the ichi monji is served.

Rice is the basis of all Japanese food but especially of cha kaiseki. It is eaten throughout the kaiseki meal, served three times at three different degrees of doneness and even a fourth time as the bottom crust of the kettle. Much attention is paid to the rice, and all the dishes served with it are support for it. Needless to say, the Teishu chooses the best rice for his/her chaji and prepares it with traditional care. White rice is always

served but in summer – autumn sometimes, things may be added to the second or third servings of it like lotus, powered shiso leaf or chestnuts, but white rice is always available to Kyaku.

The amount of rice used depends on the number of Kyaku, one 一合杓 ichigō masu, c. 0.1804 liters. per Kyaku but more than two Kyaku worth must always be made at one time. The cooking time and starting time depend first, whether it is a furo or a ro chaji, on the freshness of the rice, the ambient temperature of the kitchen, the number of Kyaku and amount of rice, plus features like what kind of heat source is available, e.g. is a traditional wood-burning with rice kettle being used, is it a strong fire, like a gas ring, an electric stove or rice-cooker. Needless to say, electric stoves and rice cookers are the least desirable way to cook kaiseki rice since the Mizuya-cho cannot control the heat or timing but that should not stop Teishu from trying.

Washing the rice requires the Mizuya-cho to agitate the rice in a colander or finely woven basket, under running water, without letting the rice sit in this water lest the ground-off starch from the rice's surface be pulled into the dry grains. Mizuya-cho continues to agitate the rice until the water runs clear and watches that not even one grain is lost.

Then the rice is taken up in its colander to drain for some time, up to 30 minutes. The rice is then allowed to soak for some time (up to 30) minutes in the “good” water in which it will be cooked.

When to begin the rice is another important point. In the ro season or for a Hango chaji, because the sumi temae will take place right after the aisatsu, the rice is put on the fire when the Shokyaku enters the nijiri guchi. In the furo season, when the kaiseki precedes the sumi temae in a Shogo chaji, the rice fire is lit when the Shokyaku enters the roji. Depending on the size of the roji, it will take the Kyaku 5 minutes or more per Kyaku to reach and enter the nijiri guchi. Once inside, it will take a few more minutes each to haiken the toko and kama, sit in their “borrowed position” before moving to their proper place.

The rice is begun with full flame (high heat) until it begins to boil over. The traditional heavy wood lid keeps the rice more or less contained, for about 5 minutes of heavy boiling. The Mizuya-cho, who should be responsible for the all important rice courses, lowers the heat to minimum and continues to cook the rice. **DO NOT OPEN THE LID TO CHECK PROGRESS!** You will lose essential moisture. When the ichi monji is taken out, the rice is (or should be) still wet but soft. There should be some cooking water still visible on the surface. It continues to cook on low heat so the rice in the first hanki is drier and chewier. For the last hanki, the rice has cooked to perfection, “dry” and chewy. The fourth time the Kyaku get rice is in the form of the browned crust that forms on the bottom of the traditional rice kettle. Some practice is required, with the equipment that will be used, before mastering the technique for freeing the koge but it will be well worth it.

In case this o-koge お焦 does not form, several emergency measures are available to the Mizuya-cho. Cooked rice can be parched in a heavy skillet to the desired brownness but this takes time. If there is no time for this, some of the rice may be grilled on the square grill kakuro. Tiny arare 霰 or mochi grains that reminded people of hail stones may also be standing by to be used.

The meshiwan is the larger of two lacquered, covered bowls that appear in kaiseki kagu sets. It always appears on the Left, at the front of the tray. Rice is solid and important so takes the YO role. It is also at the original point of the chopsticks. The soup is liquid and the IN role on the Right.

The rice bowl, meshiwan or hanwan 飯碗 with its lid and the soup bowl 汁碗 shiruwan and its lid make up two of the yotsuwan 四碗, or four bowls of the kaiseki kagu. In Zen monasteries, the yotsu wan were these two bowls and their lids which counted for bowls. That is one way to count according to certain Zen standards, when lids were all used for food. Another way is to count the meshi, shiru, hira and tsubo wan as the four. Modern sets of kaiseki kagu include meshi, shiru, nimono and kosuimono wan to make four.

At Urasenke, as said, the first serving of gohan is a triangular cross-sectioned wedge, called an ichimonji 一文, cut from the edge of the rice pot, formed by the paddle, the kettle and real surface of the rice. Often, an unsure Mizuya-cho will paddle all five sides to make the ichi monji stay together and look perfectly geometrical but not tasty.

The ichi monji and subsequent rice refills are put in the gohanwan. The ichi monji is small and constitutes just three bites. The second time rice appears, the utensil it comes in is the hanki 飯器 rice box. It is usually a black lacquered, round, bentwood box with a lid. The first time the hanki is used, one larger scoop of rice, about twice as much as was first served, is put in the rice box for each Kyaku. Each Kyaku's portion should be obvious but Kyaku must be observant when taking their share. The second time the hanki appears, the third time rice is served, the rice is finished cooking and the remainder of the rice is "all" put in to the hanki. To make more perfect rice, a bit larger amount than is needed for the Kyaku may be prepared, for the Teishu, Hanto and helpers to eat and form the koge. This is not wasted but not served to the Kyaku. The final time gohan appears, it is the browned crust off the bottom of the rice cooker, the koge broken into bits and mixed with hot water and a little salt. This liquid is used to rinse the gohanwan and shiruwani.

The ichimonji should all be eaten in three bites. The rice may be alternated with miso soup or consumed completely then the miso consumed or vice versa. There is no decision as to which is first and how much to eat at once. Through the rest of the kaiseki, we see the principle of liquid > solid, especially *sake* > *sakana* 肴. The classic arguments are "The ichimonji (rice) should be first (ichi ban)" vs "Everything is eaten liquid then solid" or "I need some liquid to coat my throat before I can eat dry rice." Now it is up to the individual, as to with which to start.

Gohan is the basis of the kaiseki meal and in many ways the single most important element. The ichimonji is served still very wet and cooked but not steamed, so it is very soft. One reason for this is that the kitchen does not begin cooking the rice until the Kyaku have arrived so it is not quite "done" but already edible by the time kaiseki is served and wants to show the Kyaku this fact. The shape is taken just from the edge of the rice pot, where the rice is marginally more done. The shape has been considered by different lineages so much until it is sometimes perfectly triangular and flat-sided but so much manipulation betrays the meaning of Wabi spontaneity.

Gohan is served three times during the course of the kaiseki and once at the end, each time having a different flavor and texture, due to the difference in cooking times. (see below for details) The first serving of gohan comes in the shape of an ichimonji served horizontally, in the gohanwan that appears on the initial tray and constitutes three bites. It may be eaten in alternation with the miso soup or completely finished at one time.

The second time the gohan is served, it is in a specialized rice box, called a hanki 飯器. Since the rice has continued cooking, it is less wet and a bit chewier.

By the second hanki (third time), the rice is fully cooked and steamed. Most of the rest of the rice in the pot is added to the hanki, so the Kyaku can eat as much or as little as they like. The Kyaku leave a bit in their rice bowls to eat with the o-koge and hot water. The hanki may be sent back to the Shokyaku and some may even be left.

The final time the rice appears is as o-koge, the browned crust of rice stuck to the bottom of the rice cooker, served in a lidded, bentwood black lacquered pitcher with a ladle. This o-koge is broken into many smaller grains, in hot water and used to clean the gohanwan and shiruwani. The use of o-koge as the final appearance of the gohan is a reference to the Zen monastic practice of only preparing enough for the community of monks and of eating it all, down to the crust on the bottom of the pot, as a show of frugality.

Daimyo lineages eshew this use of “unfinished,” therefore imperfect rice.

O-shiru お汁 the JU of ichi ju san sai

A thick soup, usually miso-based 味噌汁, is most always served with the rice. In honzen serving, the first soup was usually miso and a second soup was usually suimono 吸物 or clear soup with fish or meat in it. Miso comes in a wide variety of colors, based mainly on their saltiness and basic ingredients, but for kaiseki, only two main kinds of miso are used: white miso, a.k.a. Kyo miso, sweeter and very delicate, made mainly from rice and yeast, and red miso which is made of soy beans and salt with yeast. Throughout the year, a continuum of taste is maintained by mixing different percentages of red and white miso, blended to produce awase miso 合味噌 to get a complex flavor. That is to say, in the summer months, as the weather gets warmer, the miso gets saltier until pure red or even blackish red miso is used in the hottest part of summer. In winter, awase turns gradually to pure sweet white miso which should be used in the coldest weather then gradually mixed with more and more red as the weather gets warmer.

There is usually only one main gu 具 ingredient used in the miso shiru, a substantial seasonal vegetable like nasu, imo or kabocha, not sliced or leafy like onions or spinach. Otherwise something man-made, like tofu, gomadofu, namaifu, yuba, etc. is used. Fish and shellfish are not usually used. Occasionally there is a second, minor ingredient like adzuki beans or knotted namaifu, put on top of the vegetable.

Usually dashi 出汁 stock is made of konbu 昆布 kelp and katsuo bushi 鰹節 bonito flakes. Shojin (vegetarian) dashi 精進出汁 stock is made from kombu alone or can be combined with reconstituted dried shiitake 干椎茸 mushrooms and its juice, soy beans (parched) and/or kampyo 干瓢 (dried gourd shavings).

Other vegetarian dashi include those made with: natto 納豆 fermented beans, Daitokuji natto, sake kasu 酒粕 lees, tororo 薯蕷 grated mt. yam, with mizore 霰 (slush) grated turnip / radish, etc.

A third uncommon type is soup can be made with strained miso. A regular pot of miso soup is made then strained thru fine cheese cloth to make a clear but tasty cooler miso. Red miso is better for this treatment. For awase miso with a majority of white miso, hot, dry reconstituted Chinese mustard is used to balance the sweetness of the miso. This yakumi 薬味 is used to contrast with the miso and for its slightly anti-bacterial properties. The mustard comes powdered and the Teishu must mix a small amount of the powder into a small amount of warm water or thinner miso in a small cup like a sake cup, to make a paste thick enough to stick to the bottom of the cup when it is turned over. Turning the mustard over or wrapping the opening with plastic wrap, for 30 minutes helps the mustard develop its powerful burn. Before using, the Teishu dilutes the mustard with warm miso so it is just thin enough to drip off a chopstick but not so runny as to flow off the gu and puts as much as will drop off the tip of a chopstick, somewhere on the gu, not just in the soup, so a Kyaku who does not like it can remove it with a kaishi. They don't usually but still...

When red miso is in the majority, its saltiness is not so easily balanced. Some Teishu continue using karashi mustard but more dilute. Others use things like black pepper, black goma sesame seeds, fukinoto (落の臺 out of season in summer, so a tsukudani), zinziber 茗荷 myoga, shiso sprouts 目紫蘇 mejiso, hana sansho 花山椒 cold pepper flowers, etc.

Basic Dashi shiru 出汁

The foundation of all Japanese cooking is its dashi jiru, 出汁 stock, that is the soup base upon which all the kaiseki tastes are built, made usually from kombu 昆布 kelp and katsuo bushi 鰹節 shaved/flaked dry bonito fillets. This broth makes the stock for the miso soup and nimono; it is the stock in which the vegetables are soaked and dilutes the sauce in the raw fish mukozuke and everywhere just water is not enough.

The two basic types of dashi used in kaiseki are kombu/katsuo (kelp and bonito shavings) and Shojin (精進 Zen “vegetarian”). Other dried fish like little hiboshi are only rarely used.

Kombu is giant kelp 昆布 *Saccharina japonica*. It grows in the cold waters off Hokkaido and around the colder parts of the Pacific like California. Older, even several years old, bigger and wider pieces are better. The white powder that appears on it is most likely the source of its great flavor, umami 旨味, not salt, so DO NOT remove it. If the kombu is truly dusty or sandy, just brush it off.

Katsuo is bonito, a pink-fleshed blue-backed skipjack of the tuna family, *Katsuwonus pelamis*. Katsuo bushi 鰹節 is dried and smoked fillet of the fish, harder than wood, that is shaved for both dashi and topping.

Making Dashi

Kombu may be soaked overnight to release its flavor without heat. Otherwise, insert a large piece (say 20-30 cm per liter of water) of the kombu, depending on if it is natural or farmed, and heat until the water just begins to bubble at the edge. Boiling kombu dashi will make it bitter. When the cold-soaked kombu water is heated enough, turn off the fire, remove the kombu but save it. Add the katsuo flakes (about a giant handful per liter) and count to ten. As soon as the katsuo all sinks, strain the stock through a thin cotton cloth sarashi lined colander, without squeezing and save the katsuo as well. This makes the “first stock” ichi-ban dashi 一番出し汁. Season the first dashi with a tiny bit of shoyu and salt then taste and flavor again later for the individual dishes it is used in. It is better to under-season now and be able to add more later, because you can not take it out later. Different kombu and katsuo bushi are available outside Japan so be careful. Generally, the more you use, the stronger the taste so you must experiment. Mizuya-cho makes enough for all the possibly needed miso soup and its uses, the nimono, warming dashi and a bit more, just for safety’s sake.

A second stock (niban dashi) can be made from the left-over katsuo/kombu, re-cooked but not boiled, with an addition of katsuo bushi, to make a soaking, cooking or thinning liquid other than water. Niban dashi used to be made into the miso shiru.

Shojin dashi may be made from kombu, dried shiitake mushroom, parched soy beans, and /or dried gourd shavings 干瓢 kanpyo. As mentioned above, kombu is soaked overnight and/or brought slowly just to the boiling point, at which time the kombu is removed. Shiitake may be re-constituted in water or cold kombu dashi that is later added and heated. Soybeans may be parched in a dry skillet, then water or cold kombu or shiitake dashi is added and heated. Kanpyo is also reconstituted and heated for dashi. These four ingredients may be mixed together for an extra rich flavor. The dashi is lightly flavored with salt and usukuchi shoyu. The used ingredients may be served as an azukebachi or be made into something for the mizuya to eat with rice later.

The miso for kaiseki is chopped, ground in a suribachi and/or strained through a coarse mesh to break it up and dissolve it into the required amount of dashi stock. To calculate how much miso is needed, the Teishu calculates about ten mouthfuls of soup per Kyaku, plus soup for the Teishu and Hanto to taste,

plus enough to keep the gu for both servings warm. The ingredient should be partly cooked in water, then transferred to be warmed in dashi or extra miso soup. The miso soup itself must not be allowed to boil. To keep the miso from becoming too salty from reheating, it is best to create the miso then separate the Kyaku's first and second (about twice as much) servings and reheat them separately.

It is possible that a Kyaku may ask for a third serving (except in o-keiko) so it is a good idea to have plenty of extra.

Shiro Miso 白味噌 “White” Miso

In the cold months, sweetish white miso (really a cream color) is used, either exclusively or in combination with varying amounts of salty red miso, awase miso. Starting with the amount of unseasoned dashi that will be used for all the soup, white miso paste and a small amount of red is added to achieve the desired strength.

In the coldest months, January and February, pure white miso may be used. As the months get warmer, more and more red miso is blended (awase-miso) with less and less white, until by August, pure red miso is used. Then, as it turns cooler, more and more white miso is added to less and less red, until by January, the miso is purely white again.

White miso is quickly made, mostly of rice, barley, a small quantity of soybeans and koji 麹, yeast. It is therefore sweet, has a soft umami and is rather perishable as it turns sour within a very short time.

Aka Miso 赤味噌 “Red” Miso

As mentioned above, red miso is used especially in the hotter months and exclusively so in the hottest, but is blended throughout most of the year, for awase miso. It is really differing shades of reddish-brown to black, depending on its home location and koji.

Red miso is made mostly of steamed soybeans, koji and salt so it needs time to mature (a year or more) and with a greater salt content, it lasts much longer than white miso.

Preparation

In either case, the amount of dashi needed, (calculate two bowls of miso soup per person) plus samples for Teishu, Hanto and Mizuya help, is heated gently. If the miso is old-fashioned and still has the shape of the beans in it, it is best to grind until smooth in a suribachi. If homogenized, modern miso is used, this step is unnecessary. The miso is added, by the scoop or balloon-whip to a strainer immersed in the dashi to catch the unstrained pieces. As it dissolves, the Mizuya-cho should taste and stop just before perfection is reached because as it re-heats, the miso shiru will lose water and become saltier/stronger.

Awase miso 合わせ味噌

When making awase miso, beginners tend to put in too much of one and have to add more of the other miso to blend it evenly. The safest method for perfect awase miso is to make two batches, one perfect red and the other perfect white, in the proportion of dashi that you want the finished soup to be. Blend and taste until you get two perfect soups, then blend them together and strain, twice. The finished blend is what Mizuya-cho divides into first miso and second (or third) bowls.

At this point, the larger portion of the soup may be removed for use as soup refills 汁替 shiru-kae and for reheating the gu. If not separated, reheating the soup for shiru-kae will make it thicker and stronger (not necessarily a bad thing) so Mizuya needs be careful not to allow it to boil or burn. The gu is cooked and then re-heated in miso thinned with niban dashi. The Kyaku will not eat this shiru but the Mizuya might.

Serving the Miso soup

When time has come to prepare the trays, the preheated bowls will have the gu put in, a small amount (“three mouthfuls”) of miso soup very carefully poured over it and a dab of thinned mustard or other yakumi added to the top of the gu last, then the lid. The mustard should be stiff enough to remove with a kaishi if the Kyaku does not care for it but thin enough to melt quickly into the soup.

The bowl is lidded and set on the right front of the tray. In furo season, the lacquer lids are sprinkled with tsuyu 露 dew.

The miso soup is served in the shirawan. Like the ichimonji, the first serving is three sips and the second is about twice that. The gu is double (two pieces or a little less) for the second serving. The yakumi condiment need not be doubled. Even though a third soup is always offered, the Kyaku usually refuse but some Kyaku may wish more so there must be some for them, just in case. Not every chaji follows keiko practice and Teishu should beware not to embarrass the Kyaku or him /her self.

The miso soup is a regular part of almost every meal so some care is necessary to prevent it becoming just everyday miso (e.g. thin, separating, with sliced onions, etc).

The miso soup is one thing that stays consistent throughout the kaiseki, but varies with each individual chaji, according to the outside weather. The miso follows a continuum of taste through the year and helps place the chaji in time.

Sake 酒 一献目 Ikkonme first offering

Fermented rice “wine” is traditional Japan’s alcoholic beverage of choice, both for drinking and for ceremonial use. It is really not a wine at all but an alcoholic drink made from starches converted into sugars that are simultaneously fermented. The result is an undiluted drink with 18-20% alcohol, diluted by pure water to 15%.

Sake taste ranges from sweet to dry depending on the water used and many other influences. There are many grades of special designated *sake* according to several factors (from Wikipedia).

Special Designation	Ingredients	Rice Polishing Ratio	Percentage of Kōji rice
Junmai Daiginjō-shu 純米大吟醸酒 Pure rice, Very Special brew	Rice, Kōji rice	Below 50%	At least 15%
Daiginjō-shu 大吟醸酒 Very Special brew	Rice, Kōji rice, Distilled alcohol	Below 50%	“”
Junmai Ginjō-shu 純米吟醸酒 Pure rice, Special brew	Rice, Kōji rice	Below 60%	“”
Ginjō-shu 吟醸酒 Special brew	Rice, Kōji rice, Distilled alcohol	Below 60%	“”
Tokubetsu Junmai-shu 特別 純米酒 Special Pure rice	Rice, Kōji rice	Below 60% or produced by special brewing method	“”

Tokubetsu Honjōzō-shu 特別 本醸造酒 Special Genuine brew	Rice, Kōji rice, Distilled alcohol	Below 60% or produced by special brewing method	“”
Junmai-shu 純米酒 Pure rice	Rice, Kōji rice	Below 70%	“”
Honjōzō-shu 本醸造酒 Genuine brew	Rice, Kōji rice, Distilled alcohol	Below 70%	At least 15%

The weight of added alcohol must be below 10% of the weight of the rice (after polishing) used in the brewing process.

If the Teishu has a choice, as *sake* is becoming more popular outside Japan, he/she should at least stick to *sake* labeled Junmai-shu or above, a softer, sweeter natural tasting sake and try to avoid extra dry *sake* that are helped along with distilled alcohol.

Sake is offered by the Teishu three times during the chaji, as a preliminary to eating the mukozuke, the yakimono and the two hassun pieces. (Details of each course, as they come along.)

Some may also is given to the Kyaku as azuke dokkuri 預德利 to serve themselves during Teishu shoban. Thus, the *sake* > sakana 肴 rule.

A stack of red lacquered *sake* saucers hikihai 引盃, one for each Kyaku, are served on a haidai 盃台 black lacquered stand. At the same time, the Teishu brings in a metal (usually iron or pewter) pourer although ceramic and porcelain types exist. In summer, glass is sometimes used, for cold sake.

For the first serving, the Teishu serves everyone a saucer of *sake* and then leaves with the *sake* container. The flavor of the *sake*, like that of wine and Western cuisine, combines perfectly with kaiseki cuisine. However, there are people who absolutely can not or will not drink *sake*. Kyaku who have a problem with *sake* are obliged to tell the Shokyaku or Teishu, well in advance of the chaji, so that a substitute can be considered and prepared beforehand. Teas made with *Camellia sinensis* should of course be avoided but tisanes or infusions made with chamomile flowers, parched soba, corn, or other parched seeds are nice, but more salt should be avoided at all costs, like in an umeboshi drink. If *sake* itself is the problem, other wines and alcohols might be substituted. Wine has a wide variety of flavors and is only 9-16% ABV. The remaining problem is what to use to serve the substitute, if some of the Kyaku do like *sake*, e.g. glasses, deep cups, etc. and bottles or pitchers, especially if Teishu is going to serve tokkuri and gui nomi later. The question of serving water along with or instead of *sake* has recently been raised by modern Teishu. Traditionally nothing has been offered but lately, with the need to keep hydrated, something must be done.

Mukozuke 向付 (附) First SAI 菜

As the first SAI and coming on the tray, the mukozuke is most often depicted in pictures as sashimi but that is just one possibility for Shogo chaji. Other chaji must not or may not have sashimi. Mukozuke does not mean “raw fish course.”

The plate “over there” holds the first sai 菜 side dish of the kondate 献立. In a Shogo chaji, it often contains fresh, raw fish, accompanied by vegetables, a strong condiment yakumi 薬味 like wasabi, and a sauce that may be made with shoyu, citrus juices and dashi.

In other seasons and at other kinds of chaji in different time slots, in other words other chaji, other mukozuke must be served. In winter evening chaji the Yobanashi, hot covered muko are served, sometimes steamed in their utensil. At other times, harmonized ingredients aemono, etc are served. The utensil it comes in, also known as a mukozuke, is usually a set of five nearly identical plates or bowls. There are several types of food that may be used. There are a wide variety of fish.

Sashimi 刺身 sliced fish

The freshest, seasonal fish is only served at Shogo noon chaji. Historically considered, fishing boats left harbor before first light and returned mid-morning. Teishu goes shopping and brings home the fish about 3 hours after it has been caught and returned to port. This is when sashimi is said to be most delicious. The standard Shogo mukozuke of raw fish consists of several slices, cubes or slivers of only one type of the freshest seasonal fish (about 40 grams per person), garnished with fine, seasonal vegetables, condiment and sauce.

Tsuma

Literally “wife” 妻 is an accompanying ingredient which enhances the flavor, color balance and texture combination and may have had other qualities.

Oki zuma 置妻 pillow, usually shredded daikon and shiso leaf are too common so rarely used in cha kaiseki.

Kazari zuma 莊妻 also tatezuma 立妻 literally “stand up wife” is propped against the other ingredients, or mae zuma 前 decoration in front, such as shiso flower stalks, matchsticks of pumpkin or carrot, tiny cucumbers with flowers, etc.

Kaishiki or shiki zuma 敷妻 something under the main ingredient, accompanying raw fish are seasonal vegetables (also usually raw or blanched) that contribute their color, texture and/or flavor to the course. These include chunks of vegetables, sprouts, fruit like pomegranate seeds, nuts, sea vegetables, fresh or reconstituted flower petals, etc. slivered or whole, whichever looks best. They are used to help cover raw smells and balance flavors. It is desirable, if using two accompaniments, to vary the sources of the tsuma 妻 between the oceans, the mountains and the fields.

Sauces

In the case of raw fish mukozuke, both a sauce and a yakumi condiment are usually used. The usual sauce is made of soy sauces usukuchi 薄口醤油, lighter colored but saltier soy sauce and koikuchi 濃口醤油 a darker color but actually lighter flavored soy sauce, citrus juices like yuzu, sudachi, kabosu, lemon, lime, daidai, etc. and thinned with cooled dashi, in varying proportions to suit the fish. The “dipping” sauce, sometimes called kagen joyu 加減醤油 or kagenzu 加減酢, depending on its composition, is always added at the back of the utensil, not directly on the fish, so it does not discolor but pools under the fish. Alternatively, Mizuya-cho may dip each piece of mukozuke fish in sauce then moriawase 盛合 stack them together.

Some other sauces include:

Nihaizu 二杯酢 equal parts of 1/2 vinegar or citrus juice, 1/2 shoyu

Sanbaizu 三杯酢 equal parts vinegar or citrus juice, shoyu and *sake* or dashi

Irisu 煎酢 su 2 parts, mirin 1 part; boil off alcohol; add shoyu to taste

Nambanzu 南蛮酢 su 3 parts, mirin 1 part, red pepper; boil off alcohol, add shoyu; an originally Portuguese semi-pickle for fish
Karashisu 辛子酢 su or citrus juice and mustard
yukarisu 優花里酢 *sake* boiled, purple shiso powder, bainiku 梅肉 salted plum
Kagenzu 加減酢 shoyu, su or citrus juice, dashi
Kimisu 黄身酢 egg yolk, su or citrus juice
Kimozu 肝酢 sauce usually made with awabi livers, which are boiled, seived, mixed with shoyu, citrus, dashi

Condiments

The standard, year-round condiment for raw fish is wasabi 山葵 *Eutrema japonicum*, the raw grated root that slowly grows for several years in running clear shallow streams, which when grated can blow the top of your head off! The canned, dried stuff is tame, colored horseradish powder. The type available in tubes is more real tasting. In spring, sometimes fresh, young wasabi leaves and flowers are available. They need to be shocked with hot water, put in a plastic bag and allowed to develop the famous wasabi explosive burn. If not, they will be bland. Wasabi is being grown in England and probably other countries, so go search and encourage.

Alternates, such as grated shoga 生姜 ginger are especially good with blue-backed, strongly tasting fish like saba and katsuo. Strained umeboshi, (sometimes thinned with dashi) called bainiku 梅肉, is often used for example with hamo.

In autumn, daikon grated with inserts of hot red chili takanotsume 鷹の爪 will generate momiji oroshi 紅葉おろし used with kamasu 梭子魚, a small barracuda. Adding powdered chili pepper to grated daikon will not work.

Other, rather strong condiments for specific fish are wasabi + daikon grated together for milder effect, garlic ninniku 大蒜 for katsuo tataki and karashi miso 辛子味噌 mustard and white miso for koi arai, hamo, etc.

Raw fish requires freshness and a skilled Mizuya-cho to create sashimi or o-tsukuri. The fish is filleted and cut into slivers, slices or other shapes with the sharpest of knives. If the Mizuya cho is reluctant to try cutting up the fish, Teishu may have to ask the fish monger to do it.

The fillets or slices may be wrapped with kombu in kombu-jime 昆布締め, by which process the fish meat is tightened up and strengthened. It is especially good for keeping fish, especially tai and amadai overnight. Individual slices may be put on kombu and quickly tightened up but when the Mizuya-cho has too much time e.g. must buy the fish the day before the chaji, the whole fillet can be kombu-jime'd overnight.

Sashimi Cutting Styles

Sashimi 刺身 is a relatively new phenomenon in the restaurant scene, that is since ice and refrigeration became widely available. Fresh caught fish was turned into sashimi or “cut up flesh” right away, probably at the port and o-tsukuri お作り was created from the salted fish brought to Kyoto. This distinction is little observed nowadays with the access to live fish brought to any city inland. The following are some of the techniques used to cut it:

Arai 洗 cut up live or very freshly dead fish, plunged into ice water like koi 鯉 carp, suzuki sea bass, lobster, etc. causes the cut flesh to expand. This technique is not for the squeamish or anyone too far from a source of live fish.

Ikezukuri 活造 serving still alive fish and arthropod is usually eschewed in cha kaiseki.

Tsukuri 造 slicing methods include:

Hira-zukuri 平造 flat slice

Kirikasane 切重造 cut and stacked

Kasane-zukuri 重造 layered

Kaku-zukuri 角造造, sainome 賽の目 cubed

Hegi-zukuri 剥 split off

Sogi-zuruki 削造 shaved off

Usu-zukuri 薄造 fugu-zukuri very thinly sliced

Ito-zukuri 糸造 thread-like slices

Hoso-zukui 細 narrow slices

Koguchi-zukuri 小口造 cross cut like lobster

Kanoko-zukuri 鹿子造 karakusa-zukuri 唐草造 decorative arabesque cut

Cho-zukuri 蝶造 butterfly like awabi abalone or shrimp

Butsugiri 打切 chopped through in thick pieces like octopus, etc.

Tataki 叩き tartare e.g. katsuo, aji, blue fish

Not completely raw fish:

Hoshi 干し dried

Mirinboshi 味醂干 dried and brushed with mirin

Ichiyaboshi 一夜干 dried overnight like kisu, ayu

Heat added:

Aburi 炙 warmed

Kawa shimo 皮霜 blanched just skin-deep e.g. bonito

Hamo otoshi 鰻落 finely cut thru bone, blanched like hamo, okoze

Yu arai 湯洗 hot water blanched like octopus

Yu biki 湯引 hot water rinsed

Shimo furi 霜降 blanched just enough to turn white outside, like frost

Yaki shimo 焼霜 flash grilled like katsuo over a low heat, straw fire

Cold methods

Mabushi 塗し coated with dry, chopped or powdered fish eggs, crab eggs, sieved boiled egg yolk, tofu lees- okara, etc slightly different from aemono

Kombu jime 昆布締 wrapped in konbu

Suzuke 酢漬 ceviche soaked in citrus juices

Kami shio 紙塩 wrapped in paper and salted

Sashimi Preparation

To help preserve the freshness of the fish and give a nice feeling to the Kyaku, in summer, the mukozuke dishes for sashimi are kept in the refrigerator until needed. The fish is also kept in the 'fridge until needed. The best course of action is to get the fish right off the boat but few have that luxury. Because many chaji take place the morning after the fish is bought (usually in the afternoon, the day before), the best treatment is kombu jime 昆布締, whereby the fillet of a white-fleshed fish is wrapped in kombu and plastic wrap, then refrigerated over night. This treatment firms up the flesh and transfers the umami (rich flavor) from the kombu to the fish.

The fillet must be sliced with a razor-sharp knife since anything duller will simply crush the fish, and stack or pile it carefully in the utensil. The various vegetable tsuma are stacked or bunched around the fish, a small mound of freshly grated wasabi (a sharkskin grater is essential, grating counter-clockwise in one direction only, beginning from the leaf side first) is placed on a corner of leaf or edge of fish, in the lower right usually, so it does not dissolve accidentally in the sauce, which is added from the back, not over the fish, with a spoon.

The mukozuke may be assembled in advance, save the sauce, that morning, plastic-wrapped and refrigerated until needed. At that time the sauce is added, not before; but Mizuya-cho needs to be sure the sauce IS added. The mukozuke is put in the upper center of the tray.

If the sauce should be forgotten, the Mizuya-cho should prepare more than enough and put it in a nice container, on a tray with a spoon and send it out to the Kyaku to add the sauce themselves, who still have some time before they eat the muko.

Other types of Mukozuke

AEMONO 和物 harmonized thing

Between two and five ingredients: fish, shellfish, beans and seeds, mushrooms and vegetables are "harmonized" with a thick sauce made of one or several ingredients such as tofu, mustard, sesame paste, vinegar, fish eggs, boiled and grated egg yolk, ground-up greens, etc. All the ingredients are cut into equal sizes, cooked separately to perfection, mixed together carefully with the sauce and arranged in the mukozuke dish. Leafy vegetables, like spinach or mizuna and spicy leaves like sansho leaves are unsuitable as ingredients for aemono but can be ground up in the sauce.

Aemono 和物 need no other sauce but its own. Some thick aemono sauces include :

Shira-ae 白 white or plain tofu

Sumiso 酢味噌 white miso blended with citrus or vinegar

Karashi sumiso 辛子酢味噌 sumiso with the addition of mustard

Goma karashi su miso 胡麻辛子酢味噌 the above with the addition of sesame paste

A thinner Bainikuae 梅肉, a sauce made of umeboshi, mirin, shoyu.

Etc.

Whole vegetables

A single ingredient such as fresh bamboo shoot with wakame or lotus root with bainiku or furofuki kabura, steamed turnip dapped with miso, etc are possible.

Specialized tofu

These are made of mashed or crushed peas, nuts, sesame paste, grated abalone, savory egg custard, etc, kept together with a binder like tofu, kuzu, etc.

The afore-mentioned but purely vegetable tofu's are another possibility.

Purely Zen vegetarian mukozuke are also feasible.

“Tofu” made not only from soybeans but from finely ground sesame seeds goma dofu; other dofu of peanuts, walnuts, green peas, soramame, grated lotus root, etc. in kuzu base are delicious and substantial.

Man-made ingredients for muko are often made of nama yuba 生湯葉 uncooked soy milk skins, konnyaku 蒟蒻 devil's tongue jelly sashimi, nama-fu 生麩 wheat gluten, ita-warabi 板蕨 dried strips of fern root starch, Daitokuji-fu 大徳寺麩 wheat gluten deep fried and boiled in shoyu, natto 納豆 fermented soy beans.

Mabushi 塗り

Mabushi 塗り is a cross between sashimi and aemono, a kind of covering usually applied to raw fish including:

Ogon mabushi 黄金塗り sieved egg yolks

U no hana 卵の花 tofu lees

Karasumi 唐墨 bora fish eggs

Tai no ko 海鰒 eggs

Tara ko 鱈子 cod eggs

Mentai ko 明太子 cod? eggs with chili

Ebi ko 甘海老 blue amaebi shrimp eggs

Kazu no ko 数の子 bright yellow, salted herring eggs

etc.

Vegetables may have a little warmed dashi, and perhaps wasabi or grated ginger, depending if Mizuya-cho has not used it before in the kondate menu.

Specialty tofu like agedofu deep fried tofu, goma dofu sesame paste, etc., may need wasabi, dashi. or a shoyu/citrus-based sauce.

Kuzuyose 葛寄

Kuzuyose 葛寄 is various ingredients, vegetable and protein, held in a soft, clear jelly. Blanched individual ingredients are mixed in dashi, with kudzu starch, the more the starch, the harder the yose. It can be made individually, plastic wrapped and steamed or put in a nagashi pan 流缶, steamed and cut to size. The image is supposed to remind the Kyaku of a stream bottom so its good for summer.

Chawan-mushi 茶碗蒸

Chawan-mushi 茶碗蒸 is a savory egg custard with seafood and vegetables. Eggs are beaten and thinned with dashi, the already precooked ingredients mixed (chicken or white fish, shrimp, yurine lily bulblets, trefoil mitsuba stems, ginnan, reconstituted shiitake, etc.), poured into individual serving, porcelain cups

then steamed in its serving utensil or in a large nagashi pan and cut or scooped. These can be served hot or cold, depending on the season.

Furofuki 風呂吹 daikon or kabura 蕪

A piece of young daikon or turnip is cut to size desired, peeled, steamed and then while it is still hot, hot miso white, red or awase is dapped so it runs down the side. It is usually served in a deep, lidded bowl. If not used elsewhere, slivered yuzu, powdered sansho or grated wasabi may be used to make an excellent Yobanashi muko.

Yuzumiso 柚味噌

Yuzumiso 柚味噌 is a Sen family favorite that can be traced back at least to Rikyu, and is still used by many of his followers. It is a 3/4 yuzu cup, scraped out, lightly blanched and filled with fish, shellfish and vegetables, then with white miso and steamed or grilled. The top 1/3 is left raw and used as a lid, to be squeezed on top. Sotan owned a set of Rikyu-konomi hemispherical yuzumiso mukozuke dishes made by Raku Ichi nyu (1649- 96).

Points to Beware of

As was said, the food most often served for the Shogo mukozuke is raw fish with a tart sauce and a contrasting vegetable or two, with grated wasabi. Since the sauce is usually made of soy sauce, citrus juice and dashi stock, one needs to be careful when dealing with earthen wares like Raku ware muko or calcified abalone shells to prevent damage from the acids. Usually the muko is not in the dish for very long but still one need be careful about the lead content and change the sauce to suit. (The present 15th generation Kichizaemon has told me that his Raku no longer contains any lead. Not all rakuyaki potters are so forth coming.)

Still Other muko courses

As just said, other foods used for muko can be something hot in the winter, such as yuzumiso, a citron cup filled with seafood and miso and steamed; a chawan mushi egg custard with savory ingredients or furofuki daikon or kabura, a young piece of giant radish or turnip, steamed and napped with miso. For these, a lidded muko will keep the heat in. Hot dishes must have a coaster or wooden pad under them for the tray's protection.

There is no single decided utensil used for the mukozuke course but it is usually a ceramic of eccentric rather than round shape (since everything else is round or square). Natural shells or shaped ceramics, such as abalone, leaf shapes such as banana leaves, split real bamboo sections, etc have been used. Especially Chinese and Japanese reproductions utsushi 写し of sometsuke muko come in the same shapes as the originals.

If a deep, dark mukozuke dish is used for Yobanashi, Teishu needs be extra careful of bones, seeds, etc. If it is too small, Kyaku can use their gohanwan lid for other courses, as a last resort.

There is the question of whether to pick up the mukozuke dish to eat the course or to leave it on the tray. There are advocates of both courses. Spreading a handkerchief on your lap will keep drips off your nice kimono but it could be read as a veiled criticism that there is too much sauce. Holding your hand out under o-hashii, chopsticks full of food, can look like a begging gesture, so is eschewed by some. Kyaku must pick up the rice bowl, soup bowl, nimono wan, kosui wan, and hikiyai so perhaps the mukozuke should also be able to be picked up.

The fish and the seasonal vegetables are appreciated for their color and arrangement first then mixed well with the wasabi and the sauce before eating.

Muko throughout the kaiseki

The great variety of food that it is possible to serve is most extreme in the mukozuke course, depending not only on the Teishu's ideas but the Kyaku's wishes, season of the year and access to ingredients. Unlike the other dishes in the kaiseki, the tray stays with the Kyaku the whole time but the mukozuke must be emptied to hold the yakimono, any number of azukebachi, chinmi, and pickles so the Kyaku must eat it and all sauces removed, all before the yakimono.

Ceramics for Mukozuke

One of the most frequent uses of ceramics is in the culture of eating. Certainly one of the first things the Kyaku sees is a dish used to hold something to eat with *sake*, now known as the mukozuke course. In earlier times the almost exclusive use of leaf, wood, lacquer sets and the occasional unglazed ceramic piece were for holding food, but from the Momoyama period, a revolution in the culture of eating rapidly replaced much of the lacquer and most of the low fired ceramic with new glazed works, mostly from Mino and Kyoto.

Formal place among mukozuke is usually reserved for fine Chinese pieces of the Ching period (1644 - 1912), blue and white cobalt underglaze bowls with mainly red overglazed enamel decoration on porcelain, sometimes with gold painted on, called gosu aka-e 呉州赤絵. Most frequently seen are sets of underglaze cobalt blue and white sometsuke mukozuke imported under the auspices of early Edo daimyo Tea master, Kobori Enshu (1579 - 1647). Many examples are fanciful animal, fruit and other shapes, highly decorated, underglaze cobalt, shallow and wide bowls. Some of the shapes, still reproduced in Japan are half-open Sensu fans, double bats or tai fish, cows, biwa lutes, abalone shells, banana leaves with raindrops, etc. The variety is practically endless.

Earlier and contemporary with Sen Rikyu (1520 - 1591), new types of Japanese ceramics were developed which continue to this day. These were specifically Shino, Ki-seto and the wide variety of Oribe ceramics from Mino, developed under one of Rikyu's disciples, the daimyo Tea master Furuta Oribe (1543-1615) and the less varied but no less popular painted e-Karatsu 絵唐津 ware. Later, in the Edo period, kilns specializing in food wares different from tea wares, especially the kilns of Arita 有田, Imari 伊万里, Kutani 九谷 and Nabeshima 鍋島 produced porcelain mukozuke and larger hachi for Tea Masters, daimyo and the merchant population. Among the nascent kuniyaki 国焼 "national wares," Takatori 高取 and Hagi 萩 still produce desirable muko.

The two most popular types of ware after Oribe are probably the sometsuke imported from Ming and Ching China or reproduced in Kyoto and the various wares of Kyoto, collectively known as Kyo-yaki 京焼. Of Kyo-yaki, the Raku family has consistently produced mukozuke dishes since at least third generation Do'nyu 楽道入, also known as Nonko ノンコ (1599 – 1656).

Another family, known as Eiraku 永楽 since the end of the Edo, especially since the time of 11th generation Hozen 保全 (1795 - 1854), has specialized in reproducing Chinese styles such as sometsuke, kinrande 金襴手 a type of sometsuke with overglaze red and gold decoration, and Kochi 高知 usually a monochrome porcelain of a limited palette of bright, sometimes almost glaring colors: yellow, green, sky blue and purple. Eiraku also reproduces all the Japanese styles, from rustic Iga through Raku but especially that of Kenzan and Ninsei, two of the gifted geniuses of early Edo Kyoto style ceramics. Toward the end of the Meiji period, glass cut in Europe to order by Baccarat became very popular in Japan and the native glass works, active from late Edo, also produced interesting molded glass mukozuke.

So, one can see that there are a wide variety of mukozuke available but looking at the function and forms of mukozuke dishes, several criteria for usefulness are apparent. First considerations are probably size, shape, color, and depth. A mukozuke too small is very inconvenient because the dish must serve as container not just for the muko course but all the other food that is sent around during the kaiseki, i.e. the grilled fish, all azukebachi, other extra courses such as shiizakana, plus the pickles at the end. During the summer, a whole sweetfish (ayu) is often served and if the dish is too small to hold it, things can get messy. On the other hand, a dish too voluminous will cause an unbalance with and crowd the lacquer sake saucer, rice and soup bowls.

Tea people enjoy contrast in everything. While the lacquer is usually turned on a lathe, resulting in round bowls, the ceramicist has greater freedom to move the clay, carving, molding, and manipulating to result into interesting shapes. Thinking back to its origins, the muko was probably originally a leaf or a shell anyway. Thus, we find both natural shapes like these and the unbridled imagination of the Chinese potters, Oribe potters, the Raku potters and the Karatsu potters' works so usable, since they are rarely round.

Another aspect of shape that is important to be aware of in choosing usable muko is the depth and bottom of the dish. It is best if it has a flat bottom with a depression in the center, like a teabowl, a chadamari 茶溜, so the sauce will pool under the fish and not spread all over the bottom or run to the sides.

There are relatively flat muko dishes useful for a cool feeling in summer and for winter, there are very deep and also covered dishes for serving warm food rather than fresh fish.

Color in mukozuke is a consideration in relation to the food served. Most commonly, the muko course is one of delicate raw fish, so a garishly colored dish does sometimes but not always complements, while light, earth or neutral colors do. Blue and white cobalt underglaze sometsuke porcelains are still very popular, both because of their hard surface, which resists stains and mildew, but also because the cobalt color is never found in food so is compatible. It is good to remember that the utensil is there to first hold and then enhance the pleasure of the food.

Other considerations include the assemblage of distinctly different ceramics that make an agreeable total combination. So if one uses something sometsuke in the kaiseki, it is best (not impossible to use some other blue and white that is different) to not use it again, even in the serving of tea, much less to repeat it during the kaiseki meal. On this point, there are no hard and fast rules but it makes sense to not duplicate unglazed ceramics that are too similar, like Shigaraki and Iga. Likewise, it would be uninspired to combine a green Oribe with a green Kochi, or have two utensils with extreme manipulations or handles. The idea of not duplicating ceramics is to prevent the Kyaku from comparing two pieces and creating disharmony in their minds from comparing and liking one and disliking another.

In summer one will sometimes see all glass kaiseki sets. It is a real challenge and thrill for the Teishu to assemble but it can be a trifle tiresome for the Kyaku. And some food just does not lend itself to glass, e.g. aemono, like ika sumi 烏賊墨和 squid ink sauce, thick sauces or soups, not to mention the heat of the soup and nimono.

There is also the thought that the Teishu wants to incorporate the variety of the entire world every time he/she does Tea. The entire range of formality is also incorporated. Generally speaking, the Formal SHIN level of ceramics are all Chinese or have Chinese prototypes: celadon, gosu and aka-e, kinrande, Kochi, Shonzui, or sometsuke. Semiformal ceramics, GYO are all glazed, Japanese, Korean or other types: Shino, Oribe, Karatsu, Tamba, Raku, kohiki, Oranda 和蘭陀, etc. In this case Raku, which might usually be considered SO, because it is an earthenware, is sometimes included because it is glazed and hard. Informal ceramics, SO are unglazed: Shigaraki, Iga, Bizen, or yakishime, high fired but unglazed ceramic although they are not much used for mukozuke.

Hanki 飯器 Second Rice and Shiru kae 汁変 Second Soup

After the mukozuke is eaten, Teishu brings in the hanki 飯器 rice container and offers a second serving of soup. In this case, the hanki refers to the utensil, not the food it contains. This is the first course where all the food is served together and the Kyaku must take their portion for themselves. The second serving of rice, which has continued to cook after ichimonji, is drier, chewier than the first serving. The Mizuya-cho must carefully indicate and the Kyaku must be thoughtful of the other Kyaku to take just his/her portion. This helps develop the Ichi-za Kon-ryu or group-in-fusion so deeply desired in chaji.

The Teishu will bring in the rice box 飯器 with a second helping of rice for each Kyaku, with a maru kayoi bon and the shamoji 杓文字 or playfully called an o-tama jakushi お玉杓子 tadpole on top. The Teishu will put down the rice box, with the scoop on the marubon and the marubon on the hanki lid, in front of him/herself. Setting the bon to his kamiza side, the Teishu puts the scoop into the hanki, then, holding up the bon, asks if he/she can serve them but the Shokyaku replies that they can handle it themselves. The Teishu then puts down the bon, turns the hanki so the tojime joint seam is facing the Shokyaku and leaves it with him/her. The Shokyaku immediately passes the lid to the Jikyaku. Each Kyaku will take an equal serving, that has been placed in the hanki in easy to understand, separate scoops, of more steamed rice. Just to be sure, a friend of mine put the second servings of rice in with an ice-cream scoop. A cute but unnecessary surprise.

Still holding the tray, the Teishu will also offer a second serving of miso soup (from the kitchen). The Teishu will take the first Shokyaku's soup to the kitchen (or, if that is too far, into the mizuya where shirukae may be set up) and return immediately for the second Jikyaku's soup bowl. Taking it out of the seki, the Teishu will return with the Sho kyaku's second soup, and then get the third Sankyaku's soup bowl. Returning with the Jikyaku's soup, the Teishu will get the next Kyaku's bowl and so on. Finally, the Teishu will return with the Tsume's soup, put the marubon on the hanki and take both out, leaving the door open even in ro season.

In the mizuya or kitchen, the Mizuya-cho will clean, at least the lip of the bowl and perhaps the dew inside of the lid, especially if someone has touched it, refill it with twice the soup and double the gu (usually no need to double the yakumi), put the lid on and, (sprinkling the lid with tsuyu in furo season) give it to the Teishu. In the case of five or more Kyaku, the Teishu may decide to use the larger rectangular waki biki or kayoi bon for the middle Kyaku's (starting with Jikyaku and Sankyaku) soups and return to the marubon for the Tsume. In this case it is easy to keep them separated on the wakibiki bon by having every other Kyaku leave the lid off their wan.

Nimono or Wanmori 煮物・椀盛

The wanmori is the second SAI and the high point of the kaiseki. It is served in a larger, decorated, lidded and lacquered bowl.

The main gu, a piece of fish, arthropod, shellfish or bird meat or a quenelle made of such may act as the main ingredient in the kaiseki nimono or wanmori. It should be soft and easy to cut and eat.

Shinjo 真薯, a quenelle-like molded and steamed or cut square made from finely ground protein, usually fish or invertebrate (shrimp, lobster, clams, abalone, oyster) and wild yam 薯. Ground bird (duck, quail uzura), can also be used but these are often called gan 丸 or dango 団子 "balls." This may be formed in individual molds, or put in a nagashikan mold, steamed and cut. Uozomen 魚素麺 are noodles made of extruded fish protein and yam paste.

Other possible main gu include seasonal vegetables such as *take no ko* bamboo shoots or fungi, such as matsutake. Man-made gu for Shojin menus include these or tofu's of various ingredients like the original soy beans, or sesame, eda mame, green peas, nuts; filled namafu 生麩 wheat gluten pouches, yuba, tamago dofu egg custard, etc. (see MUKO section for choices)

Between two and four are appropriate, most usually vegetables, compliment or contrast with the main fish, arthropod or bird gu. Of course these must be different from those used in the muko. Seasonal vegetables, representing the oceans and mountains, as well as all parts of the vegetable world - the roots, shoots, stems and leaves, as well as the fruit/vegetables, whole or cut into pieces, compliment the main gu. Man-made things like mochi, polenta slices or somen noodles occasionally also appear.

The broth in which it is served is usually the best katsuo bushi 鰹節 bonito shavings and kombu 昆布 kelp dashi. It is called sumashi jitate 清仕立 clear broth or often in winter it is thickened slightly with kudzu starch, kuzu jitate 葛仕立 to keep it hot. (See MISOSHIRU for Dashi preparation.)

The Mizuya-cho puts the finished and heated gu in the bowl, with most all ingredients and carefully ladles the dashi over it. Different dashi are rarely used but things like mizore dashi of finely chopped chicken or shrimp or grated turnip kabura give the appearance of mixed rain and snow and add another taste. Be careful not to use a full ladle as any spill may require starting over with a clean bowl or tray.

Yakumi 薬味 contrasting condiment

The yakumi is added last. Being certain of the orientation, the Mizuya-cho adds the lid and spritzes it in furo season. All the nimono should be very similar and all oriented with an obvious front. The wan must be served so the Teishu doesn't have to look into or turn the bowls. If Mizuya puts the bowls on the tray facing away from the Teishu and toward the Kyaku, all Teishu will have to do is put the bowl out.

Yakumi 薬味 are a number of vegetable ingredients used for their presumed medicinal qualities, i.e. anti-bacterial, vermifugal or preservative properties as well as their strong but pleasant flavors.

Foremost for wanmori is the yuzu 柚子 *Citrus junos* citron or Japanese lemon. Yuzu is a citrus with aromatic oils in its skin, so popular it is available in spring as flowers, as small green fruit in summer, and as yellow ripe fruit in autumn. Only in late Winter and early Spring must the Teishu search for something different, like black pepper, grated ginger, black goma, sansho or even wasabi, if it hasn't been used before. The thick yuzu skin may be cut, with the bitter white inner skin removed, into decorative shapes like matsuba 松葉 pine needles, hakama-ita 袴板 truncated triangular divided pants board, musubi 結 knots, etc. or just the outer peel can be pared off irregularly. Sudachi 酢橘 is another citrus with many seeds but fragrant skin and dark green color, which may be used in early summer. Other citrus fruit are not so usable for yakumi, being usually too acrid or bitter. The fragrance is in the peel but the juice can also be used, with other citrus like lemon, daidai, etc. for the muko sauce. Daidai is a bitter skinned citrus so the Mizuya-cho must remove a layer of skin from the circumference and then cut the daidai in half to juice it.

Tsuchi shoga 土生姜 ginger is freshly grated and may be used that way or squeezed for its juice.

Kinome, sansho 木の芽, 山椒 Japanese cold pepper is a deciduous, slow growing tree that produces flowers (hana zansho 花山椒), young leaves (kinome 木の芽), and seeds (sansho 山椒) of great fragrance and strong flavor. The powdered seeds can be used on chicken dishes and even sweets. Most commonly used for kaiseki are the tender young leaves of Spring, slapped sharply between the palms to release their fragrance. The older leaves develop thorns on the underside. The seed-pods are used fresh and green or

dried and powdered. Both leaves and especially the seed pods, in even the smallest quantity, can produce a numbing effect on the tongue so don't overuse. Larger trunks of the tree, though still small, make the best hardwood grinders surikogi 搥子木 for suribachi 磨鉢 ceramic grinding bowls.

Karashi 芥子 Chinese mustard is not usually used for nimono. It is mixed (left direction only) in a *sake* cup until stiff with a little warm water or dashi and a chopstick until smooth, then the *sake* cup is turned over and allowed to "mature" for 30 minutes or so. It is thinned with miso, for use in miso soup and with vinegar or citrus juice to make karashi-su for aemono. It would probably only be used if there were pork in the nimono.

Umeboshi 梅干 salt-pickled apricot is usually sieved and mixed with dashi, and/or *sake*, and usukuchi soy to make "bainiku," an ae, harmonizing sauce for vegetables or traditionally on conger eel 鱧 hamo in the muko or nimono.

Wasabi 山葵 is a member of the wild ginger family; usually the grated root, used with raw fish for its preservative, vermifugal properties. Its flowers and young, spring leaves can also be used. It is infamous for its piquant potency. If it has not been used in the muko, it may appear on nimono of goma dofu, age dashi or hiryoza fried mixed tofu balls.

Tade 蔞 smartweed *Polygonum* is a wild spring-summer herb, ground and usually thinned with vinegar and applied to grilled fish. It may be included as an ingredient in aemono sauces. It does not cook well so is not usually used in nimono.

Kosho 胡椒 black pepper is a relatively new inclusion in the kaiseki repertoire so it has no traditional uses yet.

Goma 胡麻 sesame seeds are rich and oily rather than piquant but are used for their color (black, white or golden) and rich flavor.

Shinjo

Depending on what is selected, the piece of fish will be steamed, or in the case of hiryoza "flying dragon heads" 飛龍頭, deep-fried. Like fish-and-shellfish shinjo 真上, 真薯 or 糝薯 of ground fish surimi 搥身 or ground shrimp, suppon, abalone, quail, etc. quenelles can be formed with fish pieces, shellfish, abalone livers, arthropod pieces, etc. mixed or sprinkled into the surface. These may be wrapped and dropped into boiling water or steamed in a pan and later cut to size or steamed in individual porcelain cups. Vegetables may become too watery so be careful of what is used. For example, green peas and edamame are safe but greens, like spinach will "leak" and discolor the shinjo.

Assembling the Wanmori

Putting the wanmori together is a test of the coordination of the Mizuya staff. The main ingredient must be cooked, cut or formed and perhaps reheated. It usually goes into the preheated, dried bowl first, followed by the various vegetables, also hot, arranged pleasingly from their various re-heating pans. The condiment has been prepared: cut, ground or slapped, and set aside until used. Finally over this is poured the hot, seasoned dashi VERY CAREFULLY (not too much and a little at a time to avoid spills, which would necessitate cleaning everything and perhaps starting over). The condiment may be added last. The lid is put on and in furo season, dew tsuyu 露 is sprinkled on the lid. Shokiyaku is served first from a marubon and the other Kyaku from the rectangular wakibiki tray but in order to reduce the waiting time between the first and the rest of the wan (and to be more sure the lids will come off in the seki, especially if it is cold), all the bowls can be prepared, in an "assembly line," at the same time, all lidded, and both trays taken to the mizuya. One, three, one is the pattern of bowls for five Kyaku; one, two, three for six, etc.

Yotsu wan 四椀

In Japan's early history, sets of four bowls were used on trays in the Zen monasteries, namely the gohanwan and shiruwana (still used today); the other two were the tsubowan 壺椀 and the hirawan 平椀, one deep as a jar and one "flat," both of which could hold foods known as nimono, literally "boiled things" or takiawase "cooked and put together" or depending on the day's menu, other things like *sake* or pickles. In kaiseki these last two utensils were combined into one large utensil, served separately after the tray.

The Main Dish

The large lacquered lidded bowl, nimonowan 煮物椀 or wanmori 椀盛 holding the day's piece d'resistance or main dish is served individually to the Kyaku, with a slight bow. They wait until all are served; then at a signal from the Shokyaku, who says,

JA, ITADAKIMASHO
Well, let us eat together
じゃ頂きましょう

all pick up their bowls, remove its lids under their noses and inhale the fragrance, while viewing the arrangement. It should be admired for its beauty and fragrance then enjoyed for its taste. Kyaku take the yuzu piece or other yakumi in their chopsticks and sip the broth over it. After that one taste, they are free to continue eating as they desire. The yuzu or other condiment may prove too powerful to eat so may be removed from the empty bowl and put in the zansai bukuro 残采袋 and taken home.

Comments

As the epitome of the kaiseki offering, the Teishu has exhausted him/herself presenting the best and most delicious things of the season here.

Nikonme 二献目 Second offering of *sake*

As soon as the first *sake* is taken from the seki, it should be poured out and saved for cooking, especially if the *sake* was heated. It both evaporates and, in iron, takes on the color of rust. Fill the Kannabe or choshi while waiting with hot water then refill it with freshly heated *sake*, just before serving. The mukozuke may be eaten as soon as Kyaku drink their first sip of *sake*.

The second serving of *sake* is offered, just before the yakimono course.

If not, and the Kyaku are not *sake* drinkers, the Teishu may leave it with the Kyaku to serve themselves or return with a fresh refill.

The kitchen staff must refrain from finishing off the *sake* lest disaster befalls. Save drinking 'til after the Kyaku are all served.

Yakimono 焼物 "Grilled" course

The third and final SAI (but not the last of the food), a plate of something grilled (usually fish though seasonal vegetables like bamboo shoots and mushrooms are known), is passed and one of which is taken by each Kyaku. The pieces may be left plain, salted or marinated with a sauce known as Yuan yaki made of shoyu 3 parts, mirin 2 and *sake* 1. The fish is then grilled, sautéed or even deep-fried. This is the Wabi style of serving all the Kyaku from one bowl or platter, devised (perhaps) by Rikyu.

The usual possible ingredients for yakimono include pieces of larger, mostly white-fleshed ocean fish (tai, suzuki, guji, hamo), freshwater ayu or trout, or certain vegetables (like wild yamaimo, corn on the cob, matsutake mushrooms, *take* no ko). Occasionally, for Shojin kaiseki, sato mono 里物 like dengaku 田楽 (eggplant nasubi, grilled tofu, grilled figs with miso) or namaifu may be used.

As the second (hanki was the first) of several courses left to the Kyaku to take for themselves, only one large platter or dish of grilled whatever, with a pair of green bamboo serving chopsticks nakabushi with a middle node saibashi 中節菜箸 is needed to convey the food from utensil to the Kyaku's now empty mukozuke. It is passed and one of whatever is taken by each Kyaku. There are only enough pieces, one for each Kyaku.

Fillets of fish are cut to desired size, inspected to remove bones and scales. They are skewered across the grain on two or three metal skewers, to be sure they are stable.

The pieces may be left plain su yaki 素焼, salted shio yaki 塩焼 or be marinated with shoyu, sake and mirin (3 to 2 to 1) Yuan yaki 幽庵焼 and grilled over hot binchotan 備長炭 charcoal.

Another method is called misozuke 味噌漬, a method whereby the fish pieces are immersed in (white) miso for several hours to taste. The fish may be wrapped in cheesecloth and covered with miso for longer periods before the fish is needed or put directly in for faster treatment. In the cheesecloth method, no cleaning is required but in the direct method, the excess miso may be removed and some left on at the discretion of the Mizuya-cho.

The skewers are rotated within the fish from the beginning so the meat doesn't shrink onto the skewers. Mizuya-cho should start with the skin side and when it is done (about 3/4), turn it over. Avoid turning the fish, especially small ones like young ayu, over too much, as they may break up.

Even though "yakimono" is ambiguously identical in pronunciation and kanji with the word for pottery, this is the Wabi style of serving something grilled to all the Kyaku from one bowl or platter. A larger platter, with one grilled something 焼物鉢 for each, that all the Kyaku share, is brought in by the Teishu. From this platter, each Kyaku takes one serving and passes the platter, hand to hand. This practice is credited to Rikyu, making the food serving more Wabi, as well as speeding serving, by not serving individually but by putting everything together and letting the Kyaku serve themselves. This practice helps break down social barriers and helps reinforce the ichi-za kon-ryu ideal as well as speeding the kaiseki along.

Being an island country, Japan has relied on its fishing industry for centuries so fish are the most common yakimono, followed by arthropods and small birds 小鳥 kotori. Non-fish items include vegetables and fungi as listed before are occasionally used for yakimono. Tofu, ichijiku figs or nasubi eggplant may be grilled with miso to make the popular den gaku or tofu may be deep fried to make agedashi 揚げ豆腐. Yuba and namaifu can also be made to serve as yakimono.

A modern variation might be asparagus rolled in beef and grilled. If we consider all the possible grilled or sautéed or deep-fried possibilities, we get a long list. (see Kaiseki Ingredients)

If we look at fish, there are a number of ways to divide them for Yakimono, either grilled over a fire, pan-fried or deep-fried. In Yobanashi, fresh fish grilled is never served but fish dishes like o-den, loaches in egg 泥鰱鍋 dojonabe or soft shell snapping turtle 鼈 suppon are possible.

Usually nothing accompanies yakimono. Shish-kabob is not a usual yakimono but Rikyu did serve skewered abalone 串鮑 kushi awabi fairly often.

Sauces

Marinades and barbeque sauces are known, most commonly Yuan 幽庵 a sauce made of koi kuchi shoyu, *sake* and mirin (3 x 2 x 1 parts). Other possibilities are tade-su 蓼酢, a vinegar based, ground smartweed coating of grounded up tade leaves and vinegar, applied when the fish is all but done (like ayu, cod 鱒 tara) or served separately, after the fish (like susuki 鮒 sea bass) is done. Egg yolk may be used to coat the fish or vegetable, called ogon-yaki 黄金焼 but usually the sauce either cooks on or falls off the fish to burn fragrantly, so nothing else is usually needed for sauce.

Occasionally, for strong tasting fish, one will see hajikami 薑 (“embarrassed” bright pink ginger sprouts) served as accompaniment.

Third and “last” of the three side dishes of Rikyu’s ichi ju san sai, is the grilled course. It is one of the courses, besides the gohan, not served individually but on a platter that all Kyaku share. Wild birds, like quail, goose, duck or sparrow are occasionally used, especially in Autumn. There are a few vegetable yakimono courses, mostly seasonal delicacies like *take* no ko bamboo shoots, jinenjo 自然薯 wild mountain yams or matsutake 松茸 mushrooms; as well as Shojin ones, such as dengaku (miso spread on tofu or vegetable like eggplant or takenoko, and grilled). Shojin yakimono use yuba, nama-fu and tofu extensively along with vegetables.

Grilling fish requires a grill, kakuro 角炉 usually a rectangular, open topped metal box, using bincho sumi 備長炭 hard charcoal burning in the bottom. The bincho takes a while to catch, so it must be started with burning “regular” charcoal shitabi, not the stove. It should be allowed to develop a thin covering of ash, before grilling starts. This will take some time so the kakuro should be one of the first things started in the kitchen. The grill is often kept outside while cooking because of the heat, smoke and smell. The prepared fillets, two or three pieces are skewered with two or even better three thin metal skewers and salted or brushed with marinade. The skewers are laid across the fire, which is collected in the two long edges for better heat distribution. While cooking, the fish will shrink around the skewers so the Mizuya staff person must turn the skewers in the fish from the start and time to time, to be sure it does not stick to the skewers. The skewered fish will be grilled on the skin side until it is 3/4 done then turned over. If it is a thick slice, the edges should also be grilled. If Yuan sauce is used, the pieces are marinated and brushed with sauce as it cooks. Salt grilled fish is lightly sprinkled with salt in the fingers then grilled.

Ika (squid) is scored heavily and cooked in a dry frypan for sugata yaki 姿焼 keeping it shape.

When the skin side is as desired, and it is usually served which ever side is best up, the Mizuya staff turns the fish over to finish cooking the meat side 1/4. Putting several X slashes in the skin will prevent shrinking. It is better not to turn the fish over more than once because tender fish will break from the uneven pressure. If the fish is not done, it should not be a big deal since Teishu started with sashimi-quality fish anyway but Kyaku may get squeamish. When the pieces are done, remove them to a clean, dry chopping board and move it to the kitchen. Skewers are removed with a twist and the best fillets, one for

each Kyaku only, are moritsuke'd assembled on the pre-warmed yakimono bachi. Ao *take* naka bushi sai bashi 青竹中節菜箸 are arranged in front.

Utensil for Yakimono

Most frequently platters used are unglazed ceramic, such as Bizen or Shigaraki or certain glazed wares such as Oribe, Shino, Takatori and Karatsu, especially those with overarching handles. Aside from those, more highly decorated works, like those of Nonomura Ninsei and Ogata Kenzan are followed by Nin'ami Dohachi, Eiraku Zengoro and their followers. Daimyo tea masters ordered handled sometsuke pieces from China, with humorous results, then from native Japanese kilns.

This and the second hanki with the rest of the cooked rice, completes the ich ju san sai- one soup, three side dishes which make up Rikyu's prescribed Wabi kaiseki. Yet, there are several more courses that are not optional that follow the Teishu's meal 亭主相伴 Teishu sho ban. The yakimono course is the second place the Teishu puts everyone's portion together. It may have started to save time but in effect, it allows ichi za kon ryu to be even more strengthened by treating everyone equally. The Kyaku offer restraint by taking whatever piece is on top, not the biggest or best looking.

The remaining portions of fish, for the Mizuya, may be grilled, either with or after the Kyaku portions. Other things may be grilled for the hassun course or for the Mizuya staff. Once use of the bincho charcoal is completely finished, the fire can be carefully put out with water, and when it is dry, the bincho can be used again. If there is a fire later and extinguished charcoals discovered in the area, the last persons to grill or do Tea may be blamed, so collect all discarded charcoal you can find and use it or put it in the keshi tsubo.

Comment

Grilled fish is a course most familiar to all peoples of the world, so yakimono is the one food most familiar to Westerners. Grilling brings out the richness of fatty fish and the browning also evokes a familiar feeling.

Second Hanki, Third Soup Offered

By now, the rice has achieved the perfect state of steamed chewiness. "All," that is enough for the Kyaku, fills the hanki with no portions distinguished. Finally, the last hanki is brought out and the same things as were said and done earlier are said and done again

(O-tsuke... , O-makase..., O-shiru...) but usually the Teishu goes away with the marubon empty.

Each Kyaku may take as much or little rice as they wish without having to finish the total amount. The Teishu will offer more miso soup but usually Shokyaku refuses the third offering of soup for everyone, although there are Teishu and Shokyaku who will ask individually.

Nevertheless, if a Kyaku should desire a third soup, the kitchen must have some available, if necessary using the Teishu and/or Hanto's sample. Don't be caught unprepared!

Azuke bachi 預鉢 Extra courses

One to five utensils of optional courses of food left with the Kyaku azukebachi, "bowls left with the Guests," fill up the time of Teishu shoban and supposedly use up all the unused ingredients.

Although the preceding courses should suffice to assuage hunger, the Teishu has much material left over and knows many more cooking techniques than were used so he/she will often take the unused ingredients, combine them in ways not seen in the kaiseki, and serve them while he/she is busy during Teishu Shoban. Ideally and originally, azukebachi were first created to take advantage of every edible portion of the ingredients used in the kaiseki, without duplicating preparation techniques. There was much doubling of ingredients of course (e.g. fish, vegetables or condiments) but not of techniques.

The reasoning behind extra food, beyond the Teishu's overwhelming desire to give the Kyaku even more than the *ichi ju san sai* was that the Kyaku had already eaten everything up except the rice in the last hanki, so a few more things were prepared to give the fire time to boil the water, give the Kyaku something to eat and more *sake* to drink and to give the Teishu time to do whatever needed doing at the last minute and to eat something. Modern post-war affluence has replaced this frugality with frivolity of making these dishes from new ingredients.

O-hitashi お浸し is just one single main vegetable, usually leafy, boiled then squeezed and may be mixed with small mushrooms, nuts, beans, seeds, etc. It may be dressed with a thin sauce like shoyu, sujoyu, etc. Takiawase 炊合 are two to five different ingredients "cooked and put together," rather than cooking them together. The pieces are large and usually a mix of fish (preferably oily) and vegetables (often roots like turnip, daikon, carrot, imo, or "fruit" like pumpkin, eggplant, etc), then put together with a minimum of juice or sauce, in a large bowl. A perfect example for autumn would be a dobin mushi 土瓶蒸 a "small teapot steamed" of matsutake mushroom pieces, chicken or white fish, ginnan, etc. in dashi. For winter, a good choice is a pot of o-den お田 a "stew" minimally of octopus, daikon and konyaku (+- boiled eggs, potatoes, kamaboko, etc.) in dashi stock with karashi mustard.

The technique of takiawase is, in everyday cuisine, commonly referred to as a "nimono."

Aemono 和物 (also see previous MUKO section for ideas, although an aemono is not served twice) may be fish and/or vegetables, raw and/or cooked, harmonized in a thick sauce made with one, two or several ingredients such as: tofu (shira ae), sesame paste (胡麻 goma ae), mustard (辛子 karashi ae), vinegar (酢 su ae), miso (miso 味噌 ae), boiled egg yolk (kimi 黄味 or ogon 黄金 ae), fish eggs (like sea bream eggs 鯛の子 tai no ko ae, cod eggs 鱈の子 tara no ko ae, kazunoko 数の子 ae, mentaiko ae tai eggs, which is hot with red pepper, karasumi 唐墨 ae which is smoked and dried bora mullet 鰯 eggs, or various vegetables like kinome (cold pepper leaves for kinome ae or hana zansho ae flowers), spinach (usually added to kinome or tade to soften the flavor while keeping the color and ground, a.k.a. ao 青 ae), tade (smartweed) etc.

Su no mono 酢の物 are specifically dishes of fish and/or vegetable, dressed with vinegar (including citrus juices and sweetener), to produce a fresh, palate-cleansing taste not already found in the kaiseki. The sauce must be different and usually more complicated than that used in the mukozuke (see Other Sauces). Traditionally, dishes with octopus and cucumber, crab meat, wakame and takenoko, clams and mozuku, oysters, etc. are so made. European dishes like sevice, nambanzuke or pickled herring would be perfect sunomono.

This dish does not go so well with *sake* but the inclusion of some of the *sake* the Kyaku are drinking or mirin to the sauce makes vinaigrette dishes more harmonious.

Shiizakana 強肴 chinmi 珍味 are served usually in tiny quantities, as they are literally "strong tastes" or "rare flavors," in small and exquisite dishes and bowls. They are strongly flavored, rare or scarce delicacies

that go good with *sake*. They are only gotten in small portions since they consist of parts of the whole fish used for mukozuke, yakimono or other azukebachi (if the flavors are different enough).

One technique for kaiseki which defies all the rules is when a large natural redfish sea bream or tai is available, for a tai tsukushi 鯛尽 which means exhausting the possibilities of tai, king of fish - raw for mukozuke, boiled for nimono, grilled for yakimono, the entrails salted for shiokara, the bones for dashi, maybe skin or something for hassun and kosuimono.

More typical chinmi are fish and shellfish entrails, uni 雲丹 sea urchin gonads, hoya 海鞘 sea squirts, all kinds of fish eggs, abalone or fish livers like anko no kimo 鮫鰾の肝 angler fish liver, the foie gras of the sea, crab entrails 蟹味噌 kanimiso, caviar, dried sea cucumber entrails 海鼠腸 konowata, salted squid entrails 塩辛 shiokara, etc. Some of the previously mentioned aemono, if not used elsewhere would also fit this category if tweaked a bit.

Other types of food and preparation techniques are left to the imagination of the Teishu. This is the place for more foreign foods and flavors like beef steak, peanut butter sandwiches, tamales, couscous, samosa, pizza, etc. as long as they conform to kaiseki's guidelines.

Azukey dogu

Originally, another of the uses of the utensils used was to show off the possessions of the newly enriched new entrepreneurial class that was using their wealth to prove their cultural standing in the Meiji era (1868 - 1912). One way they advanced their standing was to buy (back) as much of the Chinese and Japanese art as they could and to use it in large tea gatherings chakai and private chaji. Among the Chinese examples, we can find a few rare examples of Song period celadons and red overglazed aka-e of the Ming and later periods. Vast quantities of cobalt underglaze porcelains of the Yuan, Ming and Ching periods, such as the sometsuke, gosu and Shonzui types, were ordered from Chinese kilns by tea-master Kobori Enshu (d. 1647) and later collected by these modern industrialist sukisha 数寄者 amateur tea enthusiasts. Very few serving plates or bowls were acquired from Korea or from the lands further South. It was not until the 1890's that these men discovered the cut glass of Baccarat, and still later that modern European ceramics began to infiltrate the more open field of cuisine within the kaiseki meal and o-yose お寄せ large chakai. Each type of course requires a suitable utensil so the use of azukebachi is a place where the Teishu can share some of his/her more interesting lacquer, ceramic and other utensils. Each different utensil of food also requires different types of green bamboo serving chopsticks, kuromoji chopsticks, yahazu cedar chopsticks, spoons or dippers. Large bowls come equipped with motobushi ao take saibashi 元節青竹箸 green bamboo chopsticks with node at the far end and nakabushi 中節 green bamboo chopsticks with node in the middle, are used. Small bowls or cups require small Rikyubashi made of red cedar; another type called yahazu bashi 矢箸 (white cedar wood chopsticks with one side cut diagonally so that one pair looks like an arrow notch) or 8 寸 sun kuromoji used as hashi. Silver, lacquer or even horn spoons are also possible.

It seems the rarer and weirder the ingredient, the more exquisite the utensil.

If the Teishu plans to serve more food and *sake* at Teishu shoban, they will be served, one after the other to the Shokyaku. The Shokyaku takes his/her portion, while holding the bowl, and passes the bowl hand-to-hand. With the chinmi, since there is so little of it, the Shokyaku should inquire of the Kyaku, if anyone is averse to anything so those who don't want any of a certain food can leave it to those who do. If nothing is said, maybe someone will forego a favorite something so everyone will take some. A legend has it that hegemon Hideyoshi-ko had some rich merchants for tea. He served them one of the most famous chinmi,

konowata dried sea cucumber entrails. One merchant hated them but did not want to insult Hideyoshi-ko so the merchant gulped the konowata down all at once. Hideyoshi noticed and said, “Oh, I didn’t know you liked them so much. Bring him another plate of konowata.”

As the hachi may be of special interest, the Kyaku of course want to haiken them. When everyone is finished (or just about) the Shokyaku will ask for haiken. As all the utensils have accumulated with the Tsume, he/she wipes up any excess liquid in the utensils, keeps the hashi on his/her own tray and carries the utensils to the Shokyaku; in a yojihan sitting in front of a central Kyaku and reaching the utensils from there and passing the to the Shokyaku. When they have all returned to the Tsume, he/she returns the hashi to their containers and takes them to the sado or kyujiguchi and returns the Kannabe, choshi or tokkuri too, but saves the guinomi if the tray has gone. The haidai is reserved for the Shokyaku at Hassun.

Azuke dokkuri 預德利 *Sake* bottles

More *sake*, usually a different one from what is served in the “standard three offerings” (before the muko, before the yakimono and before the hassun) is usually served in a couple of tokkuri, ceramic or glass *sake* bottles left with the Kyaku.

The temperature of the *sake* can be different here from the three offerings (which are always the same, warm, cold or room temperature) as well as the serving utensil. Minimally, the lid of the choshi or Kannabe will change, if not substituted for by tokkuri. Refills should be available but drunkenness should not be encouraged.

If more courses of food, azuke bachi 預鉢 are to be offered, the Teishu returns to the kitchen with the choshi or Kannabe, to bring more *sake* in tokkuri or the original choshi or Kannabe but with a different lid indicating a different sake is being served, and the Shokyaku will ask about this one (these) as well. Large ceramic *sake* cups sekihais 石盃 or guinomis 喰飲 are prepared to serve it. A variety of *sake* cups in different sizes, shapes, wares and materials is interesting, held in a basket, so each Kyaku can choose the one that best fits his/her ability to drink. There should be more cups to choose from than Kyaku numbers so even the last Kyaku has a choice.

Originally azukebachi were something made from leftover ingredients used in courses already served but prepared in a different way. Now, too often these guides are ignored and new, expensive ingredients are made up special to impress the Kyaku.

It is the feeling of every Teishu to want to serve as much as possible to the Kyaku, including *sake* but this leads to morbidly bloated Kyaku and sleepy drunk ones. Only the bravest, most self-confident Teishu will stop at one azukebachi, one chinmi and one or two tokkuri. The knowing Kyaku will thank the Teishu for restraint.

Teishu Shoban 亭主相伴 the Teishu’s meal

Somewhat like drawing a curtain between scenes, the Teishu withdraws, to eat in the back. This also gives him/her a chance to see to last minute details. But the Teishu MUST EAT something, even if it’s not of every dish served. It can even be just a couple of onigiri or even peanut butter sandwiches, but the Teishu must have something in his/her stomach in order to face the hassun course where he/she must drink one cup of *sake* with each Kyaku (especially dangerous if using something like champagne...wheee).

There should not be that much more junbi the Teishu must do anyway and the Kyaku shouldn’t be left alone too long. Just long enough to finish the food and drink and before they begin talking too much. Kyaku should refrain from talking too much anyway as that may be the only clue that they are finished, and make the Teishu come in too soon.

Teishu shoban is short also to prevent the Teishu from losing concentration on serving the Kyaku. After bringing in the optional courses left with the Kyaku, azukebachi and azukedokkuri, Teishu says,

I'm going to eat in the back but if you need anything, just clap your hands

KATTE NI ITADAKIMASU NO DE, NANIKA HOSHI KATTARA, DOZO O-TE *no*
TATAITE KUDASAI

勝手に頂きますので何か欲しかったら、どうぞお手を叩いて下さい

To which the Shokyaku replies,

Bring your tray in here and eat with us

OZEN O MOCHIDASHI *no*

お膳お持ち出しを

But Teishu always replies,

I still have some things to do so I'll be in the mizuya.

MADA KATTE NI YOJI GA ARU NO DE, MIZUYA NI

まだ勝手に用事が有るので水屋に

After the Teishu closes the door for the second time only, the Hanto should be there to listen to the Kyaku's progress, being ready to bring towels for spills or more *sake*.

Kosuimono and Hassun

When the Teishu has quickly finished his/her meal and the Kyaku have finished theirs, haiken'ed the utensils and returned them all (save the haidai, which has gone back to the Shokyaku) to the sadoguchi or kyujiguchi, the Teishu enters with a tray of small, lidded bowls known as kosuimono 小吸物, a "small soup;" with an alternate name, hashiarai 箸洗 "chopstick wash."

Earlier styles like honseki cuisine most often had two full soups, one miso with vegetables first and one sumashi, clear soup second, often with meat or fish product. Kaiseki serves miso soup on the tray at the beginning, a second serving of miso then a very simple sumashi (kombu, umeboshi or ginger juice dashi) as second soup after the break at Teishu shoban. The "small soup" acts as a palate cleanser and a way to purify the chopsticks without actually swishing them around violently in the thinly flavored broth. Catching the small slippery ingredient of vegetable or fish parts, is the only reason for moving the chopsticks at all. This utensil, different from all the other bowls, has a lid larger than the diameter of the bowl, so it can be used as the utensil on which to put the upcoming hassun units.

Although it has the form of a soup, it has the function of a palate refresher. The main gu of the kosuimono may be a part of the whole fish (like hamo's swim bladder 浮袋 uki bukuro) that has gone for mukozuke or yakimono, seeds or other edible parts of previously used ingredients, like pumpkin seeds, umeboshi seeds or something entirely different. Pine nuts, corn kernels, soba seeds, plum or cherry petals, shunran orchids, even grapes, but ginger or umeboshi slivers or seeds are the most common. Other possible ingredients include 磯梨 iso nashi, buds or sansai mountain vegetables like 土筆 tsukushi or 蕨 fern sprouts, vegetables like 羊栖菜 hijiki or 三葉 mitsuba stems tied in a small knot. In the past, a second and even a third soup would be served on separate honseki trays, with substantial ingredients like goose, lobster, ebi or tofu, but in the present Wabi kaiseki, larger pieces of fish or bird, etc. are not included as ingredients.

Usually there is only a bit of second ingredient to compliment the first for example, if bainiku is used for the soup base, slivers of ginger are often included.
The soup is usually a weak broth, made just with a fresh piece of kombu so it is a bland soup with a tiny ingredient.

As the nimono are finished and returned to their original places, the kosuimono is brought in and placed to the kamiza or right of the nimono, and left there when the nimono is taken away. It should not be moved. The reason for this will be made clear in the hassun course.

The Teishu will tell the Kyaku from the door to

Please have (the kosuimono) while it is still warm.

DOZO ATSUI UCHI NI

どうぞ暑い内に

Altogether, the Kyaku will reach for the bowls and drink the content while eating the ingredient(s). When they are finished, they will re-lid and replace the bowls back in the same spot.

In early honseki formal dining and kaiseki, different trays would come with separate soups and new pairs of chopsticks. Honzen ryori had two or three soups (on three, four or five trays) the first was understood to be miso while the second was often a suimono, a sumashi or clear soup with protein. Miso almost always had vegetables in it while the second soup had bird (goose, crane) or sea product (Ise ebi, tai, swan, etc). Although a substantial second soup continued to be offered, even as late as Senso's time, in order to introduce a frugality into the chaiseki, (someone?) brought in the small sumashi jiru or clear soup (instead of a new tray) from honzen ryori into the second half of the kaiseki to "wash" the chopsticks as well as clear the palate with a very light broth, therefore eliminating the necessity for many pairs of hashi. At the same time it offered a way to clear the palate. But at the same time, modern Kuaku with small bladders will find so much liquid leading to discomfort so first of all don't use too much soup or offer too much sake and second of all, be graciously ready to allow Kyaku to run to the setchin or toilet during the kaiseki.

In the worst case, if kosuimono are in short supply or not needed, Teishu can use the lid of the moriawase lid for the hassun, for example at a Hango chaji or Nodate.

Hassun 八寸

Actually the name comes from the size (eight sun, c. 24 cm) of the utensil, a fresh, round-cornered square, split red cedar hegi 経木 tray with round bentwood border, used originally as an offering tray of umi-no-sachi 海の幸 and yama-no-sachi 山の幸 to the gods at Shinto shrines.

One variation allowed at Nagori chaji is to use an old one, lacquered or something else completely different like a lacquered, maki-e'd lid to a suzuri bako or some other approximate lacquered or ceramic square tray. On the Hassun tray there must be two things:

Yama-no-sachi 山の幸 goodies from the sea, are placed in the upper right-hand quadrant and

Umi-no-sachi 海の幸 goodies from the mountains are placed in the lower left-hand quadrant.

The tray may be divided into thirds top to bottom and in half with a diagonal from right upper corner to the lower, left corner, but putting the two piles of food on these exact points looks awkward so the two piles of food are moved just a bit toward each other and the center. When finished, to make room for the

haidai and Teishu's portion, the remaining food is moved even closer to the center. When a third element, a present from a Kyaku, Sato no sachi 里の幸, a goodie from the village, is included, all three are arranged in a small triangle, with the left point, the umi-no-sachi, pointing to the left wall of the tray.

The offerings are dry finger food, usually fish dried over-night or deep fried and vegetables running ahead of the season. The origins of the hassun course is the typical offerings one makes to the deities at jinja, umi no sachi or bounty from the sea and yama no sachi, bounty from the sea. The umi-no-sachi is usually fish (therefore protein) and the yama-no-sachi is usually vegetable but if the Teishu wanted to use small birds, like sparrows (from the mountains but protein) and deep-fried kombu (from the ocean but vegetable), the question of which would go where might arise. Generally speaking though, protein is considered umi-no-sachi and vegetable is yama-no-sachi, regardless of where they come from. If the Teishu has any doubt, he/she should tell the Kyaku his/her qualms and decide for him/herself. The sato no sachi is a famous product a Kyaku might bring to the Teishu from a country town, like funa zushi 鮎寿司 a koji 麹漬 pickled cerucian carp, fermented for a year or more or yubeshi citron stuffed with walnuts and hung from the rafters.

Teishu serves *sake* and treasures-from-the-ocean in the lid of the kosuimono bowl to each Kyaku in turn.

Chidori sakazuke 千鳥酒杯

Then, the Shokyaku insists or the Teishu can request

Wouldn't you like to join us
DOZO ISSHO MESHI AGARI MASEN KA
どうぞ一緒に召し上がりませんか

OR

May I join you?
GO-ISSHO NI ITADAKI TAI TO ZONJIMASU
ご一緒に頂きたいと存じます

The hikihai was returned to the Shokyaku for this very reason and the Teishu can ask him/her

May we borrow your sakazuki for a little while
SAKAZUKI SHIBARAKU HAISHAKU ITASHIMASU
盃しばらく拝借いたします

So, starting over with the Jikyaku, turning the hassun tray and giving it to the Shokyaku, the Teishu gives the Jikyaku the choshi or Kannabe. The Shokyaku takes a few pieces of kaishi and takes an umi no sachi and yama no sachi for the Teishu and puts the kaishi down where the Teishu can get it. Meantime, Jikyaku serves the Teishu *sake*. Teishu doesn't eat the hassun but drinks the *sake*. Teishu serves both Shokyaku then Jikyaku umi-no-sachi then Jikyaku *sake*.

From then on, EVERY time the *sake* is served, it changes hands and changes direction. So the Teishu is served *sake* when serves treasures-from-the-mountains. When it gets to the Tsume, he/she serves two turns of *sake* to the Tsume for several reasons.

The *sake* exchange starts with the Jikyaku pouring in lieu of the Shokyaku while the Teishu is busy getting both Shokyaku and Jikyaku a portion of yama no sachi, so each Kyaku has been pouring for the previous Kyaku until it catches up at Tsume. So he/she, Tsume gets to pour twice, for the previous Kyaku then

his/her own turn but only gets to drink once. Another reason is the last person to drink, gets to keep the hikihai and haidai so the Teishu needs to have the last drink. Finally the Teishu returns to the Shokyaku and serves him/her *sake* (as the yama no sachi has already been served but not necessarily eaten to the Shokyaku).

The Teishu serves the Shokyaku first and then, while accepting *sake* from the Shokyaku, who says

GO NOHAI Wo
Make this the last cup
この杯を

pulls the remaining pieces (there should be at least one of one kind and two of the other) together, puts his/her offering on their kaishi in the lower right corner, the hikihai on the haidai in the upper left and departs with the choshi or Kannabe.

This exchange of *sake* between Teishu and Kyaku is the place they change roles (Kyaku becomes Teishu and Teishu becomes Kyaku) and the Teishu treats the Kyaku like gods. It is the most spiritually freighted moment of the kaiseki and one of the only two places the Teishu drinks in front of the Kyaku.

Hassun Ingredients

There are two components to the hassun, not ingredients cooked together some way, but a ritual offering representing delicacies from the ocean and delicacies from the mountains, prepared simply if at all (raw or boiled, steamed, dried, deep-fried without covering 素揚げ suage).

Instead of the Teishu serving individual bowls of prepared foods or large dishes of food, the Teishu gives one piece of each, plus *sake* individually to each Kyaku.

In every chaji but the Nagori, a new hassun bon, an eight sun 八寸 (approximately 8 inch) square red cedar tray is used, dampened. This kind of tray is still used for offerings of umi-no-sachi 海の幸 and yama-no-sachi 山の幸 to the kami at shrines. In the case of the chaji, this can be considered finger food and so is not served in sauce or soup. Indeed, dried fish, sea vegetables, prepared things and plain vegetables are the usual choice. Because of its ritual nature, foods a bit early or preserved can be used.

Aotake nakabushi saibashi are now used to serve.

The idea for the hassun is said to have been introduced to kaiseki by Rikyu, who took the idea from the offerings and the name from size of the trays they were offered on, to the gods at Iwashimizu Hachiman (at any shrine really). A look at some of Rikyu's kondate however show nothing like this.

Early or front runner hashiri 走 ingredients leading to next season are good.

Ko no mono 香の物 Pickles

Konomono, more commonly known as tsukemono 漬物 but ko no mono in Chanoyu, are so named because, according to one legend, they were eaten when “listening” to incense, to clear the nostrils. Another explanation has it that some incense (somewhat like neriko today) made by courtiers was aged in jars, like pickles. The obvious contrast between the elegant fragrance of incense and the strong, pickle smell

as well as the name of something elegant used for something so common is another sign of the playful mind of Tea, cha no asobii gokoro 遊心.

Pickled vegetables and rice in hot water (see just below) are the essential elements to end a typical meal in Zen temples. Another practice of temple eating has the monks use their pickles to clean out their lacquered rice and soup bowls and lids.

Takuan, the ever-present pickle, is a rice-bran fermented (mukozuke 糠漬) and pressed daikon, colored yellow with orange gardenia seedpods kuchinashi no mi 口無の実. It is probably the most well known Japanese pickle in the world.

There are usually one to four other different varieties of pickle used. Other varieties are chosen to contrast and harmonize, from yeast and salt pickled (shiozuke), vinegared (suzuke), miso pickled (misozuke), *sake-*lee pickled (sakezuke or Narazuke), etc types.

Ingredients are numerous including just as examples: roots (daikon, kabura, gobo, suguki), shoots (takenoko, fern), fruit (nasu, cucumbers, tiny suika watermelons) and leaves (suguki or kabura leaves, Chinese cabbage, goma leaves) or mixed like shibazuke (combinations of cucumber, nasu, ginger, and myoga pickled in plum vinegar 梅酢 umezu) a byproduct of making pickled plums umeboshi, preserved in a variety of ways.

Konomono do not have or need a sauce, though shoyu is sometimes added but accompanying the ko no mono is the hot water o-yu with o-koge in it.

One of the pickles is always Takuan 沢庵, a salted then rice-bran 糠 nuka fermented daikon radish, pickled with gardenia seed pod so it is bright yellow. Other colors for daikon pickles are white and a very wrinkled old yellow Takuan, called furuzuke. Takuan is always used with one to six other varieties of tsukemono, according to the type of chaji.

Takuan is cut into thick rectangular pieces, two per Kyaku, with hidden cuts 隠包丁 kakure-bocho to make it easy to use as a sponge and to eat quietly.

Other pickles are cut into bite-sized pieces, enough for all Kyaku plus some. Pickled vegetables and parched, browned rice crust in o-yu is the last bit of kaiseki served the Kyaku, who use them to clean their lacquer in imitation of the Zen monastic practice. The pickles are cut to the appropriate size and arranged, in easy to recognize order in the pickle bowl, which is usually rustic rather than elegant. Only a little pickle is provided as the Kyaku are getting very full.

Aotake ryoboso 両細 saibashi are now used to serve.

O-yu お湯

Browned and parched rice crust in hot, salted water is used, with the Takuan pickle, to give the lacquer a preliminary sluice.

The yu oke with its lid and a yunoko tsukui 湯の子救 scoop, on the left of the larger of the rectangular waki biki 脇引 tray and the pickle dish with aobashi on the right, the Teishu brings the o-yu and konomono to the Kyaku. If there three Kyaku or fewer, the lid of the yu'oke is turned over and the pickles

put directly on the flat inner surface of the lid, eliminating the ko no mono bachi. The yunoko tsuki and ryoboso chopsticks are put in the spout.

O-koge お焦げ

The o-koge お焦げ refers to the rice stuck on the bottom of the rice pot as it is cooking and browns crisply. This browned crust is broken into tiny pieces and put in o-yu with salt to make a cleaning liquid that the monks and Kyaku use to give their rice and shiru wan a preliminary sluicing.

A bit of salt is sometimes added to the o-yu but so much salt has already been used, little need be added here.

After the gohan is finished cooking and a suitable amount is placed in the hanki, if the rice sticking to the bottom of the pot is suitably much, it is scraped out until just the browned crust remains. If less than needed o-koge remains, the finished rice is returned and spread thin to create more o-koge. Unless the rice has been cooked absolutely perfectly, this o-koge will stick and must be chipped from the pot. If the o-koge, also called yu no ko 湯の子 is in large pieces, they are broken up. The pieces are put in the yu oke, with o-yu and a tiny bit of salt, just up to the spout bottom. The Mizuya must be ready to add more o-yu to this if there are six Kyaku or more. If there are enough Kyaku to warrant kasane jawan, then two sets of kaiseki kagu may be used.

Several alternate ways to get o-koge, especially if using an electric rice cooker, are as follows: Continue to heat bottom of emptied han gama or pan (leaving a thin crust of rice) until the crust on the bottom is brown.

Take some of the cooked rice, make a patty of it and brown it over the yakimono fire (this takes quite a while).

Parch raw rice in dry frypan (this takes even longer) OR

Buy tiny arare 霰 already prepared and add some to the yu-oke and o-yu, with some gohan. This is a true admission of failure and should be prepared for but used only as a last resort.

These yu no ko are not necessary when using a proper rice vessel and even gas fire but modern rice cookers need help.

Serving ko no mono and o-yu

The konomono come in a suitably Wabi bowl konomono bachi, with green bamboo ryoboso saibashi, “both (ends) narrowed” chopsticks and the o-yu comes in a lidded, lacquered (like the rest of the kagu) bentwood pitcher, called a yu tsugi 湯次 hot water pourer.

The Teishu brings in the waki biki bon with ko no mono bachi and yu tsugi. Then Teishu passes the yu tsugi lid, stirs the o-koge and leaving the yunoko tsukui in the yu tsugi, asks,

May I serve you some (o-koge and water?)
OTSUKA ITASHIMASHO KA
お付致しましゅうか

to which the Shokyaku counters with

Please leave it to u
O-MAKASE MASHO
お任せましょ う

The Teishu turns the yu oke and sets it down to the Shokyaku's kamiza.

Inside the yu-tsugi lid, in other words the natural tsuyu, is haiken'ed and passed, like the hanki lid was, to the Tsume who sets it downside up. This haiken is why the Mizuya must be careful not to touch the insides of these lids when handling the Kyaku's bowls, the hanki or yu tsugi.

Teishu passes the tsukemono bachi to the Shokyaku, with the phrase,

Take some and pass them on.
DOZO O-TORI MAWASHI nO
どうぞお取り回しを

The Shokyaku first takes his/her pickles, two pieces of Takuan and a suitable amount of the other varieties. There should be equal amounts for each Kyaku (and a tiny bit more). The hachi is held and the konomono taken; the hachi passed hand-to-hand.

The yu tsugi is taken up by the Shokyaku and held, with it resting on his/her left palm and his/her thumb through the handle, not gripping it lest the weight crack or break off the lacquered-on handle. He/she stirs the contents then takes a scoop or two of o-koge and yu into the rice wan and soup wan, the pours some o-yu in both. It doesn't matter if more o-koge flows into the wan. Each Kyaku must remember that everyone should share the o-yu and o-koge even though the Teishu said,

If there is not enough hot water, please clap your hands
O-YU GA TARIMASEN DESHITARA DOZO O-TE WO NARASHI
お湯が足りませんでしたら、どうぞお手を鳴らし

If because of the number of Kyaku, there is not enough o-yu, of course the Shokyaku could clap his/her hands and the Hanto be there to answer.

The konomono are taken first because it takes more time to take the o-yu and o-koge. Another practice of temple eating has the Kyaku use their pickles and o-yu to clean out the lacquered rice and soup bowls and lids while the o-koge (browned rice) shows that the rice was eaten down to the last grain, to show that nothing was wasted and the kettle was scoured to get it.

Examples of Japanese Ingredients for Kaiseki

This is by no means a complete list of possible ingredients but one mostly of what is available in Japan. Overseas Chajin can search their markets for equally suitable possibilities.

Some Tsuma accompanying ingredients for sashimi, with some scientific names

Spring

Nanohana 菜の花 *Brassica napus* turnip rape

Hama bofu 浜暴風 *Cymopterus litoralis* red stem trefoil

Udo 独活 *Aralia cordata* Japanese spikenard

Shunran 春蘭 spring orchid *Cymbidium goeringi*

Tara no me 多羅の芽 *Aralia elata*, *Angelica*

Tsukushi 土筆 *Equisetum arvense*

Hajikami 薑 fresh sprout of ginger

Me renkon 芽蓮根 lotus root sprouts

Mitsuba stems 三つ葉 bright green trefoil

Me ganso 芽甘草 day lily shoots

Sawarabi 早蕨 young fern head

Western edible flowers e.g. nasturtiums, snapdragons, violets, etc; don't use flower shop's- too much pesticide

Summer

Aome; murame = mejiso 芽紫蘇 young shiso sprouts, green or purple

Ejiso, hanajiso 花紫蘇 shiso flower stalks

Endo mame 豌豆 green beans, small whole or slivered

Hana tsuki kyuri 花付き胡瓜 very young cucumber/ flower attached squash flowers much larger, are also possible

Myoga 茗荷 *Zingiber mioga* flower stalk of wild ginger

Renkon 蓮根 lotus root

Me-renkon baby lotus

Okra オクラ

Kabocha 南瓜 a.k.a. Nankyo 南京 (yellow and green) pumpkin

Radish ラテエシュ red radish, slivered, pickled

Autumn

Kaya no mi 茅の実 *Torreya grandis* torreya nut

Bakudai 莫大 *Ficus pumila* var. *awkeotsang*

Winter

Suisen 水仙 narcissus flowers, blanch

Chisha no to 苣の頭 stalk of red leafy lettuce

Fuki no to 落の頭 *Petasites japonicus giganteus*, flower head of cbutterbur

Kintoki ninjin 金時人参 red Carrot

Benitade 紅蓼 akame 赤芽 *Persicaria hydropiper*

Miniature corn ミニともろこし

Daikon 大根 not usually used, too common

Iwatake 岩茸 black cliff fungus

Ingredients for Muko, Yakimono, Azukebachi, etc.

Because fish and shellfish have a sometimes very confusing variety of common names, scientific names are used ; there may be different species available around the world.

Salt water, White fleshed fish With scientific names

Tai (red sea bream) *Pagrus major*
Amadai/guji (tilefish) *Branchiostegus japonicus*
Hirame (Pacific halibut) *Hippoglossus stenolepis*
Ohyo (flounder) *Paralichthys olivaceus*
Suzuki (seabass, sea dace), *Lateolabrax japonicus*
Kurodai/chineii (black sea bream), *Acanthopagrus schlegelii*
Managatsuo (butter fish), *Stromataoidei stromateus*
Tara (cod), *Gadus microcephalus*
Tachiuo (saberfish) *Trichiurus lepturus japonicus*
Akou/kijihata (red spotted grouper) *Epinephelus akakura*
Kochi (flathead) *Platycephalus* sp.
Sanma (Pacific saury) *Cololabus saira*
Kisu (sillago) *Sillago japonicus*
Sayori (half-beak) *Hyporhamphus sajori*
Aburame, ainame (fat greenling) *Hexagrammos otakii*
Okoze/kasagome (scorpionfish) *Scorpaenopsis oxycephala*, sp.; *Synanceia verrucosa*
Fugu (puffer; rarely used) *Tetraodonidae* sp.
Hamo (conger pike) *Muraenesox cinereus*
Anago (sea eel) *Conger myriaster*

Semi sea, semi fresh water

Unagi (eel) *Anguilla rostrata*
Ayu (sweetfish) *Plecoglossus altivelis* *often avoided for sashimi
Shirauo (icefish) *Salangichthys microdon*
Shirouo (ice goby) *Leucopsarion petersii*

"Blue-backed," Ocean

Saba (mackerel), *Scombridae* sp., *Grammatocynus* sp.
Sawara (Spanish mackerel), *Scomberomorus niphonius*
Buri (amberjack), *Seriola lalandi*
Kamasu (barracuda), *Sphyraena japonica*. *S. pinguis*
Ahima aji (crevalle jack, trevally), *Pseudocaranx dentex*
Maru aji (round scad), *Decapterus macrosoma*
Iwashi (sardine, Japanese pilchard), *Clupeoidei* sp.
Maguro (tuna), *Tunnus* sp.

Pink fleshed, Semi-sea, semi-fresh

Masu (trout) = Shake (salmon)

Fresh Water Fish

Koi (carp) *Cyprinus carpio haematopterus*
Namazu (catfish) *Silurus asotus*
Moroko (gudgeon) *Pseudorasbora parva*; *Gnathopogon caeruleus*
Funa (crucian carp) *Carassius carassius*
Wakasagi (smelt) *Hypomesus nipponensis oxycephala*, sp.; *Synanceia verrucosa*

Arthropods Ocean

Ise ebi (JPN spiny lobster), *Panulirus japonicus*
Kuruma ebi (tiger prawn, shrimp), *Marsupenaeus japonicus*
Kani (crab, many varieties)
Shako (mantis shrimp) *Oratosquilla oratoria*

Shellfish Ocean

Bi-valves

Hotategai (scallops) *Patinopecten (Mizuhopecten) yessoensis*

Hamaguri (clam) *Meretrix lusoria*

Kaki 牡蠣 (oyster) *Crassostrea gigas*

Akagai (arkshell) *Anadara broughtoni*

Mirugai (gooeyduck) *Panopea benedicti*

Univalves

Awabi (abalone) *Haliotis* sp.

Horagai (conch) *Doxander japonicus*

Sazae (horned turban) *Turbo cornutus*

Tokobushi (Japanese abalone) *Haliotis diversicolor*

Baigai (ivory shell, babylon) *Babylonia japonica*

Crypto-valves

Ika (squid) *Todarodes pacificus*

Kensaki ika *Loligo edulis edulis*

Tako (octopus) *Octopus vulgaris*, sp.

Other Invertebrates

Uni (sea urchin) *Echinoidea* sp.

Hoya (sea squirt) *Didemnum vexillum*

Land animals

Birds

Uzura (quail)

Kamo, aigamo (duck)

Niwatori (chicken)

Shichimencho (turkey)

Hibari (skylark)

Suzume (sparrow)

other ko-tori (small wild birds)

Historically, cranes, geese, swans and other game birds were eaten.

Others

Suppon (soft-shell snapping turtle) *Trionyx japonicus*

Rattlesnake

Pork

Beef

Shojin Ingredients

Tofu grilled; deep-fried

Yuba (leaves of solidified soy cream) grilled; deep-fried

Nama-fu (wheat gluten) grilled; deep-fried

Konnyaku (devil's tongue jelly) pan-fried

Daitokuji-fu (fried nama-fu, stewed in soy) grilled

Vegetables for Muko, Wanmori, Azukebachi, Hassun Yama no Sachi, etc with scientific names

Roots

Gobō, shingobo, Horikawagobo (burdock: new, mature and giant) *Actium lappa* 牛蒡

Daikon (giant radish) *Raphanus sativus var. longipinnatus*

Kabura (turnip) *Brassica rapa rapa*
 Renkon (lotus root) *Nelumbo nucifera*
 Kuwai (water caltrop) *Trapa natans*
 Water chestnut *Eleocharis dulcis*
 Yurine (lily bulb) *Lilium longiflorum*, *Lilium davidii*, *Lilium lancifolium*
 Ninjin (carrot) *Daucus carota* subsp. *sativus*
 Ko-imo (small yam)
 Tsukune-imo (knobby yam)
 Yama-imo (mountain yam) *Dioscorea japonica*
 Jinenjyo (wild yam: 自然薯)
 Mukago (vine potato) *Dioscorea opposit*
 Ebi-imo (“shrimp” yam)
 Satsuma-imo (“sweet” potato) *Ipomoea batatas*
 Chorogi (Chinese/ Jerusalem artichoke) *Stachys affini*

Shoots

Sansai 山菜 (wild mountain vegetables)
 Hajikami (ginger) *Zingiber officinale*
 Warabi (bracken) *Pteridium aquilinum*
 Zenmai (flowering fern) *Osmundia japonica*
 Kogome (ostrich fern) *Matteuccia struthiopteris*
 Asparagus tips
 Tsukushi (horsetail rush)
 Take no ko (bamboo shoots)
 Taranome (sprout of Japanese angelia-tree) *Eralia elata*
 Junsai (water shield) *Brasenia schereberi*
 Me-ganso (day lily sprouts)
 Me-jiso (perilla sprouts)
 Me-negi (green onion) sprouts

Stems

Negi (green onions) *Alium fistulosum*
 Fuki (coltsfoot) *Petasites japonicus*
 Horenso (spinach)
 Udo *Aralia cordata*
 Wasabi *Eutrema japonica*
 Hamabofu (red stemmed trefoil) *Glehniae lettoralis*
 Mitsuba (trefoil) *Cryptotaenia japonica*
 Zuiki (yam leaf stem) *Dioscoria japonica*
 Chisha-no-to (leaf lettuce stem) *Lactuca sativa*

Leaves

Goma no ha (sesame leaves) *Sesamum indicum*
 Nanohana (rape turnip) *Brassica napus*
 Sansho = kinome (cold pepper) *Zanthoxium piperitum*
 Tade (smartweed) *Persicaria hydropiper*
 Tsuruna
 Shiso (perilla)
 Kikuna/shungiku (c'mum greens)
 Uguisuna
 Komatsuna (JPN mustard spinach) *Brassia rapa perviridis*
 Mizuna (JPN mustard) *Brassia rapaj japommoca*
 Mibuna also known as *Brassia rapa japommoca*
 Seri (water dropwort) *Oenanthe javanica*

Yomena *Kalimeris Aster yomena*
Oka hijiki (saltwort) *Salsola komarovi*
etc.

Flowers

Shunran (waxy but edible; ebine ran *Calanthe* sp. and others are poisonous) *Cymbidium goeringii*
Kyuri no hana (cucumber flowers / tiny cucumbers)
Kabocha no hana (pumpkin flowers)
Fukinoto (giant butterbur flower heads) *Petasites japonicus*
Wasabi fern heads
Yuzu (citron)
Nanohana (rape-turnip)
E-jiso (perilla flower stalks)
Shokuyo kiku (edible c'mum flowers)
Myoga (zinziber) *Zingiber mioga*
Broccoli
Cauliflower
Sansho no hana/hanazansho *Zanthoxylum piperens*

Fruit / Vegetable

Nasubi (eggplant)
Okra
Ito-uri (spaghetti gourd) *Momordica charantia*
Shirauri ("white" cucumber) *Cucumis sativus*
Kyuri ("black" cucumber) *Cucumis anguria*
Kabocha (pumpkin) *Cucurbita maxima*
Shishito (sweet chile) *Capsicum annuum*
Togan (winter melon) *Benincasa hispida*
Ingen mame (snow peas) *Phaseolus vulgaris*
Kaki (persimmon) *Diospyros kaki*
Ichijiku (fig) *Ficus carica*
Yuzu, kabosu, sudachi, daidai, (citrus) *Citrus junos*; *Citrus* ssp
Umeboshi (apricot, plum)
Biwa (loquat) *Eriobotrya japonica*

Seeds, nuts, beans

Ginnan (ginko nuts) *Ginkgo biloba*
Bakudai *Moluccella laevis*
Egoma *Perilla frutescens*
Endo mame
Tebo (navy beans)
Adzuki
Lotus seeds *Nelumbo nucidera*
Umeboshi no tane (apricot seeds) *Prunus mume*
Rakkase 落花生 (peanuts) *Arachis hypogaea*
Karashi (mustard) *Solanum melongena*
Sansho (whole, powdered) *Zanthoxylum piperitum*
Kosho (black pepper) *Piper nigrum*
Issunmame/ soramame/ otafuku (fava/broad beans) *Vicia faba*
Kuri (chestnut) *Castanea crenata*
Kurumi (walnut) *Juglans regia*
Goma (sesame white, black, golden)
Edamame (green soybeans)
Tomburi (veg. caviar) *Brassia scoparis*

Fungus

Shoro Rhizopogon rubensis
Shimeji Lyophyllum shimeji
Enokitake Flammulina velutipes
Kurokawatake
Shiitake (fresh or dried) Lentinula edodes
Matsutake Tricholoma matsutake
Maitake Grifola frondosa
Nameko Pholiota microspora
Kikurage Auricula auricula-judae
Iwatake Umbellicaria esculenta
Etc.

Sea Vegetables

Kombu Saccharina japonica
Iwanashi Epigaea asiatica
Kanten Gelidium sp.
Wakame Undaria pinnatifida
Nori Pyropia sp.
Hijiki Sargassum or Hizika fusiformis
Jinbaso a.k.a. hondawara
Isotake
Suizenji nori, Kamo nori kotobuki nori Aphanothece sacrum
Kaiso 海藻 sea vegetables, many kinds, colors, textures
Etc.

Chinmi 珍味 and Hassun Ingredients for Umi no sachi Treasures of the Ocean

Although animal flesh may have fewer different edible parts, in fish the muscle, entrails, gonads and eggs that are not poison or foul tasting can be eaten. If we look at fish, there are a number of ways to divide them.

Being an island country, Japan has relied on its fishing industry for centuries. Kaiseki relies mostly on larger, white-fleshed fish for the Mukozuke, Nimono, and Yakimono, but smaller, stronger tasting ocean denizens may be used for Chinmi and Hassun. Some things listed previously as Chinmi may also be used if dry or dried. Mostly small, early in the season and often strongly flavored, e.g.:

Himono 干物 dried fish, many varieties
Ichi ya boshi fillets of small fish like kisu dried overnight
Mirinboshi 味醂干 dried fish brushed with sweet *sake*
Shake kunsei (smoked salmon)

HASSUN Fish Parts

Entrails

Ika shiokara from cuttlefish
Hotaruika no shiokara from firefly squid
Katsuo no shiokara from skipjack tuna
Kaki no shiokara from oysters
Uni no shiokara from sea urchin roe

Ami no shiokara from Mysidacea, a krill-like crustacean
Ganzuke 蟹漬 from fiddler crabs
Konowata 海鼠腸 sea cucumber salted entrails
Mefun めふん livers, etc from male chum salmon
Ayu uruka 鮎うるか different parts of sweetfish
Urume うるめ whole dried herring
Shuto 酒盗 fermented entrails of katso skipjack
Tai shiokara 鯛わた塩辛 sea bream entrails
Kanimiso 蟹味噌 crab Entrails
Kuchiko 口子 sea cucumber eggs, salted, dried

Eggs

Karasumi 唐墨 mullet roe masses
Shirako fish 白子 cod, hatha, anko, tai, squid sperm
Kazunoko 数の子 yellow egg masses of bora
Taranoko cod roe sack
Tainoko tai roe sack
Coral crab eggs

Livers

Anko no kimo 鰯子の肝 angler fish
Hamo no kimo conger eel
Awabi abalone
Kawahagi 皮剥 thread-sail tilefish *Stephanolepis cinnifer*
Nodoguro (rosy seabass) *Doederleinia berycoides*
Baigai (JPN ivory shell, babylon), *Babylonia japonica*

Arthropods for Hassun

Ocean

Ise ebi (JPN spiny lobster) *Panulirus japonicus*
Kuruma ebi (tiger prawn) *Marsupenaens japonicus*
Amaebi (northern shrimp) *Pandalus borealis*
Kani (crab, many varieties)
Shako (mantis shrimp) *Oratosquilla oratoria*

Fresh water

Sawagani (JPN freshwater crab) *Geothelphusa dehaani*
zarugani 蟹 (crayfish) *Cambaroides japaicus*
tenaga ebi (long armed grass shrimp)
etc.

Hassun Ingredients for Yama no Sachi

Vegetable components are chosen from the vegetables already listed above but not yet used in the kaiseki. It is best to choose small individual ingredients like ginnan on pine needles or shishito sweet chilis. Another possibility is to use parts of larger vegetables like renkon lotus slices or whole walnuts in deep-fried kombu baskets so long as they are not too like the way they appear in the main kaiseki.

Rikyu bashi 利休箸

Since ancient times, it has been a tradition in Japan to serve food on a tray with o-hashii お箸 "chopsticks" and that whenever one takes a pair of chopsticks in hand, one is offering thanks for the blessings of Heaven and Earth, mountains and oceans in yet another expression of traditional Japan's aesthetic of daily life.

The chopsticks used for special occasions, especially celebrative festivities, are supposed to be thick in the middle (much thicker than today's hashii), tapering and with both ends useable, just as are the chopsticks used in the cuisine for the traditional kaiseki and for o-sechi ryori お節料理 at New Years. For Urasenke kaiseki, red cedar ones are used for chaji, willow for Shogatsu New Years.

Sen Rikyu would supposedly carve from cedar the pairs of chopsticks he was using for his Kyaku on the morning he was offering them tea. Thus fresh, new red cedar o-hashii are still used and are paired as to grain width and color. Cedar wood has a beautiful grain, a neatness and purity that can be felt as well as a richness and fragrance.

Kagu 家具 set of identical lacquer required for serving 5 Kyaku

Oshiki; o-zen (Kyaku's tray) 押敷, お膳

Meshiwan, hanwan (bowl for rice) 飯椀

Shiruwan (bowl for miso) 汁椀

Hikihai (flat sake saucers) 引盃

Haidai (cup stand) 盃台

Hanki (rice box) 飯器

Shaku ji (rice paddle) 杓子

Yuto (hot water pitcher) 湯桶

Yunoko sukui (hot water ladle) 湯の子掬

Maru bon (round trays; set of 2) 丸盆

Naga bon, kayoi bon, wakibiki bon (rectangular trays; set of 2) 長盆, 通盆, 脇引盆

Separate from the set, often more decorative are:

Nimono wan or Moritsuke wan (larger bowl for main course) 煮物椀 盛付椀

Kosui mono or Hashi-arai wan (small soup bowl) 小吹物 箸洗椀

Ceramics selected according to season, number of Kyaku, etc.

Mukozuke 向付 (附) plates, set of identical bowls for first sai, sashimi, etc

Yakimono bachi 焼物鉢 one larger platter for 5-7 Kyaku, second sai, grilled thing

Azukeyachi 預鉢 dishes for optional courses

Tokkuri 徳利 *sake* bottles for optional drink

Gui nomi, sekikai 喰飲 石盃 ceramic cups for extra *sake*

Konomono bachi 香物鉢 bowl for pickles

Metal

Kannabe 調子 / Choshi 爛鍋 *sake* warmer and server

Other things needed

Rikyu bashi chopsticks 利休箸

Hassun bon 八寸盆 hegi wood, lacquered approx. eight inch square tray 八寸盆

Ao take sai-bashi green bamboo serving chopsticks 青竹采箸:

Nakabushi center node 中節

Motobushi end-node 元節

Ryoboso double pointed 両細 used depending on the contents of the azukebachi

Spoons or other serving utensils

CHAPTER TWENTY TWO

Omogashi お菓子 Main Sweets

Historical Perspective

From earliest times, the meal that became kaiseki included a final course called o-kashi お菓子. Although originally meaning fruit and nuts, made sweets came to be created by the Heian period. China learned the process of making sugar from India, and by the Yuan period (the Muromachi in Japan) sugar, as well as the many karamono utensils, was being imported. But it was in the Edo period that wagashi 和菓子 really came into their own and not just from the greater import of sugar. Okashi served at chaji are now known more specifically as wagashi Japanese confections, namagashi 生菓子 unbaked or “raw” sweets, or omogashi 重菓子 a chaji term for main sweet.

Historical Omogashi Sweets

A look at a few records (kaiki) show us the gradual development of kashi for tea.

Beginning with the ancestor of Wabi cha, Sakai Daikoku-an, the ancient 大黒庵老, Takeno Jo-O 武野紹鷗 served Asacha to Matsunaga Hisahide and Imai Soyu, with gobo nishime 牛蒡煮 burdock stewed in sweet soy sauce as kashi.

From numerous records of his kaiseki, we know Sen no Rikyu served over the years:

Kaya 榧 torreyia nuts, kuri 栗 chestnuts, kumo tako 蛸 octopus

Kuri yaki 栗焼 chestnuts grilled, mame ame 豆飴 soy beans in hardened sweet syrup

Kaya, kaki 柿 persimmon, tako octopus

Fu 麩 wheat gluten

Kanbei a rice-brittle sweet

Usukawa (thin-skinned) manju 薄皮万寿 with a light brushing of shoyu, kaya torreyia nuts, yakiguri
grilled chestnuts, shiitake, kuwai *Sagittaria trifolia*, threelobed arrowhead bulb in a lacquered fuchidaka

Fu no yaki 麩焼 wheat gluten grilled, shiitake, yakiguri, kombu, iri kaya grilled nuts

Yakiguri, fu no yaki grilled chestnuts

to later, things like:

Zakuro pomegranate, yakuguri grilled chestnut

Senbei 煎餅 crackers, koneri gaki 練柿 dried persimmons, fu wheat gluten, usukawa (manju)

thin-skinned manju, (yo)kan 羊羹, fu no yaki, kuri

One of Ri kyu's daimyo disciples, Furuta Oribe 古田織部, who was charged by Hideyoshi-ko to
remake Cha no Yu into something more suitable for daimyo, served things like uzurayaki "quail
grill," perhaps something grilled that looked like quail, ite konyaku simmered konjak, mizu kuri
(peeled, raw chestnuts in water).

Fourth generation Urasenke Senso 仙叟 served several things for sweets:

Chestnut rice cake 栗餅 kuri mochi, dried gourd 干瓢 kanpyo

Sweet adzuki bean soup with rice cake zenzai, Salty accompaniment

Sweet rice "brittle," carrot accompaniment

Sweet kudzu ball, crisped laver

Hempseed candy, sugared soybeans, Portuguese sugar candies konpeitō

Grilled rice cake with cold pepper (sansho) miso, sugar fermented soybeans

(For a second half) Persimmon, kombu maki kelp roll

Kobori Enshu 小堀遠州, the daimyo succeeding Oribe as the great Tea master, responsible for daimyo
cha's great advancements, served:

Sweet Course in square cedar stacked trays: cold glutinous rice jelly dumplings, dusted with adzuki
bean powder, daikon salt-simmered; he always served raw peeled chestnut in water thought to be
an antidote to poison

Another daimyo, Sakai Tadazane Soga, daimyo of Himeji (1781) served:

Kuchitori koshidaka manju 腰高万寿, shiitake (mushroom), mizukuri (peeled chestnuts in water)

Matsudaira Fumai (1789) served just:

草餅 kusamochi, an 蓬 Artemisia rice cake

We can see a development from very primitive, not so sweet kashi like zenzai, kurimochi and kusamochi,
three sweets still made today, but just how much they were alike and how much they differ from today's
examples is still a question.

Formality Levels and Types of Omogashi

Omogashi are divided by formality levels that depend on making techniques and in some degree their
historical lineage.

SHIN Omogashi

Shin sweets are mostly steamed Mushi gashi 蒸菓子, called manju, a ball of *an* adzuki bean paste, covered with a skin, usually of grated 自然薯 jinenjo or tsukune imo wild knobby yam and rice flour. Called joyo manju 上用万寿, 饅頭, etc. they can be slightly shaped, colored and/or branded, but are not usually flavored. Though often served cold, they are best served just steamed and hot, especially in winter. Too much steaming will dissolve the skin so be careful. Preferably, they are made just before the Kyaku arrive and are steamed, just at the end of the kaiseki. Hot manju are usually served in a large, covered bowl or covered lacquered jikiri 食籠, or individual lacquered kashiwan sweet bowls, but if in lacquer or fuchidaka, steamed manju need to have a tsubaki (or non-poisonous) leaf under each one to keep it off the lacquer. Examples include: Joyo, ekubo (with red dots for cheeks), soba (with soba powder in the imo), kuri (with a chestnut inside), inaka (country style, uneven surface), sakaman (with *sake* lees in the skin), etc.

GYO Namagashi

Kinton 金団, chakin shibori 茶巾絞

Kinton are made of koshi *an* 漉餡, bean paste without bean parts or tsubu *an* 粒餡 or bean paste with bean parts and grated tsukune or knobby mountain imo that is steamed, sieved and the long sticky “strings” stuck together, to themselves and/or to a bean paste ball. An almost infinite variety of natural food colors like purple, light blue-green, light green, yellow, orange, red, pink and combinations including tiny kanten agar-agar cubes to suggest dew-drenched ajisai flowers make this sweet suitable for most every season but in extra hot weather, something else a bit lighter is desirable. Chakin shibori 茶巾絞 are made with the same rich base and colors but the base material is twisted in a dampened cloth, like a damp chakin, to make a twisting formation or squeezed to make a wave pattern; they are made with or without *an* bean paste ball interior.

Nama fu gashi 生麩菓子

Nama fu gashi 生麩菓子 or sasa fu 笹麩 is an o-kashi made of nama fu (wheat gluten) around an *an* ball and wrapped in baran 葉欄 leaves or bamboo.

Mochi gashi 餅菓子

Mochi gashi 餅菓子 are mochi pounded sticky rice with *an* (most usually) inside. They can be shaped, colored usually pink, green, brown or left white, grilled for yakimochi, augmented with other ingredients like yomogi 蓬 *Artemisia* for a dark green color. Flavorings are rarely used in the mochi but coverings like kinoko 黄な粉 powdered soy beans, aonori 青海苔 ground nori laver, goma 胡麻 sesame seeds, etc. are used. Well-known examples of mochi include:

Kokoromi mochi made at end of year as a trial for New Year's

Hishi-hanabiru used at New Year at Urasenke; by special permission of the Imperial Household Ministry

Ichigo daifuku a popular modern variety, with a fresh strawberry inside

Tsubaki mochi for Dec. served between camellia leaves, mentioned in Heian literature

Uguisu in February covered with green soy powder or green nori

Hishi mochi for March, diamond shaped, three tiered and colored; not always mochi

Sakura for March - April, domyoji-ko mochi wrapped in preserved sakura leaf

Kashiwa for May, esp Tango no sekku. Uiro wrapped in noot to be eaten oak leaf

Kusa or yomogi made with dried yomogi, wrapped around *an* ball

Kuri mochi made with *an* and a fresh boiled chestnut inside for Fall

Bota mochi for August and March; *an* covered mochi and O--hagi mochi covered with kinako; served as a set for Spring and Autumn equinox
Chogoro mochi was supposedly the first time *an* was covered with mochi in the Edo period and still made today

Not all sweets named mochi are simple pounded rice. Eg:

Warabi mochi made with fern root starch

Domyoji-ko 道明寺粉 crushed mochi rice grains, usually steamed; may be incorporated into regular mochi

Uiro 憂い呂 reconstituted mochi; sticky

Gyuihi 牛皮 reconstituted; with or without *an*; as soft as cow hide

Dango 団子 three balls of mochi, *an*, uiro, etc. for flower or moon viewing occasions: Hanami dango for March –April; pink, green and brown or pink, white and brown; Tsukimi dango for August – October; all three white

Mushigashi Karukan 軽羹

Mushigashi Karukan 軽羹 like angel food cake is steamed in a nagashi kan 流缶, sometimes split in two and layered with yokan.

Neri gashi 練り菓子

Neri gashi 練り菓子 a kneaded sweet; neri kiri 練切, konashi コナシ are two different sweet bases; made by *an* / flour kneaded together and steamed; can be sculpted, molded or formed; Must be fresh

Sao gashi 竿菓子

Sao gashi 竿菓子 “tube sweets” are any sweet made in a quantity, usually steamed in a tube or nagashi kan; e.g. yokan, taki nagashi 滝流. Yokan is used for unexpected Kyaku and one of the sweets for okuden. Taki nagashi is an exception to the rule to avoid mass sweets, a mizu yokan, less dense and sweet than yokan, made in summer and poured into bamboo tubes, sealed with a sasa leaf.

Yaki gashi 焼菓子

Yaki gashi 焼菓子 baked sweets, like matsukaze 松風, ayu yaki 鮎焼, kastella カステラ

Although the above mentioned are possible as omogashi, they are more used for their meaning, being mass sweets. Matsukaze is a type of baked/steamed sweet, sometimes called miso matsukaze, sometimes with Daitokuji natto in it. It is used on partings and good-bye chaji, called Sobetsu kai. Ayuyaki are a pancake or crepe, shaped and branded with something like a little fish, wrapped around a cylinder of *an*, so it is an early summer sweet. Kastella was originally a Portuguese sweet, introduced by the 16th century traders. It is still reproduced in great quantity and variety as a popular cake.

Kuzu 葛

Kuzu 葛 is translucent kudzu root starch and water, boiled to make it thick then covering an *an* ball or left just kuzu. It can be wrapped in plastic wrap and steamed or steamed in a nagashi kan and cut into individual pieces. Most famous examples include mizu botan 水牡丹 made with a dark pink *an* ball inside or colored, rolled steamed. Kuzu can be colored, dry-fried for kuzuyaki; with or without *an*.

Kanten 寒天

Kanten 寒天 Kanten is a transparent, more solid medium, made with a sea vegetable-tengusa 天草 which gives agar-agar. It may be colored, molded; with inclusions, except acidic juices, like beans, peas, etc. to look like pebbles in a stream-bed, with or without *an*.

Maki gashi 巻菓子

Maki gashi 巻菓子 Several sweets are made of a sticky base and for flavor use certain leaves, with non-stick and prophylactic properties. Leaves used are mainly edible salt-pickled sakura, inedible sasa 笹 bamboo grass, kaki persimmon leaves, baran 葉蘭 leaf orchid, or kashiwa 柏 oak. Several of these are also used for sushi. The edible sakura and aka shiso leaves are also responsible for contributing strong flavor and fragrance.

Sasa

Sasa is a type of low growing, large leaved bamboo grass. It imparts a subtle flavor and fragrance to the sweet. Used fresh or dried as in wrapping for chimaki 粽 conical mochi, uiro or kuzu; it is also used as covers for bamboo tubes of taki nagashi, to wrap nama fu, etc.

Kaki 柿

Kaki 柿 fresh persimmon leaves are used more for their preservative strength than flavor enhancement. Not to be confused with makigaki which are still moist dried persimmons tightly rolled into a large roll.

Baran 葉蘭

Baran 葉蘭 *Aspidistra elatior* is a long, wide, pointed oval leaf, used fresh, originally for sushi display; it imparts a slight fragrance but is used for its larger size and non-sticky surface; e.g. around fu manju or as display on sushi.

Kashiwa 柏

Kashiwa 柏 oak leaves used for Boys' Day sweets made of uiro with miso or *an* filling, because "The pine and oak are evergreen" 松柏千年緑 as the Zen phrase goes and pine needles are not used in omogashi. About the only sweet it is used on is kashiwa mochi.

Sakura 桜

Sakura 桜 are the just mature leaves of the double-flowered yae cherry tree, pickled a year in salt. Domyoji ko or mochi, filled with *an*, are wrapped in two leaves, Kyoto-style or sandwiched between one folded leaf. Kyaku may eat the leaf if they like, first removing the slightly tougher vein.

Akashiso 赤紫蘇

Akashiso 赤紫蘇 is a purple shiso leaf, also salt pickled. It is what gives its flavor and color to umeboshi.

Namban gashi 南蛮菓子

Namban gashi 南蛮菓子 kastella, keiran soumen 鶏卵素麺 an egg yolk and sugar confection and kompeito 金平糖 for chabako

SO Mizumono 水物

From ancient times, fruit and nuts, the original o-kashi お菓子 traditionally, kaya, Torreya nuts, Nanten nandina seeds, etc. have been used. They are only required in the Shin on gyo temae. Persimmons, pomegranates have also been used, especially for one of the multiple sweets used in shikaden temae, e.g. hoshigaki 巻柿 dried persimmons.

Accompaniments

As we saw in the kaiki of historical chaji sweets, most times there would be a salty accompaniment to the mochi, kuzu balls or funoyaki, usually a salty cooked piece of mushroom, kombu, nori or sea vegetable, or a salty daikon, burdock or carrot to balance the sweet. We know Yosai Zenji railed against the Japanese fondness for sweets and recommended bitter tea matcha as an antidote. As yet another of the Five Flavors, Salty often accompanies Sweet, to enhance and balance its effect. Even some o-kashi require salt in the recipe.

Even today, there is at least two traditional sweets that most always come with a salty accompaniment, zenzai 善哉 or o-shiruko お汁粉 adzuki based sweet soup, most often served with salty or shoyu-stewed kombu, mushrooms or Daitokuji natto. As a soup best served in individual cups or bowls, it has a mochi, toasted or boiled, and served with a koromoji pick, plus the accompaniment in the lid of the bowl or on a little plate next to it. Another ancient sweet is Jo-o mochi, a grilled mochi with miso napped on it. An accompaniment might be powdered sansho or whole sansho flowers.

Utensils and Serving

Meimeizara 銘々皿

Meimeizara 銘々皿 Individual, identical plates are used to serve each Kyaku with their own omogashi. They can be ceramic, wood or lacquer and can be round or rectangle. They should have a dampened kuromoji on each. A piece pf kaishi will make it easier to reuse without washing if there are few helpers.

Kashiwan 菓子椀

Kashiwan 菓子椀 are individual, identical flattish lacquered bowls with lids, to serve each Kyaku with their own sweet. They are especially good for hot and/or soupy sweets like manju, zenzai or Jo-o mochi. The kuromoji is put on the lid, sometimes with the salty accompaniment.

Takatsuki 高槻

Takatsuki 高槻 footed pedestals, are used for serving kinin in keiko both for omo- and hi-gashi but nowadays for any Kyaku at chakai usucha, especially in March. A piece of hoshogami is properly folded and just the kinin's higashi (extra numbers) are put on top.

Jikiro 食籠

Jikiro 食籠 is a lidded bowl, either ceramic or lacquer, used mostly by Omote Senke and Mushanokoji Senke for omogashi. At Urasenke it is only rarely used for hot manju.

Fuchidaka 縁高

Omogashi, in chaji, are served at the end of the ro kaiseki meal, in furo, after kaiseki and the sumi demae. In keiko, fuchidaka are the most common server if more than two Kyaku are having koicha. One omogashi is served in a layer of fuchidaka tray unless there are more than five Kyaku. In that case, the extra sweets are put into the top layers. The bottom layer is always reserved for the Shokyaku and always has just one sweet in it. All Kyaku take from the bottom-most layer, checking the number of sweets and putting in that many kuromoji. If there are only 3-5 Kyaku, one layer for each is required. In the case of Shikaden and Okuden, when 3, 5, or 7 sweets are served, each layer has only one person's sweets in it. Do not invite more than five Kyaku to a Shin chaji or have several sets of fuchidaka. For the shin okashi, each kuromoji is accompanied by a single, same-sized 6 sun Rikyu bashi of red cedar, to make a pair of "chopsticks" and a piece of hosho paper to wrap the extra sweets.

The proper term fuchidaka-bon 縁高盆 simply means "high edged tray." They were not created to stack and therefore have no provision for safety, save the Teishu's steady hand. A single lid was added later for a set of five, which Rikyu sat in a square tray.

An early example of deep trays still popular today is known as the Daitokuji fuchidaka, used for all the temples' sweets for visitors who come at New Years and other official times. They can be used outside religious contexts, mainly as tenshin 点心 boxes, for a small meal. Each is lacquered, has an individual kabuse buta lid and the words "Daitokuji" burnt into the bottom or lid.

On the smaller, "regular" fuchidaka, the lid goes on the top layer, with one damp kuromoji for each Kyaku, at an angle, pointing to the Left with the Shokyaku's kuromoji on top and at an angle so that when the upper four are moved so the Shokyaku can see in the bottom, his/hers will be straight across so he/she can grasp the kuromoji easily. It is easy to avoid mistakes if Teishu will set the kuromoji, and then turn the fuchidaka around to the face the Kyaku, not putting the kuromoji on after setting it up. In summer, the lid is sprinkled with tsuyu.

There is a story in the Gakuen that the students decided to play a trick on a beloved and crochity but feared old teacher. They decided to put a layer of plastic wrap over the top of the fuchidaka so it was impossible for her to reach the sweet. When it came time to eat the sweet, it seems they forgot to put one in the bottom at all so the teacher took one look and said, "There's no sweet. Take it back," so the whole thing backfired.

Most fuchidaka are square angular bentwood, with sumikiri "cut corners" and a tojime 綴目, overlap where the wood is joined to itself. In angled wood with such seams, the tojime does not face the Kyaku. This is probably the first place students hear "maru mae, kaku muko" 丸前角向 if it is round, the tojime goes in front, if it is square, the tojime goes in the back when facing the Kyaku. Some fuchidaka have sukashi 透 cutouts on two or four sides that can be used any time of year. Most are lacquered shin nuri black, tame nuri, kaki awase, Ikkan-bari or Shunkei nuri. Smooth-cut wood or rough split hegi wood may be found. Molded glass can be found for summer. Three and four-tiered food boxes called jubako 重箱 are made for New Year's osechi ryori, not sweets.

For an aristocrat kinin, a single fuchidaka bon with no lid and outwardly curved legs on the middle of each side is used.

For chakai koicha seki, the omogashi are served first, usually in the Machiai, with up to five sweets and equal number of kuromoji in each layer of fuchidaka without lids, that are not stacked. Then the fuchidaka are collected and the Kyaku advance to the seki.

At chakai and o-keiko, students are more familiar with omogashi served for usucha, in kashibachi, ceramic or glass bowls, which can hold from three to ten or more omogashi and has a pair of kuromoji 黒文字, spicebush 8 sun hashi. No kuromoji are provided.

This is one of my pet peeves in keiko. If students are only served omogashi for both usucha and koicha keiko then told when it is chaji time, they have been doing it wrong all along, their confidence is rattled and their perceptions are skewed. But amazingly, higashi are a bit more expensive though not harder harder to make but harder to find than omogashi. Although the teachers may not have deception in mind but the need to serve higashi more, at least students should be constantly remind of the RIGHT way to do things, including handling the higashi bon, which is left out of most keiko.

In Chakai

If the Teishu's side should mistake the number of Kyaku or extra Kyaku arrive after the sweets have been started, it is good to bring a bowl with a full number of sweets, not a meimeizara and especially not just one or two in the bowl as someone else may appear. Hanto must keep watch, when there are several people serving, that if they do miscount and give the kashibachi to the wrong Kyaku and end up someone not getting a sweet, it is polite to ask, "O-kashi ga todokimashita ka?" Did the sweets reach everyone? anyway.

In chaji, each omogashi is accompanied by a 6 sun long kuromoji, spicebush sweet pick, provided by the Teishu. Even omogashi that do not need a kuromoji will be provided with one. Kyaku are expected to eat their sweet with the kuromoji and then take the kuromoji home as their only souvenir of the chaji. It is rude to ignore the kuromoji and use your own kashikiri.

CHAPTER TWENTY THREE

Nakadachi 中立 Transitions

After the Kyaku have eaten the sweets, they are asked to retire to the Koshikake machiai, the waiting arbor at the start of the roji path or the Oku Koshikake, to allow the Teishu a chance to prepare the room for the second half of the chaji, the serving of tea. The Teishu concentrates by wiping the tatami, checking the charcoal fire and kama water, adding incense and replacing the scroll with the chabana, putting out the mizusashi full of fresh, cool water if there was no tana, and then placing the chaire thick tea container, in its pouch, in front of the mizusashi.

Preliminary to Nakadachi

Long before sending the Kyaku out however, the Teishu must be sure the roji path and koshikake are ready for them. At least, the koshikake tabako bon charcoal must be replenished. The roji, from the nijiriguchi to the Koshikake, should be checked for impurities, trash, snakes, dead birds, etc. and resprinkled. A pair of the roji zori straw sandals should be put out for the first Kyaku, on the kutsunugi ishi stone outside the door. If it should have started to rain or snow, roji gasa, rain hats must also be placed out and the zori replaced with geta. In Autumn, a few beautiful freshly fallen leaves may be left within reason, but dead leaves, spiders and webs should always be removed.

When Kyaku are Gone

Once the Kyaku have left the tearoom, the Teishu opens the nijiriguchi and windows to clean and air out the room. Then the Teishu rolls up the scroll, sweeps, and wipes the floors.

The Teishu checks the fire and hot water, adding incense at the last. First consideration is always that the kettle be boiling during the making of tea and still making noise when the Kyakus leave. If the fire is burning normally, LEAVE IT ALONE. If there is a problem, fix it. The most common problem is in furo season, when the shitabi may have gone out or be almost completely burned up. If they have gone out, the Teishu takes all the charcoal, save the edazumi in a daiju hi-okoshi 火起 and puts the charcoal in the ganro to catch, while doing other things. If the shitabi has burned down but still has some spark left, more burning charcoals from the ganro can help the shitabi.

After hanging the hanaire on the toko wall or from the ceiling, or placing the (flower board and) hanaire in the toko, the Teishu brings out the flowers and kirifuki, atomizer or chasen in water. The Teishu does the flowers and shooshes them. Too much time should not be spent trying to achieve a preconceived idea. Then the Teishu puts out the mizusashi, fresh water container if no tana was used and the chaire, thick-tea container.

CHAPTER TWENTY FOUR

Chabana 茶花 Flowers for Tea

The most significant utensil used during a chaji, chakai or o-keiko, though all are important, is the scroll hung in the tokonoma 床の間. Its counterpart in the second half of the chaji is not a utensil but the flowers for tea, known as chabana 茶花. Indeed, any flower put in the honseki tokonoma during a chaji, chakai, or keiko is known as chabana, so long as it conforms to the guidelines outlined here.

What is Chabana?

Although not a flower arrangement, the “flowers for Tea” chabana are contained in a way to show their natural qualities as flowers to best advantage, that is “as they are in the fields.” A container is best chosen after the flowers are cut, in order to hold and complement them.

In other words, the scroll, whether it is a Zen phrase or poetry, embodies a concentrated truth or conundrum on an intellectual or emotional plane of understanding. Flowers on the other hand, represent and embody the whole of Nature, concentrated in a single blossom or two.

They should be seasonal, fresh, and unpretentious, yet should offer insight into the heart of the Teishu. They are not a form of ikebana, nor “arranged” flowers but should be handled more “naturally,” to bring out their intrinsic beauty, as they appear in the fields and forest, while embodying the Teishu’s

understanding of and response to the other utensil in the tokonoma, the scroll. In some respects, they are the Teishu's answer to the koan or question evoked by the scroll.

The flowers can be unusually composed and “startling,” as befits their Zen inspiration, while retaining “classic dignity.” That is, they should lead the mind. On the other hand, flowers just for the sake of show are eschewed.

Guidelines for Chabana

Doing flowers just for o-keiko does not always constitute progress in a student's arrangements. There are few rules but a number of guidelines to creating chabana. They are not arranged in order of importance.

Seasonality

Seasonality in the flowers, like in everything connected to Tea, is vital. The year may vary as to heat and cold or wet and dry spells but the flowers which bloom in the Spring, usually bloom in the Spring. However, there may be a set season during which one should use certain flowers and not use others. With the instability of modern climate change, circumstances may dictate crossing certain boundaries, using flowers either too early or too late. Zabosai O-iemoto has restated that one should use what is available locally and not send off for exotics from another place.

Number of elements

Teishu needs to pay attention to the number of flowers and leaves. The numbers of flowers and leaves (minimum two) should be odd rather than even, except when two or four leaves or flowers occur naturally, for example on suisen 水仙 narcissus, futari shizuka 二人静 cloranthus, etc. Odd numbers of flowers and/or leaves, from three to 11 are an exercise in balance, order, and variety.

Flowers that are actually masses of small flowers, like kiku 菊 chrysanthemums and ajisai 紫陽花 or branches like yuki yanagi 雪柳 snow willow, should not be interfered with. If there are two or more flowers blooming identically on the same branch or stem and interfering with each other like some modern hybrid mokuge 槿 althea and tsubaki hybrids, the Teishu should remove the older or larger flowers, or the ones that cross or crowd the branch, like hototogisu 蠡花 toad lily or waremokko 吾畚 burnet. The Teishu should choose to keep the younger, more deeply colored or “beautiful” flower if there are too many on a branch, as alternating the spacing reveals the essence of the flower.

In ro season, the Teishu may prepare one camellia tsubaki bud with two, three or five leaves that the Teishu can remove as necessary and an appropriate edamono live branch, but a single tsubaki with just its 2, 3 or 5 leaves is absolutely acceptable in either a formal bronze zorori 曾呂利 flower container or an informal bamboo ichiju-giri 一重切.

In furo season, Teishu may choose one, two, three types for a ceramic, gourd or bamboo container: usually three, five, or more flowers for a basket. Teishu may use up to eleven varieties of zanka 殘花 lingering flowers, at the end of the furo season in October or April. Many flowers in summer give a feeling of the richness of Nature but can easily turn into a suffocating jungle mass, unless internal lightness is maintained, by thinning leaves and flowers.

Teishu usually chooses flower stalks with leaves as well as flowers on them, except grasses like susuki 薄 eulalia, shima-ashi 縞葦 striped reed or other grasses in summer. Teriha 照葉 “colored leaves” in fall and living budded edamono 枝物 branches in winter are standard accompaniments to tsubaki, the backbone of ro season flowers. An exception which predates chabana uses a “dead” branch in winter, only with kan-botan 寒牡丹 peonies forced to bloom in the middle of winter instead of late spring or summer. By the same token, just flowers or stems and leaves without flowers (except the previously mentioned grasses) are both inappropriate. Plants that do not bloom, like ferns, parasites like mistletoe, and fungi are excluded. By the same token, flowers whose leaves are impossible to include in the chabana, like cactus flowers, large plants like amaryllis, or colorful leaves without flowers like caladiums are usually excluded.

An exception to this comes from another non-chabana element adopted into Tea. At the New Year, a Chajin’s tokonoma may have long thin branches of leafless yanagi 柳楊 willow, hanging from a bamboo tsutsu tube in the uppermost geza corner. The long branches are all bound together, knotted by one branch or several. There are different knotting schemes for different lineages. The Chinese tradition is that a knotted willow was the promise to meet again. At Urasenke, the tsutsu has no water in it because the willow is so strong, it will pull all the water out of the tube, send it down the branches and spread it on the tokonoma floor. Thus the yanagi tsutsu is never used for flowers at Urasenke and thus the yanagi is not really a chabana.

Selecting Flowers

The Teishu should choose flowers that are “in season.” This does not mean using just anything that is blooming. Generally in Fall and Winter, tsubaki and other tree flowers are used, with or without a separate edamono 枝物 branch but by late winter - spring, bulb flowers may offer a welcome diversion. As the climate changes, the period in which summer plants bloom has gradually become longer and there is temptation to use summer flowers in November or spring ones in January for example. O-iemoto has repeatedly made it clear that in cases of transitional times, Teishu should use whatever is available, beautiful and suitable.

In Spring and Summer, Teishu uses mostly “grass flowers,” but some tree flowers, like mokuge are essential summer flowers. There are, of course, cases of flowers blooming far outside their season or blooming ahead of time but these are considered slightly unnatural or kuruizaki 狂咲 “crazy blooming” and so are not usually used, except during October. The tessens 鉄泉／鉄仙 clematis naturally blooms twice a year, in early Summer and early Autumn, so is often used at both times.

The transition from furo grasses to ro tsubaki, in the fall is especially sharp, with mainly only c’mons able to make the transition. In the Spring, many bulbs and trees begin to bloom long before the change over to furo, so Chajin like to mix early grass and bulb flowers with tsubaki and blooming branches at this season, but it does not do to mix flowers that are strongly associated with one season or the other, e.g. clematis, iris, etc. with tsubaki.

Leaves and Flowers

Flowers should be as fresh as possible, preferably still in bud but ready to even open during the seki. The flowers must be able to stay alive for several hours after being picked but not last too long nor become “dry” flowers. Buds and young flowers are better than mature, fully open flowers because of the possibility of future. Some flowers have only a very short budding period and spring open immediately so may be used open like mokuge 槿 althea, asagao 朝顔 morning glory, or yugao 夕顔 moonflower. Others,

although they “open” slowly, are used before they reach full maturity like gaku ajisai 額紫陽花 frame hydrangea as well as some grasses like susuki 薄 eulalia, shima ashi 縞葦 striped reed. The idea behind the choice of buds is the feeling of potential and freshness they give. Open flowers especially tsubaki, tend to fall at the wrong time.

There must be flowers but usually, there should be leaves as well. The flowers must at least have their own leaves, although sometimes just grass leaves without the flower plumes are used, especially in the early summer season. Teriha 照葉 colored leaves of any kind except “landscape” or mass-blooming flowers or leaves are used with tsubaki to reflect the early ro season. Landscape leaves or flowers not used include azalea, bamboo, maple, ginko, cherry or sakura. Then, later in the winter, tsubaki are used with budded branches, showing the potential future. Exceptions include yuki yanagi for winter and susuki 薄 eulalia for summer. By the same token, the Teishu should avoid flowers that last too long or bloom equally well in either season, like some bedding flowers like marigolds or zinnia.

Choosing and Cutting

The Teishu may chose to leave two or three ages of flowers when the flower is multiple and cannot be thinned any further, like bud, half-open and open. Lotus, hassu no hana 蓮の花 or renga 蓮華, not to be confused with water lilies 水連 suiren, is different and has at least 6 stages of flowers and leaves that can be combined to give a philosophical view of the world of illusion: tight leaf, flower bud, near open flower, open flower or leaf, blown flower or withering leaf, seed pod or dead leaf. Lotus is not exactly a chabana, but its use preceded them by many centuries, and some of the smaller varieties of lotus can be used in July and August for O-bon observances or Hasumi 蓮見 lotus viewing chaji.

Peony botan 牡丹 is another flower whose historical use precedes chabana. One yakusoku 約束 “promise or rule” requires a dead branch be used along with the flowering kan botan in winter. In summer when botan naturally bloom, a live branch may be used with it.

The Teishu should chose flowers that are delicate or delicate seeming but not too delicate to survive cutting, like tsukimi-so, 月見草 buttercup which wilts immediately upon cutting and does not come back. Many wild flowers begin to wilt as soon as they are cut but revive after a short time, if immediately placed in deep water, like mizuhikiso 水引草 knot weed or white kibunegiku 木船菊 or pink shumeigiku 秋明菊 JPN anemone.

Some flowers require extremes of handling like being burnt or dipped in hot wax to seal the cut like botan 牡丹 peony, fuyo 芙蓉 mallow or ajisai 紫陽花 hydrangea. Minimally, most flowers should be cut under water mizu kiri 水切 once before placing them in the final container.

Teishu chooses flowers that last only one day like mokuge, asagao morning glory, yugao moon flower; white gourd flower, tokeiso 時計草 passion flower or seem delicate e.g. gaku ajisai hydrangea or kikyō 桔梗 gentian. Tsubaki will usually last several days but have a tendency to drop off the branch suddenly, even as buds, if kept out of water for any length of time. This sudden fall of the flower reminded ancient people of heads being lopped off, which left a bad feeling. This tendency gave rise to several famous episodes. Once a young monk brought Sotan a tsubaki from a temple close by, saying his master the Abbot was coming soon. The young monk began to cry because the flower had fallen off the branch while he was on route. Sotan said, “Give it to me,” and disappeared into the tearoom. When the Abbot appeared and was

lead to the tearoom, the flower was on the floor and the branch was in the vase. “It just fell off,” said Sotan, starting a tradition among many Teishu who have had the same experience.

Flowers chosen for chabana must be clean and unblemished. Insect holes in the leaves are acceptable, even desirable but not in the flowers. The flowers and leaves should be wiped clean of all dust and detritus. Ideally, the Teishu selects his flowers before cutting them. This requires experience, knowing how the flower will behave in a certain container. The moment when the Teishu chooses the flowers and cuts them is the moment in which the chabana is almost complete. Teishu should have just a few more flowers than seem needed, to allow for last-minute creativity or disasters but should not waste the life of too many flowers.

Teishu cuts long stems from the plant. After the initial harvesting, the flower stems usually must be cut again while under water *mizukiri* 水切 to keep them from wilting, then trimmed to fit the container. Stems that are cut too short will just fall out of the hanaire or sink too deeply into its mouth. The Teishu should be ready to remove everything that is not essential to the chabana (leaves or flowers, entwining vines, ants, cocoons, etc). This means the Teishu must be familiar with the physics of plant physiology, especially balance and weight of said leaves and flowers. All too often, a flower that looks good on the tree will flip over in the vase because the Teishu has not paid attention to basic physics.

Avoid Unpleasant Features

The Teishu avoids flowers that last too long like *warabana* 藁花 straw flowers, *keito* 鶏頭 cockscomb, a “forbidden” flower to begin with because of its grotesque shape and lurid color as well as its longevity, or most *yoran* 洋蘭 tropical hybrid orchids. By the same token, he/she rarely uses dried flowers except on special occasions like dried lotus on memorial occasions.

Teishu should avoid flowers with uncomfortable names like *kohone* 河骨 river bones, *kinzenka* 金銭花 gold coin flower. *Ominaishi* 女郎花 despite an uncomfortable name, maiden flower, and the fact it develops a bad smell if left more than a few hours in the container, is still used in autumn because it is one of the official *aki no nana kusa* 秋の七草 Seven Grasses of Autumn.

The Teishu also must avoid unpleasant appearances or associations. This means the Teishu must be aware of the Japanese names and associations of many flowers or not care. For example, the spider lily or *higan bana* 彼岸花 that blooms red flowers in a circle/crown at the spring and autumn equinox. *Higan* has strong associations with the deceased. It has no leaves until after the flowers, that look like flames, causing a fear that brought into a house, it will cause or call a fire. Although beautiful, many a non-Japanese has brought them to someone in the hospital, where it is like saying, “Wish you would die!” Not good. The Teishu tries to create or emphasize variety by using various flower types, colors, leaf shapes and sizes that are an answer to the scroll, that in Zen terms, represents Zen masters ultimately as far back as Bodhidharma and the historical Buddha. So, as representatives of Buddha, the flowers should not have hidden thorns which might injure *Kyaku*. Teishu should avoid flowers and branches with small or hidden thorns and nettles except when they are very obvious and well known, for example *hamanasu* 浜茄子 beach rose, *azami* 薊 thistle, *toritomarazu* 鳥止まらず barberry, *ibakagi* 茨 holly, etc.

The Teishu should choose natural species, or old rather than new hybrids. Hybrids tend to be over-showy, multi-petal, over-scented, of “unnatural” and over-bright colors, or just too big. Natural, wild and semi-domesticated flowers are more likely to have the proper size, shape and color for chabana. Over the years, many new and old Western flower varieties have been introduced into Japan. Among these are some that make excellent chabana.

Finding chabana wild

Wildflowers grow in most all countries where Chanoyu is practiced so international Chajin should pay attention to the native flowers in their area as well as cultivating some that may not be, like tsubaki and mokuage. By using these guidelines, Chajin everywhere can create chabana that fit their environment and culture.

I am frequently asked what to use in places where flowers are non-existent in winter like Russia, Canada, Boston or Finland. I have suggested searching flower shops for roses, some of which resemble tsubaki or cultivate the flower shop owners and join ikebana clubs to find suitable flowers.

Another approach would be to search the wilds for rocks covered with lichen or moss and use them like bonseki 盆石 in trays of water or just use bonseki as the ancient Teamasters like Takeno Jo-o and Rikyu did.

One option is found with the plant used for Yobanashi, the sekisho 石菖 *Acorus gramineus*, planted in a charcoal and kept in water. The small pots of moss such as sometimes accompany bonsai are another possibility.

Another option would be to grow some of the hardier flowers in greenhouses or windows, like narcissus. It is a problem international Chajin must work on.

The following list of chabana with scientific names can give a clue as to what will grow in your area.

Numbers

A single variety, if it has a certain “strength,” can stand alone, for example:

Camellia tsubaki 椿

Narcissus suisen 水仙

Chinese magnolia oyama renga 大山蓮華

Peony botan 牡丹 or herbaceous peony shakuyaku 芍薬

Iris ayame 菖蒲, shobu 菖蒲, or kakitsubata 燕子花

Orchid Kumagai-so 熊谷草

Atsumori-so 敦盛草

Lily yuri 百合

Sala, sarasoju, Rikyu-tsubaki, natsu tsubaki 沙羅双樹

Hydrangea ajisai, esp. gakuajisai 額紫陽花

Althea or rose of Sharon mokuage 槿

Chrysanthemum kiku 菊

Two varieties make for a balance between strong and delicate, solid and frilly, compact and extended. This combination can be compared to Noh drama, with just a shite 仕手 the protagonist and the waki 脇 antagonist, with the container standing for the chorus.

Three varieties begin to get interesting, balancing two extremes with the middle.

Fours are avoided as the word shi 四 for four is homophonous to shi 死 for death in Chinese and Japanese.

Five to eleven varieties challenges even the Masters.

No matter how many varieties are used, only one flower should, like the Noh drama, be the main focal point with the others providing support and interesting contrast.

Avoid Food Plants

The Teishu should not choose food-making or edible flowers but the exceptions are numerous, like ume 梅 apricot, momo 桃 peach, nanohana 菜の花 turnip rape, kabocha 南瓜 pumpkins and yugao gourd flowers 夕顔, etc. Many wild plants and flowers can also be food as well as kampo 漢方薬 medicinal plants like torikabuto 鳥兜 monkshod, botan paeony, shakuyaku herbaceous paeony. Even tsubaki make a thick oil used in traditional cooking and hairdos. The flowers of the tea plant are a member of the camellia family but chanoana are not used as chabana. Heads of rice are not used but occasionally bolls of cotton are used in autumn.

Zakuro 柰榴 pomegranet is one of the “forbidden flowers” not only because it makes an edible fruit, but because its color is strong, its sepals look like skin, and the flower has a tendency to fall off the branch which was another reminder of chopped-off heads.

If in Nagori season there is no chance of actually making a fruit like a late or frost-touched gourd or pumpkin flower, those flowers may be used but Teishu should not use that fruit/vegetable in the kaiseki. Decorative berries or fruit not usually edible by humans are also allowed in the Nagori 名残 season, but exceptions like like akebi 山女 chocolate vine, yama budo 山葡萄 wild grapes; mayumi 眞弓 Yeddo euonymus are used in the early ro season.

Fragrance

Teishu should not choose too fragrant or stinky flowers but there are many exceptions to this as well like ume 梅 plum, ominaeshi 女郎花 patrinia, yuri 百合 lily, oyama renga 大山蓮華 magnolia, narcissus, rafflesia, etc.

A major exception to bad-smelling flowers is ominaeshi 女郎花 patrinia because it is one of the pre-Chanoyu members of the Seven Grasses of Autumn. Patrinia itself only begins to smell bad if left in the water for several hours, so the Teishu puts it in just before go-iri and takes it out as soon as the chaji is over.

The Teishu must choose flowers without strong nice smells either like daphne, kuchi nashi 口無 gardenia, etc. since they will compete with the ko. The Teishu can use tight buds or not use ko in go-iri.

Nevertheless, many of the most fragrant flowers have become exceptions like ume 梅 plum/apricot, yuri 百合 lily, yama renga 山蓮華 magnolia, robai 蛭梅 wintersweet. But as might be expected, the Teishu must choose flowers with no poison, with several exceptions like tori kabuto 鳥兜 monkshood, ebine ran

海老根蘭 calanthe orchid or irritants. Modern people have become more sensitive to pollen and other plant allergies so Teishu must be careful of any wild flower that spreads its pollen by wind, like kirin-so 麒麟草 a kind of goldenrod. The Teishu must use it while it is still young and just barely showing color.

Rarity

The Teishu takes pains to choose flowers and teriha colored leaves from plants that are not “landscape” elements, such as are *take* bamboo, sakura cherry, tsutsuji azalea or momiji, maples, sasanka bush camellia, nandina heavenly bamboo, etc. Exceptions, however, are many, such as yuki yanagi or susuki.

The Teishu is also careful to choose flowers that are not too common like dandelions or lot weeds but not too rare either. Wild flowers from the field and forest are best, so long as the Teishu does not endanger wild stocks, but wild flowers, bulbs or even ones that are semi-domesticated, that have been cultivated by the Teishu are very acceptable for city-dwellers. Wild flowers are more likely to have bug-eaten leaves which render them much more interesting than perfect, cultivated shop flowers, especially in autumn.

Colors

Teishu chooses flowers so as to create a harmonious combination of colors and tones. Two colors of the same species or genus should be avoided as unimaginative except, rarely, red and white tsubaki or different chrysanthemums.

Different flowers with too close shades of the same color should be avoided as unimaginative.

As few as two flowers with the exact same color are also boring. Pastel colors are desirable and strong primary colors, especially red are best limited to one example in a single chabana.

Teishu needs to consider colors and combinations: red and white or purple and white are good, that is congratulatory colors. Red (pink) and white flowers however make a congratulatory combination and are used at New Years, weddings, birthdays, etc.

Yellow and white are not bad but unfortunate combinations. Yellow and white combinations are avoided because this combination reminds people of the colors of death and funerals since the Chinese World of the Dead is called the “Yellow Springs” and yellow and white mizuhiki, decorative strings on envelopes are used in Kyoto for offerings only at funerals. The major exception is the suisen narcissus, which is naturally a butter yellow and ivory white combination, not stark yellow/white.

Pure white flowers, not just lightly colored ones, are required at night gatherings like Yobanashi and Yuzari. Yobanashi in the ro season require white tsubaki, while Tsukimi chaji in autumn, if flowers are used, need at least one night-blooming white flower, yugao being the most accessible although its round whiteness contradicts everything else I’ve said. Yuzari chaji in summer may need white night-blooming flowers but it is also possible to reverse the order of flowers and scroll, so colored flowers may be used in shoza.

The Teishu avoids red flowers at a seki-biraki 席開 opening of a new tearoom, as it is said to draw fire.

“Forbidden” Flowers

Zabosai O-Iemoto has told us that what is habit or guidelines for some people, especially those in some authority, become hard and fast rules for others. These “forbidden flowers” are an example of this trend. A search of the books at my disposal, my memories and the internet reveals a few useful things but generally, as mentioned in the essay, flowers which have:

Unpleasant names, characteristics, associations

Too strong odors, good or bad
 Too strong colors
 No clear seasonality
 Thorns
 Irritants
 Poison
 Those which are long-lasting
 Fruit-making flowers
 Grain-making flowers

are generally avoided. In other words, flowers that evoke negative feelings or something of loss in the Kyaku. Yet, exceptions of all these characteristics are found, so it is up to the individual Teishu to know these guidelines thoroughly, then choose his/her flowers and be able to explain them when it comes time.

Some Chabana

Japanese Name	Scientific Name
Miyako wasure	Aster sp.
Nokogiri-sō	Achillea
Tori kabuto	Aconitum carmichaelii
Fukuju-sō	Adonis amurensis
Kin-mizuhiki	Agrimonia pilosa/eupatoria
Akebi	Akebia quinata
Hannoki	Alnus japonica
Kibune giku	Anemone hupehensis
Kingyo-sō	Antirrhinum
Odamaki	Aquilegia flabellate
Awamori shoma	Aruncus dioicus
Higo shion	Aster Maackii
Nokon-giku	Aster trinervius
Inaka-giku	Aster amplexifolius
Komono-giku	Aster komonoensis
Awamori shōma	Astilbe japonica
Aka shōma	Astilbe thunbergii

Okera	<i>Atractylodes japonica</i>
Shukaido	<i>Begonia grandis</i>
Dakekanba	<i>Betula ermanii</i>
Nanohana	<i>Brassica napus</i>
Fuji utsugi	<i>Buddleia japonica</i>
Ebine	<i>Calanthe discolor</i>
Murasaki shikibu	<i>Callicarpa japonica</i>
Hirugao	<i>Calystegia japonica</i>
Tsubaki	<i>Camellia japonica</i>
Wabisuke	<i>Camellia wabisuki</i>
Hotaru-bukuro	<i>Campanula punctata</i>
Hotaru bukuro	<i>Campanula takesimana</i>
Tsuru-umemodoki	<i>Celastrus orbiculatus</i>
Fuji botan	<i>Hosta rectaefolis</i>
Boke	<i>Chaenomeles japonica</i>
Karin	<i>Chaenomeles sinensis</i>
Yamabuki-sō	<i>Chelidonium japonicum</i>
Robai	<i>Chimonanthus praecox</i>
Hitori shizuka	<i>Chloranthus japonicus</i>
Futari Shizuka	<i>Chloranthus serratus</i>
No-azami	<i>Cirsium japonicum</i>
Tessen	<i>Clematis</i> sp.
Juzu-dama	<i>Coix Lacryma-jobi</i>
Tsuyu kusa	<i>Commelina communis</i>
Asagao	<i>Convolvulus, Ipomoea</i>
Hanamizuki	<i>Cornus controversa</i>
Yamaboshi	<i>Cornus kousa</i>
Kumano Mizuki	<i>Cornus macrophylla</i>
Sanshu	<i>Cornus officinalis</i>
Mizuki: Miyama, Koya	<i>Corylopsis glabrescens</i> var. <i>gotoana</i>
Mizuki: Hyuga	<i>Corylopsis pauciflora</i>
Mizuki: Tosa	<i>Corylopsis spicata</i>
Hashibami	<i>Corylus heterophyll</i>

Shu-o-bana	Cosmos
Kayatsuri-gusa	Cyperus microiria
Kumagai-sō	Cypripedium japonicum
Saga nadeshiko	Dianthus isensis
Unohana, utsugi	Deutzia
Kawara Nadeshiko	Dianthus superbus
Kemansō	Dicentra spectabilis
Hochaku-sō	Disporum sessile
Mitsumata	Edgeworthia papyrifera
Katakuriko	Erythronium japonicum
Nishikigi	Euonymus alatus
Katakuri	Euonymus oxyphyllus
Fujibakama	Eupatorium fortunei
Tsuwabuki	Farfugium japonicum
Tsuribana	Fothergilla
Kuro yuri	Fritillaria camtschatcensis
Baimo	Fritillaria meleagris alba
	Gentian scabra
	Gentian makinoi
? Asama rindo	Gentian sikokiana
Ezo Rindo	Gentian triflora
? Oyama rindo	Gentian algida
Hakusan furo	Geranium maculatum
Mansaku	Hamamelis japonica
Christmas rose	Helleborus
Hana ikada	Helwingia japonica
Hamabo	Hibiscus hamabo
Mokuge/Mukuge	Hibiscus syriacus
Gaku Ajisai	Hydrangea
??? Ajisai	Hydrangea paniculata
Tsuribune-sō	Impatiens textori
Koma-tsunagi	Indigofera pseudo-tinctoria

Asagao	<i>Ipomoea purpurea</i>
Hana shobu	<i>Iris ensata</i>
Shaga	<i>Iris japonica</i>
Kakitsubata	<i>Iris laevigata</i>
Ayame	<i>Iris tectorum</i>
Aki-choji	<i>Isodon longitubus</i>
Oubai	<i>Jasminum nudiflorum</i>
Yomena	<i>Kalimeris yomena</i>
Yamabuki	<i>Kerria japonica</i>
Matsumushi-sō	<i>Knautia macedonica</i>
	<i>Lamium album</i>
Hama-endo	<i>Lathyrus maritimus</i>
??? Mallow	<i>Lavatera</i>
Hagi	<i>Lespedeza acutifolia</i>
Mine-yuri	<i>Lilium concolor</i>
Oni-yuri	<i>Lilium lancifolium</i>
	<i>Lindera praecox</i>
Kuromoji	<i>Lindera umbellata</i> , <i>L. sericea</i>
Uguisu kagura	<i>Lonicera gracilipes</i> (glabra)
Sukunuki rindo	<i>Lonicera sempervirens</i>
Fushiguro-sennō	<i>Lychnis</i>
Mizu-basho	<i>Lysichiton camtschaticense</i>
Oka torano-o	<i>Lysimachia clethroides</i>
Miso-hagi	<i>Lythrum anceps</i>
Kobushi	<i>Magnolia kobus</i>
	<i>Majanthemum dilatatum</i>
Kaido	<i>Malus halliana</i>
Susuki	<i>Miscanthus sinensis</i>
Suisen	<i>Narcissus tazetta</i>
	<i>Nigella</i>
Tsukimi-sō	<i>Oenothera odorata</i>
Shakuyaku	<i>Paeonia lactiflora</i>
Botan	<i>Paeonia rocsuffruticosa</i>

	<i>Parnassia palustris</i>
	<i>Patrinia scabiosifolia</i>
	<i>Penstemon</i>
Fuki-no-to	<i>Petasites japonicus</i>
Baika utsugi	<i>Philadelphus</i>
Ashi, Yushi	<i>Phragmites communis</i>
Hozuki	<i>Physalis alkekengi</i>
Hama gobo	<i>Phytolacca americana</i>
Shima-ashi	<i>Phytolacca esculenta</i>
Kikyo	<i>Platycodon grandiflorum</i>
Kaya	<i>Podocarpus</i>
Amadokoro	<i>Polygonatum odoratum</i>
Mizuhiki	<i>Polygonum</i>
Makruba yanagi	<i>Populus sieboldi</i>
Yukiwari-sō	<i>Hepatica nobilis japonica</i>
O-tade	<i>Polygonum orientale</i>
Ume	<i>Prunus mume</i>
Sakura; Yama- Higan-zakura	<i>Prunus sargentii</i>
Kuzu	<i>Pueraria lobata</i>
Okina-gusa	<i>Pulsatilla cernua</i> (anemone)
Shidare yanagi	<i>Salix babylonica</i>
Neko yanagi	<i>Salix gracilistyla</i>
Unryu yanagi	<i>Salix matsudana</i>
Niwatoko	<i>Sambucus sieboldiana</i>
Kara ito-so	<i>Sanguisorba hakusanensis</i>
Waremoko	<i>Sanguisorba officinalis</i>
Han gesho	<i>Saururus chinensis</i>
Karaito-sō	<i>Saxifraga stolonifera</i>
	<i>Scabiosa japonica</i>
Enokora-gusa	<i>Setaria viridis</i>
Yuki no Shita	<i>Shortia soldanelloides</i>
Matsumushi-so	<i>Skimmia japonica</i>
Kodemari	<i>Spiraea cantoniensis</i>

Shimotsuke	<i>Spiraea japonica</i>
	<i>Spirea thunbergii</i>
	<i>Stachyurus praecox</i>
Natsu tsubaki	<i>Stewartia pseudo camellia</i>
Haku-un boku	<i>Styrax obassia</i>
Zazen-sō	<i>Symplocarpus foetidus</i>
Mizuhiki	<i>Tovara virginiana</i> (Polygonum)
Mizuhiki, Miso-soba	<i>Persicaria virginiana</i>
Yugiri-sō	<i>Trachelium caeruleum</i>
Hototogisu	<i>Tricyrtis</i>
Aka tsume kusa	<u><i>Trifolium pratense</i></u>
Natsu-haze	<i>Vaccinium oldhami</i>
Tora-no-o	<i>Veronica spicata</i>
Hakusan-boku	<i>Viburnum japonicum</i>
Mushikari	<i>Viburnum furcatum</i>
Odemari	<i>Viburnum plicatum</i>
Hakone utsugi	<i>Weigela coraeensis</i>
Fuji	<i>Wistaria floribunda</i>

Flowers and Containers

Teishu should choose the flowers and then the vase that best supports them. The flowers need not and will not have a long life-time, just half the length of the chaji, or the length of the chakai or keiko; between 2 hours and a full day. The selection of a supporting utensil is always an important decision of the Teishu, but will hinge on the temae and the other items in the toriawase. For example, baskets are used in summer to give a cool feeling. Bronze and celadon are more at home with formal and semiformal temae while Bizen and Shigaraki look most comfortable with Wabi temae and settings. The shin no gyo temae, being an oral tradition, has several interpretations, for example the “rule” is everything must be an O-meibutsu, of which there are very few SO or GYO level flower containers. On the other hand, I have heard a Gyotei sensei say too much SHIN is boring so the Teishu, putting SHIN no naka no SO 真の中の草, something Informal in the midst of Formal, in action should use a bamboo flower container, but omeibutsu of those too are very rare. The Teishu needs to be aware that a balanced combination of SHIN formal, GYO semiformal and SO informal utensils is the mark of a satisfactory normal toriawase.

Doing the Flowers

The Teishu should not try to “arrange” the flowers to fit a preconceived idea. The flowers that can “arrange” themselves gracefully are most satisfying. Choosing flowers for balance and interest demands that they be forward looking, with leaves upright and “natural,” facing the Kyaku as if he/she were the Sun, and separate, that is without crossing branches or interlocking leaves. Branches should not be choked by or sitting too heavily on the neck of the container nor held up by handles. Each element should be

independent but coordinated and mutually supportive. All the flowers should appear to be coming from a single spot on the neck of the vase rather than radiating out around and on the neck. However, the flower stalks should not jut out of the center of the mouth, resting on nothing, as if by magic. Rubber bands should also be avoided, as they too obviously strangle the chabana.

The Teishu may hold the different flowers lightly in his/her hand, move them around to find the perfect angles for each element then carefully plunge them into the flower container. Often enough, they stay as arranged, but the Teishu can tug lightly on this leaf or that to find a perfect balance. The best Teishu knows when to stop fiddling.

Techniques used in ikebana like cutting, twisting, wiring etc are assiduously avoided in chabana. The most a Teishu will do is add a branch or two inside or across the neck of a wide-mouthed vase or basket otoshi 落とし water holder to make the opening a bit smaller.

Some kufu 工風 creative adjustment is essential for tsuribune 釣船 hanging boat flower containers whether they are metal, ceramic, glass, bamboo or basket. Hanging boats are notoriously difficult to deal with because of the extreme shallowness of the water and width of the opening. Crossed or split branches, metal plates with holes in them or as a last resort, futaoki shaped like crabs or mitsu ningyo three dolls can be used to hold flowers in unusually shallow flower containers. Some daimyo lineages use “frogs” 剣山 kenzan, and cover them with white sand or stones.

There are not, as in ikebana, formulae for measuring the heights, angles or lengths of the various elements.

Finishing Touches

Flowers, leaves and even the containers, especially informal organics like baskets, bamboo, gourds, coconuts, etc. and unglazed ceramic like Shigaraki and Bizen should appear to be moistened with dew to give a feeling of freshness in winter, coolness in summer. The traditional method for wall hanging containers was to splash the assembled flowers and toko wall with a chasen. The modern kirifuki, 霧吹 mister delivers a fine mist or a splatter, depending on the Teishu's desires. Alternately, the Teishu may dip the flowers in a bucket of water and give them a light shake, just after assembling them. Unglazed wares like Shigaraki and Bizen containers may be soaked overnight to retain moisture throughout the second half of the chaji. Just rinsing or spraying them before goiri does not allow them to retain enough moisture. It is more effective to soak the container upside down to keep the bottom drier and not make a ring on tatami or board floor.

This traditional practice of splashing the wall as well as the flowers, when using a kake hanaire needs to be carefully considered. If the Teishu is at home or knows what the wall is made of traditional tsuchi kabe 土壁 or wall board rather than sandy wallpaper and is confident of doing no damage, then splashing the wall brings another dimension to the chabana, integrating it with the surroundings and bringing another aspect of ephemerality to the Kyaku's attention, as it evaporates. Needless to say, if the wall seems delicate, it is better to be safe and avoid but the tiniest splashing. Best to check beforehand.

In the tokonoma area, the flower is placed in different positions, not only to reflect the flower container's status level but also to provide variation and interest. There are examples of SHIN, GYO and SO flower containers in most every material of construction and there are at least three ways a chabana may be displayed in the chaji.

Okii 置 hanaire the standing is the oldest form of chabana display, dating perhaps to the introduction of Buddhism in the 600's. Originally, flowers were presented on an altar, then on a small table called a joku 卓, displayed in the larger, two or more mat toko spaces. After or simultaneous with this, trays usually of carved cinnabar or other decorated trays and usuita came to be used.

The tsuribune 釣舟 hanging boat is a medieval form, dating from the Ashikaga Shoguns (1400's), as a type of suspended flower container, hung from the ceiling of the shoin or the toko, the edge of the toko's front wall, or the bottom of a chigae dana 違棚 shelf by a chain. From the time of the Golden Pavilion, hanging boats had been hung from the ceilings of shoin 書院 reading nooks and from the ceilings of tokonoma by adjustable chains. From Rikyu's time, these boats were also suspended from the otoshi-kake 落壁, the wall suspended from the top front of the toko. In Yu'in for example, Rikyu had his nail, a keppan kugi 華盆釘 on the front side of the wooden border, sending the flowers out among the Kyaku; Sotan, his grandson (who built Yu'in as a Rikyu konomi) put the keppan nail on the back side of Kan'untei, keeping it within the toko. The earliest forms of hanaire were bronze karamono but Sotan created the first known bamboo hanging boat one in keeping with the Wabi cha tradition.

Tsuribune 釣舟 hanging boat shapes were suspended by chain or vine tsuru 蔓, from the keppan-kugi 華盆釘 originally for a pierced work golden plate covering the Buddha's face. Baskets (mostly karamono) may rarely be suspended from their handles with metal furnishings. Like the other types mentioned, SHIN are metal like sahari or bronze or karamono baskets; SO are unglazed ceramic and organics like bamboo tsuribune, Wamono baskets, nautilus shells in wire nets or with hooks and eyes, coconuts, etc.; and GYO are glazed ceramic hanging boats.

Another hook in the toko ceiling, called the hana hru kugi 花蛭釘 is a larger open hook facing the kamiza, from which hanging flowers containers, rarely baskets or koro may be hung inside the tokonoma. They are usually located 1/3rd from the geza of the toko ceiling.

Kake 掛 hanaire

Nevertheless it is in the center of the tokonoma wall that the flowers achieve their greatest impact. Kake hanaire 掛花入 are made to hang, usually from the mid-wall of the toko or the tokobashira pillar, or more rarely from the window of the tokonoma, by holes in the back of the container or hooks especially installed for it. Kake hanaire hang on a hook, which may be stationary and shallow as in Yu'in or may be hidden by sliding into a scabbard, musokugi 無双釘. SHIN hanaire are rare but celadon hanging cylinders are known. Likewise, there are a few examples of kake karamono basket. SO unglazed ceramics are numerous and bamboo, gourds, etc. can be made by the Teishu him/her self but not usually used for their own chaji. Many GYO ceramic hanaire were made in Momoyama – Edo period characterized by a hole or even three in the surface from which the Teishu could choose the front. These kake hanaire are probably the latest type, invented or fostered by Rikyu in the late 1580's and expanded in details throughout the Edo period. An "S" shaped hook can go on one of the elements of the window, intimating that the flower grew in the window. Vine flowers like clematis, tokei-so 時計草 passionflowers and asagao morning glories are especially good for this. For flowers hanging in the window, the shoji must be out so use is limited to summer.

In post-Momoyama period Tea, the flower most often replaces the scroll and takes its physical place in the toko, on the back wall. The practice of dividing scroll and flowers also may have begun with Rikyu, even

though he also experimented with scroll and flowers together, only scroll or only flowers throughout the chaji, flowers followed by scroll or added to scroll in the second half.

The flowers are also often hung on the tokobashira pillar today in large gatherings where both scroll and flowers are simultaneously displayed in moro kazari 諸飾, and during o-keiko sessions. The use of scroll and flowers together necessitates the flowers being in a subservient geza 下座 position. When doing moro kazari, Teishu must contrast shapes of scroll and hanaire, that is an ichigo mono long scroll should not be hung with a bamboo ichijugiri 一重切 bamboo flower container. A smaller and rounder container, like a gourd or ceramic uzuku maru 蹲 would balance better. With a yokomono scroll, the hanaire can go on the toko floor in the center or if on the tokobashira, a longer, nijugiri 二重切 would balance.

Hanaire 花入 Flower Containers

Flower containers for tea, known as hanaire 花入 rather than hanaike 花生 or kabin 花瓶 are important elements of the toriawase. Unlike containers for flower arrangements, these hanaire are most often antiques or reproductions of a certain shape and material and do not change to fit the whims of flower Masters. New pieces continue to be produced which reflect the concerns and aesthetics of the Kamakura – Edo periods because the hanaire must both support and balance rather than steal attention from the flowers. For example, most SHIN bronze hanaire reproduce the shapes and decoration of Tang and Song period pieces. Celadons also reflect many of the Tang and Song period bronze pieces. Celadons are much more numerous than bronzes because even though they are more fragile, they were made and imported in huge numbers. Bronze antiques have become rare because their metal could be melted down in times of war.

SO Informal level hanaire, especially the organics like bamboo and gourd have a wider range due to their nature but still fall within a limited range of sizes, shapes and if ceramic, glaze conditions for example are limited to Shigaraki, Iga, Bizen, Hannera, etc.

Containers should support the flowers easily. Small to medium-sized mouths are best. Too wide an opening allows flowers to roll or fall out. Too narrow a mouth constricts the flower's natural movement. Chabana should be appropriate to their containers by status and material. In this case, “appropriate” means balanced over all within the entire toriawase. Not all SHIN containers nor SHIN conditions require SHIN flowers. However, bronze and celadon look too light or karui 軽, with just grasses while a coconut would look strange with a botan. Hmmm...

Containers by Status Level

SHIN 真

Shin hanaire are divided into two main categories, metal and ceramic and reflect mainly karamono concerns. The metals are not only valuable because of the labor involved in their creation but their intrinsic strength and recyclability makes them repositories of wealth. Bronze karakane 唐金 is the most commonly found but brass odo 黄銅, sahari 砂張, and other, usually copper-based alloys, are met with. Modern karakane is made of brass and painted rather than patinated.

Ceramics on the other hand are vulnerable to breakage and are more precious as they get older and survive the tribulations of time. Seiji 青磁 celadon includes Chinese, incised and molded examples. Early Korean celadon and inlaid zogan 象嵌青磁 represent some of the finest color.

Later Chinese blue and white cobalt under-glazed wares (l. Song, Yuan, e. Ming) like Shonzui 祥瑞, sometsuke 染付, gosu 呉州, Korean and even Nanban sometsuke 南蛮染付 are considered SHIN and karamono mainly because they are not Wamono.

Later Ming 明時代 and Ching 清時代 five-colored (multicolor overglaze) porcelains 五色 need to be dealt with as Teishu's taste dictates but they are seldom used.

SO 草

The Informal category of hanaire is historically precedent to GYO semi-formal, coming as the Wabi response to the aesthetics of Muromachi karamono-suki 唐物好. They are by far the widest ranging and most varied, from unglazed ceramics like Shigaraki 信楽, Bizen 備前, Iga 伊賀, and non-Wamono Nanban 南蛮 and Hanneria 半寧羅 to organics like bamboo 竹, gourds 瓢・瓢箪 fukube or hyotan and coconuts 椰子の実 yashi no mi. Baskets 籠 kago woven of a large variety of materials also rank in all but the most refined of karamono as SO containers.

Although wood, lacquer, glass and shell hanaire are uncommon, they also fall within the SO category.

GYO 行

Gyo-ranked hanaire began evolving almost simultaneously with the Wabi movement, generated by the huge demand for hanaire and the daimyos' desire to foster industries that would generate prestige and income for their fiefs. They also seem to represent the daimyo taste for color and shape, in ceramics like Takatori, Chosen karatsu and Mino wares.

Although of a narrower range, only glazed ceramic, their shapes, colors and glazes are of a much wider variety, except the few types deemed SHIN, like some Japanese Kochi or sometsuke, really belong in this GYO category.

There is some coordination needed between the temae used in the chaji and the flowers because a balance in the variety is a main point. Formal, informal and semiformal elements should play a part in every detail so there is not one element out of balance.

Most all the other elements can be manipulated by the Teishu except the natural ones especially ingredients for kaiseki less and less, and flowers that grow wild. Compared to the utensils used for ikebana, hanaike 花生 or kaki 花器, the utensils used to hold tea flowers are more for the holding of flowers in water than for keeping the flowers alive and on view for a long period. The types and shapes of hanaire are also both very limited, because of the history of Tea and the aesthetic of the early formative tea masters like Takeno Jo-o, Sen Rikyu and Sen Sotan, which still have a great influence, yet choices are also very much unfettered. Unlike ikebana masters, Tea Masters have continued to use classical shapes and materials within a limited range, reproduced by craftsmen and by themselves, but they have also moved far beyond the mere copying of classic shapes to discover, use and make things that are distinctively their own, especially when it comes to bamboo and gourd flower holders. Some of the more unconventional hanaire are things like an old flintlock musket barrel or a large kura godown lock body, carved coconuts from Papua-New Guinea, section of the Golden Pavillion rain gutter or the pointed finials giboshi 擬宝珠 of famous bridge pillars. Things that have a story are especially prized.

Metal hanaire are mainly based on the shapes of Chinese Buddhist and Confucian ritual containers, such as the wide-mouthed and narrow waisted usubata 薄端 or sun-shiki 寸式, the slender zorori 曾紹利 and

long-necked tsurukubi 鶴首 shapes and the bulbous shimo-kabura 下蕪 and naka-kabura 中蕪, which were imported during the Kamakura, Muromachi and Momoyama periods from Song, Yuan and Ming China.

Many celadon pieces, both in the same shapes as some of the bronzes and in a specific shape called a kinuta 碇, as it resembled a fulling mallet, came to Japan at the same period but survive in much greater numbers. Other kinds of ceramic flower containers that came to Japan at this time may have survived but little influenced Cha no Yu.

In a move to widen the scope of flower containers as well as dissolve the boundaries between karamono and Wamono, Tea Masters of the 16th century turned to organic flower containers such as lengths of bamboo, gourds and native baskets as well as to native unglazed ceramic such as Iga, Shigaraki and Bizen domestic utensils, such as tooth-blackening jars, seed storage pots and oil jars to use as flower containers. Glazed ceramics were only being made in Seto at this early date and its later off-shoot in Mino, produced the earliest glazed chabana-ire kisetō and Shino in the late Kamakura - early Momoyama period 16th century.

By the early Edo period, many kilns all over Japan were producing glazed utensils of all kinds, hanaire included. Early kilns such as Karatsu were in production of many different types of ceramics and in Kyoto, Nonomura Ninsei was producing elegant shapes and overglaze colors such as had never been seen before.

Usuita 薄板 Flower boards

Having appropriate usuita 薄板 thin flower boards under oki sitting containers is absolute if the toko floor is tatami. No board is used for baskets but everything else on the tatami toko floor, not hanging on the wall, pillar, window or toko ceiling, needs a thin board.

Although flowers have been appreciated for tens of thousands of years, being found in the graves of Neandertal man (c. 400-40,000 years ago), and in all kinds of circumstances, ikebana were originally part of the altar setting for temples, especially the Zen temples that came from China. As the warrior class adopted some of these decorative ideas into their own castles and places of entertainment, the flowers also evolved into smaller, more intimate chabana and were placed on joku, small tables used in the multi-mat toko, and eventually on usu-ita, thin boards, in a smaller, tatami tokonoma.

Thin boards are now set under all oki tea flower containers save baskets if the tokonoma is tatami, differing slightly in form depending upon the status of the container. When the tokonoma, biwa-doko, shoin, or anywhere a flower may be placed is already a board-floored alcove, ita doko 板床, no usu-ita is used. If the flower container is a basket, no ita is ever used. Rikyu decided that for the water container inside the basket was protection enough for the tatami.

In the case of bamboo tubes and gourds that have internal containers for water otoshi 落 or has lacquer repairs or decorations, just because the container leaks or has been damaged over the years, since it is just a repair, something added later, the Teishu still uses a wood, kiji usuita only when necessary. There is a story that Rikyu used a bamboo flower container that leaked. When asked about it, Rikyu said that it was the life inachid 命 or fate of the flower container.

SHIN usuita is a rectangular, sharp-cornered, shin-nuri black lacquered thin board, with a yahazu 矢筈 uneven arrow notch edge. The wider side of the notch is used as top.

SO usuita kiji 木地 unlacquered wood are hamaguri-ba edged, round-cornered rectangular boards. It is always used with unglazed ceramic and most organics (bamboo, gourd, wood, coconut, etc.). If the wood shows wider and narrower grain, the narrower grain goes away from the front (“like the waves appear in the ocean” or the heart of the wood is closer to the Teishu/Kyaku). If the root side of the board is recognizable by a “V” configuration of the wood grain >>>, getting wider at the root, the root should be pointed geza 下座, “down” in the tokonoma. Wood boards may be scorched to darken and enhance the harder grain and scoured with sand.

GYO usuita is a rectangular, round-cornered, black lacquered hamaguri-ba 蛤歯 clam shell toothed edged board. The edge is not symmetrical in cross-section but pointed. . The edge is also asymmetrically sharp, with the deeper, undercut side used underneath. The lacquer may be shin nuri (mirror finished black), kaki-awase (wood grain), shunkei (amber clear) or even maki-e. The corners are slightly rounded.

There are also round boards, maru ko(ro) dai 丸香(炉)台, of thicker wood, square edged, lacquered black, for pieces that fall outside the standard categories like Raku usubata, glass, or bamboo with an O-iemoto’s kao. There are also differently shaped konomi pieces created by different O-iemoto.

O-NARIMONO 鳴物 Calling Kyaku back

After the Kyaku have had their sweet, they return or move on to the the Koshi kake garden waiting arbor for a respite. The Teishu prepares the tearoom for the second half of the gathering.

When all is ready, the Teishu calls the Kyaku back into the tearoom by ringing a gong 銅羅 dora during the day or a bell kansho 喚鉦 in the evening, to alert Kyaku that the seki is ready. This use of signs and signals is a deliberate Zen influence, found throughout the chaji and indeed throughout Tea. It avoids the duplication of actions already done, the ambiguities of speech and the undignified solution of shouting, “Come on back. Everything’s ready.”

At a noon gathering the Teishu uses a gong, whose deep resonance balances the brightness of day with the darker reverberations that are considered IN (Yin). The gong used for Chanoyu came to Japan during the Muromachi from Korea and, more popularly, Namban dora from Southeast Asia were often taken from gamelan sets and other sources. They were pierced and strung on thick cords, sometimes being suspended inside a wooden frame if not hung from the ceiling of a tokonoma’s side space 床脇 tokowaki or

somewhere in the mizuya. The baton used to strike the dora, called a bachi 撥 is usually a carved rod with a head covered in soft leather and strung on a cord, from which it may be suspended from a nearby wall or from the side of the aforementioned frame.

Dora are made in Japan as well, of copper, tin and trace elements to make a resonant alloy that most often is hammered into a shape, although cast pieces and other alloys are known. The sound depends on the exact composition of the alloy and thinness of the piece. Some dora have deep rims with thick edges, others are shallower. Some have a boss for striking while others are gently convex. The larger the dora, the deeper the tone.

By its long-lasting and wavering reverberation, the dora functions as a musical instrument, as a way of communicating with troops or workers at a distance, as well as a way of communicating with the otherwise hard-of-hearing gods and Buddhas. In the Buddhist frame, the sound takes us to the “Other Shore” of the Pure Land. I’ve seen and heard one about 140 cm (about 4 foot) across that would take one across the Paradise River and back! The dora’s long reverberation also functions to manifest the impermanence of life, the once-in-a-lifetime Thusness of the Here and Now, to the waiting Kyaku.

When using the dora, it is usually brought into the tearoom and either held by the Hanto or the frame is positioned so that when struck, the reverberations reach the Kyaku where they are sitting outside in the roji. This sometimes requires opening the nijiri guchi. The pattern for striking the dora is also fixed: five hits in the order of dai, sho, chu chu, dai = loud, soft, medium, medium, loud when there are up to five Kyaku and seven hits with a repeat of loud, soft at the beginning then the set five, for more than five Kyaku. What to do with exactly five Kyaku is up to the Teishu.

All during the break, the Kyaku are relaxing their legs, smoking, talking quietly about the chaji or even regaling each other with stories of their own chaji experiences. In general, the conversation is a bit more lively outside the tearoom than in.

There is a tale again about the beloved but fierce teacher. She had gone to the Setchin during the nakadachi and when she came back, another Kyaku said, “O-nari ni narimashita” お鳴りに鳴りました meaning ‘The gong sounded,’ which she interpreted as ‘(You) made a noise in the toilet (fart).’ She replied in high dudgeon “Tonde mo nai!” Nothing of the sort!!

Tobacco should be provided at this if no other time so those addicted to tobacco can enjoy themselves here. On especially elegant occasions, brushes, ink and paper will be provided for the poetic inspiration of the Kyaku.

Hearing the gong, all Kyaku squat down in front of their seats at the Koshikake. This is said to be the position assumed by Zen novices when they are called into interviews with their Master. Zen people tell me that nowadays, the Master uses a metal horse rattle like the lidrest called an ekirei 駅鈴 post-horse bell, to mean “Come in,” and the gong to indicate that the interview is over.

If the Shokyaku is someone of esteem, the Teishu may leave the last strike unsounded uchi nokoshi 打ち残し and go out once more to greet the Kyaku silently and thereby invite them back into the teahouse. The gong is just the signal that the Teishu is ready; it does not mean that the Kyaku must rush back inside. In fact, it is proper only from then that the Kyaku use the setchin / setsu’in dry sandbox toilet, so they are not compromised when the gong sounds, but such subtleties of etiquette are rarely observed nowadays. When the gong is finished, Kyaku return to their seats, go to the toilet, or just take in the beautiful scenery of the roji until the Shokyaku is ready to return to the tearoom.

When Tea takes place at night, a kansho 喚鐘 summoning bell, a different soundmaker may be used as during the winter when the Yobanashi chaji is most enjoyable or the Yuzari of a summer’s evening. The kansho came from China as part of the equipage of the scholar’s nook created in the suke shoin 付書院 attached desk. It most commonly hangs from the ceiling of the shoin and its long-handled striker usually hangs on the wall nearby, so the Master could ring for assistance while still seated. A kansho is usually cast of bronze, sometime other metal, using the lost-wax process for small pieces, hard-shell molds for larger ones. Like all Buddhist bells, they are cast without clappers, the outside decorated with molded or formed details. Its sound is high, sharp and piercing, being considered very YO (yang) to contrast with the darkness, where the gong would be a bit eerie. On this point, the Yuzari or heavily overcast evenings is a bit ambiguous. If it has gotten dark, a kansho is used; if it is still bright out especially in the far North or South, a dora might be considered.

The dora’s kanji characters 銅羅 mean “copper” plus a character used for transliterating “ra” thus indicating its origin outside the Chinese sphere. No matter how many Kyaku are involved, the kansho 喚鐘, is only rung five times, in the same order as the dora, to prevent its being mistaken for a fire bell!

Alternate instruments

There are alternative soundmakers known to history, one of them being Japanese drums but once a daimyo's retainers were fooled by a drum performance signaling goza seki iri, so that they all swarmed to the castle thinking something dreadful had happened. This kind of cry wolf was frowned upon severely. When I once held a New Year's gathering, the sound of the next door shrine's bell was interpreted as one of my innovations and the Kyaku all came back to the teahouse before I was ready for them!

One other time, I played the biwa and sang. Again the Kyaku were confused, to say the least, as to what in the world it was they were hearing, never mind the intent.

Another unforgettable experience I had teaching Midorikai, was when someone began practicing exquisite singing in the woods outside the Toin seki tea house below Hideyoshi's grave. We were all spell-bound and after one short perfect song, the singer stopped. We thought the Teishu had secretly been studying but he hadn't heard a thing in the nakadachi confusion!

I think if one does do something interesting, it should immediately be followed by the proper ringing, even just a single strike or the Teishu should go out again.

The Teishu unlocks and opens the nijiri guchi te gakari and then opens the kettle lid on the way back to the mizuya, to wait for the Kyaku to return.

CHAPTER TWENTY FIVE

Goza 後座 or Goiri 後入 Later seating, Later entrance

After the Kyaju return from the Koshikake, they purify their hands again at the tsukubai then enter the chaseki for the second part of the chaji, known as goza or go ire.

Entering the tea room, the Kyaku first sees the flowers. In contrast to all other, man-made utensils, the flowers bring into the tearoom a feeling of naturalness, a separation from the outside world of burning dust, an escape to deep mountains or forest fastness, as the essence of Nature. Considered further, the chabana represent the freshness of dew which itself represents the openness of enlightenment as well as the evanescence of life, the beauty of “only now.” In replacing the Zen words of the previous scroll, these flowers become the Teishu’s heart / mind, and his/her answer to the koan of the words. We should be reminded of the smile of Maha Kashyapa when the Buddha twisted a flower in his fingers. On many levels, the chabana leave a big impression. I remember a Kyaku I was with, who literally burst into tears at the sight of a single white tsubaki on the wall of the toko.

One can hardly dismiss the chabana as just a frivolity or rule. They really bring a feeling of the here and now to the tea seki, which I am only now realizing. As I roam around my neighborhood, where there are numerous chances to see flowers blooming, I feel the progression of the seasons, “Ah, it’s time for those to bloom.” But further, I feel I can stop time for just a bit by cutting the flowers and putting them in the

tea room, where the Kyaku often have expressed the feeling that time has stopped while they were in the seki, especially for koicha and usucha.

Koicha 濃茶 Thick Tea

A brief history

The main event of, reason for, most single important place where the Teishu shows his/her hospitality/ heart/ feelings is in the koicha. It is for the koicha that all the preparation aims, all the tastes prepare and all the utensils support. This, after wari geiko and usucha temae should be what your teacher is teaching you. Always do as the teacher tells you.

It is thought that, since matcha 抹茶 powdered green tea was first considered a medicine in China, tea was drunk in varying strengths according to the illness to be combated. The Tang period Cha Lu 茶錄 (JPN Charoku) says when the patient needed a strong dose, much tea and little water should be blended like nori 糊 paste and when a light dose for a less serious problem was prescribed, little tea and much water to create a foam which would quickly dissipate like clouds was effective. There was no koi or usu cha per se. In Chinese, Tibetan and later Japanese Zen monasteries, the monks drank tea together, which introduced a group feeling to the assembled men and in nunneries, women. This tea was probably somewhere between thick and thin tea. When tea became popular in Muromachi period warrior circles, it has been speculated that it was the military camp-like atmosphere and rigorous discipline of the monastery that made the warriors feel comfortable. In the type of entertainment called tocha or basara cha 闘茶, tea competitions sometimes required the drinking of many ten's of bowls of tea. Even when taken over a three-day period, we must imagine that the bowls of tea were not overly strong as one of the objects was to guess how long before the foam disappeared.

During the early Muromachi, the tea was made outside the room and brought in by special servants called chato 茶党 or Doboshu 同朋衆 attendants, who were in charge of many aspects of the shogun's personal life. Later, in probably Ashikaga Yoshimasa's time, the chato began to make tea in a corner just inside of the room, where a mizuya-like arrangement with furo, shelves, other utensils, was set up just on the other side of the door. From this period, Teishu may have decided to begin to make the tea themselves, and so, since they could not interact with their Kyaku from the corner of the room, brought the utensils deeper into the room. At first, a nagaita 長板 was apparently used but later, the daisu 台子 was used for the utensils stand. Up until this time, just water buckets had been used for fresh water but "proper" bronze and ceramic mizusashi began to be "found" and kaigu 皆具 full sets were assembled from pieces already in possession or acquired from China. Chaire of ceramics and lacquered wood were both used for tea but from this point, we cannot determine the separation into usucha and koicha utensils.

Teabowls were karamono, celadon and tenmoku and later Seto temmoku were used. Chaire were probably karamono but shifuku were not yet used. Ivory, bamboo, gold or silver teascoops were the standard. In the Momoyama we read in kaiki that "even usucha" was served at a chaji, so certainly before Rikyu's time the difference between koicha and usucha was recognized. When the cha tsubo 茶壺 leaf tea jar was packed in Uji, the koicha was packed in paper bags and the "stuffing" around them was used for usucha, which was more like a special but daily drink.

In modern chaji, the sharing of one bowl of koicha is felt to unite the Kyaku in friendship and communion. Before and far into Rikyu's life, koicha was made individually, one bowl for one person, especially when using temmoku bowls, but one day, for a number of Hideyoshi's retainers who were in a hurry to get to their morning duties at the castle, Rikyu made all the tea in a single bowl, probably a Raku

of his own design and asked them to share it. This is the supposed beginning of the communion of thick tea.

Modern hybridization and improved processing techniques have made koicha very sweet and drinkable, so the flavor and texture of the tea, as well as its thickness may be a vast improvement over the tea of Rikyu's day but as no one makes matcha the old way any more, it is impossible to say more than that.

Chaire 茶入 A Short History

When Myōan Yōsai 明菴栄西, a.k.a. Eisai (1141-1215) first brought knowledge of the manufacture of matcha and utensils from China in 1191, the essential utensil was the chawan, specifically the temmoku 天目 or san 盞 (-zan) teabowl. By the time of 13th century Nanbokuchō period, basaracha 娑婆羅茶 tea contests, chaire had become prizes to be won by determining the honcha 本茶 “real tea” from hicha 非茶 “not tea.” One of the first chaire listed by name was the Uchigumo 打雲 “Striking the clouds” of Sasaki Doyo (d.1373). The import of numerous chaire was a result of the open-trade policies of the Ashikaga, namely founder, Takauji and third generation Yoshimitsu (1308-1408). The Tsukumo nasu 付藻 “Attached to Seaweed”(Alt.九十九毛 “99 Hairs”)茄子 eggplant-shaped, was well-known as a piece in Yoshimitsu's collection. Sixth generation shogun Ashikaga Yoshinori (1394-1491) displayed Hykkan nasu 百貫 “Hundred Weight” eggplant for Emperor Gohanazono's pleasure on his progression to Yoshinori's palace in 1437. By this time, certain chaire were already being handled like Meibutsu 名物 Objects of Fame / Name. In the 1511 work Kundai kan Sauchoki and the Onkazarisho of the Doboshu Soami 相阿弥, we see directions for displaying the o-marutsubo large round chaire on the chigae dana of the tokonoma display shelves with six dai-temmoku teabowls above it. In their middle was a dai kai 大海 great ocean (a shape, not name) chaire. On the bottom shelf of the chigae dana are the furo/kama, mizusashi, hishaku and hibashi in a shakutate, futaoki and kensui, as used on a daisu today. Of course by the times of Yoshimasa and Juko, temae had been developed but before then, the objects were displayed and then used. At this same time, more and more utensils became known as Mei butsu 名物 Objects of Fame.

Of the chaire owned by eighth generation Yoshimasa (1436-90) that still exist, all are kansaku karamono:

Katatsuki: Hatsuhana, Kitano, Osozakura, Zangetsu, Utsubo

Nasu: Tsukumo (from Yoshimitsu)

Hyotan: Uesugi

Marutsubo: Ten kai chi (from Yoshimitsu)

And others, unnamed

Next is a partial list of o-meibutsu from the Records of Yamanoue Soji (1544-90):

Katatsuki: Nitta 新田, Hatsuhana 初花, Narashiba 櫛柴, Nagezuki 投頭巾, enza (3 examples) 円座, Mozuya 万代屋, Yakushi'in 薬師院, Gyokudo 玉堂, Kihaku 喜伯, katatsuki Kusabeya 草部屋, Wabitsuke 侘助, Soyo 宗陽, Zangetsu 残月, Koshiba 小柴, katatsuki Yakushibo 薬師房, Kokatatsuki, Seidaka 勢高, Nio 鴉, Kinobe 木ノ部, Shigi 鴟

Other shapes: Hyotan Bungo 豊後, Bunrin Bungo 豊後, Hando 飯銅, Kasane Soko 重宗浦, Somu 宗無, Soshun 宗春, Robatei 驢亭, tsurutsuki 釣付, marutsubo 丸壺, tsurukubi 鶴首, Shirifukura 尻膨, Koyama 小山, Banzai 萬歳 Daikai, Uchigumo daikai, Mizutani daikai 水谷大

Bunrin (Sokyu 宗久), Tamagaki 玉垣,

Jo-O nasu 紹鷗茄子

Nasu (nittari 似たり), Juko konasu 珠光小茄子, Fujinasu 富士茄子 Kyogoku nasu 京極茄子

Karamono Wood Container

While the earliest history, original usage and kiln(s) of Chinese chaire is unknown, karamono wood and lacquer tea containers were known and used in Japan from the Tang (Kamakura) dynasty. Kinrinji natsume 金輪寺棗, originally a small sutra case made of tsuta 蔦 vine, is one of the earliest known shapes of Japanese origin to be used for chaire.

Kansaku and Karamono Chaire 漢作唐物

Kansaku karamono 漢作唐物 were Chinese made thick tea containers chaire actually made in Tang and Song China. Although few in number, these chaire were the models for most the Wamono that came after.

Most Common Chaire shapes:

Katatsuki square-shouldered 肩衝

Kotsubo small jars 小壺

Bunrin 文琳 apple

Nasu 茄子 eggplant

Bunna 文茄 combination

Marutsubo 丸壺 round

Tsuru kubi 鶴首 crane neck

Daikai flat, wide-mouthed

Dai (nai) kai 大海, fat, wide-mouthed

Zatsu mixed 雑:

Enza 円座 cushion base

Ankoguchi 鮫子口 angler fish mouth

Rotei-guchi 驢蹄口 mule's hoof

Shiribukura 尻膨 bulge bottomed

Karamono Chaire 唐物茶入 Chinese style chaire

There are about 850 recognized and still extant, named karamono chaire on record. Most of these are O-meibutsu, Meibutsu, kan saku and karamono. Of course Wamono chaire are the same shapes plus a few others. The difference is mostly in the clay and glaze but decorations like ears, grooves, slash marks and real decorations with glaze painting on examples like Oribe, Akahada or Shino, make Wamono very varied.

Wamono Chaire 和物茶入 Japanese Containers

Wamono chaire are small jars for holding powdered thick tea that have been made in Japan, with Japanese aesthetics, for Japanese Tea Masters.

Karamon Wamono Intersect

Kansaku karamono and karamono are different in that kansaku 漢作 are considered real, “made in China” Chinese chaire from age and lineage, while some karamono chaire are “made like Chinese.” Many of them are considered the earliest works of the Japanese potter named Kato Toshiro, who supposedly went to Song China with Dōgen Kigen 道元希玄 1200 –1253, bringer to Japan of the Soto Zen lineage, and who after six years brought back the techniques and even some materials, from which he made chaire. These chaire are called simply karamono, so for a long time, differentiating them from Chinese-made, later called kansaku karamono, was not the greatest concern. When Toshiro ran out of Chinese clay, he found a suitable source in a place called Sobokai, 祖母懷, or “Grandmother’s breast,” so the first Wamono chaire, known as Sobokai were made from this clay and later, ko-Seto 古瀬戸 developed from Seto clay. With inspiration from the several shapes of kansaku karamono, not only katatsuki but daikai, marutsubo, shiribukura, etc. were made for the growing number of chajin in the Muromachi period, but from the 1550’s even more and freer examples came to be made in other, widely distributed kilns such as Satsuma, Karatsu, Takatori, then even unglazed examples came to be made in Bizen.

Even before his death, Rikyu ordered chaire made in his distinctive style from Seto called Rikyu-seto and so did Oribe for Oribe-seto, while Enshu also had his Chu-ko Meibutsu made in other kilns.

New Wave in Chaire: Chuko Meibutsu 中興名物

The greatest wave of chaire came with the creation of a whole new genre of chaire, mostly made in Seto but not divided by kiln, called the Chuko meibutsu, 中興名物 “Objects of Restored Fame,” a creation of Kobori Enshu, a medium-rank daimyo Tea Master but genius of garden and tea house design, third generation of Tea teachers to the shogun. Enshu patronized the ancient Seto kilns by ordering multiples of his own favored designs, for which he would chose a single “real verse” hon-ka 本歌 prototype and give as name a complete poem from the ancient Heian classics like the *Kokinshu* 古今集 and *Shin kokinshu* 新古今集. Then, he would call all the “identically” made others “honka (name)-de” 手 and give them individual names as well.

All these newly created or occasionally “rediscovered” Meibutsu, Objects of Fame, were given new shifuku, new ivory lids and very interesting, elaborate boxes, with Enshu’s calligraphy on them. The need for this great supply of new meibutsu was the increasing demand for utensils of rank. New warrior families, who had survived the fall of the Toyotomi house, often by aligning themselves earlier with the Tokugawa side, were elevated to daimyo status and needed Meibutsu to function properly in polite circles. Old daimyo families already had a supply of tea treasures and didn’t need any more. Although Seto was the favorite site of Enshu’s commissions, he also patronized or created some Chuko Meibutsu from a group of kilns known as the Enshu Nanagama 遠州七窯 Seven kilns: Akahadayama, Asahi, Takatori, Tamba, Shigaraki and Iga, Zeze, Shidoro, etc although there were more. All but the last are still active and even Shidoro has been revived by the present Enshu O-iemoto.

Although by no means a complete listing of sites that make/made chaire, several of the more prolific are: Seto 瀬戸 chaire are characterized by a light-colored clay with glaze that is usually two colors, black and brown depending on the thickness of the glaze. As one of Japan’s oldest continuously operating kilns, Seto was the first to introduce colored glazes. Its pre-eminence has been insured in Chanoyu from the beginning.

Takatori 高取 chaire are characterized by fine, thinly-potted clay and several layers of glaze (browns, black, blue, white and amber) poured one over the other, resulting in a multicolored, thin, shiny glaze and drip. Takatori often have mimi, “ears” on their shoulders.

Bizen 備前 another ancient domestic ware kiln, produced chaire characterized by fine clay, which usually fired without glaze to give a cream, sometimes with red hidasuki 火襷 melted straw lines, if reduced without oxygen or dark brown and ash-covered if oxidized. Rikyu owned one.

Asahi 朝日 chaire, sponsored by Enshu, at what used to be the Asahi tea plantation in Uji, are characterized now by pink spots gohon 皷本 on a light grayish background.

Tamba 丹波 chaire, produced in the ancient kilns in Hyogo are characterized by an almost metallic brown surface occasionally spectacularly colored by the iron in the clay.

Zeze 膳所 chaire, are still being produced at the kiln created by Enshu in Omi Otsu. They are characterized by thin walls and iron glaze similar to Seto.

Other kilns outside Kyoto also produced chaire, such as : Satsuma 薩摩, Agano 上野, Karatsu 唐津, Hagi 萩, as did the Raku family, the Eiraku family and many other Kyoto, Mino and kuniyaki potters.

ACCOUTREMENTS

Shifuku 仕腹 Draw string Pouch

(See MEIBUTSU GIRE)

Protective pouches are used for chaire, chawan, chashaku, etc, made to fit a specific piece from various fabrics like donsū, kinran, sarasa and crepe. They are made by hand of at least twelve pieces of fabric and stuffing, open at the top and are held closed with a woven silk cord. A chaire of fame probably has several shifuku of different status level fabrics for different procedures or in the taste of several of its owners.

Most popularly, shifuku used fabric types called Meibutsu-gire 名物:

Kinran	金襴
Ginran	銀襴
Donsu	緞子
Kanto	間道, 漢島, 広東
Nishiki	錦
Moru	毛宇留
Futsu	風通
In-kin	印金
Kin-sha	金紗
Shoha	小破緞子
Etc	

Chirimen 縮緬 usually purple, was mainly used for protective pouches called gomotsu bukuro.

Each chaire must have at least one draw-string pouch and many have more. However modern Chajin have had them made from modern fabric say, Jerry Garcia necktie material, etc. Both ancient and modern ones may have as many as six, depending on how much the Teishu wants to “dress up” his/her toys.

A shifuku may just look like a little bag but it is a complicated construction of at least a dozen pieces, measured to the millimeter for perfect fit, so each chaire has its own, which will not fit well on another chaire. That is why shifuku cannot be bought “off the rack.” There is only one construction style I know of but there may be secret sewing techniques.

Gomotsu bukuroo are slightly different in construction. They are protective pouches made for chaire and chawan when in their boxes, something like dressing gowns. They are only seen by Kyaku when they are displayed at leisure, kazari, etc temae. They are not used for temae.

Gebuta 牙蓋 Ivory lid

Since we do not yet know the original purpose of the jars now known as chaire, it is difficult to know what kinds of lids they originally had. As chaire, they have had ivory lids that are lined on the inside with gold leaf since the late Muromachi period. Although the most common myth claims that gold protects against poison, this is no more than a folk explanation since gold is one of the least reactive materials known. My own theory is that since ivory is such a hard and luxurious material, coming from India thru China, and the gold leaf was so pure, gold lining kept the ivory from contacting the ceramic surface and possibly damaging it. The gold leaf actually cushions the ceramic. Try turning over a real ivory lid and tapping lightly on the lip of the chaire. Then turn it back to its gold side and tap it. You will be amazed by the difference and see why ancient Chajin used widely available gold.

The ivory used is the best part of the tusk but as such, sometimes has nerve grooves and “dis colorations” from cracks in the ivory that are now sought after and prized, as there is so little of it per tusk. This area is called a su 州 or “sandbar.” There are several shapes and konomi of lids with each lid made to fit a specific chaire again not “off the rack.” Famous chaire may have as many as six different lids.

There is an attempt to create a non-elephant ivory substance, used for piano keys and billiard balls but with only limited success. Plastic has been recommended but making a mold for plastic-injection requires one to make several thousand of exactly the same shape and size so it is not yet economically feasible nor artistically desirable. There are several ivory palm nuts which might hold an answer but they are smaller than most chaire mouths and, as they are seeds, have a split down the middle. I had several made, and made one myself. The surface texture of the nut was pleasing but as a palm seed, when aged, it gave off an oil. Apple wood seems to give a pleasing color and textured lid. Maybe someone out there can found a new tradition of lathe lid making using sustainable woods, walrus or narwhale ivory.

Bon 盆 Tray

Many Meibutsu and older pieces have trays attached to them to raise their status because really “good” pieces like Meibutsu karamono, should not go on the floor. Trays may be either karamono themselves if they have been with the chaire a long time or made in Japan, even by a historical Nakamura Sotetsu, if the original is too delicate. Once attached, the same one is always used, kept with the chaire in its box, along with all its hikiya case, shifuku pouches, lids, and documents, in boxes for each.

There are square, round, scalloped, diamond, five-sided, konomi'ed and other shapes, with decoration ranging from pure black shin-nuri, red cinnabar, red, black and green Wakasa-nuri, Chinese carved black lacquered tsuikoku 堆黒, carved cinnabar tsuishu 堆朱, shell inlays raden 螺鈿 and aogai 青貝 and colored lacquer designs. There are besides lacquer, wood and even leather trays. They can have their own boxes and hakogaki.

A completely different use for a tray, meant for a completely different piece of dogu is the one used in temae for bon kogo, one of the 16 konarai specific practices, featuring either a famous and usually antique kogo used like a Meibutsu chaire or a or gift of a modern kogo, honored, temporarily, by being used on a tray.

Other uses of trays in temae include the kobon, used for a koro and kasane kogo for Shaza Shiki or Kotsuki Kagetsu. Although usually used also for Chakabuki Shiki and Ichi Ni San Shiki, properly one uses a Chakabuki or an Ichi Ni San bon, slightly different in sizes.

The antique karamono chaire and Meibutsu spoken of above are far beyond the reach of most modern chajin, belonging to families that have collected dogu for literally centuries, museums or such. Nevertheless, knowing about their sizes, shapes, glazes, colors and accoutrements gives moderns a feeling for just how these chaire were considered in the past. Like knowing one can never own a da Vinci or van Gogh painting, nevertheless one likes to become cognizant of what have been considered masterpieces of Chanoyu dogu to further enrich one's own understanding of the ancients and to guide one's further collection.

Hikiya 曳家 Strong storage container

Good quality, even modern chaire come with a turned wood canister, called a hikiya. In this case, a shifuku is not used but a purple silk crepe gomotsu ござ物袋 holds the chaire in its padded embrace.

There may be made of any number of hard woods like persimmon kaki, zelkova keyaki, kuwa mulberry, etc. or a Chinese hardwood like shitan 紫檀. The more famous the chaire, often the more elaboration was poured into its accompanying utensils, so we see colored lacquers; elaborate maki-e; shell, lead and maki-e; carved coconuts; woven and lacquered baskets or even ivory hikiya. Some hikiya even have larger shifuku of their own.

Variations of making koicha

Koicha temae are represented in hakobi and tana temae;

10 of the 16 konarai 小習

all 5 of the shikaden 四ヶ伝 both daisu denpo 台子伝方

and many of the Shichiji Shiki 七事式 feature koicha.

Almost identical in format, the process requires, after purification of the tea container and teascoop, the Teishu to warm the bowl, check the chasen, dry the bowl, add the tea, add hot water twice, knead the tea, serve it to the Kyaku, and wait while they all drink it. All is very simple and logical.

There is meisui-date 名水立, a temae using water from a famous source, using the tsurube 釣瓶 well bucket, as well as other dogu-related variations, like:

Mizusashi: teoke 手桶 hand bucket, bon buta 盆蓋 tray lid, obuta 大蓋 large lid atsukae handling methods. Sen buta 扇蓋 fan lid and ha buta 葉蓋 leaf lid are for usucha only.

Cha ire: Dai kai 大悔 large mouth, flat ceramic chaire with naga-o 長緒 long draw-string pouch.
 Chu natsume 棗 black undecorated tea container wrapped in an Otsu-bukuro 大津袋 a double ply purple crepe bag, cut so its ears tie the natsume
 Tsutsumi-bukusa 包袱紗 a temae where a natsume is tied in the Teishu's fukusa. Shifuku for natsume are also made.
 Shikaden 四ヶ伝 orally transmitted and "secret" procedures, above okuden 奥伝 temae deal with using special utensils like karamono class chaire 唐物茶入, bondate 盆点 using trays, Wakin demae 和巾 using special presented cloth, satsu bako 茶連箱 serving two koicha, etc.

Components of the Temae

Basho 場所 placement requires that all utensils be in their proper places and proportions to function efficiently.

Junban 順番 flow is the specific order of procedures that must be maintained.

Kokoro 心 Teishu must create the temae with mindfulness which can only develop over the years of practice through:

Kata 型 Form within a rich traditional environment gives rise to forms or "poses," refined and enriched with definite nuance shared by practitioners until it becomes totally integrated into the practitioner. The beauty of the kata is available to the beginner as well. It can be seen and felt but not easily reproduced; trying is another kind of beauty and conveys something to the Kyaku. To produce ultimately:

Tatsujin 達人 "Mastery" after much practice, the technique is mastered, then the mastery itself must be mastered and hidden, with any inner roughness polished off. The procedure becomes light and fresh, without forgetting the beginner's heart. It should look and be effort-less and flowing. One becomes one-with-the-kata; fitting it and being filled with it, like a slip mold. One does not have to "do" the temae, "it does itself."

Meijin 名人 "Famed master" This ability to have the temae do itself is not enough. One must be able to deal smoothly with, not only the unexpected but the unimaginable as well. To borrow from Buddhism, *Shiki soku ze ku* 色即是空 "phenomenon is itself Emptiness" and *Ku soku ze shiki* 空即是色 "Emptiness is itself phenomenon." Fitting the kata is not enough- you must make the kata present your real self, not just wear it, you wear each other. Becoming one with it makes you a meijin. Mere mistakes are irrelevant.

The Modern Temae for Koicha

No book can substitute for a teacher. The following is an abbreviated version of a modern koicha temae just to give some perspective and background to a teacher's instructions.

The Teishu opens the door but the Kyaku do not bow or speak. The Teishu sets up the chaire and chawan for koicha and closes the door with the kensui. When the hishaku ladle is set on the futaoki lidrest, all sorei

bow together. Nothing is said except in rare cases, like chasen-kazari where the Shokyaku asks so all may focus on that utensil.

The temae proceeds as usual until the tea is made and set out for the Shokyaku.

The Shokyaku sets it kamiza 上座 above him/herself, then moves the bowl to in front of him/herself and says, if a kobukusa is offered,

We will borrow your kobukusa
KOBUKUSA HAISHAKU ITASHIMASU
小帛紗拝借致します

but if Shokyaku decides not to use the Teishu's kobukusa, to save it from possible spills, he/she will not say anything and will take out his/her own and put the bowl on it.

There are actually three or four ways to handle the koicha reabowl, depending on what type and status it is. Highest ranking karamono and tenmoku bowls are presented on a lacquered tenmoku dai 天目台; below them come Koraimono bowls like Ido which were originally thought of as karamono on kobukusa or dashibukusa. Rikyu's Raku bowls were considered lowest of the teabowls so were not served on anything but the hand, called sude 素手, not because they did not get hot. Hagi and Karatsu bowls and by extension kuniyaki, developed to fill the demand for Ido-like bowls so they still get a kobukusa. The fourth way of presenting both koi and usu chawan is in kinin temae, where a brand new bowl is served on a kiji 木地 plain wood dai shaped like a temmoku dai, to a hereditary aristocrat.

After taking the first sip and giving the Shokyaku time to actually taste the tea, the Teishu asks him/her,

How is it?
OFUKUGAGEN WA IKAGA DE GOZAIMASU KA?
お服加減は如何でございますか

to which the Shokyaku INVARIABLY replies,

It is very fine
TAIHEN KEKKO DE GOZAIMASU
大変結構でございます

These should be the first words spoken during Goza. The Teishu then (just how depends on if it is ro or furo temae) adds a scoop of cold water and temporarily "closes" the temae so he/she can turn to the Kyaku.

Nakajimae 中仕舞 Temporarily Closing the Temae and Asking Questions

The Teishu waits while the Shokyaku finishes drinking and wiping the bowl.

Drinking the Tea

After this aisatsu, the Shokyaku continues with two more full sips. The Teishu may experiment beforehand, putting enough o-yu in to make the correct thickness and amount of koicha for the number of

Kyaku, time of year and time of day. The Teishu tries to present three full and hot mouthfuls for each Kyaku and the tea should still be hot for a fifth Kyaku.

Beginners may tend to make koicha too thick but that is wasteful and, since all do not get their share, not a sign of hospitality. Only practice; with real joicha not usucha, will make more perfect. On the other hand, teachers outside Japan may need to be frugal with tea and so have their students use usucha and just fake the kneading of it.

To learn to use real koicha, get several advanced students together and very politely offer to supply the teacher with some koicha, for practice.

After the Shokyaku, the other Kyaku must be careful not to take too much nor leave too much for the Tsume. Jikyaku takes a portion based on total number of Kyaku. If there are five Kyaku, Shokyaku takes 1/5th, Jikyaku takes 1/4th of what's left, Sanyaku takes 1/3rd. Yonkyaku takes 1/2 and Tsume takes the rest.

Kyaku do not simply pour the koicha into their mouths but actually have to hiku 引 “pull” the thick liquid. The tea should be hot from the beginning to the last and so pulling the tea into one's mouth cools it just slightly. A slight slurping noise here is acceptable.

The koicha forms a curtain of tea when flowing down the inside of the teabowl. When wiping the inside of the bowl where one drank, it is not necessary and even wasteful to wipe deeply, depriving other Kyaku of their fair share of tea. Only the tiniest portion of the bowl's lip, especially the outside, is the only real place one's lips touch, so only there need be wiped. The Tsume, being last, can wipe deeply, so that one scoop of o-yu will almost clean out the bowl. Matcha used to be so valuable that the Tsume would wipe the last tea out with their fingers and lick them. I have seen Zen monks who still do this. Another old custom that I recommend, especially to Tea people outside Japan, is that the Teishu join the Kyaku by drinking the last of the koicha as usucha, then passing the semi-cleaned bowl back for haiken, then after it is returned, adding hot water and go on to make usucha. Be sure to say,

Allow me to join you
SHOBAN SASETE ITADAKIMASU
相伴させていただきます

There is a fine trade off between seeing the tea as it was made and seeing the bowl more clearly. As soon as the Jikyaku takes his/her first sip, the Shokyaku bows and begins the dialog. Both Teishu and Shokyaku address each other with fingertips on the tatami. Shokyaku says

The tea was very delicious
TAIHEN OISHIKU CHODAI ITASHIMASHITA
大変美味しく頂戴致しました

then asks,

What is the poetic name of the tea?
O-CHAMEI WA?
お茶銘は？

The Teishu answers with the poetic name of the koicha and if it is a konomi favorite, whose it is. Shokyaku asks,

What plantation or packer is it from?
O-TSUME WA

お詰は？

The Teishu answers with the plantation name. Shokyaku continues with,

The sweets we had previously were also extremely delicious. What was the sweet's poetic name?
ZENSEKI NO OKASHI WA TAIHEN OISHIKU CHODAI ITASHIMASHITA. OKASHI NO
GOMEI WA NAN DE GOZAIMASU?

前席のお菓子は大変美味しく頂いたしました。お菓子の御銘はございます

To which the Teishu reveals the sweet's poetic name, given by the Teishu preferably or the sweet maker, rather than just what type of sweet it was.

Teishu should make (or can buy) their own sweets and give them an appropriate name but if Shokyaku just follows pattern and asks,

What was their provenance?
GO-SEI WA?
ご製は

Teishu can answer,

They were hand made
TESEI DE GOZAIMASU
手製でございます

or

The one in front of you= me
TEMAE NO MONO DE
手前の者で

or, if they were bought, the name of the shop.

Since this is usually the first time to talk in Goza, the Shokyaku asks,

What are the beautiful flowers?
UTSUKUSHII O-HANA WA?
美しいお花は？

To which the Teishu replies with the name of the flower or flowers he/she has chosen.

What is the flower container?
O-HANA IRE WA?
お花入は？

To which the Teishu replies with the flower's container, who made it and especially if it is bamboo or gourd, its gomei and any other story connected with it. While the other Kyaku are drinking the koicha, it is good for the Shokyaku to compliment and then ask about everything else seen or heard since the kaiseki and to comment and ask about the Koshikake if it was different. Finally, the Shokyaku will come to the last question,

What was the gong (bell/ sound maker) we heard earlier?
SAKIHODO NO DORA (KANSHO/ NARIMONO) WA?

先程の銅鑼(喚鉦/ 鳴り物)は？

To which the Teishu responds with its provenance, its maker and/ or its age.

The Teishu continues to face the Kyaku until everyone is finished drinking the tea, not just the end if the questions, and the Teishu has heard the Tsume's last slurp. The Teishu should not turn back to the temae until then.

The other Kyaku exchange "O-saki ni" and "Dozo," drinking their fair share of the koicha. When the Tsume has finished the tea and puts down the bowl, the Shokyaku usually asks Tsume

May we have a closer look at the teabowl (and kobukusa)?

O-CHAWAN (O-KOBUKUSA) NO HAIKEN O

お茶碗(お古服紗)の拝見を

The Tsume wipes the bowl deeply so there is little or no tea on the lip and upper edge, if the Teishu says nothing. It is probably best not to ask the Teishu if he/she would like the remainder but let him/her ask the Shokyaku. If there is much left, the other Kyaku should be asked if they will have mote. The point is not to waste the koicha and to wipe the bowl so that one scoop of hot water will rinse most of the tea off the walls and the bottom.

The Tsume (or Hanto) brings the bowl to the Shokyaku, and turns it to face him/her. He She examines it and passes it so all Kyaku haiken the bowl, condition of the lingering tea and the Teishu's kobukusa. If the Shokyaku wishes to save the Teishu's kobukusa from possible mishap, he/she will borrow the Teishu's but use their own kobukusa for drinking the koicha. Accidents happen even to the most careful Kyaku, so neither Kyaku nor Teishu should use any kobukusa that must not be damaged, with tea or anything but be ready to lose any dogu, without making anyone feel bad. When the teabowl and kobukusa return to the Shokyaku, he/she returns their own kobukusa to their kaichu, haiken's and passes the bowl and Teishu's kobukusa for haiken.

When all have finished haiken, the Tsume comes out to meet the Shokyaku near the place the bowl was put it out, in order to return it to him/her. The Shokyaku checks then turns the bowl to face the Teishu, returns it to the same place it was put out, then returns to his/her place. If there is a Hanto in a large room or a kijin 貴人 hereditary aristocrat, the Hanto or Kyaku's tomo will return the bowl and kinindai to the Teishu.

If there was a kobukusa lent, it goes to the geza so Teishu can grasp it first. The Teishu takes in the kobukusa, which goes directly back into the Teishu's kaichu, then the returned bowl which is slightly looked at. All sorei bow in unison.

Some Questions

The Shokyaku asks the Teishu about the teabowl,

Please tell us about the teabowl.

OCHAWAN WA?

お茶碗は？

To which the Teishu replies with the type ware of the teabowl and its maker or provenance. Most koicha teabowls will fall into two major divisions, Koraimono 高麗物 tea bowls made in Korea, from the 15th to the 19th centuries and Wamono 和物 tea bowls made in Japan, also from the 15th century to the modern

day, but the Teishu will answer with the specific type of chawan and its maker if known, like “madara karatsu,” or “present generation Raku Kichizaemon” or “Koraizaemon Hagi” DE GOZAIMASU

Tea bowls

The Web is an excellent if uneven source of color photos of many types of chawan. I have put together a short list of some sites where the reader can find photos of most of the types of chawan listed below, but they are often mixed with totally unrelated images. A little searching will reveal more. (See various web sites for specific chawan under their specific types)

Karamono chawan 唐物茶碗 Chinese teabowls

Used only for Shikaden or higher temae, most of the recognized types are:

Tenmoku 天目 or San 盞 (Tang - Song)

Yohen 窯変 kiln change; only three or four known examples

Yuteki 油滴 oil spot, a few examples

Tahitian 斑皮盞 "spotted skinned" or tortoise shell

Nogime 禾目 rice sprout or Togosan 兎毫盞 hare's fur

Hai katsuki 灰被 “ash covered,” meaning not fit for Yoshimasa

Usan 烏盞 crow or just black

<https://en.wikipedia.org/wiki/Chawan>

Wamono tenmoku

There are several types of Wamono tenmoku (Ashikaga – Muromachi) like:

Seto 瀬戸 temmoku

Ki temmoku 黄 yellow

Kiku 菊 chrysanthemim

Seiji 青磁 Celadon (Song-Yuan)

Kinuta 砧 color named fpr the shapes of the hana ire they brought back

Tenryuji 天竜寺 named for the sponsors of the ships that brought them

Shuko seiji 珠光 named for their most famous owner

http://japanantiques.jp/tea_ceremony.php

*Ningyo-de 人形手

* indicates that this type of bowl is not usually appropriate for koicha because of decorations or non-standard shapes, but might be considered under special circumstances.

Other karamono

*E-Gorai 絵高麗

- *Akae 赤絵 (l. Yuan-Ming)
- *Sometsuke 染付
- *Shonzui 祥瑞
- *Gosu 吳州・吳須 (Ming-Ching)

Koraimono 高麗 Korean-made Seiji 青磁:

- *Zogan 象嵌
- *Ko-unkaku 古雲鶴
- *Kyogen-bakama 狂言袴
- Ido 井戸
- Oido 大井戸
- O-Ido chawan named "Uraku"
http://www.tnm.jp/modules/r_free_page/index.php?id=513&lang=en
- O-Ido named "Kizaemon"
<http://morningearthkorea.com/the-kizaemon-ido/>
- And
<http://www.japantimes.co.jp/culture/2013/10/30/arts/openings-in-tokyo/ido-tea-bowls-treasured-possessions-of-muromachi-daimyo/#.VraMf5N97UY>
- Ao ido 青井戸
- Ko ido 小井戸 or 古井戸
- Idowaki 井戸脇
- Kokannyu 小貫入
- Soba 蕎
- Kumagai or Komugai 熊谷
<http://flieschool.com/content/komogai-nari-komogai-shape-tea-bowls>
- Tamago-de 卵手
- Kata-de 堅手
- Kokata-de 古堅手
- Amamori 雨漏
- Kinkai 金海

Kohiki 粉引

Kohiki is a popular type of ceramic which has several sites but one which has an ancient Korean kohiki is the MIHO Museum, with the bowl named Sai-o
http://www.miho.or.jp/booth/html/artimg/00000382_01e.htm

Mishima 三島

There are several sites that feature Mishima teabowls, one of which has two famous Mishima bowls owned by Rikyu: <http://www.e-yakimono.net/html/mishima-pottery-jt.html>

- Ko mishima 古三島
- * Hana Mishima 花三島

* Hori Mishima 堀三島

*Mishima Hakeme 三島刷毛目,

Hakeme 刷毛目

Hakeme teabowl known as “Wangetsu,” also at MIHO Museum site

http://www.miho.or.jp/booth/html/aetimag/00000520_01htm

Ko Hakeme 古

Muji Hakeme 無地

* e 絵

Totoya 斗々屋

Kakinoheta 柿の蒂

Irabo 伊羅保

Ko 古

Kugibori 釘堀

Katamigawari 片身変

Ki-irabo 黄

Goki 御器

Momiji 紅葉

Gohon 御本

<http://momoyama-gallery.com/korean-tea-bowls.html>

*Goshomaru 御所丸

Warikodai 割高台

* Unkaku-zutsu 雲鶴筒

* Kyogen bakama 狂言袴

* Tachizuru 立鶴

* Hori mishima 堀三島

* E-gohon 絵御本

Han-shi 半使

Mosan 茂山 name of a Japanese sent to make/oversee tea ceramics in Korea

Etc

More Web Sites for Korean Teabowls

Besides the sites listed above, I would like offer the following web sites which have some authentic teabowls.

Pictures and articles on Bun cheong pottery and its development

https://books.google.co.jp/books?id=F_jpqtWSNRAC&pg=PA104&lp=PA104&dq=korean+teabowls&source=bl&ots=R3sJ6Agvtj&sig=yp9m9fYhyLOL11JHUmPF9iAAi_A&hl=en&sa=X&ved=0ahUKEwi-jMPOsuTKAhXGW5QKHbCFDjQ4FBD0AQgtMAQ#v=onepage&q=korean%20teabowls&f=false

Mishima

Irabo

Gohon
<http://momoyama-gallery.com/korean-tea-bowls.html>
Katade
Tamago-de
Mishima
Irabe-gorai
Amamori-de
[https://commons.wikimedia.org/wiki/Category:Tea bowls of Korea](https://commons.wikimedia.org/wiki/Category:Tea_bowls_of_Korea)

Wamono 和物 Japanese chawan

Although not necessarily the first teabowls made in Japan, Raku ware has the distinction of being first among not quite equals. There is a mnemonic for remembering the Raku generations:

Raku cho-cho-do, i-so-sa, cho-toku-ryo-tan, kei-ko-sei-kaku, kichizaemon

List of the Raku family generations

- 1st -Chojiro 長次郎 -d. 1589 ?
- 2nd-Chokei 常慶 -d. 1635
- 3rd-Do'nyu/Nonko 道入・ノンコ -d.1656
- 4th-Ichi'nyu 一入 -d.1669 sent deshi to Ohi 大樋 ware
- 5th-So'nyu 宗入 -d.1716
- 6th-Sa'nyu 左入 -d.1739
- 7th-Cho'nyu 長入 -d.1770
- 8th-Toku'nyu 得入 -d.1774
- 9th-Ryo'nyu 了入 -d.1834
- 10th-Tan'nyu 旦入 -d.1854
- 11th-Kei'nyu 慶入 d.1902
- 12th-Ko'nyu 弘入 -d.1932
- 13th-Sei'nyu 惺入 -d.1944
- 14th- Kaku'nyu 覚入 -d.1980
- Kichizaemon 吉左衛門 1949 -

There are dozens of types of koicha jawan suitable examples.

CHAPTER TWENTY SIX

Chashaku 茶杓 Teascoop

Most temae use the Rikyu konomi nakabushi take chashaku. Shin chashaku are reserved for some Shikaden and Daisu dempo temae. Motobushi and tomebushi chashaku are also reserved for some Shikaden and Daisu denpo. Chabako use many smaller types.

SHIN fuchi nashi 節無 chashaku: ivory, tortoise shell, exotics; bamboo with no node

SO naka bushi 中節 chashaku bamboo with the node in the middle; lacquered, kiji, maki e

GYO moto bushi 元節 or tome bushi 止め節 bamboo with the node at the proximal end. There are very, very few of these historically made by the Urasenke iemotos and still few made by modern masters no matter what your teacher says.

The Allure of Chashaku

Of all the utensils used in Tea, the allure of the teascoop may be the most difficult for the uninitiated to appreciate. Although just a simple slip of bamboo or other materials, the teascoop has the functional use of moving the powdered tea from its container to the teabowl, and at least two other functions.

One is its contribution to the toriawase 取合 or "unified assemblage of utensils," through its material but mainly because of the poetic name it most often carries. Another of its functions is to convey to the future something of the character of the maker. Just as handwriting is said to reveal character, so these miniature sculptures give us a glimpse into the mind of the maker. And not only the teascoop itself but through the maker's writing on the tube and box that hold and protect it, we can feel a link stretching over perhaps hundreds of years.

Sen no Rikyu's contribution to the perfection of Wabi cha stems partly from the several innovations he made in what are now considered to be essential utensils. Things he had created or adapted for Tea specifically include the Raku teabowl, the use of certain cuts of bamboo for flower containers, for kettle lid rests and for teascoops with the node in the middle, as well as the use of the calligraphy of contemporary Zen monks. Behind this simple-seeming substitution, was a profound shaking of the foundations of the artistic appreciation of Chinese objects known as Karamono, and an elevation of Wamono, Japanese things, to the same if not higher status, appreciation and value.

Some History

Historically speaking, something has had to have been used to measure and scoop tea since even before matcha. Chinese precedents include shell, bamboo and metal measures. Measures were used first because tea was considered a strong herbal medicine. At this point, there may actually have been "tea spoons" to both measure and stir the powdered brick tea. Bamboo had been used for teascoops since the Tang period in China, along with iron and copper alloys, but it was Rikyu's innovation to use the node of the bamboo right in the center. This made an aesthetic decision out of a mere utilitarian one.

Bamboo

Bamboo itself, comprising around 1,000 species, is the world's largest grass. The stems, or 'culms', can range in height from a few centimeters to 40 metres, with stem diameters from 1 mm to 30 cm. The culms are jointed, with regular nodes; many nodes bear one to several side branches. They are thus, unlike most other grasses, extensively branched. Not only are the sprouts edible, the mature lumber is light and strong enough to be a construction material in both teahouses, skyscraper scaffolding and flooring. It is flexible enough to be turned into many items essential for Chanoyu, ranging from teahouse construction to chashaku and chasen, flower containers, incense boxes, baskets, ladles, lidrests to trays and even boxes. The sheaths of the sprouts are used to wrap handles and the leaves of one species sweets, make enza and rain hats. The "bark" of a bamboo is very hard and a beautiful golden color when processed but it can take on different effects, from "sesame-seed" spotting to "tears of blood" coloration. Aged naturally, a patina will form that further enhances the interest. As a construction material, it is famous for absorbing a burgundy color from the smoke of open fires over country hearths. This susudake 煤竹 is just one of the types of bamboo used for hana ire, futaoki, chashaku and chasen.

Typically, bamboo for use in Tea is cut in the fall of its second or third year, when it is mature and the sap is low. The poles are stood up and allowed to dry in the shade for several more years. The natural oil in the bark must be removed by heating, lest it turn rancid and attract mold. When the bamboo is seasoned, it may be easily split into strips longwise, about 5 mm. or 1/3rd inch wide for teascoops. Much wider will make it difficult to bend. Extra length is not a problem, because you need something to hold while bending and you will be carving both ends to suit later. The most usable type of chashaku, nakabushi 中節 with the node in the center, requires some consideration as to exact positioning to achieve and include interesting shape, coloration and balance.

I have turned my hand to making them and will still look first at a chashaku at the flea market before I pick up a teabowl. Alas, there are very few teascoops of worth to be had there, precisely because they are so highly valued and because it is so easy to slip a cheap chashaku into any tube. This points up one of the

weak points of Tea utensil collectors. So much weight is placed on the box or tube writing that the contents can be thought to be almost secondary.

For being just a 20 cm long, 5 cm wide strip of bamboo, there are a number of places to look at and a variety of treatments possible for each one.

Divisions

Chashaku can be divided several ways. One is the division by what it is made of: ivory, tortoise shell, coral and such luxury materials are carved or bent for use. Most commonly though, bamboo is bent, carved and used; occasionally bamboo is lacquered. Wood may be cut, carved and used that way or then lacquered with maki-e designs. Other, more modern materials used occasionally are things like plastic, glass, or metal. Plastic is safe enough to use on chawan but glass and metal chashaku give many Tea people the shivers.

The classic system of SHIN 真 Formal, SO 草 Informal, GYO 行 Semi-formal styles is based on history and details of shape.

SHIN chashaku

SHIN chashaku bamboo and exotic chashaku have no nodes, come in two forms, those considered karamono being made of exotic materials such as ivory or tortoise-shell, and those which are made of bamboo without a node; both are fuchi-nashi 節無. Mu fushi 無節 have no node at all but do often have grooves running their entire length. They are considered SHIN Formal and are used only for the highest, most sacred like kenchu offerings and "secret" procedures. They are considered equal to ivory teascoops in status. Many early Muromachi bamboo scoops like this indicate that its use for Chinese utensil-centered procedures is ancient.

Ivory teascoops come in several shapes. Those which are considered too "light" and small for karamono temae, like the imo no ha 芋の葉 yam leaf or sasaba 笹葉 bamboo grass leaf, and those regularly used for Denpo demae such as Rikyu-gata or Shutoku 珠徳型 gata. SHIN chashaku are required for the highest ranked, oldest Shin no gyo daisu denpo, the "secret" procedures for making thick tea using the shin nuri black lacquered stand that first came from the Chinese Zen monasteries in the 13th century.

SO chashaku

SO chashaku having the node at the center include bamboo with nakabushi, wood, maki-e, dyed or maki-e'd ivory, tortoise-shell carved with a node, plastic, glass, metal, even paper, etc. If a node or nodes should be anywhere else but those places, the scoop is deemed SO.

GYO chashaku

GYO chashaku have the node at the base and are always bamboo with tome bushi 止節 node divided in half or moto bushi 元節 with the node completely inside the proximal end of the chashaku.

Basic parts of the chashaku

Kai saki 櫂先

The kai saki 櫂先, "oar end" which also has the tsuyu 露 "dewdrop" tip, is the first obvious feature, referring to the scoop's distal end. The inner side "meat side" is known as the uchi kai and the skin side outside is the soto kai. Roughly divided, there are four main types:

1. Round tip is the most common, represented by Sen no Rikyu and his lineage's scoops, but with minute variations and asymmetries that render each scoop unique.
2. Tokin 頭巾 "helmet cap" is formed when the tip is very thinly carved first, then very sharply bent. The resulting tip is pointed and folded, more like a box corner. It is typical but not exclusive to Kobori Enshu and his lineage of daimyo Teamasters.
3. Ichimonji 一文字 "(Straight as) the Character One," is a tip cut straight across. It is representative of the aristocratic tradition of Tea fostered by Kanamori Sowa.
4. Kensaki 剣先 "sword point" is a tip symmetrically pointed like a Chinese sword, rather than a samurai sword. Sen Sotan and some of his descendants, especially from the 1700's to the mid-20th century adopted this style. Nor was this always just a single point. Some, like Gengensai, Yumyosai, Ennosai and Tantansai developed wide, three-pointed, almost duck-footed tips.

Tame kata 辞め方

The shape of the curve or bend of the scoop is known as its tame kata 辞め方. It is formed by heating the bamboo strip over a low but steady heat, like charcoal not a candle or Bunsen burner, until it suddenly gives way and is bent in an instant. After this, the chashaku's soto kai is carved and smoothed to allow graceful purification with the silk fukusa cloth. There are three recognized types of bending:

Maru-dame 丸打 "round bending," is the most commonly found since it is the easiest and most natural to achieve.

Ori-dame 折折 "folded bend" is a more abrupt, angled single-point bending. Sotan is thought to have begun it as a technique but the name for early bamboo chashaku themselves was "oridame."

Nidan-dame 二段折 or "two step bending" requires a second bending of the tip, usually requiring a special tool. Sometimes it is very obvious, other times very difficult to detect. Both the Enshu and Kanamori lineages used this technique.

Hi 樋

The type and depth of the hi 樋 natural groove in the bamboo along with the treatment of the node, upside down or rightside up, also plays a major part in the impression a chashaku makes. Branches and leaves grow from the regularly spaced nodes on the bamboo trunk. The groove, hi forms on alternate sides of the trunk, above the nodes, to hold the branches while the bamboo sprout is growing. Thus there is only one "proper" groove for every two nodes on each side. A jun bi or hon bi, proper groove forms from the top of the groove, higher than the branches, and should become the center node. In other words, chashaku should be made "upside down" because when used to scoop tea, their distal end goes into the tea. This leaves the node beautiful and intact. In an effort to fully use a beautiful piece of bamboo, professional makers will also use the part from which the branches sprout, carving away the branching structures. This

results in an "upside down" saka bi 咲樋 chashaku. The hi 樋 natural groove can be divided into seven types:

Ippon bi 一本樋 single groove

Moro bi 諸樋 a pair of grooves

Kazu bi 数樋 multiple grooves

Yagen bi 薬研樋 a single very deep groove like that found on a medicine mill

Mu bi 無樋 no groove

Although these were once rare, frugality and desire to create as many chashaku as cheaply as possible from one piece of bamboo has flooded the market with these less than desirable but inexpensive scoops. Since they have no groove, they are rounded and allow the tea to slip off the sides easier. It seems if they have a gomei, it's enough.

Taka bi 高樋 "high groove" results when the center of the groove is raised. Formal scoops of the Muromachi period often have this feature.

Ryo bi 両樋 "both (sides of the node) grooved" occur when shallow grooves form even on the back side of the alternating branch nodes.

Fushi 節

Fushi 節 node the placement of the node itself, or lack thereof both determines the procedure appropriate to the chashaku but by itself is probably the single most prominent feature.

There are six treatments recognized:

Nakabushi 中節 the classic SO Informal bamboo teascoop as determined by Sen no Rikyu, has its node more or less in the visual center.

Agari bushi 上節 has its node noticeably above center.

Sagari bushi 下節 has its node noticeably below center.

Futa bushi 二節, Mibushi 三節 has two or three nodes, usually toward the base; there are some with as many as five, taken from the root. Needless to say, these are saka hi or upside down chashaku.

Fushi dome 節止 Tome bushi, Moto bushi have the node at the base. These are only used for higher, secretly-transmitted procedures and are considered GYO Semi-formal in status. There are two variations: Kiri fushi, in which the fushi itself is divided and Tome bushi where the cut is just below the fushi so completely includes it.

Koshi 腰

The koshi 腰 waist of a teascoop has only two varieties:

Arigoshi 蟻腰 ant-waist is a fushi that is either bent or naturally "curved up" like a draw bridge. If the bamboo does not have an exceptionally high node already, it requires extra manipulation of the node area, usually by heating and bending with a special tool. To emphasize the height, the inner side of the node will be deeply carved. Rikyu's scoops were often with arigoshi.

Sugugoshi 直腰 or Naogoshi, straight waist; low nodes and especially "upside down" chashaku have nothing special done to the inner side of the node so it will be flat or even slightly bulging.

Fushi shita 節下

The whole shaft or handle of the chashaku is called plainly enough, the fushi shita 節下 below the node but the place one actually holds a chashaku is called the ottori 億通. Some Grandmasters carved their special "codes" of nicks and gouges into these areas. Etiquette requires that one carefully refrain from handling the chashaku above the node, as the farther end actually goes into the tea.

Kiridome 切止

The kiridome 切止 cut-stop is the lower end of the scoop which may be dealt with in at least five ways, depending on how many knife cuts were used to facet the end: from itto 一刀 (one blade/cut) to goto 五刀 (five cuts).

Tsutsu 筒 Tube

A fully equipped chashaku will at least come in a bamboo tube with a wooden stopper. Often the tube is similar if not identical to the chashaku's bamboo and the wood is most often cedar, to prevent insects. The tube is usually one node, cut to fit the chashaku and stopper, with a little leeway.

SHIN tsutsu have all the bark shaved off, making it rather faceted.

SO tubes are shaved at the two ends of the tube, with one wide shaved facet for the writing. This face runs through the stopper where the author will also put some mark, usually a kao, between tube and stopper to show they go together.

Other types include a single length node, split in two longwise and held together by deer leather straps. An open-ended tube with a hole drilled in the distal end, has a peg which goes thru the hole to keep the chashaku from falling out. The strap is held on with deer leather.

Gomei

Chashaku for koicha and usucha in the konarai, chabako and beginning temae, in other words the nakabushi chashaku, may be further divided by whether its poetic name, go-mei 御名 is suitable for koicha or for usucha. Gomei for koicha chashaku tend to be non-seasonal, heavy with Zen influence and "serious" such as: Buji 無事 No Thing, Fushiki 不識 Non Conscious, or Menpeki 面壁 Facing the Wall, or any word or words that usually appear in the bokuseki. Of course the same words are not used twice in one chaji. At least three gomei are needed for a proper chaji toriawase, one each for the chaire, chashaku and chawan. These three should form the basis for the main theme. Other gomei such as the omogashi and chamei, shifuku kireji pattern, neriko and hanaire cannot be ignored.

Names that are appropriate for usucha chashaku are lighter, seasonally influenced names such as Aka tombo 赤蜻蛉 red dragonfly for autumn, Shira sagi 白鷺 white egret for summer, Kaza bana 風花 wind flowers meaning snowflakes for winter, or Hana goromo 花衣 flower robes for spring.

The koicha gomei must balance with the usucha chashaku if another one is to be used. On the other hand, just one chashaku may be used for both koi and usucha.

Similar to the scrolls in Machiai and Honseki, if two chashaku are used, the koicha chashaku should be the older, more elevated in status and more timeless in name.

If the Teishu hesitates when asked for haiken and says the chashaku for usucha is the same one as for koicha, the Shokyaku should insist on seeing it again, in combination with the natsume.
For usucha, seasonal gomei help bring the Kyaku back to the present world.

Gomei themselves arose as a practice to distinguish utensils unique from each other, much like the names we give to babies or cars. It makes talking about them easier than saying “That black raku-yaki teabowl with the silver repair down the front and the gold inside.” Utensils which are not unique or not spontaneous like lacquer, kama or over-glazed enameled thin tea bowls, or things which can be reproduced like tana or tabako bon usually have no gomei but type names.

Continued Koicha Dialog

Depending on the answer to “Ochawan wa?” and the presence of the bowl, the Shokyaku may also ask,

Does it have a poetic name? (The tentative recognizes that not all bowls will have one.)

GO-MEI DE MO

ご銘でも

To which the Teishu answers with the bowl’s poetic name if it has one. If the bowl does not have a gomei, the Teishu must answer with,

Not especially (Not yet)

BETSU NI (MADA) GOZAIMASEN

別に (又) 御座いません ございません

The Teishu does not make up a gomei for every occasion like in keiko but sticks to the one given the bowl by a Zen monk or Iemoto, in which case he /she says,

It’s named ,,,

GOMEI WA ...DE GOZAIMASU

ご名は...で御座います

to which Shokyaku asks

And who gave it that name?

DARE NO GOMEI DE GOZAIMASU KA

誰のご名で御座いますか

Students are instructed to keep several gomei in their minds during o-keiko to help them develop the memory they will need during chaji. During chaji, Teishu never makes up names but just replies “Betsu ni gozaimasen.”

Even if Shokyaku thinks he /she recognizes the kobukusa, the Shokyaku will ask,

What is the pattern/fabric of the kobukusa?

O-KOBUKUSA NO KIREJI WA?

お古服紗の布地は

As a sign that the tea is over for the present, the Teishu says,

I would like to close for the moment
ICHIO SHIMAI NI ITASHIMASU
一応、仕舞に致します

and adds a scoop of cold water to the kettle.

While the Teishu is closing, the Shokyaku may take the opportunity to ask about the tana if not mentioned before, the mizusashi, the kensui and the lid rest, if it is not green bamboo. These may be saved for usucha, because they should not be changed. Of course, there are exceptions, e.g. kensui like bo-no-saki aren't used for koicha and magemono kensui may be used for both koicha and usucha but a new magemono is required for ireko-date an usucha, no matter what was used for koicha.

CHAPTER TWENTY SEVEN

“Support” Utensils

The three main stars of koicha are the mizusashi, chaire and chawan, sometimes called the sun, moon and stars of the temae. It is really up to the Teishu to decide which is which. Teishu can use bent wood magemono mizusashi or lacquered te-oke or pegged wood tsurube 釣瓶 well buckets to avoid ceramics for SHIN or SO mizusashi; karamono, Wamono chaire or black lacquered natsume for chaire; and ivory or bamboo chashaku. Therefore, if the Teishu wanted to emphasize a particular piece, he/she could have any combination of utensils for support.

Let me warn Teishu that it may seem fun to have everything one type of ceramic but a very experienced Gyotei once confessed he had tried an all Bizen chaji; it was very boring he said.

Mizusashi 水指 Fresh water jar

The mizusashi, usually a large, wide-mouthed ceramic jar with a lid, either tomo-buta 共蓋 made of the same material or nuri-buta 塗蓋 lacquered wood, is essential for tea preparation as it provides a reservoir of cool, fresh water for adjusting the temperature and water level in the kettle and for rinsing the tea bowl at the end of the temae. There are many kinds of ceramic mizusashi but also metal, lacquer and plain wooden kiji ones.

Mizusashi by Formality level

SHIN	bronze, sahari (for daisu, nagaita or o-dana)
SHIN	mage mono bent wood (for shikaden)
	black lacquered hand bucket (for hakobi)
SHIN	kaigu sets: sometsuke; seiji, Kochi (daisu, naga-ita, tenchaban)
SO	unglazed ceramics(hakobi)
	Bizen, Shigaraki, etc.,
	Shimamono: Hannera, etc
	Tsurube kiji pegged wood well bucket
GYO	(for tana, nagaita) Seto hito-e guchi, kuniyaki, etc;
	overglazed enamels- Ninsei, Eiraku, etc.

An Historical Overview

Considering mizusashi, in the Tang period, when the drink was brick tea, Lu Yu in his Cha jing 茶經 the Classic of Tea, mentions a utensil that was square and of wood like a bucket calked with lacquer. In Song period China, if powdered matcha was prepared as it is preserved in the Kenninji temple's tea ritual, with a pitcher of hot water, neither kettle nor mizusashi were essential.

It was only in Japan where sets of utensils called kaigu 皆具, consisting of (a brazier and kettle), a mizusashi, a shaku tate ladle stand, a kensui used water receptacle and a futa oki lid rest were created and become most often associated with early Chanoyu. One of the most important documents of the early period of Tea in Japan, the Kundaikan Sau-choki 君代官左右長記 records the first known appearance of the term "mizusashi," (literally "water" and "fill up; pour into") in 1437. Unlike in later usage, the kaigu "sets" used this early were a mixture of metal (bronze or brass) mizusashi, blue and white as well as celadon ladle stands, with celadon or blue and white kensui and lid rests. Other mizusashi mentioned include celadons, bronzes, Namban (Southeast Asian), "inlaid," and "with a brass lid." Whether these were all of non-Japanese manufacture or if any were Japanese is unknown. The Namban piece is suspected to be of sahari 砂張 a white brass alloy.

It also must be realized that the doings of the Shogunal family was not by any means the general practice of the time. It was only after this period that kaigu of matched materials (generally bronze) and design came to be assembled from separately imported pieces or made in Japan specifically for use on the daisu stand by the warrior elite.

From other resources, such as painted scenes from the Kamakura and Muromachi periods depicting the lives of famous monastics or the well-to-do, we see large, wooden or often lacquered buckets used for holding fresh water, sitting near a large brazier or hearth and kettle. Even in scenes depicting roadside tea-sellers, wooden buckets full of water are always in evidence. Indeed, it seems that original mizusashi were objects of daily use drafted for use as "tea utensils."

Another types was also making a strong appearance in tea diaries. Many different forms, both wood and lacquer, were used but almost none from that period remain in existence today. The hand bucket is a simple, elegant shape, with a crossbar handle and a split lid, oriented parallel to the "front." Most are formally lacquered black all over and highly polished, but there are later examples in red lacquer or with gold maki-e decoration. Between the end of the Muromachi and into the Momoyama periods, the hand bucket was the most popular type of Japanese mizusashi. There does exist a hand bucket lacquered by one of Rikyu's lacquerers accompanied by Rikyu's letter ordering the piece. On the bottom there is an inscription that makes us believe that it was directly connected with Rikyu himself. Being larger than the average Edo period mizusashi, this example shows the special features of the "antique style" of pre-Edo and maybe even pre-Rikyu tea utensils.

The SO tsurubei pegged wooden well bucket used with its handle at right angles to the "front" and two "half-lids" on either side became and still remains a very popular, very fresh, informal type of mizusashi. The conceit is that it was pulled up fresh from the well the morning of the chaji and so is popular for morning and New Years gatherings. Although the use of this tsurube well bucket, first dates from 1543, it was the year after Hideyoshi was appointed Regent (1583) with Rikyu as his personal Tea master, which coincides with the rapid rise in use of the tsurube and the equally rapid near disappearance of the hand bucket from tea diaries. Rikyu's well bucket is one of the few cotemporary pieces that survives. From the late 15th century, as Wabi cha began to evolve around Masters such as Murata Shuko, we have direct evidence from Shuko himself, in the oft-quoted "Kokoro no Fumi " which provides the earliest advocacy for the combining of Chinese antiques with contemporary, native ceramics. "Critical above all else...is the dissolution of the boundary line between things native and Chinese." (trans. Dennis Hirota, Chanoyu Quarterly, 22:pp.7-) Not only did this short letter evidence the development of Wabi-cha, it represented a whole new consciousness in the use and assemblage of tea utensils. Within the "Kokoro no Fumi," Shuko also specifically mentions Shigaraki and Bizen wares as types which, in the right circumstances, give a feeling of being hie kare 冷枯 "chill and withered," the ultimate poetic aesthetic which was incorporated into Chanoyu by Shuko himself. Jars for things such as seeds or tooth-blackening, small tubs for things such as miso, large grinding bowls, etc which could be found in most kitchens, became prized as Tea utensils.

Once mizusashi were established as essential to the presentation of Tea, the end of the Muromachi saw the movement away from Chinese antique bronzes and celadons, themselves selected to function as tea utensils when that could not have been their original purpose. In their place, we see a return to the use of more freely available domestic wares as well as to the rustic honesty of Shigaraki and Bizen, so favored as Wabi utensils.

This was a major revolution in the development of Japanese aesthetics toward the simple and rustic which ultimately turned away from the perfection of Chinese things and the ideal of perfection of oneself to the ideals of Wabi and Sabi, chill and withered, imperfection and human-ness. We can see this demonstrated in the Yamanoue Soji ki which describes many of Rikyu's decisions as being susou 粗相 purposefully "clumsy".

Simultaneously there was also a turn toward decorative objects that had the allure of the exotic far "outside world" such as the Korean and Shimamono ceramics. While some of these may have been the more "conservative" metal pieces from South China and Southeast Asia, others were Namban earthenware pieces from Thailand, Viet Nam, Malaysia, such as Shuko and Rikyu were known to have owned. In either case, their rarity as even more than karamono exotic imports, contributed to their popularity at a time when Wabi cha was beginning to exert a strong influence on ceramics. Shigaraki certainly and to a great extent, the ceramic Namban pieces also expressed a strong Wabi flavor. Although Shuko was their first advocate, when we examine the most valuable documents we have as to the history of utensil awareness starting from the late Muromachi period, the cha kaiki or tea diaries, we discover the first specific mention of a Shigaraki mizusashi, used by another of Rikyu's teachers, Kitamuki Dochin, in 1542. Shigaraki mizusashi have long been a favorite of Tea masters and continue to be so. On the other hand, the first mention of Bizen in 1549 is followed by a 15 year gap, indicating that Bizen ware became more popular from the Tensho period (1573-1592). This was due to the closeness of Shigaraki and Iga compared to the distance and holding of Bizen by other warrior families until Hideyoshi conquered all. During this period, the fashion in mizusashi seems to have been focused on Namban imo gashira 芋頭 "potato-head" pieces from SE Asia and native lacquer hand buckets.

The Momoyama period, especially its second half, saw the explosive blossoming of Wabi-style Tea, thanks mainly to Rikyu's genius, which also brought great changes in tea bowls, tea scoops and flower containers as well as mizusashi. Heretofore rather simple and sedate ceramic mizusashi began to give way to boldly expressive, larger, more interestingly shaped pieces, especially the yahazu guchi arrow notch mouth which

started in Bizen wares. Ever more individualistic surface manipulation, such as cut marks, distortions, kiln effects and the application of ears give the pieces greater individuality and artistic spirit. Such works must have been extremely popular, if the numbers of existing examples are any indication. Shigaraki and Iga wares can achieve fantastic forms not only because the clay is coarse but because it is resilient and manipulable.

Nowadays, Bizen ware is divided into categories such as ko Bizen 古備前 "old Bizen," hidasuki 火轆 cord marks of fire on protected surfaces and Imbe style. Old Bizen does not refer to its age but to its firing technique and finish. Because Bizen clay is more finely grained, it does not do well in shapes that stress its manipulability. The clay's homogeneity makes it like glass, unable to withstand rapid changes in temperature and will crack if subjected to sudden extremes, like plunging into boiling water or ice. The body is often a simple cylinder with, in the case of yahazu guchi, the lip turned back and down into the opening. There may be shallow wheel-carving and faceting.

Other kilns, such as those of Shino and Karatsu also later produced yahazuguchi mizusashi but each kiln developed its own style.

A famous example of a Momoyama Shino 志野 mizusashi has the mouth portion round, thickly potted and tightly executed, thereby giving the entire piece a tight equilibrium. There is some strong carving on the body, most of it running horizontally. On one side is painted a bridge in iron oxide underglaze, but there are also trees, fences and other design decorations. The mouth and body have been boldly covered with feldspar glaze that has left large areas of clay untouched and dry feeling. The base has retained the cut marks.

Another type of mizusashi which begins to appear is the glazed Seto hitoe-guchi, 瀬戸一重口 a shape with no lip inside the mouth to hold the lid; in other words the mouth is the lip upon which the lid sits. Leaving aside the very difficult question of what distinguishes early Mino from Seto wares, the use of "Seto mizusashi" begins specifically from the end of the Tensho era. One difficulty in the contemporary records is the fact that both Shino and Seto wares were categorized as "Seto," making it difficult to distinguish between the fundamental Wabi style Seto known today and the flamboyant Shino wares that are among the first known Japanese-made tea utensils with painted decorations.

Towards the end of the Momoyama period, native glazed ceramics made specifically as tea utensils became very popular, especially those from Seto/ Mino and from Kyushu, especially Karatsu 唐津. In the earliest tea records however, these newly created pieces do not appear; instead we have a continuation of popular Wabi pieces, such as Shigaraki, Bizen and Seto, with an influx of Iga and Karatsu. As new ideas and experiences were recorded in the tea-diaries of the day, we see a flood of new descriptions being used. Where at one time a single word was sufficient description, now we get more details. We also see more differentiation in the products of the Mino kilns as the older ki-seto and Seto-guro, followed by Oribe and Shino wares in the late Momoyama - Edo.

One of the first of the new Edo wares recorded is identified as Takatori 高取, made by Korean potters under the direction of daimyo Kuroda Nagamasa, of Fukuoka in Kyushu. Takatori became well-known as an elegant ware in the taste of Kobori Enshu (1579-1642), the greatest daimyo Teamaster of the early Edo and teacher of the Shogun. As a type, Takatori can be taken as the essential Edo period mizusashi. Whereas Momoyama mizusashi display great strength and individuality, Edo pieces show a deftness of shape and a richness of surface treatment in the glazes used and the paintings on them. Especially in the case of Takatori, very thin potting, ears and surface manipulation, and the use of several types of glaze on the same piece give it a purposefully decorated appearance.

This decorative effect had great influence on Omuro 御室 overglazed enamel wares. Omuro ware was fired during the mid-1600's at a kiln located in front of Omuro village's Ninnaji 仁和寺 temple to the northwestern, now part of Kyoto, by Nonomura Seiemon, known to generations as "Ninsei" 仁清. Besides the straw and iron glazes inspired by Takatori wares, Omuro wares are more familiar for their exquisite overglazed enamel color and gold on skillfully thrown never-seen-before shapes. Cobalt and iron underglazes were also used, and reproductions of Korean and Chinese things were also created, but changed to fit Japanese aesthetic standards. Vast quantities of Omuro ware were produced, of which many were pieces favored by the early Edo period Tea master for the noble class and ex-daimyo, Kanamori Sowa. The first recorded use of an Omuro mizusashi is found in the Matsuya kaiki tea gathering records, under the date of 1648 first month 11th day.

The aristocratic class had stayed away from Tea in its formative stages, despite the serving of tea to Emperor Gomino-o by Hideyoshi and several of the Imperial princes by Rikyu, maybe because it was viewed as part of the roughhouse party games the warriors played and so as a class, the aristocrats had not collected the Chinese antiques which were essential for doing Tea prior to mid-Momoyama. Once the essential nature of Chanoyu as an acceptable, even necessary social skill with which to interact with the warrior and rich merchant classes became obvious, the aristocrats needed a style of ceramics which would compete with the karamono of the warriors, without bowing to the humble Wabi style of the merchants. Kanamori Sowa and his "discovery," Ninsei provided just the thing. The warrior class of the Edo period was very much involved with the aristocratic class, becoming their students of "classical" Japanese arts and skills such as poetry, incense, calligraphy, music, etc. Perhaps in this way, warriors became introduced to Omuro style colored overglaze ceramics by their aristocratic teachers. While tea ceramics were being made in many places within Japan, there was also much activity in the import of tea utensils from overseas until the mid-Edo. Areas of interest to Tea practitioners were still Southeast Asia where Thai sunkoroku, 宋胡緑, south Chinese Kochi 高知 and Vietnamese Annam 安南 wares were still being made as they had been for centuries, but also, Oranda 和蘭陀 ("Dutch") pieces were becoming increasingly popular.

At this time, the Netherlands was part of the Hapsburg (Holy Roman) empire from 1581 to 1714, which included parts of France, Belgium, and Germany. When the Jesuits and Spanish were driven from Japan, only the Dutch were allowed to continue trade and thus anything that came into Deshima port had to be "Orranda" ware. Just where it was really made awaits spectroscopic analysis. Most popular Oranda wares were "tobacco leaf" jars, named more for the resemblance to that leaf in the colorful designs than from the original contents. But the tobacco leaf was not the only design on these ware. Also seen are arabesques and interlocking rings, as well as solid white and deep turquoise blue glazed pieces. Although there are large and small examples, the shape is more or less the same for all the examples. Whether they were ordered or whether the pieces came to Japan carrying something else and became "found" objects adopted into Tea is still unknown. Indeed, whether they were made in the Delft kilns or were just imported from Spain, Italy or France through the Dutch trading company is still uncertain. A web search of Delft tin-glazed wares, especially apothecary jars reveals some actual examples and intriguing possibilities.

One place to look is: https://www.google.co.jp/search?q=tin-glazed+pottery&rlz=1C5CHFA_enJP503JP503&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwj4hOCU7afbAhXBH5QKHx1XBskQ7AkISA&biw=800&bih=401&dpr=4

The greatest change in Edo period mizusashi was the introduction of under glazed cobalt blue and white porcelain wares. (see MUKO for other examples.) Towards the end of the Momoyama, many different types of tea utensils were ordered from China. These types of ceramics are known today as ko-sometsuke (old blue and white), Shonzui and Gosu. Ko-sometsuke in the form of katamono 型物 "mold pieces" that can be found as kogo, mulozuke sets, flower containers and mizusashi. In this case, it does not necessarily mean that the pieces were molded but that they were, as a commercial business practice would dictate, each nearly identical and carefully formed, if varied in glaze designs.

Shonzui ware was produced at Keitokuchin 景德鎮 (CHN. Jing de zhen) in the Chongzhen era (1628-44), also at the order of Japanese Tea Masters. The name "Shonzui" is probably that of the kiln master and is due to the inscription of Wuliang Dafu Wu Xiangrui zao 五良大甫吳祥瑞造 "made by the fifth son, Wu Xiangrui" [JPN. Go Shonzui]), active between the Chongzhen era of the Ming and the Shunzhi of the Qing (1628-44 to 1662). Mizusashi, a few reabowls, tokkuri, etc. were made, but in nowhere near the quantity or types of utensils as were ko-sometsuke. Among Shonzui mizusashi, the type called mikan 蜜柑 mandarin orange shaped, is most representative. The flattened round jar-like body and especially the lid, which has leaf-like attachments to its knob, give it that name. The decoration on each extant piece is fairly different, but the distinct geometric patterns, roundels and landscapes are done in the crisp, detailed and extremely skillfully executed style and distinct purplish-blue color on a translucent white body which characterizes Shonzui wares.

In the same manner, yet another blue and white, cobalt underglazed ware of lower quality and poorer color, known as Gosu 呉須 was also being ordered from Japan. Mizusashi are known but are rather rare. They may have a diamond cross-section, 12 sides or be oblong with designs including human figures, horses, trees and landscapes that are fairly limited and consistent. However, unlike traditional Chinese construction methods, these were thickly potted, probably to the specifications of the Japanese Tea masters, and so it is as yet impossible to determine the exact kilns and dates of their manufacture. At this time, the ordering of things from overseas was not possible by the general public but was in the hands of the So family of Tsushima fief, an island between Japan and Korea. This family was the main conduit of orders for both Korean, the so-called Gohon pieces and Chinese pieces. Orders for both types of ware were coming from the same group, the daimyo Tea masters. The Gohon pieces have an interesting history. Kilns were set up in Pusan with Japanese managers and catalogs were printed of all the pieces available at these kilns. You sent in your order and sometime later your goods appeared. Both teabowls and mukozuke were ordered this way. The clay in Pusan was high in iron so the clay often turned a grey with pink spots.

This new variety of choice was also indicative of the political temper of the times. Before the Edo period, under Nobunaga and Hideyoshi, we see the peak of interest in karamono, Chinese antiques give way to the rustic, humble style of Wabi-cha as championed by Sen Rikyu. Rikyu was also the one who leveled the field of human relations in the tearoom. After Rikyu's enforced suicide, Hideyoshi ordered his new Tea master, daimyo Furuta Oribe to create a new style of Tea, more suited to the differences in class between the warriors and merchants. In this we may see a hint of the conflict which led to Rikyu's enforced suicide. As Dale Slusser points out in his "The Transformation of Tea in 16th Century Japan" article in Morgan Pitelka's book Japanese Tea Culture: Art, History and Practice (Routledge, 2003), Hideyoshi was trapped between being an actual practitioner of Wabi cha while being a champion of meibutsu cha. He probably resolved this by changing the field of Chanoyu practice, doing away with Rikyu and appointing this daimyo student, Furuta Oribe as his tea master. But there was no doubt more to the story we will never know.

After Hideyoshi and Oribe died, Tokugawa Ieyasu emerged supreme as Shogun. The daimyo Kobori Enshu (1579 - 1647), who had studied with Rikyu as a young man, was appointed Shogunal Teamaster. It was he who increased the ordering of cobalt underglazed ceramics from China as well as many different types of Gohon wares from Korea. He created a whole new set of Chuko Meibutsu 中興名物 "rediscovered famed utensils" that had been overlooked by history or that mostly he had newly made from Seto and other domestic kilns. These were different both from the historically important pieces owned by the Ashikaga shoguns and Wabi masters like Rikyu, to fill the demand of the many newly empowered Edo daimyo for utensils they could be proud to use. He ordered many new shapes of chaire thick tea containers from the established Seto and a few other kilns. He began giving full poems from the Heian period collections the Kokin shu 古今集 and Shin Kokinshu 新古今集 as "poetic names" to these containers and to his own tea scoops. He encouraged Takatori, Zeze, perhaps Asahi and other, already long-established kilns like Shigaraki, to produce sophisticated tea wares to his refined taste. He returned to the use of large,

but well-lit tearooms in contrast to Rikyu's small, dimly lit spaces, where the brighter, more decorative tea wares like the Shonzui and sometsuke would be easier to see and more pleasing to the "ordinary person" that the daimyo really were.

By contrast, the Wabi style of Rikyu, which was never really threatened in popularity by daimyo tea, since there were far more merchants than daimyo, used very few pieces of this Chinese import ware and it is only after Eiraku Hozen's time (1795-1854) that we see Japanese-made copies of such pieces being used within the Wabi lineages.

Kensui 建水 Waste water recepticle

The kensui 建水 or o-koboshi お溢 is another utensil without which tea cannot be prepared in front of Kyaku. As the container for water that has been used to warm or wash the teabowl, kensui are essential, as there is no other place to discard the water. Made of metal, ceramic or bentwood that is occasionally lacquered, it is not a trash container. It is the last utensil brought into the room and the first taken out at the end but that doesn't mean it can be thought of as unimportant.

Shin no gyo daisu temae requires a bronze kensui but the most popular shape, an efugo, is based on the feedbag for hawks so its bloody image is considered inappropriate for shin. For the gyo no gyo temae it is appropriate because Rikyu had and used one for his temae. When it comes to shikaden temae, Teishu may (must) use bronze but if the chawan is especially delicate, he/she may want to use a bent wood mage mono to protect it and to emphasize the other ceramics.

When used on daisu, nagaita or tencha ban, the kensui is likely part of the kaigu set.

For the ireko date konarai, a new magemono kensui is required since it holds the teabowl with the natsume in it, so the Teishu stands up one less time. Also, for the kinin temae, the Teishu may choose to use a new magemono in deference to the aristocrat. In fact, magemono either new or once used and lacquered may be used for most any temae. Nevertheless, the most popular kensui is the efugo kensui 餌畚建水 based supposedly on a leather falconer's feed bag. It has a wide bottom and narrower mouth with a rim wide enough for the ladle. There are several modern konomi of kensui.

Kensui by Formality Level

SHIN	Wooden magemono
	Kaigu karakane, bronze or sahari; Kochi or sometsuke
SO	Unglazed ceramic
GYO	Glazed ceramic

All pretty simple but that belies their importance and variety. Almost all the kilns in Japan have produced kensui (which are the less expensive of famous potter's works) and a number of non-Japanese countries regularly produce things for other purposes, perfect for kensui. Nor is the efugo the only shape. Thin walled Thai and Balinese Buddhist offering bowls, American pewter crab claw receptacles, almost everywhere there is something the sharp-eyed Tea tourist can find.

As was said, kensui are not trash cans so avoid putting anything in them you can put in your sleeve unless of course it is a spill. The position of the kensui, basho is essential to get right because it determines temaeza and how well you function in it. One consequence of getting it wrong is that, not only can you not reach things but often your sleeve goes in the kensui and gets sopped.

Futa oki 蓋置 Lid rest

Green, freshly cut bamboo must be used for hakobi and hakobi dana temae futaoki. The one for furo is cut flush with top of the fushi node; the one for ro is cut below top but not as far as half way. A star-shaped hole is cut in the septum to allow air in so the kettle lid does not form a vacuum, nevertheless it sometimes does, so be careful, especially with flat kama lids.

In October, a type of bamboo futaoki called han-gare 半枯 half dead/dried is used. These used to be regular green futaoki which had faded from the time they were first used but now, they are created by cutting a bamboo stalk half-way through during the bamboo's growth so half of it dies. These are pretty but disgusting, conceptually.

Plain, white bamboo is for o-keiko only. It may be used for chaji /chakai ONLY IF it has a kao personal monoglyph cypher on it.

Ceramic, metal and other materials made into futaoki are required by tana, tencha ban, nagaita and daisu. Any non-green bamboo may be requested for haiken. Earlier in the Showa era, green bamboo was required for shin daisu and nagaita, as a kind of SO within SHIN feeling but not now.

There are an infinite number of designs but a set of 7 Rikyu konomi furaoki is derived from karamono literati writing gear like ink stick rests, lamp stands, etc.:

1. Hoya 火屋 the only two-piece futaoki, it is reminiscent of a small, lidded koro. Hishaku are never set on it. It is used for gyo no gyo daisu temae and on nagaita only.
2. Gotoku 五徳 tripod, only for times when gotoku is not used in ro or furo for kettle but concentrated in March and April. As a general rule, when there are three points, one is always chosen a front and the other in back, like the furo. The futaoki acts like a gotoku in that the two legs are used maybe in front. But Daisoshō says he always uses one leg to the front. Do what ever your teacher says. The gotoku goes into the kensui ready to use and is decorated on the tana round side up.
3. Ikanjin 閑(井観)人 man at leisure (looking into well) with his head on his hands, which makes to top unstable for the hishaku so for this one, since the well is concave, one turns the futaoki, head towards to fire and sets the hishaku on the well curb. Upright in the kensui and tana.
4. Mitsuba 三葉 three leaves can be turned over to kazari but depends.
5. Kani 蟹 crab in kensui right side up; decorated up side down. Very short so disappears under large lids.
6. Sazae 栄螺 horned sea snail; a real sazae will really hold up a hishaku. Kazari upside down with point away.
7. Mitsu ningyo 三人形 three dolls (children). The one closest to a Japanese child in haircut or clothing should be in front

The Koicha Temae Continues

Chasen toshi 茶筴 踏襲 is done and the water discarded. The chakin is returned to the bowl, the chasen is put in, the chashaku wiped and returned to the bowl. The bowl and the chaire are returned to their original positions when the temae began hon jimaie or, in furo, they may moved to the center of the temaeza naka jimaie, depending on room size and temae. One final scoop of cold water is added and if there is a tana, one scoop of hot water is removed and returned to the kama and the kama lid is closed. As soon as the lid of the mizusashi is closed, haiken of the chaire, chashaku and shifuku is requested.

May we have a closer look at the chaire, chashaku and shifuku?
O-CHAIRE, (O-)CHASHAKU, (O-)SHIFUKU NO HAIKEN WO
お茶入(お)茶杓(お)し服の拝見を

or the simpler, more familiar
Could we look at the things
HAIKEN WO

If Shokyaku thinks there are too many honorifics at one time, it is possible to be polite even if abbreviating O-Chaire, Chashaku, Shifuku so just the first honorific and last particle are fine. A full sentence is unnecessary since "everyone knows" what needs to be said, "...O MOSHI AGEMASU, may we ask you..." and it can be eliminated. Other things may also be requested to see but it is better to ask for haiken of the mizusashi, futaoki, etc. after usucha. After setting the requested utensils out, the Teishu clears the other utensils away and closes the door. When the Kyaku have fully examined them and the utensils have been replaced, the Teishu returns to answer the Shokyaku's various questions.

Of course the questions are preceded by praise of the piece and the answers are received with thanks.

Please tell us about the chaire, its shape, kiln or maker. Does it also have a poetic name?
O-CHAIRE (NO KATACHI; NO KAMAMOTO; NO SAKU) WA? GO-MEI DE MO
お茶入(の形,の窯元,の作)は。ご名でも

then
Tell us about the chashaku, who made it and its poetic name
OCHASHAKU NO SAKU ; GOMEI
お茶杓 ; ご名

and finally
The design and type of fabric of the pouch
OSHIFUKU NO KIREJI WA
お仕服の切れ地わ

Answers are given and thanks rendered.

Gozumi 後炭 Second Laying of Charcoal

Charcoal has a distinct timing in which it burns so that once it is laid, it brings the kama water to a boil, boils it for a short while and then drops off, rather abruptly. Nakadachi and koicha should be finished by this time and gozumi works perfectly to accommodate this schedule. It is considered essential for hospitality's sake to have the kettle still making the "wind in the pines" still sounding when the Kyaku leave the seki. The Shogo chaji is considered the archetypical chaji yet most of the other chaji types (Asacha, Yobanashi, Rinji, Akatsuki, Hango) and variations dispense with or optionlize gozumi and have tsuzuki usucha instead to shorten the time, because of the heat or time considerations. So whether the Teishu does gozumi for the Kyaku or adds charcoal during Nakadachi, or does Tomezumi 止炭 like in Yobanashi, it is essential to replenish the sumi.

Gozumi Temae

When koicha and haiken are over, the Teishu closes the door, drawing a curtain at the end of the central act of the chaji.

Placing the sumitori to the geza / pillar side, Teishu sits, opens the door and says

Allow me to fix the fire
HI O NAOSASETE ITADAKIMASU
火を直させて頂きます

After bringing in the haiki, if one is necessary (always in ro, depending in furo), the temae proceeds like shozumi, with hane, hihashi, kogo if in furo, kama no futa. Then the kan are put directly on the kettle and the kumi kamashiki set out. Teishu removes the kama. and slides a little it out of the way.

The kogo is the same used in shozumi during the furo season. During ro season, the kogo is not used again in gozumi but saji ko, the same ko is put directly on the haisaji, after coating the bottom of the ko “pyramid” with ash so it will slide off easily.

Kumi kamashiki woven kettle rests are usually used in gozumi. They were originally karamono, the woven pad between tea grind stones to prevent damage when imported and now made of dark bamboo, rattan, fuji, akebi, etc. Jo-o used one in shozumi, it is said. Rikyu is said to have changed its use, saying there was too much stuff in the kaichu, so he put the kumi kamashiki in the sumitori. There are several kumi himo 組紐 woven cord kamashiki, made from cords for the hacha tsubo for Tantansai and Hounsai by Senke Jushoku, Tsuchida Yuko.

In ro, Teishu removes the kama and slides it a little further than Shozumi because later the mizusugi is going to appear.

Teishu looks to see how the fire has burned. Depending on what charcoal is left, Teishu rearranges the remaining charcoals, lifting them out of the accumulated ash so they are revived by the oxygen, to resemble the shitabi. Teishu adds the ko first and the rest of the shimeshi bai in ro season or refills the tsuki cut in the furo then ko is added to fire. The point is to recover the shozumi’s original feeling, i.e. dampened shimeshibai in ro, uncut hai gata in furo. In furo, the Teishu uses the fujibai to fill in the cut made at shozumi, making it again as it was at the beginning but changed from a look like the sea shore to the crescent moon at dawn.

Depending on how the fire burned, little charcoal need be added. As few as one piece up to as many as ten pieces of charcoal. The question of the wado 輪洞 is always a challenge to the Teishu. If the dozumi can easily be broken in half, the two pieces are stood up like shitabi and the wado put in its place. Teishu must not try to break the dozumi too hard; it might break up the haigata, the rodan 炉壇 clay hearth liner itself or scatter the ash and embers on the temaeza. If, as is more likely, the dozumi cannot be broken easily, the wado can be placed as ten zumi, sometimes standing on it edge as kuruma zumi 車炭 cart wheel charcoal especially in ro. If there is no place at all for the wado, it can be placed temporarily on the kogo dai until the pieces under it are used, then wado is replaced in center. The ten zumi in gozumi is a place to use more interesting types such as reduced-to-charcoal pinecones, bamboo sections or small gourds. In furo there is little room but in ro, it is more spacious for interesting charcoals.

Little “need” be said, and there are no fixed phrases. Shokyaku may comment in ro season about the age and beauty of the ash and how the fire has burnt but in furo, the Kyaku don’t see until after furochu haiken. Shokyaku may ask about utensils missed during Shozumi. The only things new in gozumi are the kumi kamashiki 組釜敷 and maybe the koshiguro yakkan mizusugi 腰黒薬缶水次

What is the...
O WA?
お・・・は？

To which the Teishu answers

It is ...
...DE GOZAIMASU
... でございます

After replenishing the charcoal in furo season, Teishu moves the kama closer to the furo, removes and puts the kan on the tatami.

Furo chu no haiken

At this point, the Shokyaku asks for furo-chu haiken.

Could we take a closer look inside of the brazier?
O-FURO CHU NO HAIKEN wO
お風呂中の拝見を

Shokyaku to Jikyaku

Pardon me for going ahead of you
OSAKI NI
お先に

as Teishu leaves with the haiki, if one is used.

Each Kyaku goes carefully up to the furo, looks at how the fire has burned, the haigata and all the dogu before returning to his/her seat. Kyaku may touch the dogu, usually one of the pairs. The Teishu returns to the mizuya door with the koshi guro yakkan 腰黒薬缶 metal water replenisher (or katakuchi 片口 mizusugi, if that is all there is) with a white bamboo futaoki stuck on the mouth (no futa oki for katakuchi; the overturned lid holds the kama lid) and a very wet chakin on the lid s, to replenish the water in the kama and re-wet the surface of the kama plus for drip. So far, the Teishu has used one scoop of o-yu for chasen toshi, at least two scoops per bowl of koicha, depending on number of Kyaku, and one more scoop of o-yu for rinsing, totaling about three - four scoops of o-yu so the kama is short three plus scoops. One scoop of cold water at the end of the temae and one scoop in furo brings the total to at least one scoop short. Thus the mizusugi brings the kama back to its original fullness and re-estsblishes a nurigama feeling by wetting the kama with the chakin.

Teishu replaces the kama, removes the sumitori and sits in the sadoguchi and says

Excuse me
SHITSUREI ITASHIMASHITA
失礼致しました。

As gozumi is over, Teishu announces usucha.

CHAPTER TWENTY EIGHT

Usucha 薄茶 Thin tea

From Takeno Jo-O's Mata Jittei (Ten Further Points of Attention, translated by Dennis Hirota):

#2. (Temae) The making of thin tea is of the first importance {in one's study}; it is the shin (formal) manner of tea service. The shin manner is commonly considered to be thick tea but this is not the case. In preparing thick tea, the transmitted manner is to do it so that the powdered tea does not form lumps and so that there is no relaxing of attention, without particular concern for the motions of the hand or body. {These basic rules} apply also to {the manner when using} the daisu stand with four utensils in place, as well as a kotsubo (small jar) or katatsuki (shouldered) chaire.

In the probably forged Namporoku: "Metsugo" (also translated by Dennis Hirota) Rikyu is made to say: In the making of thick tea (koicha) there is an element of the especially informal (So); in the making of thin tea (usucha) there is an element of the extremely formal (goku-shin 極真). Be well aware of these distinctions. There is variation according to the time and place. This may seem a simple matter, but it is a critical secret of chanoyu.

Tabako bon

First thing usually brought into the room for Shogo usu cha is the sign to relax and enjoy, the tabako bon with lit hi'ire and bamboo hai fuki at least. If the Teishu intends to bring cha zabutons, they should be absolutely first. If fans are provided, they too should precede tabako bon. The tabako bon must coordinate with the soon-to-follow higashi bon and the hi'ire with the chawan used and mizusashi.

The same tabako bon used in the Machi ai is usually used but a third one is possible for the dogu-rich Teishu. As there is more time, the tabako bon may be fully equipped with kizami tabako in a tabako ire and kiseru so the Kyaku can actually smoke.

I have had Shokyaku refuse to allow the others to smoke and I've had a Kyaku who was the grandchild of one of Japan's popular cigarette maker's and another who worked in a hooka bar, instruct the others how to pack and smoke a kiseru. If the Teishu has gone to the trouble to prepare the whole tabako bon, it is up to the individual Kyaku, especially at this point, to decide for themselves.

It is put in front of the Shokyaku with a bow and

Please feel free to use this
DOZO, O-TSUKAE KUDASAI
どうぞ、お使え下さい

The Shokyaku bows and moves the tabako bon to the right in order to make room for the higashi bon. It will be passed to the Renkyaku later.

Immediately after, Teishu brings out the higashi bon with

Please have some sweets
DOZO O-KASHI WO
どうぞお菓子を

but meaning of course, "When I indicate to you." It is annoying to see Kyaku either in keiko or chaji take omogashi with usucha, one after another and not properly wait at least a bit before taking theirs. Of course as omogashi can take some time to eat, Teachers can become indulgent but...

Higashi 干菓子

For usu cha, like koi cha, eating the sweet precedes the imbibing, again like *sake* and sakana 肴. Different from omogashi, higashi dry sweets directly precede tea. One, more commonly two varieties or occasionally multiple varieties like fuki yose 吹寄 "blown together" in autumn or kai tsukushi 貝尽 all shells in March, are eaten just before usu cha.

Unfortunately, higashi are about the least known or interest-generating sweets. A search of the internet and most of my books turn out only a pittance of the knowledge of higashi.

As said, two contrasting varieties are served to the Kyaku just before usucha. Two of the same shape, color, design or material would be repetitious and boring so higashi contrast is cultivated. Unlike omogashi, they are visually specific and representative, in that they have motifs and express part of the theme and/ or season more directly.

From at least eight types of higashi, with a wide range of colors, decorations and shapes, the Teishu selects and orders.

Higashi 干菓子 Some types

Although made from a small variety of sugars, like wasambo or wasanbon 和三盆, refined cane (brown) sugar and rice /mochi flours, like kanbaiko 寒梅粉, there are an infinity of shapes and numerous colors available in several varieties from which to choose two:

Oshimono 押し物 bars, seasonally colored and pressed in box molds, then sliced, flour and sugar sweets

Uchimono 打ち物 colored and individually press-molded in quantity. In recognizable shapes of plants, birds, water, clouds, etc.

Arihei(to) 有平糖 hard sugar candy colored red, white and/or green and formed under heat mostly into knots or pine needles, leaves, hyotan, etc. Originally a Portuguese sweet called alfeloá offered to Hideyoshi.

Yakimono 焼き物 senbe 煎餅 wafers, single or cut into two with sweet miso spread between or brushed with sweet glaze. Can be colored and/or branded.

Kohakuto 琥珀糖 jelly with hard sugar forming surface

Suhamo 州浜 made from powdered, parched soy beans called variously suhamako 州浜粉, uguisuko 鶯粉, or kinako 黄な粉 with mizuame and molded into shapes or rolled and cut

Satozuke 砂糖 granular sugar-coated (pickled) fruit /vegetables like small eggplants, carrots, daikon, natsu mikan kawa; nori

Han nama 半生 half raw, like shoro 松露, glazed *an*
Etc.

After the usual preparation and Teishu has picked up the chashaku, he/sha says

Please have your sweet now

DOZO, O-KASHI *no*

どうぞお菓子を

and, having taken the offering, passes the tray to the Jikyaku. After the initial invitation, the Teishu should not have to remind the other Kyaku but if the later Kyaku are zoned out, it doesn't hurt if the Teishu reminds them to take a sweet. This will be the time for the Kyaku to haiken the bon, in action, since it will not be emptied.

When the Teishu has again prepared the usucha for the Jikyaku, he/she should say,

I'll take my sweet now

O-KASHI *no* CHODAI ITASHIMASU

お菓子を頂戴致します

Of course, the tray is lifted in kansha and taken from. It may be passed to the Sankyaku and so on likewise. On the other hand, the Renkyaku should not all take a sweet at once and eat them or leave it front of themselves on the kaishi. Each Kyaku should wait his/her turn. This confusion comes from too much keiko without proper chaji timing instruction because many Teachers outside the Urasenke Soke, Kyoto Headquarters teach keiko for keiko's sake, not as chaji training. Students, often not knowing any better, put too much reliance on the forms of chakai and keiko, where timing demands everybody take their omogashi so they can all be served usucha from the mizuya at about the same time. This attitude is wrong for the chaji and if one takes a sweet so long before one's turn, it leaves a long gap with no anticipation before usucha.

Usucha Dialog

Whether there is a kae chawan or not, when the Teishu sets out the tea, the Shokyaku gets it and returns to his/her place. Shokyaku says and does as usual.

The Shokyaku will ask, after Jikyaku has had their sweet

Tell us about the delicious higashi and who made them

OISHII O-HIGASHI WA?; O SAKU WA?

おいしいお干菓子はお作は

Then

And the tray

O-HIGASHI BON MO

お干菓子盆も

The Shokyaku haikens the tea bowl and takes the bowl back to the temae za.

The other Kyaku are served as usual.

Varieties of Usucha Temae and Dogu

Unlike koicha, konarai 小習, the 16 “specific practices” that teach how to handle specific situations and utensils have only three usucha temae: irekodate 入子点, kinin usucha and kinin kiyotsugu 貴人清次 usucha, all of which require tana. There are no shikaden temae, no gyo no gyo daisu, no shin no gyo and no Okuden temae for usucha. Instead, there are a number of variations in making usucha, for example:

Hakobi temae (carrying everything in)

Tana temae (having mizusashi, thin tea container, futaoki and hishaku on a shelf unit at one time or another)

The three konarai mentioned.

Using different style teabowls not used as koicha wan:

In summer hirajawan 平茶碗 with or without araijakin 洗茶巾 temae

In winter tsutsujawan 筒茶碗 a tall, narrow cylindrical teabowl, with or without shiborijakin 絞茶巾 temae

Other variations involve the holding of the teabowl:

Tsutsujawan 筒茶碗 for cold weather; holding bowl from bottom with five fingers in a raptor-like grasp, washi tsukami 鷲掴み

Bajohai 馬上杯 a long-stemmed stirrup cup, held by the stem

Hirajawan 平茶碗 a wide, shallow teabowl for hot weather; held with both hands sometimes depending on arai jakin

The thin tea container can introduce several variations in handling to usucha:

Hira natsume, like daikai chaire, must be reheld. Usuki must be purified nibiki 二引 and lid put in center and in front of Teishu's knees.

The handling of kae jawan 替茶碗 is totally different from using a second koicha bowl as in kasane jawan and the close of the temae depends on if there is a tana or not and a Hanto or not. If there is, the second (not necessarily the kaejawan) must also be rinsed so to make place for it, honjimaie 本仕舞 closing with the utensils in front of the mizusashi like one began, MUST be done, no matter what the temae usually calls for.

If there is no tana, the second teabowl should be taken to the sadoguchi by the last Kyaku who drank from it or by the Hanto.

During the temae, the Shokyaku may ask about the bowl(s) used

What is the teabowl?

O-CHAWAN WA

お茶碗は

The Shokyaku may ask, if there is only one usucha bowl, immediately after drinking him/herself or after the Jikyaku has had their first sip.

Kae chawan

If there are more than two Kyaku, the Teishi may have a kae jawan and before using it, he/she should say

Please allow me to use an alternate teabowl

KAEJAWAN DE SHITSUREI SHIMASU

変え茶碗で失礼します

Or, if the Shokyaku is on the ball, he/she can pre-empt this and say

Please feel free to use the other teabowl

DOZO, O-KAEJAWAN WO

どうぞお変え茶碗を

Koicha is the Teishu's offering and understanding of what would appeal to the Kyaku, not too thick, not too little, not too cool but usucha can be the Kyaku's favored style, a large or small amount, hot or well whipped, thick or thin, so the Teishu can ask each Kyaku

How would you like your tea?

O-CHA WA DONNA GUAI NI ITASHIMSHO

お茶はどんな具合に致しましょう

Whether it is a kae jawan or not, when the second tea is prepared, the Jikyaku goes to get his/her tea. As soon as the Jikyaku gets his/her tea, he/she should first say to the Shokyaku

Would you like another?

MO IPPUKUKU IKAGA DESU KA

も一服いかがですか

then I will join you and partake

SORE DE WA. O-SHOBAN

それでは相伴

And to the Sankyaju

Pardon me for going ahead of you

O-SAKI NI

お先に

To the Teishu

I will enjoy this tea

O-TEMAE CHODAI ITASHIMASU

お点前頂戴いたします

When everyone has had one bowl of usucha, the Shokyaku should ask all the Renkyaku if anyone wants another bowl. The Kyaku, so very unlike in a chakai or keiko, should feel free to have a second bowl but be frugal with the sweets, so as not to embarrass the Teishu for seeming inadequacy of preparation. It is ridiculous to prepare two sets of sweets for everyone, if nothing else just for crowded awkwardness. Since two have been provided, the Kyaku should eat one for the first bowl and save the other sweet for the second or take it home. The Teishu can prevent being caught short by preparing, like the Hassun, a few extra, one of one type, two of another, on the tray.

The teabowl should coordinate with the tabako bon hi-ire, being careful not to duplicate or interfere but mainly it should be decorative, not like the koicha bowl found in chakai.

The usucha itself used not to be usually recommended as a subject of discussion because it was used as just the “stuffing” in the tea-leaf jar and unworthy of mention. Nowadays, usucha is delicious, carefully hybridized and cultivated because of the influence of chakai and keiko, it is alright to ask.

After all the Kyaku have had enough usucha or declined a second bowl, the Shokyaku can ask for just hot water

Hot water please (which is another temae altogether; ask your teacher)

O-SAYU WO

お白湯を

The Teishu may ask, if some of the Kyaku have turned down more tea but this has fallen out of favor.

Would you like some hot water

OSAYU DE MO

お白湯でも

Early Usuki 薄器 and Natsume 棗 Tea Containers

From the beginning of the Kamakura period, the Song Chinese practice of making and drinking matcha gained great popularity in Japanese society, so that by the end of the period it had spread widely through the culture. From the second half of the 14th century, we find reference to lacquered wood tea containers, known very directly as tea cylinders, tea gourds and tea “buckets,” of which the latter sa tsu 茶次, were the most popular and valuable. There is some idea that these may even have been of Chinese origin (karamono).

It is a commonly held belief that lacquer thin-tea containers evolved from hikiya, the turned wooden container which held and protected ceramic thick-tea containers or from medicine containers yakki 薬器 but these explanations first appear in Edo period books of initiation into the “secrets” of Chanoyu.

Research into the historical records of the Kamakura and Muromachi periods, especially by a descendant of the Shoguns, Mr. Tokugawa Yoshinobu reveal new data about the appearance and use of lacquered tea utensils.

In recent years, there has been a rethinking of the origins of “Wabi cha” as having evolved as the Informal counterpart of the Formal, karamono-zuki, Shoin style of tea that took place in the kaijo 会所 “play rooms” of the nobles and warriors. With Shuko’s injunction to blur the differences between the use of Chinese and Japanese objects, we have the development of the grass hut style of Tea. Within the grass hut style, lacquered wooden tea utensils seem to be perfectly suited.

A tea utensil of great popularity in the formative 15th century, although exact details as to its shape and size are unclear, was also known as the yakki 薬器 medicine vessel. Also possibly of Chinese origin, the yakki, often decorated with maki-e, had been used as a tea utensil at the highest levels, both by the Emperor for (presents of) brick tea and the Ashikaga Shoguns for matcha. Health was a great concern of the era as was worship of the Buddha Yakushi Nyorai 薬師如来 the Buddha of Healing.

Directly derived from the yakki seems to be what is now called the naka tsugi 中次. Further developments in lacquered wood tea utensils led to shapes called zun giri 寸切 which were often identified with the famous Kinrin-ji 金輪寺 shape, which was also a type of yakki. The Kinrinji was said to have originally been a sutra tube for small individual printed copies of the texts of which thousands of copies of the sutras were buried to help preserve them thru the millennial fears of Japanese Buddhism.

Natsume 棗 are lacquered tea containers, so called because of their resemblance to the fruit of the Chinese date or jujube 棗, known by the same name.

The natsume appears in the tea records of Imai Sokyū, specifically in 1562 and in 1564 in the records of Tsuda Sotatsu, as having been used by him, another of the pre-eminent chajin of the day. From this time on, especially among the followers of Rikyū’s style of Wabi cha that developed in the Tenshō era, the natsume replaced all the other lacquered wood utensils, be they yakki, sa tsu, or Kinrin-ji, in importance and popularity.

In the Edo period, many sources explained the evolution of the natsume as having originated in the hikiya, or protective containers for chaire. The hikiya for the round jar chaire, such as nasu and bunrin shapes, allegedly became used as natsume and that the square-shouldered katatsuki chaire’s hikiya became used as nakatsugi or fubuki 吹雪. A look through the historical materials reveals instead, the startling fact that in the 15th century, chaire were being put into lacquered tea containers like the first mentioned tea cylinders, tea gourds and tea buckets, causing a great sensation! Also, the existing hikiya of what became chaire of great fame to later years, all have hikiya that date from no earlier than the Edo period. The explanation that natsume evolved from the yaro 薬籠 basket style of yakki is also invalidated by reference to the Japanese-Portuguese dictionary of the Muromachi-Momoyama period where the yaro is identified as a “nacatugui,” nakatsugi. So we are still left with the question of just where the natsume came from.

A review of the use of medicine containers used in lady’s cosmetic cases, room decorations and in the tearooms of the 15th century, reveal that there were a number of different shapes, all referred to as “yakki,” which only latter were divided into separate categories by shape and usage. There is an example of a lacquered, natsume-shaped medicine container that was once owned and used by Tokogawa Ieyasu. In the records of the Ashikaga Shoguns, we find reference also to a “natsume” but as the gomei name of a ceramic tea container.

In the utensils for kodo 香道 incense appreciation, there is another natsume-shaped container, so we can conclude that the natsume shape was not only extant but very popular throughout the Middle Ages. Just exactly how and when the natsume took its position as most popular thin tea container remains unsolved. Jujube shaped, usually lacquered, tea containers should be wiped as the teacher shows you. Black lacquered shin nuri, Ikkanbari, or orimage can be used for koicha. Legend has it that Rikyu used chaire and often karamono, which became Meibutsu, for Kyoto Chajin and a Natsume for his more Wabi-sympathetic Sakai country men but I have never found kaiki with that evidence. Further search is necessary. Shoan and Sotan left many black lacquered natsume in shifuku to prove they used natsume for koicha. Perhaps they just inherited Rikyu's koicha natsume and signed the boxes.

Types of natsume 棗

Chu 中棗 medium natsume. The most popular size of natsume, all the below sizes can appear in shin nuri or Ikkan-bari or maki-e or decorated for usucha

O 大棗 large natsume only for usucha

Ko 小棗 small natsume for koicha, chabako

Ippuku 一服 one person's koicha or five identical Cha kabuki Shiki natsume also for koicha

Hira 平棗 flat natsume for usucha or chabako, with maki-e or shin nuri

Kawataro 河太郎棗 designed by Senso as a koicha natsume but now used for usucha

Types of Usu(cha)ki 薄茶器

Other types of thin tea containers, properly called as a group usuki 薄器 are always wiped nibiki 二引 and the lid always is placed in use, in the middle, in front of both the Teishu's knees. Anything not a natsume is usually limited to use for thin tea but many other usuki are called natsume. (note: not everything called a natsume is handled like one)

Some of the many standard examples include:

Boshi 帽子 natsume supposedly looked like chajin in Rikyu boshi

Kinrinji 金輪寺 natsume originally small sutra tube for burying sutras against the Buddhist millennium in c.1000 PA. First Japanese tea container. There is also a Rikyu konomi shape.

Nakatsugi 中次 cylinder joined slightly above center; shin nuri is used in Shin no Gyo daisu, gold leafed inside mulberry 桑 kiji in the Wakin temae both for koicha

Mentori 面取 cylinder with one edge faceted to indicate top

Fubuki 吹雪 cylinder with exact middle opening and faceted top and bottom so, like in a snow storm, you can't tell top from bottom by looking

Koaka 甲赤 natsume (not really a natsume) bottom shallow half done in black, half flat lid in red; Senso konomi

Oimatsu 老松 (old pine) natsume made of the "Sleeve-brushing" pine from Rikyu's Tai'an tea house by fourth Omote generation Genso Sosa. His younger brother, UrasenkeYugensai Itto added a hinge between the lids. It is very wide, with transparent lacquer. Originally for koicha so used in a shifuku.

Ceramic usuki, some konomi, most often "found" mitate 見立 or appropriated from something else

Shiteki 四滴 four droppers are originally four karamono droppers from the calligrapher's desk, made of ceramic. Handled by the Teishu with spouts facing the teabowl, as if using them to pour the usucha: in other words held from the sides. First used as karamono chaire. Nowadays they are mostly used when the theme calls for it, like Yobanashi or Culture Day chaji or the thick tea container is a black natsume. Found in identical sets with ivory lids or one each of four glazes and one lid.

Yu-teki 油滴 oil dropper for lamp, spout only

Suiteki 水滴 for pouring water on suzuri 硯 ink stone; has spout and tiny handle

Te-game 手甕 for adding water to inkstone suzuri, originally with spoon; tiny handle only

Tsurutsuki 釣付 originally for adding water with spoon; just overarching handle; use back and front under tsuru

About Usucha Teaspoons

The chashaku used for usucha may be the same one used for koicha or another one. If it is the same one, the Teishu may say so and suggest there is no need to haiken it again, but the Shokyaku should nevertheless insist on seeing it again because it is in combination with a different tea container and may reveal something new. NEVER assume the chashaku is the same as used for koicha and therefore not ask to see it. If it is not the same, the Teishu will be unintentionally offended.

If a second chashaku is used, it must be a bit “less” than the one used for koicha, either in age, or O-iemoto generation. It may be non-bamboo (lacquer, wood, other material); it may be the few places something made by the Teishu can be used depending on the intimacy with the Kyaku.

In contrast to the koicha chashaku, the gomei should be more seasonal, more light, more specific. Chashaku not of bamboo often do not have poetic names, in which case the decoration or wood type adds to the toriawase.

Chawan Use in usucha

In large, often group chakai, what are really koicha bowls are usually used for the first (Raku) and second bowls (Korai, Hagi, Karatsu etc) but the third bowl is almost always decorated. In chaji, is it repetitious to use another koicha bowl here so all the usucha bowls should properly be “decorative.”

Among Karamono bowls, those proper for usucha would be:

1. Shonzui, Sometsuke or gosu underglaze cobalt
2. Kinrande 金欄手 overglaze red, green and/or gold
3. Oku gorai 奥高麗 blue and white (not cobalt underglaze)
4. Shimamono 島物 like Annan 安南 are sometsuke types plus sometimes aka-e overglaze red and green. They have been popular usucha bowls since Rikyu's time but other Namban 南蛮 chawan are practically unknown.
5. Oranda 和蘭 / 阿蘭陀 old European “teabowls” are very rare but not unknown. Those few that exist are blue and white, Meissen copies or inspired by sometsuke bowls.

Modern teabowls are much more common but status is still undecided.

Koraimono Korean bowls from Rikyu's day were useful for usucha, as well as those listed above, include:

1. Seiji: different types of zogan 象嵌青磁 inlaid celadon like unkaku 雲鶴, kyogen bakama 狂言袴
2. Mishima: hori 堀三島, hana 花三島, hakeme 刷毛三島

3. E-gorai: 絵高麗 with paintings, carvings
4. E-gohon 絵御本: tachizuru 立鶴, goshomaru 御所丸, etc.

Wamono usucha jawan types include:

Kyo yaki 京焼 refers to ceramics originally made in Kyoto, usually decorated works with overglazed enamels and glazes on white backgrounds, but might include anything influenced by the ceramics created in the Kyoto area. These are the first Japanese ceramics signed by their makers. Even Raku Chojiro made hirajawan and tsutsujawan but never signed them. At Urasenke, black bowls are used for koicha and red Raku bowls are usually reserved for usucha but depending on their age and “presence,” may be used for koicha but not both in the same chaji. That practice is reserved for Omote Senke. “Decorated” Raku with paintings or carvings were made in the Edo period to compete in the fertile ceramics market. (See Koicha Chawan for the Raku lineage)

Some other famous potters for Kyo yaki used in usucha:

- a. Nonomura Ninsei 野々村仁清 c1670
- b. Ogata Kenzan 尾形乾山 1663-1743
- c. Aoki Mokubei 青木木兵 1767-1833
- d. Ninami Dohachi 仁阿弥道八 1783-1855
- e. The Eiraku family continues to also make beautiful thin tea over- and under-glazed chawan:
 - Eiraku 11th Hozen 永楽保全 1795-1854
 - 12th generation Wazen 和全 1823-96
 - 13th Kaizen 回全 1834-76 and shared 13th Kyokuzen 曲全 1819-1883
 - 14th Tokuzen 得全 1853-1909 > wife ama-Eiraku Myouzen 妙全 1852-1927
 - 15th Shozen 正全 1880-1923
 - 16th Sokuzen 即全 1917-98
 - 17th Zengoro 善五郎 1944-
- f. Okuda Eisen 奥田颯川 1753-1811
- g. Ogata Shuhei 尾形周平 1788-1839
- h. Awata-yaki 粟田焼
- i. Kiyomizu yaki 清水焼

Kuniyaki (everything outside Kyoto) not suitable for koicha

All kilns in Japan seem to have made chawan at some time or another so there is a huge number of usucha jawan available. A few examples from Kyushu can be found at <http://karatsuyaki-kamamoto.jp/english/about.html>

1. e-garatsu
2. chosen-garatsu
3. mishima-garatsu, etc.
then
4. Takatori can be found at
https://www.google.co.jp/search?q=Takatori+wares&rlz=1C5CHFA_enJP503JP503&tbm=isch&imgil=oBTQ5fMjuZg7SM%253A%253ByrCXDXVDAVQoqM%253Bhttp%25253A%25252F%25252Fcameronjcampbell.name%25252FTier2%25252FChadogu%25252FChaire%25252FChaire.htm&source=iu&pf=m&fir=oBTQ5fMjuZg7SM%253A%252CyrCXDXVDAVQoqM%252C_&usg

=__PK3UKVyg1kd_fVY0RRYFV-

MyCjw%3D&biw=1416&bih=690&dpr=3.5&ved=0ahUKEwiEvpbmtuzVAhWDUbwKHUPLA
gcQyjcIVQ&ei=XficWcSbMoOj8QXDlos4#imgdii=QHM_SIZgFDw8ZM:&imgsrc=oBTQ5fMju
Zg7SM:

5. Hagi: an excellent review of Hagi koicha and usucha bowls can be found at
<https://www.google.com/culturalinstitute/beta/exhibit/LQKyCfFpbqFQKA>
etc

and from Mino, a “branch” of Seto

6. ki-seto
7. e-shino, nezumi shino, etc. at
https://www.google.co.jp/search?q=Shino+wares&rlz=1C5CHFA_enJP503JP503&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiLq4KbqO7VAhUXSo8KHeiIAR0QsAQIRQ&biw=1416&bih=690&dpr=3.5
8. Oribe: kuro Oribe, aka, midori, narumi, etc. at
https://www.google.co.jp/search?q=oribe+ware&rlz=1C5CHFA_enJP503JP503&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwibgMDCp-7VAhWHqY8KHVCYAs4QsAQIMw&biw=1416&bih=690&dpr=3.5

Teishu Shoban 亭主書板

Be sure, before starting o-keiko of this temae, to check with your teacher how they want it to be done, as there are several varieties practiced. Even if the higashi bon has gone back to in front of the Shokyaku, he/she may not say to finish immediately nor should he/she move the higashi bon out of the way kamiza yet. Not moving the higashi is one sign that the Shokyaku intends the Teishu to share usucha with them, so the Teishu should refrain from saying anything, like “Shall we conclude?” but begin making another bowl automatically, if the Shokyaku does not inform him./her to conclude. The Shokyaku takes this time to bring the higashi bon to a little below the place where the tea always goes out, leaving room for the bowl, turns the bon to the Teishu and returns to his/her seat. From this the Teishu knows the cha will be his/hers so makes it accordingly and puts it out as usual. Then the Shokyaku says,

Please have a bowl of tea yourself

GOJIFUKU, DOZO

ご自服どうぞ

The Teishu bows in acknowledgement and adds a scoop of cold water, as a sign that there will be no more tea made. Then turning to kyaku tsuki, the Teishu takes the higashi bon, accepts it but does not take a sweet, since he/she already knows what they are and returns the bon to the place it was. The Teishu never eats hassun or higashi but can drink *sake* and tea with the Kyaku. Then reaching for the teabowl, sets it on his/her hand so the front faces him/her, kansha's, then turns it a little and drinks. To be extra polite, the Teishu may say

I will join you

O-SHOBAN ITASHIMASU

お相伴致します

Wiping the lip, Teishu turns the bowl back (no haiken) and then directly turns back with it, to temaeza and puts the bowl down. There are several variations popular with Teachers so do as they suggest.

Shimae 仕舞 Finishing up usucha

After a scoop of hot water, Shokyaku requests the Teishu to continue closing up

Please finish up
DOZO, O-SHIMAE KUDASAI
どうぞお仕舞え下さい

To which the Teishu answers,

I will close
OSHIMAE ITASHIMASU
お仕舞え致します

Only after hearing this, the Shokyaku can move the higashi bon away from in front of him/herself, to kamiza, below the previously moved tabakobon.

Haiken

The Teishu returns the futa oki to the tana then purifies natsume and puts it and chashaku out from kyaku tsuki. Teishu then removes all unnecessary dogu and replenishes the mizusashi.

After all have haiken'ed the relevant dogu, Teishu returns to the cha seki and waits. The Shokyaku asks

Could you please tell us about the natsume
O-NATSUME WA
お棗は

This answer may include the type (eg Rikyu-gata) and size (chu natsume) of usuki or natsume, its konomi, wood or lacquering techniques, design and maybe the connection to the theme if it is obscure.

Who turned it or the lacquer artist, maybe where they live and when they lived; if the Teishu knows them or has some connection. Don't push it too far.

Tell us about the tea scoop, it's maker and poetic name
O-CHASHAKU WA; O-SAKU WA; GO-MEI DE MO
お茶杓は？お策は？ご名でも？

The Kyaku can see the basics so limit comments to things not necessarily obvious: the poetic name; connections or place (the wood, bamboo) came from. In the case of usuki and natsume, the type is not the same as a poetic name. Teishu answers each question with the information requested and any relevant facts or stories that dogu tends to collect over the years.

Students in o-keiko are expected to make up names for chashaku that are not really made by the O-iemoto, so try to find a new one for every temae thruout. It is boring for the Sensei to hear the same gomei every time from the same students. It appears you are not interested in expanding your knowledge. It may come as a shock but chashaku only come with one name that must "always" be used. There are few teachers with hundreds of different O-iemoto chashaku and they are not handled lightly.

One reason students are asked to come up with different poetic names in class is to train them to think what would be three or four names that would create the feeling the Teishu would want.

The central constellation of gomei includes a light one for the omogashi, a heavy one for the chaire, the omochawan and the chashaku for koicha. By usucha, things may be winding down so it's a good idea to put lightness and a bit of seasonal, non-Zen zing in the usucha chashaku. Usucha usuki and chawan don't usually have gomei.

For example a phrase (not necessarily the best Japanese) I would use for a special chashaku might be:
Kono o-chashaku wa Daitokuji no Juko'in de Rikyu te-ueki natsu tsubaki no kiji kara o-tsuki ni narimashita. Showa jidai ni hon mono ga nanbyaku nen ato karete de, taorete to tsurimashita. Toji no Jushoku sama, Onozawa Kankai O-sho ga sono kiji kara iro na dogu o tsukimashita. Watakushi wa O-sho sama o chaji ni shotai shimashita toki, konna o-chashaku o-rei ni itadakimashita.

「Hyaku seki」 百積 to moshimasu.

(This teascoop is made of wood from Rikyu's hand-planted Rikyu or natsu tsubaki, *Stuartia pseudo-camillia* from the garden in front of the Founder's Hall at Daitokuji's Juko'in {the Sen family mortuary temple, founded by Miyoshi Chokei and adopted by Rikyu when he moved from Sakai to Kyoto}, which died and fell after several hundred years of old age in the late Showa period. The abbot at the time, Onozawa Kankai O-sho had many things made from the wood and gave it to me, as thank you for inviting him to a chaji. It is called Hyakuseki 百積 {because the name of the front garden of Juko'in, is also called the Hyaku seki 百石 hundred stones garden}).

TSUZUKI USUCHA 続薄茶

(Continued Usucha)

Many of the chaji types require or encourage tsuzuki usucha which is a continuation of the koicha temae without gozumi. Instead of ending the temae at "ICHIO SHIMAE ITASHIMASU," the Teishu announces that he /she will continue with usucha

Allow me to continue with thin tea
TSUZUKETE, USUCHA wo SASHITE ITADAKIMASU
続けて薄茶を指して頂きます

After taking out the kenui to empty it, the Teishu returns with te aburi if it is cold, fans if it is hot, cha zabutons if the Kyaku are feeling their legs, then the tabako bon, usually from the Machiai but renewed and the higashi on the higashi bon.

Sitting in front of the open sado guchi, the Teishu announces

I wish to make you usucha
O-USU IPPUKU ITASHIMASU
お薄一服いたします

then brings in the usucha jawan (and usuki if it is hakobi). The teacher will teach you the details.

There are several ways to deal with the tsuzuki usucha. Easiest is for nothing to change from normal usucha.

An alternate version has the Shokyaku tell the Jikyaku, at the appropriate time,

I have something to do, so please eat your higashi
SHIGOTO GA ARIMASU KARA, O-KASHI wo DOZO
仕事がありますから、お菓子をどうぞ

This means that the Jikyaku should eat the higashi and drink the tea that the Shokyaku gives him/her. Then the Shokyaku can ask for haiken of the chaire and shifuku. Only one chashaku is used so the chashaku and natsume are asked for, after all have had their fill of tea.

But by the same token, the Shokyaku may wish to wait and see the chaire, chashaku, shifuku and natsume at the same time, at the end of the temae. The Teishu should not embarrass the Shokyaku and ask “Wouldn’t you like to see the chaire and shifuku?” so he/she can get them out of the way.

While Jikyaku is having the tea, Shokyaku can retrieve the haiken dogu and put them inside at kamiza, as usual. The precise way of doing tsuzuki usucha may change as the various O-iemoto reflect on the temae. Remember to always do as your teacher instructs until you have had more years of tsuzuki usu experience. If haiken is divided, the Shokyaku asks about just the chaire and shifuku. Then later, Shokyaku asks about the chashaku first, natsume second at haiken but at an o-keiko I went to recently, the advanced senior teacher preferred o-natsume, o-chashaku. I don’t know if the temae has recently changed or he was just distracted that day.

This temae means the Shokyaku gets the second bowl and if there are two chawan, the Shokyaku may begin with the kae jawan and get the omo jawan on the second bowl. There are several variations on this point.

Further Possible Dialog

Beside the tea container and teascoop, the Shokyaku may have taken this opportunity to ask for haiken of mizusashi and/or futaoku.

We would also like to see

the fresh water container and the lid rest
O-MIZUSASHI MO/ O-FUTAOKI MO
お水指も、お蓋置も

Usually this applies to chasen kazari situations, where the mizusashi is the point of the temae but any time is appropriate, if the mizusashi is antique or unique and can be handled. The futaoki may be ceramic or metal or bamboo, in which case it is the kao monoglyph cipher which is of most interest. None of these are usually asked for at koicha because it disrupts the flow of things and it is a waste of water to empty the mizusashi out before usucha. At koicha Shokyaku could say

Please let us see the mizusashi, but later
NOCHI HODO, MIZUSASHI NO HAIKEN wo
後程、水指の拝見を

For haiken of the mizusashi, the Teishu should have prepared a sarashi cloth or white towel to absorb any wetness, whether it has been asked for or not. If the Teishu has not prepared a sarashi, asking to see it later gives him/her or Hanto a clue.

The mizusashi futa is not usually sent out unless it has a kao or is somehow important or interesting. If the Shokyaku has not asked to haiken but obviously wanted to, the Teishu can take it upon him/herself to leave the emptied mizusashi in the Machiai, for the Kyaku to view leisurely.

The mizusashi, since it takes a bit of preparation, is taken out before the other haiken dogu (usually from a hakobi temae), dried and put on a folded sarashi or towel and brought to the Shokyaku, who immediately begins to haiken and pass it carefully. The Tsume takes the mizusashi back to the sado guchi or kyujiki guchi or Hanto takes it completely away.

The futaoki in the temae is first returned to the tana or behind the kemsui as usual before haiken is called for. Then after the natsume and chashaku are put out, the Teishu turns to the tana and takes the futaoki, turns and sets it out further away from the other haiken dogu than one chu natsume and closer to the black edge of the tatami, to indicate that it doesn't rank with the other utensils and thus is placed in a reticent position.

After all have haiken'ed the requested dogu, Shokyaku and Tsume meet in the middle de -ai 出合 and returned them, or Hanto collects the dogu from the Tsume as usual but the futa oki again goes in a reticent position, closer to Teishu. Teishu returns it to tana. Before saying anything, he/she takes the futaoki and replaces it on the tana then turns back and the aisatsu begins with the mizusashi. If it is hakobi, Shokyaku can handle it like natsume in Left, chashaku and futaoki in Right.

Please tell about the mizusashi we saw earlier
SAKIHODO NO MIZUSASHI WA? O-SAKU WA
先程の水指は。お作は

Then the usual questions about the natsume and chashaku

What is the natsume? It's shape? Who did the lacquer?
O-NATSUME (USUKI) WA? O-KATACHI WA? O-NURI WA?
お棗は？お形は？お塗りは？

Shokyaku should always ask for and about the usucha chashaku, even if it is the same one used for koicha.

Finally, the futaoki.

Tell us about the the lidrest
SAKI HODO NO FUTAOKI WA
先ほどの蓋置きは

After haiken and aisatsu, the Teishu leaves the rom with the dogu. The Shokyaku may pass the higashi bon down to the Tsume or if there is room, just leave it and go to the tokonoma for final haiken of the flowers.

Pardon me for going ahead.
OSAKI NI
お先に

The Tsume gets the tabako bon then higashi bon and places them at the sado guchi if all have room to pass. They may go in the center of the door, but for the Teishu's convenience, the Tsume may place them to where the sado guchi opens for quick removal.

Haiken of usucha may follow that of koicha haiken and all the dogu are returned to their proper place.

CHAPTER TWENTY NINE

Taiseki 退席 Preparations to Leave

During usucha the Hanto and during haiken the Teishu, is busy preparing for Kyaku's departure; watering the roji, opening all doors and gates, collecting or even boxing all unnecessary utensils, watering out to street, seeing to Kyaku's shoes, etc.

Also Teishu or Hanto must have all box lids and tubes ready for haiken, using a large tray or one of the larger lids e.g. tana, kettle, robuchi on bottom, if Shokyaku requests haiken of boxes' lids.

A lone Teishu can use the haiken period to at least water the roji and open a few doors; Mizuya staff may also begin cleaning and putting away utensils, quietly.

After haiken, aisatsu and closing of sado guchi, Teishu returns to mizuya.

Miokuri 見送 Final Send-off

When Teishu reopens the door after haiken is finished, there is a sorei 祖礼 bowing together. Teishu slides into room and Shokyaku slides forward with fan in front. Words of gratitude are exchanged between Teishu and Shokyaku, then each Kyaku in turn, touching on how wonderful everything was, what a good time everyone had, how inadequate (Teishu feels), what a good experience, how much work it was (for Teishu), let's do this again, etc. Shokyaku again says at the end

Please do not bother seeing us off
O-MIOKURI GO MUYO NI
お見送り御無用に

Teishu slides out of the sado guchi after which there is another sorei and Teishu closes the sado guchi. Sholyalu excuses him/herself for inadequacy and Renkyaku all thank Shokyaku for taking care of them. Before exiting, Shokyaku says

Pardon me for going ahead of you
O-SAKI NI
お先に

Shokyaku haikens the flowers in tokonoma, kama, (tana) and leaves through nijiri guchi. Shokyaku however does not return to the Machiai just yet, but waits just outside, on a stone slightly off the roji's main path. The other Kyaku follow but Tsume will also be taking tabako bon and higashi bon, with anything brought into the room, back to sado guchi or kyuji guchi. It is more thoughtful to place them somewhere, not in front of the door, where the Teishu does not have to deal with them before appearing at the nijiri guchi.

When all Kyaku have departed the seki, closing the nijiriguchi with a solid sound, they wait in a line on the roji: Jikyaku farthest away, 3rd, 4th, Tsume; then Shokyaku steps back on main roji and waits for Teishu to reappear at nijiri guchi. When Teishu hears Tsume close nijiri guchi with a solid noise, Teishu opens mizuya door, if necessary moves tabako-bon and higashi bon out of the way, then goes to nijiri guchi and opens it.

ALL SOREI silently.

Occasionally, Teishu is so flustered with the dogu that he/she actually forgets to go to the nijirj guchi. Teishu is in a quandry in case everyone has forgotten and left and so may informally reappear in the Machiai.

Usually, Teishu watches from the nijiri guchi, as the Kyaku, still in that order, return down roji to Machiai. Passing through the Roji, the Kyaku refrain from dissipating the special feeling by maintaining a minimum of conversation. In the Machiai, there is a final aisatsu among Kyaku and in the Genkan, they all prepare to depart.

Ato Katazuke 後片付 The Clean-up

When the Kyaku have left the roji, the Teishu returns to the seki. One thing recommended by Ii Naosuke is to contemplate the chaji just finished and imagine how the Kyaku enjoyed it and where they might be on their way home. Most moderns do not usually have this daimyo luxury and need to get on with getting things returned to their pre-chaji condition before they collapse. Think of the chaji as being 2/3rd over at this point. If the chaji takes place away from home, everything should be packed and taken away even before final cleaning can begin. This should not distract the Teishu from his/her final duty to the Kyaku.

First thing is to get all fires picked: ro or furo, hibachi and/or te-aburi, tabako bon hi'ire, ganro or mizuya furo, kitchen kakuro and the sumi all put in the keshi-tsubo. Then the kama(s) can start drying on the ro/furo.

If you must leave with a hot furo and/or kama, dry the kama for as long as possible. Pack the furo into its box with a green leaf (large and non-poisonous) on the ash. Do not put the lid back on the kettle or on the box for the kettle or furo when you put them in their boxes.

Water must be emptied and utensils dried. Tea should be emptied from utensils, which are best cleaned with silk and boxed. Teabowls need to be washed, dried, and boxed, then left out in the shade for a few days at home.

Upon returning, the ceramics, bamboo and lacquer need to be put somewhere to dry, preferably several days, outside their boxes but in shade. Ceramics will release moisture so be sure something not harmed by moisture is under the ceramic, a towel not its box lid for example.

Ko should be removed and any neriko wiped out.

After everything is dry (kaiseki lacquer takes two towel dryings then shade airing), the dogu can go back in their boxes and be put away.

Gorei 後礼 Letter of Thanks

After the Kyaku have returned home, they should write down their impressions, the utensils they remember, etc. then compose a letter of thanks to the Teishu. It is not too soon to start planning a return invitation.

NON CONCLUSIONS

Before giving demonstrations and serving of Tea to non-Japanese guests, we of the Foreign Affairs office felt it would be helpful to review the types of questions an interested audience might generate, as well as a few silly ones we all had had in the past, like:

“Why do you do Tea?”
“Why did you say it takes a lifetime of study?”
“What is the meaning of Chado?”
“Does everyone have a teahouse in their home?”
as well as
“Do both men and women do tea?”
“Who pays for all this?”
“Why are your shoes so small?”
“Doesn’t your belt squeeze your bazoobies?”

Each person finds something or makes up a plausible story to explain his/her self but the deeper meaning of a lifetime of dedication to an esoteric seeming pursuit requires more thought.

A defensive posture described as snob appeal or being “more Japanese than the Japanese” have been leveled at me and I admit having reluctantly enjoyed it. The pleasure of hosting an elaborate event like a chaji, of sharing a number of unique utensils with a few like-minded followers and of doing something considered so difficult, close to correctly gives great satisfaction.

And one must follow Daisosho and Oiemoto’s caveat to enjoy doing it. Enjoyment of Chado must be maintained with highest standards of conduct or no one enjoys anything. The main emphasis of a chaji is not seasonality or consistency, the bugabear of the small minded, but the pleasure of the (main) Kyaku. Everything should be interesting to them and seasonality, the lower constant denominator of the tori awase. Zen scrolls are not really seasonal or can be interpreted widely, koicha bowls are always consistent, few other dogu are specifically one season or another and when utensils are specific that use too is pleasurable. Mistakes in the temae or junban are typical and actually enjoyed because we are all human. Human fallability and the imperfection of *susou* 裾薄 purposeful clumsiness is Wabi, the result of the four leading principles of modern Chado: Wa 和 Harmony, Kei 敬 Respect, Sei 清 Purity, and Jaku 寂 Tranquility. Each is a pillar of the edifice of Chado.

Wa 和 Harmony

Harmony includes seasonal appropriateness, agreement in color, texture, taste, etc. as well as just getting along with the other Kyaku. Harmony within variety is the essence of tori awase, the assemblage of utensils and foods as well as the harmony natural to like-minded Kyaku.

Wa is also pronounced *ae* in *aemono* 和え物, described by me as a “harmonized thing,” a mixture of ingredients that match by compliment.

The Teishu does not force his/her ideas (especially not of Wa) on the Kyaku but allows them to discover and make for themselves some of the links/reasons behind what is used. The Kyaku are essential and active participants in a chaji. Often a Kyaku will have a different take on something used that can surprise, delight and educate the Teishu.

A chaji is not a show, as are public demonstrations and chakai. But it can be seen as a shared entertainment, requiring active attention if not participation.

Kei 敬 Respect

Respect can also be looked at from a historical perspective, since Rikyu and Hideyoshi's age followed a long period of civil war, so the main participants had grown up proud, mistrustful, sensitive to insult and mindful of treachery at every hand. Rikyu did his best to ameliorate these problems by advocating thru Wabi cha the use of small dark tea rooms, where three or four warlords all sat together in a four and a half mat or smaller room, shared *sake* and food together and drank tea from a single rustic Raku bowl that Rikyu had made by one of Hideyoshi's tilemakers, rather than a karamono temmoku. Seen in this context, Rikyu's cha must be considered "rustic." The object was to break down barriers between sticky people. Zabosai Oiemoto finds it useful to put Wa and Kei together to make a harmonious feeling of respect for all, be they Kyaku or just anyone on the street. If every Tea student makes this effort, even for a short time, perhaps that dream of Miss Universe for "world peace" can come closer to reality.

Sei 清 Purity

The third principle Sei 清 or Purity may seem the least worrisome of all but its two facets are actually at the heart of practice and reality. Not only are all spaces and utensils kept scrupulously clean, like a Zen temple, but throughout the temae procedures, they and the spaces and participants are purified by ko, water, feathers or the fukusa. Purity of self carries over into everyday life and makes it more satisfying.

Jaku 寂 Tranquility

Jaku 寂 is not the everyday tranquility of a stream or even a fire-side evening but an active, stable and centered confidence based on knowledge and grounded in experience. Jaku 寂 also means the "death" of a monk, unattached to the world and its many snares. This attitude does not make for cold detachment or tunnel vision.

Chado is not a sedentary or singular pursuit; it requires much hard work to achieve its goals and requires several active participants to be successful.

As the historic Buddha is said to have said at the last, "Find your own way with diligence". This is just what Daisosho and O-iemoto say all the time, and I humbly concur, "Study hard and then do your own Tea."

GLOSSARY OF JAPANESE TERMS

Personal names, definitions of poetic terms, Zen seasonal words, most food ingredients found on lists, most flower names on lists, etc. are not included.

The JPN term is followed by its kanji 漢字 characters and meaning or definition.

Words beginning with “o” are distinguished by separating honorific “o-” from initial letter “o.” Words are often divided by syllables to help proper pronunciation.

A.

abura take: 油竹 oiled bamboo

aburi: 炙 warmed

ae mono: 和物 harmonized thing

agari bushi: 上節 chashaku with node noticeably above center

age: deep frying method

age mono: 揚げ物 something deep fried, often tempura, with soy-based sauce or seasoned salt

aisatsu: 挨拶 the exchange of greetings

aite bashira: 相手柱 the pillar opposite the toko bashira

ajiro: 綱代 woven wood strips

ajisai: 紫陽花 hydrangea

aka miso: 赤味噌 “red” miso

aka tsuki: 暁 chaji, dawn tea

akebi: 山女 chocolate vine

aki no nana kusa: 秋の七草 the Seven Grasses of Autumn

ama cha: 甘茶 sweet drink offered at Buddha’s birthday

amai : 甘 sweet, one of the five elemental Tastes

ama mori: 雨漏 rain leak in a wall; a leak in overglaze causing color change

ama zake: 甘酒 traditional sweet drink made from fermented rice

ame: 雨 rain

ami: 網 net for chatsubo

Amida do: 阿弥陀堂 Rikyu konomi kama

andon: 行灯 portable wood and paper lantern

anko guchi: 鮫子口 kama mouth with tall and slightly flaring rim, like the mouth of an angler fish

anko no kimo: 鮫鰾の肝 angler fish liver, chin mi

annai jo: 案内状 invitation

ao gai: 青貝 blue and pink shell inlay

ao take sai bashi: 青竹采箸 green bamboo serving chopsticks; three types

ao Ido: 青井戸 bluish tint, smaller Ido bowl
 ao nori: 青海苔 ground nori laver
 ara hada: 荒肌 coarse, rough skin
 arai buchi: 荒(洗)縁 rough (washed) hearth frame
 ara me: 荒目 furo ita, larger lines are toward the front, smaller to the back to look like waves on the ocean look from the shore
 arare hada: 霰肌 "hailstones," nail head pattern on kama, tetsubin
 ari goshi: 蟻腰 "ant waist" fushi either bent or naturally "curved up"
 asa 朝 chaji, morning tea in summer
 asa gao kugi: 朝顔釘 hook in bokuseki shitaji mado window
 asa gao: 朝顔 morning glory
 ashi moto andon: 足元行灯 smaller, lacquered paper lantern for the roji
 asobi gokoro: 遊心 mind of playfulness
 ate na: 宛名 addressee's name
 ato mi: 跡見 chaji, tea to view another tea
 ato tsuki: 後付 "salutations"
 atsukae: 扱え handling method
 atsumori so: 敦盛草 cypripedium orchid
 awabi no kimo: abalone livers
 awase miso: 合味噌 blended miso
 aya: 綾 twill
 ayame: 菖蒲 Iris sanguinea
 azami: 薊 thistle
 azuke bachi: 預鉢 dishes for optional courses, served during Teishu shoban; extra foods in other styles
 azuke dokkuri: 預德利 extra servings of sake in bottles

B.

bachi: 撥 baton used to strike the dora
 bai niku ae: 梅肉 sauce of umeboshi, mirin, shoyu
 basara cha: 鬪茶 tea competitions
 basho: 場所 placement; place and proportions of placement in temae
 beni bachi: 紅鉢 "dish for lip red;" wide and open shape doboro
 bes seki: 別席 another room, place
 ---bijutsu kan zo: --美術館蔵 owned by ... museum
 bin cho tan: 備長炭 hard charcoals
 birodō: ビロド velvet

biwa doko: 琵琶床 large, almost half-tatami-sized wooden shelf for display of biwa, an instrument, next to the toko but at a higher floor level
 Bizen: 備前 unglazed, high fired ceramic, made in Bizen, a fief in modern Okayama prefecture
 boku seki: 墨跡 “ink tracings,” Zen calligraphy scrolls
 boku seki mado: 墨蹟窓 window in the tokonoma to light scroll
 bon: 盆 tray
 bon buta: 盆蓋 tray used for mizusashi lid
 bon date: 盆点 temae using chaire on tray
 botan: 牡丹 woody peony
 bun dai: 文台 short writing table
 bunna: 文茄 karamono chaire shape
 bunrin: 文琳 karamono chaire shape
 buri buri: 振々 octagonal tubular tsutsu shape, with entasis; kama, kogo, mizusashi
 buri buri: 振々 tsumami, eight-sided mallet kama knob; hot
 butsu giri: 打切 chopped through in thick pieces like octopus, etc.

C.

cha bako: 茶箱 portable tea utensil box; temae for using box
 cha bako kaigu: 茶箱皆具 sets for chabako: furidashi 振出, chawan 茶碗, chakinzutsu 茶巾筒, etc
 cha bana: 茶花 flowers for tea
 cha haki bako: 茶掃箱 small mizuya box for sweeping ground tea off usu, measuring out and putting tea into chaire and natsume
 cha han gama: 茶飯釜 wide-mouthed kama with hane, two lids: one used when cooking rice and the other when boiling water for tea; chaji for cooking the rice and boiling the water in the same kama, cooking or reheating kaiseki
 cha ire: 茶入 container for thick tea
 cha ire bon: 茶入盆 tray for cha ire
 cha ji: 茶事 “tea thing,” function; the formal, ritual offering of food and tea
 cha ji shichi shiki: 茶事七式 seven main types of chaji
 cha kabuki bon: 茶カブキ tray for the shichi jishiki, cha kabuki
 cha kai: 茶会 “tea get together;” informal offering of sweets and tea to large numbers of guests
 cha kai ki: 茶会記 record of gatherings
 cha kin: 茶巾 rectangle of white hemp or cotton cloth used to purify, wipe dry chawan, etc.
 cha kin dai: 茶巾台 stand and holder for chakin and chasen in high temae
 cha kin darai: 茶巾盥 flat pan in mizuya for chakin, washing, etc
 cha kin shibori: 茶巾絞 sweet of an 餡 beam paste and grated steamed, tsukune imo yam, sieved and twisted in a dampened cloth
 cha no asobii gokoro: 茶の遊心 playful mind of tea

cha seki: 茶席 tea space; one seating for chaji or chakai; seki for short
 cha sen: 茶筌 bamboo tea whisk
 cha shaku: 茶杓 teascoop
 cha shitsu: 茶室 (independently standing) tea hut
 cha to: 茶党 special servants who handled the utensil collections for Oda Nobunaga and Toyotomi Hideyoshi
 cha tsubo: 茶壺 leaf tea storage jar
 cha tsubo himo: 紐 cord for hacha tsubu knots
 cha usu: 茶臼 leaf tea grinder
 cha wan mushi: 茶碗蒸 savory egg custard with seafood and vegetables
 cha wan shi: 茶碗師 master of teabowls
 chigae dana: 違棚 different leveled, often half- or three-quarter shelves next to toko
 chin mi: 珍味 tiny quantities of “rare flavors,” served at Teishu shoban, with *sake*
 chiri ana: 塵穴 “dust hole,” at edge of chaseki
 chiri bashi: 塵箸 large green bamboo chopsticks for last minute cleaning
 cho zukuri: 蝶造 butterflyed, like awabi abalone
 choku dai: 勅題 imperial poetic theme decided at utakai hajime
 choku gaki zai han tomo: 直書在判共 both zaihan and kao directly written on the piece
 Chosen buro: 朝鮮風炉 long legged shallow bronze furo / kama set
 cho shi: 調子 sake warmer/ server; with handle split over spout
 chozu bachi: 手水鉢 wash basin outside toilet, for literally “washing hands”
 Chuko Meibutsu: 中古名物 Kobori Enshu’s objects of rediscovered fame
 chu mawashi: 中廻 “center around,” strips of cloth or paper, lower rank than ichi monji and wider, used on the next level above and below, sometimes to the sides of scroll mounting
 chu shu no mei getsu: 中秋名月 mid-autumn’s moon
 chu tei: 中底 middle bottom, the curved areas between ha ochi and hi uke

D.

--dai: --代 in this case, “-th generation”

dai 題: the decided subject of poem

dai (nai) kai: 大(内)海 squat, large or wide-mouthed cha ire shape

dai ko do: 大講堂 kama with “Great Lecture Hall” cast horizontally into upper third of the body; based on the shape of the incense burner at Enryakuji on Mt. Hiei with wide mouth, chobari kantsuki, tomobuta

daimonji okuri bi: 大文字送火 mid-summer bonfire of a DAI character 大 on Kyoto’s Eastern mts

daimyo: 大名 warlord governors of provinces; [o mei butsu: 大名物 objects of great fame, usually owned by Ashijaga]

dai ro: 大炉 a larger hearth but less than half mat; used only in second month

Daisosho: 大宗匠 title taken by 15th generation Hounsai when he gave up being Iemoto

daisu: 台子 large formal shelf unit

Dai toku ji fu: 大徳寺麩 wheat gluten, deep fried and boiled in shoyu

dan go: 団子 two or three balls of mochi, *an*, uiro, etc. on a stick for flower or moon viewing occasions; “balls” of ground birds, etc in soup

Daruma: 達磨 Bodhidharma, an Indian monk, 5th or 6th century, who is traditionally credited with transmitting the concept of Chan or Zen meditation to China; kama shaped like an abacus bead or a Daruma toy without legs, with round top and shallower bottom, with a sharp intersection instead of ha-ochi.

dashi bukusa: 出帛紗 square of famous patterned cloth; size of a fukusa made of meibutsu-gire 名物布(裂) antique patterned cloth

-de 手: used to describe a type or variety of ceramic that looks like something else

(honka) -de: 手 all the other “identically” made series of chaire

de ro: 出炉 hearth outside temae datami

do: 道 a Way or road, a discipline

do: 胴 trunk or body, deciding factor of the shape of a utensil

dobin mushi: 土瓶蒸 small teapot full of ingredients and broth, steamed

do bo shu: 同朋衆 attendants in charge of shogun’s personal life

do buro: 土風炉 clay brazier

do buro shi: 土風炉師 master of clay braziers

do jiri: 戸尻 point to which the door opens

dojo nabe: 泥鰐鍋 loaches in egg

doma: 土間 tile or pounded earth floor

Do myoji ko: 道明寺粉 crushed mochi rice grains, usually steamed

donsu: 緞子 GYO fabric; satin weave damask twill, figured in two colors

dora: 銅羅 gong during the day

do zumi: 胴炭 large main piece of charcoal; 0.5 (15.2cm) / 0.4 (12.1cm)

E.

e: 絵 painting

ebi: 海老 lobster; shrimp

ebine ran: 海老根蘭 calanthe orchid

eda mono: 枝物 living budded branches used in winter

eda zumi: 枝炭; branches, charcoaled and covered with plaster; 0.6 (18.2cm) - 0.5 (15.2cm)

e gasan: 絵画賛 Zen portrait with colophon

e gohon: 絵御本 Koraimono ceramics with painted design

emyo buta: 慧明 kama lid raised at edge but depressed in center

Enshu nanagama: 遠州七窯 (more than) seven kilns patronized by Kobori Enshu: Akahadayama, Asahi, Takatori, Tamba, Shigaraki and Iga, Zeze, Shidoro, etc.

enza: 円座 thick, round straw cushions for koshi kake

en zan futatsu yama: 遠山二山 hai formation for large furo: two distant mountains on far side, front curved valley

en zan hitotsu yama mae tani: 遠山一山前谷 hai-formation of single distant mountain on the right, fronted by a curved valley

enzan mae ichi monji: 遠山前一文字 hai form, mountain at the back and straight ridge in the front for nakaoki furo

enzan/toyama: 遠山 distant mountains

eto: 干支 twelve zodiacal animals

F.

flyfot: 卍字 kan or surface decoration

-fu: 風 “in the style of”...

fuchi daka: 縁高 sweet container, tall sided set of five stacked trays for koicha

fude kaeshi: 筆返”roll-back-the-brush” edging

Fuji 富士: “Mount Fuji,” conical, straight sided kama truncated cone kama, with no shoulders

fuji bai: 藤灰 sprinkled burnt wisteria seed pod or cedar needle ash on furo bai

fukube: 瓢, hyotan 瓢箪 gourd hanaire, charcoal container, etc

fuku bumi: 副文 auxiliary words; PS

fukuro dana: 袋棚 large shelf unit enclosed with sliding doors

fukuro shi: 袋師 mater of sewing shifuku

fukusa: 帛紗 a double-layer square of silk cloth

fukusa bai: dry, furo ash, as though sifted thru fukusa

fukusa basami: 服紗鋏 case for holding kaichu mono

fukusa shi: 帛紗師 master of fukusa silk cloth purification cloth square

fuku seki: 副席 second or third seki of large chakai assembly

fune asobi: 船遊 boat play;chaji or chakai

fu rin: 風鈴 wind bells

furo: 風炉 portable brazier

furo bai: 風炉灰 ash, made from burnt hardwood, kunugi 櫟 oak

furo chu haiken: 風炉中拝見 close look at the way the fire has burned, the sumi dogu and haigata

furo fuki: 風呂吹 daikon, kabura 蕪 preparation method; young daikon or turnip cut to size, peeled, steamed then dapped with hot white or awase miso

furo saki byobu: 風炉先屏風 short, two-panel, two fold screen

furo saki doko: 風炉先床 temaeza using toko as furosaki

furu mai: 振舞 a “treat;” cuisine for guests

fushi dome: 節止 tome bushi 止節, moto bushi: 元節 GYO semi-formal chashaku having the node at the base

fushi nashi: 節無 SHIN chashaku with no node: ivory, tortoise shell, exotics or bamboo
 fushi shita: 節下 "below the node"
 futa: 蓋 the lid (of the kettle, mizusashi, chaire, usuki, etc)
 futa bushi: 二節, mi bushi 三節 chashaku having two or three nodes, as many as five, taken from the root, usually toward the base
 fu tai: 風帶 wind belt; pair of strips of antique patterned cloth that depend from the jiku moku 軸木 and divide the top section (jo/ge; ten/shi) into thirds
 fuu tsu: 風通 meibutsu gire; double-faced weave so both front/back have identical color scheme
 fuyo: 芙蓉 cha bana rose mallow
 fu zei: 風情 an atmosphere: scenery; glaze variation

G.

gai kuchi kiri: 外口切 chaji opening the jar through the seal of the Teishu
 gan 丸 "balls" of ground bird, etc
 gan ko; 雁行 "goose walk," style of walking in yo banashi roji
 gan ro: 丸炉 round ro in mizuya
 Gan tan: 元旦 first day of the new year
 garan seki: 伽藍石 temple pillar foundation; kogo
 ge: 偈 explanations of the Buddha and the Dharma
 ge buta: 牙蓋 ivory lid
 gedai: 外題 "outer title;" label of scroll's contents
 gen kan: 玄関 transitional space between the outside and inside
 gi bo shi: 擬宝珠 pointed finials of bridge pillar hanaire
 gin ran: 銀欄 silver brocade
 gin yo: 銀葉 originally a silver leaf-shape, now a silver-edged square of mica used in incense burner for kyara
 git cho: 毬杖 charcoal piece; 0.2.5 (7.6cm) / 0.2 (6.1cm)
 go: 号 holy name
 go aisatsu: ご挨拶 exchange of greetings
 go dan: 後段 after level; second level of goza
 gohan: ご飯 rice
 gohan wan: 飯椀 lacquered, lidded bowl for rice
 go hon: 御本 ceramics made in Korea, chosen from a book; from clay that gives pink spots
 go iri: 後入 later entrance
 go ki: 御器 Korai mono ceramics
 goma: 胡麻 sesame seeds
 goma karashi su miso: 胡麻辛子酢味噌 sauce made with mustard, vinegar, miso and sesame paste

goma dofu: 胡麻豆腐 soft, ground sesame and kuzu savory custard
 go mei: 御名 appellation or poetic name
 go motsu bukuro: 御物袋 crepe protective pouch with long drawstring
 go rei: 後礼 Shokyaku may go to the Teishu's house after the chaji to offer thanks
 go shiki: 五式 chaji with five or more featured procedures
 gosho maru: 御所丸 Korai mono chawan; named for delivery ship
 go to: 五刀 (five cuts) knife cuts used to facet the end of chashaku
 go toku: 五徳 five virtues, derived from Six Buddhist virtues; andiron or trivet
 goza: 後座 second half of chaji
 goza: 御坐 tatami grass, often dyed and decoratively woven into one tatami sized panels
 goza, go iri: 後座 後入 later seating, later entrance
 go zumi: 後炭 replenishing the charcoal
 gu: 具 main ingredient
 gui nomi: 喰飲 ceramic cups for extra sake
 gyaku gatte: 逆勝手 having the Kyaku on the left
 GYO: 行 semi-formal style
 gyoku hitsu: --玉筆 polite way to indicate superior brushmanship
 gyotei: 業体 what live-in apprentices become; group of Iemoto's teachers, directly taught by him
 gyuhi: 牛皮 reconstituted mochi; with or without *an*; as soft as cow hide

H.

ha boki: 羽箒 purifying feathers for sumi temae, etc
 ha buta: 葉蓋 leaf lid mizusashi handling method, for usucha only
 habutai: 羽二重 crepe de chine; light and plainwoven fabric with all silk warp and weft or silk warp and hard spun worsted weft
 ha cha tsubo: 葉茶壺 cha tsubo; leaf tea storage jar
 ha ochi: 羽落 band of broken iron around kama where the cast flange was knocked off
 ha cha jogo: 葉茶 tea leaf "funnel;" wooden device for returning leaf tea to tsubo
 hachi ro: 八炉 eight positions of the placement of the ro
 hachi: 鉢 serving bowls for kaiseki, kashi
 hada: 肌 kama "skin," cast textures hai: 灰 ash, several varieties
 hai katsuki: 灰被 "ash covered" = low quality tenmoku, not to be served to Ashikaga shoguns
 hai dai: 盃台 black lacquered stand for hikihai
 hai fuki: 灰吹 fresh green bamboo tube ash receptical
 haifuku seki: 拝復席 seki for Kyaku to share the tea offered by the Grand Master to the kami, so no dogu or kaiki
 hai gata: 灰型 ash shape, formed newly for each chaji, chakai, keiko

hai goto: 杯事 ritual sake serving
 hai ken: 拝見 inspect, look closely at
 hai ki: 灰器 ash dishe for charcoal procedure, ro and furo size
 haiku: 俳句 seventeen syllable poem
 hai saji: 灰匙 ash spoon for transferring or creating shape of ash, ro and furo
 hajiki hada: 弾肌 looking as if “popped off”
 ha jitomi do: 半蔀戸 a lattice door hinged at the top, pushed up from the lower crossbar and propped on a long pole, hajitomi
 hakama tsuke: 袴着 place to put on one’s hakama or any change of attire
 hakeme: 刷毛目 treatment of ceramic, application of slip by brush
 hako sumitori: 箱炭斗 box charcoal container used in the mizuya, for tomezumi
 hako: 箱 box used to house and protect dogu
 hakobi temae: 運手前 bringing all utensils into seki
 hako kaki: 箱書 hako kaki tsuke 箱書付 box inscription
 haku cho: 白鳥 swan
 haku zuru: 白鶴 (mostly) white crane
 hamaguri ba: 蛤歯 rectangular, black lacquered, clam shell tooth-edged flower board
 hama nasu: 浜茄子 beach rose
 hamo otoshi: 鱧落 finely cut thru tiny bones, blanched conger eel
 han shi: 半使 half tsutsu-shaped chawan
 hana: 花 flowers
 hana bira: 花卉 flower (cherry) petals
 hana dai: 花台 tray in ara-sugi 荒杉, rough cut or hegi cedar wood, used damp, with rounded corners for chabana
 hana ire: 花入 flower container
 hana hiru kugi: 花蛭釘 nail to hang flowers from the ceiling of toko
 hana mishima: 花三島 ceamic decoration, usually impressed flowers, lines, etc, filled with white slip
 hana mizu tsugi: 花水次 small water source for filling hana ire
 hana orikugi: 花折釘 bent hook in ceiling of toko, for flower container
 hana sansho: 花山椒 sansho flowers
 hana yose: 花寄 assemblage of chabana, offered by a number of participants
 handa: 半田 set of two large bowls to remove burning embers and charcoal from the ro or furo
 han dai: 飯台 eating table
 hane: 羽 “wings,” flange at mold-line around center of kettle; ash purification feathers
 han go: 飯後 chaji, after meal tea
 han ki: 飯器 rice box, for second and third servings of gohan
 han ne ra: 半寧羅 SEAsian unglazed ceramic

hashi arai: 箸洗 small soup, “chopstick wash”

hashi-arai wan: 箸洗椀 small soup bowl

hashira: 柱 cross timber

hashiri: 走 seasonally early or “front runner” ingredient

hasso: 八双 round dowel, cedar rod around which the scroll will be rolled.

hassu no hana: 蓮の花 lotus flower

has sun bon: 八寸盆 a square, eight sun, c. 24 cm, split red cedar (hegi 経木) tray with rounded bentwood border; the food served on it

ha cha tsubo: 葉茶壺 leaf tea jar

hatsu mode: 初詣 first prayers at Shinto shrines, Buddhist temples and even churches

Hatsu date: 初点 first tea-makings of New Year

Hatsu gama: 初釜 only Grand Masters’ first official kettle of the year

hegi: 片木 thin rectangle of wood

hegi zukuri: 剥 split off wood construction; shingle, shake

hi uke: 火受 flat,

roundish portion of the bottom where the kettle “receives the heat”

hi zutsumi: 火包 the area from hi uke to ha-ochi

hi: 樋 natural groove in bamboo

hi uke zara: 火受皿 larger plate, placed directly atop the box base of the tan kei lantern, to catch any falling wick, oil or fire

hi bachi: 火鉢, “fire bowl,” hand warmer

hi bashi: 火箸 fire chopsticks

hidari gatte enzan: 左勝手遠山 ash formation for gyakugatte temae, so the mountain is on the left

hidari ba: 左羽 three feathers from the left wing or left side of tail

hi dasuki: 火襷 cord marks of fire on protected surfaces, especially on Bizen ware

hie kare: 冷枯 “chill and withered,” the ultimate poetic aesthetic

higan bana: 彼岸花 spider lily

higashi: 干菓子 dry sweets for usucha

higashi bon: 干菓子盆 tray for dry sweets

hiki dashi: 引出 technique whereby a teabowl is quickly removed from red-hot kiln and chemical reactions in the glaze create a black teabowl; eg Raku or kuroSeto ware

hiki hai: 引盃 red lacquered sake saucers, so called because position of fingers when in use

hiki ya: 曳家 turned wood canister storage container for chaire

hira kensui: 平建水 flat used water receptacle

hira zukuri: 平造 flat slice sashimi

hira gumo: 平蜘蛛 kama, “flat spider” shallow, flanged kettle shape

hira: 平 wan, shallow, wide tea bowl shape

hiro guchi: 広口 kama, wide mouth, usually without neck kettle

hi ryo za: 飛龍頭 “flying dragon head,” a deep-fried fish-and-shellfish quenelle

hisago: 瓢 kama , gourd shaped kettle
 hi shaku: 柄杓 temae ladle for o-yu or water; furo and ro
 hi shaku shi: 柄杓師 master of making ladles
 hishi bai: 菱灰 red, water caltrop seed pod ash
 hitotsu ba: 一つ羽 just one rare feather haboki
 ---hitsu: --筆 “brush;” written or painted by---
 hi zara: 火皿 low, wide-mouthed ceramic dish for oil and wicks
 hi zuke: 日付 the date written
 hi're: 火入 ceramic container holding a small, lit charcoal to ignite the kizami, used in tabako bon
 hi're-zumi: 火入炭 a small, lit charcoal
 hogo: 法語- sermon
 hoju tsumami: 宝珠 sacred jewel lama knob
 hon nuri kabe ro dan: 本塗壁炉団 clay walled ro lining, made with wall clay from Mt. Inaba, plastered in several finer and finer layers onto a wooden open box
 hon-ka: 本歌 original or prototype of a style or type of object; single “real verse” proto-type esp Chuho Meybursu chaire
 hon bun: 本文, main text or jist of invitation
 hon gatte: 本勝手 having the Kyaku on the right
 honseki jiku: 本席軸 the scroll for the main room
 hon shi: 本紙 main paper or rarely silk (kinu honshi) on which the calligraphy or painting is done
 honzen ryori: 本膳料理 type of ceremonial eating with multiple trays and courses
 ho raku: 焙烙 haiki for shimeshi bai, ceramic sumitori used only for dairo gozumi
 hori mishima: 堀三島 ceramic decoration with carved and scratched lines, filled with slip
 hoshi shii take: 干椎茸 dried mushrooms
 hoshi za: 星座 constellation washer
 hoso mizusashi: 細水指 narrow water container
 hoso zukuei: 細 narrow slices for sashimi
 hototogisu: 蠡花 toad lily
 hoya: 海鞘 sea squirt; a type of futa oki
 hyo gu: 表具 scroll mounting
 hyo gu shi: 表具師 master of scroll mounting
 hyomoku/boku: 表木 round dowel, cedar rod around which the scroll will be rolled
 hyotan: 瓢箪 gourd

I.

ibara gi: 茨木 holly
 ichi ju san sai: 一汁三菜 rice, one soup and three side dishes

ichi monji: 一文字 the character “one;” in scroll mounting, these are often strips of fine fabric that border the honshi directly; in kaiseki as found in first serving of rice
 ichi mon ji: 一文字 chashaku tip cut straight across
 ichi mon ji buta: 一文字蓋 flat lid for kama
 ichi ni san bon: 一二三式盆 tray for the shichijishiki temae
 ichi ban dashi: 一番出汁 first stock
 ichi go ichi e: 一期一会 once-in-a-lifetime experience
 ichi gyo mono: 一行物 “one line,” vertical format scroll
 ichi gō masu: 一合枴 one measure of rice, c. 1.804 liters
 ichi ya boshi: 一夜干 dried overnight
 ichi za kon ryu: 一座建立 group-in-fusion
 icho: 銀杏 ginnan
 icho tsumami: 銀杏摘 nut knob
 icho za: 銀杏座 ginko leaf washer
 Ido: 井戸 Korai mono chawan
 Ido waki: 井戸脇 variation of Ido
 Iga: 伊賀 unglazed Wamono ceramic
 iji nuri: 維持塗 textured lacquer
 ika sumi: 烏賊墨和 squid ink sauce
 ikari: 紫草 dried purple shiso powder
 ikari su: 紫草酢 dried purple shiso powder in vinegar sauce
 zyx sake: boiled, shiso powder, and bainiku 梅肉 salted plum
 Ikeda zumi: 池田炭 another name for charcoal
 Ikkanbari: 一閑張 style of lacquered paper, cloth or thin wood
 Ikkanbari zaiku shi: 一閑張細工師 master of Ikkan craft, lacquered paper or wood
 ikkon me: 一献目 first serving of sake
 imo gashira: 芋頭 Namban “potato-head” mizusashi from SEAsia
 incorporated into chanoyu
 in ka jo: 印可書 certificate of enlightenment experience
 in kin: 印金 gold leaf printed cloth
 ino ko mochi: 亥の子餅 “wild piglet” mochi
 inoshishi: 猪 wild boar the animal or 亥 the calendrical 12th element, is the guardian against fire
 ippon bi: 一本樋 chashaku with single groove
 irabo: 伊羅保 Koraimono ceramic
 ire ko: 入子 fitting into each other
 iri ro: 入炉 hearth cut inside the temae datami
 iri su: 煎酢 su (citrus or vinegar) 2 parts, mirin 1 part; boil off alcohol; add shoyu to taste

irori: 囲炉裏 hearth

ishi doro: 石灯籠 stone lantern in the roji

ishi me: 石目 hammered stone texture for iron

iso washi: 磯鷲 osprey

ita doko: 板床 solid piece of wood, board-floored toko

ita kama shiki: 板釜敷 board kettle rest, square sumikiri with hole

ita buro: 板風炉 wood plank brazier ito kan: 糸環 very large, thin circles of iron, used to hold tsuri gama

ito maki: 糸巻 thread-wound design of narrow, equally spaced lines

ito zukuri: 糸造 thread like slices of sashimi

ittei ikkyaku: 一客一亭 one host one guest or ikkyaku- ittei

itto: 一刀 one blade/cut, knife cut used to facet the end of chashaku

J.

jaku: 寂 death of monk; satori or communitas

--ji: --地 “ground” base color, design, etc.

ji kaiki: 自会記 record of utensils and menus used at one’s own tea functions

ji saku: 自作 “I myself made”

ji bukuro: 地袋 lower shelf, in the chigaedana

ji gassan: 自画賛 colophon on a painting by the same person

jikigaki: 直書 “directly written on”; cast on or glazed on

jiki ro: 食籠 lidded bowl for (hot) omogashi

jiku kugi: 軸釘 bamboo scroll peg

jiku boku/moku: 軸木 “knob dowel;” upper half-round scroll mounting rod

jiku dasuke: 軸助 scroll helpers; strips of paper connecting the so-ura with the jikuboku

jiku gi: 軸木 “knob dowel”

jiku shu/ jiku saki: 軸首 scroll knob

ji mon: 地紋 surface texture or design: ground design; overall or partial background pattern

jin ko: 沈香 literally sinking/sunken wood incense

ji zai: 自在 pot hook used in rooms yojohan and smaller; bamboo tube of five or seven nodes, with long forked (check-shaped) branch inside, sliding up or down, to adjust the height of the kama

jo-ge / ten-chi: 上下・天地 “top/ bottom” or “heaven/earth” in scroll mounting, strips of cloth of even lower rank or paper used as the topmost and bottommost elements of mounting material

jo bari: 常張 right-angle kan

jodan no ma: 上段の間 areas in or near tokonoma where aristocrats sat

joku: 卓 small table

jo ro: 如露 “like dew;” water sprinkler

jo tei: 上底 upper bottom of kama

jo ya: 除夜 New Year's Eve

joyo manju: 上用万寿, 饅頭 ball of *an*, adzuki bean paste, covered with a skin, usually of grated 自然薯

jirnjo or tsukune 着久根芋 imo, wild knobby yam

ju mon ji: 十文字 cross shaped kama, mizusashi, hachi

jun ban: 順番 flow, specific order of procedure

ju suzuri: 重硯 sets of five or six small, stacked boxed ink stones

jut toku: 十徳 black gauze haori-like coat; worn by men with chamei

K.

kabe doko: 壁床 wall area used to display a scroll

kabocha: 南瓜 pumpkin

kabuto: 兜 kama, hachi, futaoki, etc shaped like a warrior's helmet

ka dai: 花台 tray in ara-sugi 荒杉, rough cut cedar wood, used damp, with rounded corners for the hana in seki

kagen joyu: 加減醤油 dipping sauce

kagen zu: 加減酢 shoyu, su or citrus juice, dashi

kagi datami: 鍵畳 the (half) mat in front of the sado guchi

kagi: 鍵 key; kan shaped like dozo 土蔵 storehouse key

kago: 籠 basket (hanare)

kai saki: 櫂先 oar point, teascoop's distal end

kaichu mono: 懷中物 essentials ordinarily kept in the front fold or overlap of the kimono above the obi

kai do: 街道 highway

kai gu: 皆具 matching sets of implements: 水指 mizusashi, fresh water container; 建水 kensui, used water receptacle; 蓋置 futaoki, kettle lid rest, and 杓立 shakutate, ladle holder

kai seki: 懷石 a warm stone wrapped in cloth and put in the bosom for the belly; kaiseki 懷石 the ritual meal served at a tea function

kai seki kagu: 懷石家具 food serving utensil set

kai seki ryori: 会席料理 cuisine served at the kaisho, eg. Golden Pavilion or Silver Pavilion; in modern times, served generally at finer inns, chaya and restaurants

kai shi: 懷紙 pack of bosom-pocket papers; poem on large-sized pieces of paper codified into sangyo sanji 三行 三字; three lines of 9-10-9, plus last 3 syllables in 万葉仮名 Manyogana

kaishiki, shiki zuma: 敷妻 something under the main ingredient in mukozuke

kai sho: 会所 meeting place, (for example the Golden or Silver Pavillion

take jiku: 掛軸 hanging scroll

take hanaire: 掛花入 hanging flower container, from the toko mid-wall, in window or tokobashira pillar

take o: 掛緒 loosely knotted section of takuboku tied between two kan, from which the scroll depends

take go buta: 掛合 stepped down, flat kama lid

kaki awase: 描合 treatment that follows the grain of the underlying wood or the still soft lacquer is brushed to create the look of grain

kaki no heta: 柿の蒂 Koraimono that has rough surface like persimon sepal

kakitsubata: 燕子花 type of iris

kaku zukuri: 角造造, sainome 賽の目 cubed sashimi

kaku ro: 角炉 rectangular, open topped metal grill

kama: 釜 tea kettle

kama shi: 釜師 master of kettle making

kama shiki: 釜敷 kettle rest-pad

kama hiru kugi: 釜蛭釘 ceiling hook over ro for kama

kama sue: 釜据 an open square frame of cedar wood, for kama, usually kept hanging on the wall of the take nagashi 竹流 drain

kame: 甕 ceramic large-mouth jar

kame: 亀 tortoise

kame buta: 瓶蓋 Nanban ceramics; lids to large jars, bowls and deep plates, used as lids to mizusashi, etc

kami kamashiki: 紙釜敷 paper kettle rest pad used only for shozumi

kami o shiki: 紙折敷 SHIN ranked sumitori exclusively for shinsumi

kami shio: 紙塩 fish, wrapped in paper and salted

kam pyo: 干瓢 dried gourd shavings

kan: 環 kettle rings for moving kettle

kan botan: 寒牡丹 peonies forced to bloom in the middle of winter

kani: 蟹 crab

kani miso: 蟹味噌 crab entrails

kan nabe: 温鍋 sake server; with handle solid and over spout

kanna me ita: 鉋目板 five chisel gouges on flower board

kanoko-zukuri: 鹿子造 karakusa-zukuri: 唐草造 decorative arabesque cut for sashimi

kan reki: 歴代 60th birthday

kansaku karamono: 漢作唐物 chaire actually made in China, in Tang and Song period

kan sha: 感謝 appreciation

kan shi: 漢詩 Chinese poems

kan sho: 喚鉦 bell, used in the evening

kan ten: 寒天 agar-agar, transparent, more solid medium, made with sea vegetable

kanto: 関東 模 SEAsian fabric of simple stripes; occasionally squares or houndstooth

kan & tsuba: 環・鍔 metal hook-eye and washer: metal pieces the takuboku ribbon passes and the washer between the eyelet and the top of the scroll

kan tsuki: 環付 lugs for kan, rings to move the kettle in the ro/ furo

kao: 花押 personal monogram signature of a merchant, tea master, monk, warrior, aristocrat, etc

karai: 辛 piquant, spicy hot
 kara matsu za: 唐松座 whorl of a pine branch as seen end-on
 karamono chaire: 唐物 chaire made in or like Chinese
 karashi miso: 辛子味噌 mustard and white miso sauce
 karashi su: 辛子酢 su or citrus juice and mustard
 karashi su miso: 辛子酢味噌 sumiso with the addition of mustard
 karashi: 辛 one of the five flavors; hot Chinese mustard
 *ka ri roku ornamental charm bag
 kari za: 借座 a borrowed place to sit while waiting
 karu kan: 輕羹 stramed sweet, like angelfood cake, sometimes split in two and layered with yokan
 kasane suzuri bako: 重硯箱 sets of identical, miniature writing stones with brushes, water
 kasane zukuri: 重造 layered sashimi
 kasari kana mono shi: 鍔金物師 master of ornamental metal things
 kashi kiri: 菓子切 sweet cutter, small metal, plastic or ivory sweet pick
 kashi wan: 菓子碗 individual, identical flattish lacquered bowl with lid
 kashu: 歌集 poetic compilations
 kata, -gata: 形 “shape” usually from a body of shapes attributed to Rikyu, Enshu, etc.
 kata: 型 forms or “poses”
 kata: 肩 shoulders
 kata-de: 堅手: Koraimono semi-porcellaneous ceramic; therefore “hard-seeming”
 katachi: 形 (kama, chaire, chawan, etc) shape
 kata kuchi mizusugi: 片口水次 bent wood or ceramic water replenisher
 katami gawari: 片身代 two different types of fabric used to make shifuku, etc; two different glazes on one ceramic
 kata mono: 型物 “molded piece,”
 usually kogo
 kata tsuki: 肩付, 肩衝 (chaire, kama, etc) flat, squared shoulders but without any particular, set shape
 katsuo bushi: 鰹節 dried, smoked fillet of bonito fish shavings
 katte guchi: 勝手口 Teishu’s entrance for serving kaiseki
 kawa shimo zukuri: 皮霜 blanched just skin-deep e.g. bonito
 kawa hone: 川骨 “bones in the river;” one of Forbidden Flowers
 kawaki bai: 乾木灰 dry ash, in furo
 kawari gata: 変型 ”strange” form
 kayo: 荷葉 dead lotus leaf kama, upside down, with edge as hane
 kayoi bon: 通盆 rectangular trays used to carry kaiseki into and out of seki
 kazari bane: 荘羽 one “decorative” feather in a mulberry handle

kazari hibashi: 飾火箸, 莊火箸 solid or hollow metal fire chopsticks for temae on daisu, teicha ban; pierced, round, square or polygonal nanryo, sahari, brass, copper, iron or silver shafts, usually have a small nanryo finial on the end
 kazari zuma: 莊妻 accompanying ingredient propped against the other ingredients
 kaze boshi: 風干 wind-dried fish
 kazu bi: 数樋 chashaku with multiple grooves
 …ke denrai: --家伝来 hereditary heirloom of the ... family
 kei go: 敬語 formal, polite language
 keiko: 稽古 practice, review, lesson
 keiko ba: 稽古場 practice room
 keitai suzuri: 携帯硯 small brush, kept in a metal tube, with an ink container at one end
 keito: 鷄頭 cockscomb, a Forbiffen Flower
 kek kai: 結界 something used to both separate and “tie together worlds”
 ken cha: 献茶 to present tea, as in a ceremony at a shrine or to people or places like nobles or the imperial palace
 kendo: 剣道 “way of the sword”
 ken saki: 剣先 "sword point" chashaku tip symmetrically pointed like a Chinese sword
 kensui: 建水 waste water receptacle
 keppan kugi: 華盆 釘 flower nail for a hanging flower container, koro, etc, from front or back of ochi kabe of toko; originally nail used to hang a pierced-work gilt-metal screen in front of the Buddha's visage
 ketsu go: 結語 final words of a letter
 ki temmoku: 黄 yellow temmoku tea bowl
 ki-irabo: 黄伊羅保 Korai ceramic
 kibune giku: 木船菊 white JPN anemone
 kichi jitsu: 吉日 auspicious day
 kiji usuita: 木地薄板 unlacquered wood hamaguri-ba edged, round-cornered rectangular flower board
 kijin, kinin: 貴人 hereditary aristocrat,
 kiku: 菊 chrysanthemum
 kiku giri: 菊桐 paulonia and chrysanthemum design
 kiku sukashi za: 菊透 chrysanthemum cutout washer
 kiku za: 菊 chrysanthemum washer
 kiku zumi: 菊炭 another name for (burning) sumi
 kikyō: 桔梗 gentian
 kimen: 鬼面 demon mask; demon mask lugs
 kimen buro: 鬼面風炉 demon face bronze furo; large, squat with tapering legs, demon faces, on either side
 kimi su: 黄身酢 egg yolk, su or citrus juice sauce
 kimo zu: 肝酢 sauce of fish, awabi livers, boiled, seived, mixed with shoyu, citrus, dashi

kin bukuro: 金袋 special envelopes or folded paper containers, either sealed with glue and 〆 and/or with mizuhiki 水引 red and white waxed “strings,” for monetary offerings

kinako: 黄な粉 roast soy bean powder

kinin guchi: 貴人口 noble’s entrance

kin kai: 金海 Korai ceramic

kin ma: 蒔醬 colored and carved SEAsian lacquer work

kinome: 木の芽 Japanese cold pepper leaves

kinomi: 木ノ実 nut

kinomi tsumami: 木の实 nut shaped knob

kin ran: 金襴, gold brocade

kin ran de: 金蘭手 design (ceramic) based on gold brocade

kin sen ka: 金錢花 pot marigold, Forbidden Flower

kin sha: 金紗 gauze interwoven with gold leaf strips used as weft

kin ton: 金団 sweet made of koshi *an* 漉餡, bean paste without bean parts or tsubu *an* 粒餡 or bean paste with bean parts and grated tsukune or knobby mountain imo, steamed, sieved and the long sticky “strings” stuck together, to themselves and/or to the bean paste ball

kinu hada: 絹肌 “silk” skin, smooth and fine kama surface

kinuta: 砧 fulling mallet, hana ire shape

kinuta seiji: 砧青磁 Karamono celadon color, so named for frequent appearance on fulling mallet hana ire

kin zen ka: 金錢花 gold coin flower; Forbidden Flower

kirei sabi: 綺麗寂 “beatiful rusticity;” Enshu’s aesthetic concept

kiri fushi: 切節 GYO chashaku in which the fushi itself is divided

kiri dome: 切止 “cut-stop;” GYO chashaku. lower end of the tea scoop: the whole knob is included

kiri fuki: 霧吹 mister

kirikake furo: 切掛風炉 metal kettle/ brazier combination set; with kettle fitting directly on top; kama shin nari 真成 shape, with flange, cast to fit kiri kake buro. which is enclosed, three-legged, cast bronze, with windows

kiri kasane: 切重造 cut and stacked sashimi

kirin so: 麒麟草 a kind of goldenrod

kiseru: 煙管 small-bowled long-stemmed pipe for tabako bon

ki setsu ai satsu: 季節挨拶 seasonal greeting, beginning greeting to the Kyaku 初め挨拶 in invitation

kiwame jo: 極状 “letter of deep investigation,” document of authentication

kizami tabako: 刻煙草 traditional JPN slivered tobacco

ko bako: 香箱 (furo) box for incense in hako sumitori

ko game: 香甕 (ro) jar for incense in hako sumitori

ko gatana: 小刀 small knife for cutting hana, cha tsubo seal, etc

ko hakeme: 古刷毛目 ancient Korai ceramic style

ko hitsu: 古筆 “ancient brushes;” poetic works, narrative hand scrolls, of Heian-Kamakura period

ko Ido: 小井戸 古井戸 small or older looking Ido chawan
 ko saru: 小猿” little monkey,” part of jizai which keeps the sliding element of jizai in place
 ko: 古 old, ancient
 ko: 小 small, little
 ko unkaku: 古雲鶴 Koraimono inlaid seiji
 ko bane: 小羽 small decorative feathers
 ko boku 香木 incense wood
 ko bon: 香盆 incense tray
 ko buki: 甲 拭 purifying (kama, usu chaji) lid, with motion 乙 like syllable “ko;” similar to nibiki
 ko bukusa: 古帛紗 special quarter- square of fukusa in fine [antique-patterned] fabric
 ko gaki: 小書 smaller characters, usually accompanying large ones
 kogo: 香合 container for incense
 kogo dai: 香合台 charcoal piece stand for kogo 0.2.5 (7.6cm) / 0.2 (6.1cm)
 ko guchi-zukuri: 小口造 cross cut for sashimi, like lobster
 kohiki: 粉引 ceramic technique, slip is covered by permiable clear glaze, so when wet, slip changes color
 koi cha: 濃茶 thickly-made tea
 koicha jawan: 濃茶茶碗 teabowl for thick tea
 koi chakin: 濃茶巾 a.k.a. kojakin 小茶巾 for wiping where one drank
 koikuchi shoyu: 濃口醤油 darker color but lighter flavored soy sauce
 ko ka nyu: 小貫入 small crackle;esp Ido
 kokata-de: 古 堅手 Koraimono, ancient “hard” seni-porcellanous ceramic ware
 koma atsukae: 小間扱 tearooms handled like koma, ie Teisha enters onto temae-za
 koma seki: 小間 41/2 mat or smaller seki into which Teisha enters onto temae-za
 koma kamashiki: 独楽釜敷 a five colored round thin board kettle pad
 kombu: 昆布 giant kelp
 kombu jime: 昆布締 raw fish wrapped with kombu
 ko mishima: 古三島 Koraimono ancient mishima ware
 konashi: コナシ made by *an*, bean jam and flour kneaded together and steamed; can be sculpted, molded or formed
 konnyaku: 蒟蒻 devil’s tongue jelly
 konomi: 好 designed by or simply “liked” enough to be incorporated into a Tea Master’s body of works
 konomi mono: 好物 specific design
 ko no mono: 香の物 preserved vegetables; commonly called tsukemono 漬物
 konomono bachi: 香の物鉢 bowl for pickles
 konowata: 海鼠腸 dried sea cucumber gonads
 korai beri: 高麗縁 Korean style decorated border
 Korai mono: 高麗物 korean wares eg. ido, mishima, gohon

koro: 香炉 incense burner
 koro dai: 香炉台 stand for incense burner
 kosen: 香煎 flavored drink served in Machi ai
 koshi: 腰 waist of a teascoop
 koshi *an*: 漉餡 strained bean paste without bean parts
 koshi bari: 腰貼 paper to guard the wall against obi and vice versa; white for Teishu, toko, dark for Kyaku
 koshiguro yakkan: 腰黒薬缶 “blackened hip” metal water replenisher
 koshi kake machiai: 腰掛待合 waiting arbor; simple bench with roof and three walls
 koshiki guchi: 甑口 tall, straight- sided kama rim, sometimes with horizontal bands
 koshiki: 甑 area between the shoulder and mouth
 kosho: 胡椒 black pepper
 kosui mono: kosuimono 小吸物, small soup
 ko tadon: 小炭団 incense lighting charcoal briquettes
 ko tsubo: 小壺 small jars; chaire
 koyomi: 曆 lunar calendar
 koyori: 紙縹 twisted paper strings to make himo 紐, carpets, paper (printed carpet), etc
 kozai: 古材 old wood from historical buildings like temples, shrines, teahouses, etc.
 kozara: 小皿 “small dish” of seasonal foods
 kuchi: 口 mouth structure
 kuchi kiri: 口切 chaji for cutting [open] the mouth [of the jar]
 kuchi oi: 口緒 mouth cover of chatsubo
 kuchi nashi: 口無 gardenia
 kuchi yoho: 口四方 kama with a square mouth and lid on a round body
 kuchi zukuri: 口造 mouth complex
 kuda zumi: 管炭 “tubular” charcoal ; 0.5 (15.2cm) / 0.4 (12.1cm)
 kufuu:: 工風 creative adjustment
 kugi bori: 釘堀 chiseled carving
 kujaku: 孔雀 peacock wing feather
 kumagai, komugai: 熊谷 koraimono ceramic
 kumagai so: 熊谷草 cypripedium orchid
 kumei: 句銘 “(hai)ku name” 17 syllable poem as name or several words from haiku used as name
 kumi kamashiki: 組釜敷 for gozumi, a woven reed, bamboo or split rattan flat circle or even hacha tsubo
 cord kama pad
 kumidashi bon: 汲出盆 tray, new or old, plain wood, lacquered or both, round or cornered, anything that
 will harmonize with the tabako bon and hold the proper number of cups
 kumidashi wan: 汲出碗 matched sets of shallow stoneware or porcellaneous cups
 kuniyaki: 国焼 JPN provincial wares: Shigaraki, Bizen, Mino Iga

kuri guchi: 繰口 slightly outward flaring kama rim
 kurin: 九輪 slender and cylindrical kama resembling a pagoda finial
 kuro gaki: 黒 black persimmon wood
 kuromoji: 黒文字 spicebush, *Lindera umbellata* sweet cutter/pick
 kurozuru: 玄鶴 dark crane
 kuruma zumi: 車炭 wado, turned on its side and used to form cart wheel charcoal
 kusa mochi: 草餅 sweet made with mochi and yomogi 蓬 artimesia
 kusari: 鎖 chain chain with hook on a swivel attached to the bail of kama, for hanging kama over ro; a smaller hook on a short chain at the hook end adjusts the length of the main chain
 kutsu nugi ishi: 沓脱石 shoe removal stone
 kutsuwa: 轡 horse-bit kan
 kuzu: 葛 kudzu root, *Pueraria lobata* kuzu manju: 葛饅頭 kuzu starch and water, boiled to translucence to make it thick, covering an *an* ball
 kuzu yose: 葛寄 various ingredients, in a soft, clear jelly of kudzu starch
 kuzu yu: 葛湯 hot water with kudzu, sweetener and grated ginger
 Kyaku: 客 guest(s)
 kyaku-tsuki: 客付 position facing the Kyaku
 kyara: 伽羅 high quality wood incense: aloeswood, *Aquilaria malaccensis* Lam. or *Aquilaria agallocha* Robx.
 kyo gen bakama: 狂言袴 Koraimono, inlaid seiji
 kyoka: 狂歌 “crazy poem,” humorous verse, used as name
 kyoyaki: 京焼: Kyoto ceramic wares: eg. Raku, Kenzan, Ninsei, Awata yaki
 kyu shogatsu: 昔正月 lunar or ancient New Year
 kyudo: 弓道 “the way of the bow”
 kyuzo: 旧・昔蔵 anciently, from the storehouse of...; once owned by...

M.

mabushi: 塗し coated or covered with dry, chopped or powdered fish eggs, crab eggs, sieved boiled egg yolk, o-kara お殻 tofu lees, etc
 machi ai: 待合 “waiting to meet” room
 machiai jiku: 待合軸 waiting room scroll
 machi ko: 待香 “waiting” incense
 machi shu: 町衆 merchant rulers of Sakai
 mado: 窓 window
 mae ishi: 前石 flat wide stone in front for using the tsukubai
 mae zuma: 前妻 decoration stood in front
 mae bumi: 前文 “beginning statement” of letter, annaijo

maegawa(ke): 前土器・瓦 oval or round, unglazed tile cut straight on one side; used in furo to prevent direct contact with the fire

mage mono: 曲物 bent-wood construction, mizusashi, kensui; hanadai, sumidai, etc

maki bai: 蒔灰 sprinkled burnt wisteria seed pod or cedar needle ash on furobai 2. ro or furo sprinkled ash, eg. fuji bai 藤灰 or shimeshi bai

maki-e shi: 蒔絵師 master of sprinkled (gold) design

maki gashi: 巻菓子 sticky based sweet using certain leaves, both edible and non-edible with non-stick and prophylactic properties

maki e: 蒔絵 sprinkled gold design on lacquer

maki gami: 巻紙 roll of washi paper

maki o: 巻緒 “wrapped around cord”

maku: 幕 curtains; outdoors seki dividers

makura zumi: 枕炭 charcoal piece used to hold up dozumi; never burnt; same as wari gitcho

mame maki ishi: 豆蒔石 scattered bean rocks, to keep from having to decide where to place them

man dokoro gama: 政所釜 kama with kiku-giri jimon cast-in; straight sided with large mouth

manji: 卍字 kan or surface decoration

maru bon: 丸盆 round trays; set of 2 in kaoseki kagu

maru ita: 丸板 round, thick board for Ryukyu furo, square furo also; in both shin and kakiawase finishes, mali-e designs; for hana ire that do not fall into easy categories

maru gama: 丸釜 slightly flattened round kama

maru dame: 丸打 "round bending" curve of chashaku tip

marubai kakiage: 丸灰掻揚 circular ash form with radiating lines drawn in the ash

marubai oshikiri: 丸灰押切 circular ash form, pressed and cut

maru tsubo: 丸壺 round chaire

masu: 升 square box measure for rice; smaller square paper for poetry

matcha: 抹茶 powdered green tea

matsu no uchi: 松の内 the 15 days between Gantan and the end of the New Year's festivities

matsuba tsumami: 松葉 pine needles knob

mattei: 真底 flat, roundish portion of the bottom where the kettle “receives the heat”

mawari zumi: 回炭 temae for taking turns laying and removing the charcoal

mayu doburno: 繭土風炉 earthenware brazier with a window, only in the front, shaped like Heian courtiers' “eyebrows,” actually shaped like silkworm cocoons or mayu. the furo is named for this window, not the bridge above the window

mayumi: 眞弓 Yeddo euonymus

mei: 銘 “name:” appellation or poetic name

mei butsu: 名物 named/famed object

meibutsu gire: 名物裂 “named / famed” cloth, antique patterned fabric; because with pattern of that used on meibutsu utensil, because of ownership of original piece or for its pattern

mei getsu: 明月 famous bright moon of autumn
 mei jin: 名人 “famed master”
 meimei zara: 銘々皿 individual, identical plates for sweets.
 mei sui: 名水 famous / named water
 me jiso: 目紫蘇 shiso sprouts
 midare bako kago: 乱箱, 乱籠 large, low-sided woven basket, lacquered or kiji tray for bundles
 midare kazari: 乱荘 disheveled or mixed decoration
 Midorikai: みどり会 group organized by Hounsai to teach non-Japanese about Tea, professionally
 migiba: 右羽 three feathers from the right wing or tail
 mikazuki: 三日月, “three-day,” fingernail moon
 mimi tsuki: 耳付 eared or with ears
 mirin boshi: 味醂干 dried fish, brushed with mirin
 mishima hakeme: 三島刷毛目 Koraimono, with design and brushed slip
 zyx mishima 三島
 miso zuke: 味噌漬 fish pieces immersed in white miso, grilled
 mitate mono: 見立物 “found ” utensil
 mitsu tomoe: 三巴 three comma design, kan, etc
 mizu hiki: 水引 red and white waxed “strings”
 mizu hiki so: 水引草 summer flower, knot weed
 mizu maki: 水撒き sprinkling water on the garden, roji, gate, etc
 mizu mono: 水物 fruit, nuts used as okashi
 mizu sashi: 水指 fresh water container
 mizuya: 水屋 水谷 preparation area in chaseki
 mizuya chashaku: 水谷茶 preparation area teascoop
 mizuya dogu: 水谷道具 all utensils used in preparation
 mizuya kan: 谷鑑 brass mizuya rings for the kettle
 mizuya mimai: 水屋見舞 food &/or drink, orei for the Teishu side
 mizuya sensei: 水谷先生 young, male teachers who were live-in deshi at iemoto, become teachers
 mochi gashi: 餅菓子 mochi pounded sticky rice with an (most usually) inside
 mok ka do gon sui: 木火土金水 the five elementals: wood, fire, earth, metal and water
 mokuro: wood wax 木蠟 sticky sumac seed wax
 moku zara: 木皿 wooden saucer, plate
 momi gami: 揉紙, colored and crushed or kneaded washi paper, used for mounting Zen scrolls
 momiji oroshi: 紅葉おろし daikon grated with insert of hot red chili taka no tsume 鷹の爪
 momiji: 紅葉 colored leaves
 momo: 桃 peach
 mon: 門 front gate

moritsuke wan: 盛付碗 larger, lidded laquered bowl for main course in kaiseki
 moro bi: 諸樋 chashaku with a pair of grooves
 moro kazari: 諸飾 both scroll and flowers displayed together in toko
 moro ba: 双羽 haboki made from the center of the tail
 moru: モウル Moghul fabric; gold or silver filaments wound around a core of silk
 Mosan: 茂山 Koraimono, Gohon variety
 mosen: 毛氈 felted wool carpets, dyed trd, blue, etc
 mote nashi: 持成 hospitality or reception
 moto bushi: 元節 止め節 GYO semi-formal chashaku have the node at the base
 Mozu ya: 萬代屋 kama with double rings around shoulder and body; cast-in rivets within the lines;
 Mozuya Soan, Rikyu's son-in-law
 mu bi: 無樋 chashaku with no groove
 mu fushi, fushi nashi: 無節 SHIN formal chashaku have no node at all but do often have grooves running their entire length
 muji hakeme: 無地 Kpraimono with solid brush-stroke slip
 mukae tsuke: 迎付 going to greet the Kyaku
 muko ichimnji mae tani: 向一文字前谷 ash form far-side a straight ridge and front a curved valley
 muko yama: 向山 ash form only for naka oki, a single, centered, far-side mountain
 muko gire: 向切 ro cut at the proximal end of the temae tatami on the Kyaku side
 mukozuke 向付 dish or plate on the far side, "over there" of the tray
 for first sai, sashimi, etc
 mukuge: 槿 althea, summer chabana
 mushi gashi: 蒸菓子 steamed sweet, eg manju,
 mushikui za: 虫喰 insect nibbles; solid surface with few holes so one of the hottest kama knobs; on ceramics, "nibbled" glaze effect
 mushi mono: 蒸し物 something steamed, like chawan mushi 茶碗蒸, kabura mushi 蕪蒸, served with a small spoon
 muso kugi: 無双釘 flower hook that can slide back into a scabbard, driven into wall or toko bashira
 musubi no aisatsu 結びの挨拶 closing remarks w/ letter, invitation
 myoga: 茗荷 zinziber

N.

nachi guro ishi: 那智黒石 black rounded stones that fill umi of tsukubai
 nade gata: 撫肩 "round-shouldered," kama, chaire, etc
 naga bon: 長盆 rectangular trays for kaiseki; set of 2
 naga hibashi: 長火箸 long metal fire chopsticks, in hako sumitori
 naga o: 長緒 long draw-string pouch for chaire, Temmoku, gomotsu bukuro, etc
 naga ita: 長板 long board, used for temae

nagori: 名残 lingering, left-over; chaji at end of furo, using last of furo season's ingredients
 nai koshi kake: 内腰掛 inner or deeper waiting bench arbor
 nai kuchi kiri: 内口切 very first opening of the tsubo by cutting the seal of the plantation
 naka bashira: 中柱 central pillar by the temaeza, with sleeve-wall
 naka bushi: 中節 chashaku with node in middle
 naka ita; 中板 board separating temae za from Kyaku za
 naka-kabura: 中蕪 bulbous middled chabana vase
 nakabushi: 中節 SO informal bamboo teascoop, has its node more or less in the visual center
 naka dachi: 中立 transitions; middle break in chaji for changing decor
 naka jima: 中仕舞 temporarily closing the temae and asking questions
 naka kugi: 中釘 hook or nail in center of toko for hanaire
 naka mon: 中門 the middle gate
 naka oki: 中置 temae placing the furo in the center of the mat
 nama-fu: 生麩 wheat gluten, sweet or savory
 nama fu gashi: 生麩菓子 o-kashi of nama fu (wheat gluten) around an *an* ball, wrapped in baran 芭欄 leaves or bamboo
 nama yuba: 生湯葉 undried soy milk skin
 nama gashi: 生菓子 unbaked or “raw” sweets
 namasu: 膾 usually red and white vegetables, in vinegar sauce
 Nanban: 南蛮 from SEAsia, at one time, anywhere not Japan or China; (un)glazed ceramics: hanneru, sometsuke, etc
 namban sahari: 南蛮砂張 an alloy of white bronze from SEAsia
 namban zu: 南蛮酢 a sauce: su 3 parts, mirin 1 part, red pepper; boil off alcohol, add shoyu; a semi-pickle for fish
 nanryo: 南鐐 silver alloy
 nari gane: 鳴金 (nie 煮え) thin plates of iron, attached to the inside bottom of the kama with lacquer to cause sound when the water boils
 nasu: 茄子 eggplant
 natane abura: 菜種油, canola or any vegetable seed oil
 natsu tsubaki: 沙羅双樹, rikyu-tsubaki,
 natsume: 棗 thin tea container
 natto: 納豆 fermented beans
 negoro: 根来塗 red on black lacquer
 nenchu gyoji: 年中行事 events celebrated thruout the year
 nengo: 年号 era names
 neri gashi: 練り菓子 a kneaded sweet:
 neri kiri: 練切 made by *an* / flour kneaded together and steamed; can be sculpted, molded or formed
 ni kon me: 二献目 second serving of sake

ni ban dashi: 二番出汁 second stock

ni biki 二引: simplified form of purification for usuki

nichi ji: 日時 date and time

nidan dame: 二段折 "two step bending" of chashaku, requiring a second bending of the tip, usually requiring a special tool

nigai: 苦 bitter, an elemental taste

nigyo: 二行 two line form of scroll

ni hai zu: 二杯酢 equal parts of 1/2 vinegar or citrus juice, 1/2 shoyu

nijiri guchi: 渗口 wriggling-in or crawling-in small entrance to cha seki

ni ju giri: 二重切 bamboo flower container with two openings

nikki: 日記 diaries

nimonji kakiage: 二文字掻揚 two parallel straight ridges with an odd number (5, 7, 9) of vertical lines drawn in the ash

nimonji oshikiri: 二文字押切 two parallel straight ridges, pressed and cut

nimono: 煮物 several things, boiled or stewed and assembled in a just little dashi; not like wanmori

nimono wan 煮物椀 large, lacquered lidded bowl for main course in kaiseki

ningyo-de: 人形手 late celadon named for design

nin niku: 大蒜 garlic

nishiki: 錦 multicolored (usually 5 or more) brocade

nogake: 野掛 hanging [the kettle] outdoors

nogan: 野雁 wild goose

nogi me: 禾目 rice sprout tenmoku

noh: 能 drama

no no hana: 菜の花 turnip rape

noshi: 熨斗 awabi strips, cut and dried

nuno me: 布目 hammered iron, fabric texture

nure gama: 濡釜 wet kettle

nuri komi tenjo: 塗込天助 plastered corners of ceiling in an attempt to disguise space and time

nuri rodan: 塗炉団 clay-walled ro, made with wall clay from Mt. Inaba plastered on in several finer and finer layers, onto a wooden open box

nuri shi: 塗師 master of lacquering

o-. (honorific)

o-hitashi: お浸し one leafy vegetable, boiled, squeezed and mixed with small mushrooms, nuts, beans, seeds, etc.; dressed with a thin sauce like shoyu, sujoyu

o-iemoto: head of house; grand master; spiritual master of lineage

o-kashi: お菓子 sweets

o-kayu: お粥 rice congee

o-keiko: お稽古 practice, review
o-koge: お焦 rice crust
o-misoka: お晦日 meaning “last day of the (last) month”
o-narimono: 鳴り物 sound maker
o-sayu: お白湯 hot water
o-shiru: お汁 the ju soup of ichi ju san sai
o-so kyaku: お相客 the other guests
o-toso: お屠蘇 new year’s drink made with medical spices soaked in mirin
o-yu: お湯 hot water
o-zen: お膳 kaiseki tray

O.

obuku cha: 大福茶 a drink made with tea, kombu and umeboshi
obuta: 大蓋 large lid atsukae handling method
ochi kake: 落掛 wooden element at the bottom edge of the
ochi kabe: 落壁 falling wall that depends from the ceiling in the front of the toko
odana: 大棚 large shelf units
odare: 尾垂 large, old kama repaired with smaller bottom section, attached to the inside with lacquer
odo mizuya kan: 黄銅 水谷 鑑 brass rings for the kettle
ogi: 扇 round paper fans
ogon mabushi: 黄金塗 sieved egg yolks
ogon yaki: 黄金焼 egg yolk coated, then roasted fish or vegetable
oguchi: 大口 kama with large mouth small kama like unryu
oIdo: 大井戸 large, classic Kpraimono ceramic
oite: 於 location, at, used in invitation
ojiki bai: 黄色灰 yellow colored ash
o kan: 大環 very large, thin circles of iron, used to hold tsuri gama
okera: 白朮 a woven tatami-grass (now bamboo) cord to catch a flame from burning wish tablets, only at Gantan to start New Year’s fire
oki zuma: 置妻 pillow accompanying ingredient in mukozuke
oki hanaire: 置花入 standing flower container
okoshi go: 起語 starting word or phrase in letter or invitation
o mei butsu: 大名物 objects of great fame, usually owned early by Ashijaga family or early tea masters
oku koshikake: 奥腰掛 deeper, inner waiting bench arbor
ominaishi: 女郎花 maiden flower; Forbidden but one of Seven Grasses of Autumn
omo jawan: 主茶碗 main teabowl
omobumi: 主文 main text

omo gashi: 重菓子 main sweet

o no ue: 尾の上 kzma, Korean temple bell shape

Oranda: 和蘭陀 “Dutch” ceramic, imported by Netherlanders so spanish, Italian, Majolica, etc

ori dame: 折折 folded bend, abrupt angled single-point bending tip of chashaku

ori mage: 折曲 a process of bending thin hegi wood at angles around a mold and filling in gaps

o-sechi ryori: 御節料理 food for shogatsu

oshi futai: 押風帯 white paper strip pasted directly on the top portion of scroll

oshiki: 折敷 kaiseki tray

osho 和尚 title of abbot of Zen temple

oto go ze(n): 乙子前 kama with high, rounded shoulders, like fat cheeks, and a sunken mouth

otoshi: 落 internal containers for water in hanaire

Otsu bukuro: 大津袋 double-ply purple crepe bag for natsumep

otori: 億通り place one actually holds a chashaku

oyama renga: 大山蓮華 Chinese magnolia

oyose chakai: 多寄茶会 simple tea gatherings for many Kyaku

R.

raden: 螺鈿 shell inlay

raku wares 樂

Ranjatai: 蘭奢待 (to rise high, be well advanced; extravagance, treat; expect, wait for) enormous sample of kyara sent from the Tang court to emperor Shomu during the nara period

renga: 蓮華 lotus flower

ren kyaku: 連客 other guests:

Rikyu bashi: 利休箸 dampened pair of double-pointed red cedar chopsticks

Rikyu tsubaki: 利休椿 *Stuatia pseudo-camillia*; simple white, summer blooming tree

rinji: 臨時 chaji unscheduled or spontaneous

ro: 炉 sunken hearth

ro buchi: 炉縁 wooden or lacquered edge frame of the ro

ro-e shu: 郎詠集 poetic collections pairing one Chinese poem with one uta

robai: 蠟梅 wintersweet

ro biraki: 炉開 opening the hearth; change of season when teacher usually makes koicha for students

ro buchi: 炉縁 (lacquered) wooden hearth frame

roji: 露地 路地 garden path, dewy ground is dewy path 露路

roji andon: 露地行灯 lacquered, tapered lantern set on the koshi kake, to light the garden path

roji gasa: 露地笠 hand-held umbrella-hats

roji geta: 露地下駄 wooden “sandals” for rainy, snowy weather

roji zori: 露地草履 straw sandals

roji tsue: 露地杖 bamboo staff for the elderly

rotei-guchi: 驢蹄口 “mule’s hoof” chaire

ryo bi: 両樋 chashaku with “both (sides of the node) grooved;” when shallow grooves form even on the back side of the alternating branch nodes

ryo bane: 両羽 ha boke made from the center of the tail

ryo boso: 両細 double (both) pointed chopsticks

ryori: 料理 prepared food, cuisine

Ryukyu buro: 琉球風炉 rounder, short-legged or almost spherical bronze furo / kama set with three short peg legs

ryurei: 立礼 standing to bow, table and stools temae, usucha only

ryuto: 竜頭 dragon head like a kantsuki on a tomo buta matching iron lid

S.

sado guchi: 茶道口 Teishu’s entrance for aisatsu, temae

sagari bushi: 下節 chashaku with node noticeably below center

sahari: 砂張 a white brass alloy

sai kago: 菜籠 sumitori basket for harvested vegetables

sai konomi: 再好 recreated favored design

saikoro: 賽子 dice kantsuki.

sai no me: 賽の目 “rhinoceros eye,” cubed as in kantsuki, sashimi, vegetables, etc

saka bi: 咲樋 “upside down” chashaku

sake: 酒 fermented rice alcoholic drink

sake kasu: 酒粕 sake lees

sakin bukuro :砂金袋 gold dust bag; kama, usuki, mizusashi, etc

--saku: --作 “made by…” e.g. chashaku

sakura kawa: 櫻皮 cherry bark

san: 賛 poem or essay

san buta: 栈蓋 flat box lid with two beveled inner frame cross beams on the short side

sanbai zu: 三杯酢 equal parts vinegar or citrus juice, shoyu and *sake* or dashi

sankon: 三献 three set offerings of *sake*

sansai: 三彩 three-colored (green, yellow, white) glaze

sansho: 山椒 dried, powdered leaves of JPN cold pepper

sao gashi: 竿菓子 “tube sweets”; any sweet made in a quantity, usually steamed in a tube or nagashi kan

sarasa: 更紗 thin, usually printed chintz fabric from Indonesia, India

saru do: 猿戸 boards and bamboo door, hinged

sasage kan: 大角豆鑑 hollow formed jettle lifters looking something like long, curled string beans

sashi komi: 差込 haisaji; tang stuck into the kuwa 桑 wood handle and wrapped with fine wire

sashimi: 刺身 sliced raw fish / shellfish with some tsuma and wasabi
 sashi mono: 指物 jointed, pegged wood construction
 sashi mono shi: 指物師 master of joinery, wood-worjing
 sato no sachi: 里の幸 delicacy from the village served on hassum
 satsu bako: 茶連箱 box for carrying leaf tea or tencha; temae for serving two koicha from satsubako box
 sazae kago: 栄螺籠 basket sumitori for collecting shellfish
 shaku yaku: 芍薬 herbaceous peony
 --sei : --製, “made by…” (e.g. sweets)
 seiiji: 青磁 celadon
 sei ran: 青鸞 argus pheasant
 seishitsu tsumagure: 青漆爪紅 green lacquer with or without undulating red lacquer line on edge
 seki iri: 席入 first entering
 seki iri: 席入 on invitation, time to enter the seki
 seki biraki: 席開 opening of a new tearoom
 sekibiraki 席開 chaji for opening a new tea house/tea room
 seme himo: 責紐 round kama with inset bottom half and small kantsuki attached to neck for tieing the lid in place
 sen buta: 扇蓋 fan lid on mizusashi atsukae handling method
 Senke jushoku: 千家十職 ten craftsmen for the three Sen families
 sen men: 扇面 oval, folding fan scroll format
 --senpitsu: --染筆 from the excellent brush of…
 sensei: 先生 teacher
 setchin bishaku: 雪隠柄杓 wide, shallow bentwood cedar ladle, different from tsukubai bishaku
 sha jiku: 車輪 kama cylindrical, chariot wheel hub
 shaku ji: 杓子 rice paddle
 shaku.sun.bu.rin
 shaku tate: 杓立 holder for hishaku and hibashi on daisu, naga ita, tencha ban
 sha kyo: 写経 sutra copy
 shi bun: 詩文-letters, poems, etc. of a more secular nature
 shichi fukujin: 七福神 seven gods of good fortune
 shichi men cho: 七面鳥 turkey
 shifuku: 仕覆 draw-string pouch for utensils: chaire, kogo, chawan, etc.
 shii zakana: 強肴 chinmi: 珍味 tiny quantities, of “rare flavors,”
 shiki gawara: 敷瓦 yakishime roof tile used under all iron furo, except Tokiwa, rather than a board
 shiki ita: 敷板 board under the furo
 shiki ko: 敷香 same incense being used for sumi demae dropped in ro or furo to start the seki with fragrance
 shiki matsuba: 敷松葉 dried pine needle ground covering

shiki mono: 敷物 thing spread out (under) to sit on
 shiki seki or shiki ishi: 敷石 stone ita for metal furo only, mainly iron; rare
 shiki shi: 色紙 square poem cards
 shikishi kake: 色紙掛 “holding scroll” with threads or ribbons to hold the shikishi or tanzaku in place
 shima fukuro 梟 owl
 shima-ashi 縞葦 striped reed
 shima gaki: 縞柿 striped persimmon wood
 shimamono: 島物 things from outside Japan, esp. SEAsian
 shime kazari: 注連飾 sacred shinto rope decoration
 shimeshi bai: 湿灰 damp ash for ro
 shimo furi: 霜降 blanched, heated just enough to turn white outside, like frost
 shimo kabura: 下蕪 bulbous bottomed hanaire
 shin chaji: 真 formal, using shin sumi and shin no gyo temae
 SHIN: 真 formal
 shin no gyo daisu: 真の行台子
 shinjo: 真薯, a quenelle-like shape made from finely ground fish or invertebrate
 shin kan: 宸翰 imperial writings
 shin nari: 真形 the basic, formal style kama with slightly flaring neck, square shoulders, rounded bottom and usually with kimen kantsuki
 Shino bukuro: 志野袋 round, flat pouch with naga-o himo 長紐, for enclosing several different types of wood incense koboku, in tatogami
 shio yaki: 塩焼 salt grilled
 shiokarai: 塩 salty, an essential taste
 shio kara: 塩辛 small pieces of meat in a brown viscous paste of the animal's heavily salted, fermented viscera; eg salted squid entrails
 shiori do: 枝折戸 nakamon of ent and woven bamboo strips
 shioze: 塩瀬 a fabric created specifically for fukusa by one of Rikyu's students
 shippo-za: 七宝 “seven treasures” washer, Chinese coin, round with square hole
 shira-ae: 白和 white or plain tofu as sauce
 shiribari: 尻張 bulge bottom kama
 shiri bukura: 尻膨 bulge bottomed chaire
 shiro miso: 白味噌 “white” miso soup
 shiru: 汁 sauce, soup stock
 shiru kae: 汁替 soup refills
 shiru wan: 汁椀 smaller (miso) but otherwise identical soup bowl
 shita bi: 下火 lit starter charcoals; same size as gitcho
 shitaji mado: 下地窓 window without frame
 shita kezuri: 下削 preliminary forming, carving

shitsuke dana: 仕付棚 one or two small attached shelf unit
 sho chiku bai: 松竹梅 pine, plum and bamboo
 shobu: 菖蒲 iris
 sho go: 正午 chaji noon tea
 xyz shoha
 shoin kazari: 書院飾 decorations left on shoin, usually literary
 sho jin: 精進 Zen Buddhist vegetarian cuisine
 --shoji: --所持 owned by... (someone famous, eg Rikyu)
 shoku zen shu: 食前酒 aperitif
 shoku rei: 食礼 the ritual of eating
 shomo: 所望 guest request to do (flowers, ko or charcoal)
 shomohin: 消耗品 things that are used once for chaji or chakai
 shosoku: 消息 letters
 sho tai jo: 招待状 invitation
 shoza: 初座 first half of seki
 shozo: 肖像 portrait of a Zen master
 shu chin gire: 守珍切 various colored wefts in satin weave with geometric patterns
 Shuko seiji: 珠光 celadon named for their most famous Japanese owner
 shu mei giku: 秋明菊 pink jpn anemone
 shun kei: 春慶 clear amber lacquer surface; originally first kiji covered with gold leaf then clear lacquer
 Shu toku gata: 珠徳 a shape of ivory, shin chashaku
 shu nuri: 朱塗 cinnabar lacquer
 SO: 草 informal
 so chashaku: 草 bamboo chashaku with the node in the middle or different from SHIN and GYO:
 lacquered, kiji, maki e
 soba: 蕎 buckwheat
 soe bumi: 添文 accompanying letter with utensil
 soe gama: 添釜 accompanying chakai to a kenchu tea offering
 sogi zuruki: 削造 shaved off sashiki
 soji: 掃除 cleaning and preparing
 soko yoho: 底四方 with a square bottom and round top; usually sumitori
 soko gawar(ke): 底土器・瓦 large, flat thicker round tile that goes under the ash and gotoku in the furo or
 ro
 soko tori: 底取 large mizuya ash scoop
 some gami: 染紙 dyed paper
 sosho: 宗匠 general term for "master,"
 sosou: 麿相 purposeful clumsiness
 sotetsu hoki: 蘇鉄箒 palm frond broom tied to bamboo pole, for outer roji

soto bako: 外箱 outer box
 su: 州 nerve groove, discolorations from cracks in the ivory
 sudachi: 酢橘 citrus with fragrant skin, dark green color, early summer
 su dare: 簾 hanging reed screens
 sudo: 簾戸 reed doors for summer
 su doko: 素床“naked, simple” toko, toko with nothing in it
 sue bumi: 末文 closing words
 sugata yaki: 姿焼 keeping it shape; ika squid is done this way
 sugu goshi: 直腰"straight waist;" low nodes and especially "upside down" chashaku have nothing special done to the inner side of the node, so it will be flat or even slightly bulging.
 sui mono: 吸物 soup with shinjo 真薯 or seasonal delicacy and vegetable
 sui ren: 水連 water lilies
 sui teki: 水滴 water dropper for calligraphy, usuki
 sukashi: 透 cut out, pattern or the cutouts themselves
 sukigi gama: 透木 kettle with wide “wings,” which rest directly on the cutouts, on the rodan
 suki sha: 数寄者 amateur “lover” of Tea; enthusiast
 sukiya bukuro: 数奇屋袋 small bag made of meibutsu gire for Tea utensils
 sukiya rosoku: 数奇屋蠟燭 Japanese or traditional candles used in te shoku 手燭 hand-held holders (at least two different styles) and zen shoku (at least two different styles) for kaiseki trays
 sukui buta: 掬 “scooped,” flat but depressed lid
 sukuri: 造 slicing methods for fish
 sumi: 墨 an ink stick
 sumi: 炭 charcoal
 sumi dai: 炭台 large, one size, multi-pieced, footed, hinoki wood sumikiri cut-cornered 角切 sumitori so not dampened
 sumi ro: 隅炉 hearth cut in the katte side, upper corner of temae datami
 sumi temae: 炭手前 procedure for laying charcoal
 su miso: 酢味噌 white miso blended with citrus or vinegar
 sumi tori: 炭斗 charcoal containers
 sunkorocku: 宋胡綠 ancient Thai ceramic style
 su no ko: 簀の子 bamboo grate
 su no mono: 酢の物 fish, artropods and/or vegetables, dressed with vinegar or citrus juices, sake and sweetener; azukebachi
 sun-shiki: 寸式 wide-mouthed and narrow waisted hanaire; originally Shang Chinese bronze ritual shape
 suppai: 酸 sour. One of the five Elemental flavors
 suppon: 鼈 soft shell snapping turtle
 suri bachi: 磨鉢 ceramic grinding bowl
 suri kogi: 摺子木 hardwood grinders

susou: 粗相 purposefully”clumsy;” one of Rikyu’s aesthetic principles

susuki: 薄 grasses like eulalia

su yaki: 素焼 plain grilled, without salt

su zuke: 酢漬 sevicehe, soaked in citrus juices

suzume zara: 雀皿 low, wide-mouthed ceramic dish for oil and wicks

suzuri bako: 硯箱 writing ink stone with brushes, water, in a case

T.

ta guchi: 田口 short, straight mouthed kettle with a depression all around, to be filled with water at the beginning, like a rice field

ta kaiki: 他会紀 record of utensils and menus used at other’s tea functions

tabako ire: 煙草入 small container for shredded tobacco

tabako bon: 煙草盆 tray and all the utensils for a smoking set

tabako bon zumi 煙草盆炭 a small, lit charcoal

tachi guchi: 立口 straight-sided, taller rim of kama

tachizuru: 立鶴 standing crane design

tade: 蓼 smartweed polygonum herb, ground, thinned with vinegar

taihizan: 斑皮盞 tortoise shell tenmoku

taiko bari do: 太鼓張戸 door into tea room, papered with hoshogami paper, stretched “tight as a drum”

taka bi: 高樋 chashaku with "high groove;" when the center of the groove is raised

taka: 鷹 hawk

taka tsuki: 高槻 footed pedestal, used for serving higashi to kinin

take natsume: 竹棗 bamboo natsume

take no fushi: 竹の節 bamboo node kettle pad, kama shiki Sotan konomi, slice of large bamboo at its widest point, near the root node

take no kawa: 竹皮 bamboo sheath

taki awase: 炊合 two to five different ingredients “cooked and put together”

take zaiku shi: 竹細工師 master of bamboo crafts, especially hi shaku, chasen. etc

taku ban: 拓版 wooden board; each Kyaku hits once with a mallet to announce presence

taku boku: 啄木 “woodpecker” flat cord, for tying and hanging scroll

tamago-de: 卵手 Koraimono ceramic, with surface like egg

tamago zake: 卵酒 玉子酒 “egg I” or “I nog.” a drink of heated *sake*, sugar and raw egg

tame kata: 辞め方 shape of the curve or bend of the chashaku

tame nuri: 溜塗 lacquered suurface; purplish brown; originally black lacquer but aged and mixed with resin

tana: 棚 shelf unit; used for temae

tana temae: 棚手前 using a shelf unit with perhaps mizusashi, feather and kogo, thin tea container, futaoki and hishaku on it for procedure; ko tana, o dana, daisu, nagaita 子棚 大棚户、台子、長板

tandai: 炭台 large, one size, multi-pieced, footed, hinoki wood sumitori so not dampened, sumikiri cut-cornered 角切
 tankei: 短檠 chikkei 竹檠 oil lamp stands only for seki
 tankei 短 oil lamp
 tan pyo: 筆瓢 gourd pattern when made “upside down,” with the larger portion at the top; kama, mizusashi, usuki, etc
 tan zaku: 短冊 rectangular poem strips
 tanzaku kake: 短冊掛 “holding scroll” with threads or ribbons to hold the tanzaku in place
 tataki: 叩き tartare e.g. katsuo, aji, blue fish
 Tate jima: 立縞 stripes running up and down
 Tate zome: 立初 New Year’s chaji
 Tate zuma: 立妻 “stand up wife,” accompanying ingredient propped against the other ingredients
 tato gami: 畳紙 piece of stiff paper, folded into nine unequal parts used as containers for e.g. kizami tabako, ko, etc.
 tatsu jin: 達人 “mastery”
 tawashi: 束子 stiff bristled, cocout fiber brush
 te gakari: 手掛 door open width of the thickness of a palm breath
 te kagami: 手鏡 bronze hand mirrors; tanzaku, written while being held like wide-handled mirror
 te oke: 手桶 hand bucket mizusashi:
 handled wooden water bucket for re-filling tsukubai, spreading mizumaki
 te aburi: 手焙 smaller hand-warmer
 te fukin: 手布巾 handtowel or piece of cotton sarashi 晒
 Teishu: 亭主 host
 Teishu sho ban: 亭主相伴 host's meal
 temae za: 点前座 where the tea is made
 ten chi: 天地 “heaven/earth” strips of cloth of even lower rank usually or paper used as the topmost and bottommost elements of mounting material for scrolls
 ten bukuro: 天袋 enclosed shelf above chigaedana
 ten cha ban: 点茶版 tea-making table and stools; Gengensai and Hounsai konomi
 ten-chi: 天地 “heaven/earth;” in scroll mounting, strips of cloth of even lower rank or paper used as the topmost and bottommost elements of mounting material
 tenmoku: 天目, san 盞 bowls
 tenmoku dai: 天目台 lacquered stand for tenmoku chawan
 tenpei: 天坪 used on extra wide scrolls, long kake-o, attached at both ends and passing thru two more kan so the scroll can be hung by two distal rather than just the one, central area of the kake-o
 Tenryuji seiji: 天竜寺青磁 celadon named for the sponsors of the ships that brought them
 ten zumi: 点炭 0.2.5 (7.6cm) / 0.2 (6.1cm) smallest and final piece used in sumi temae
 te oke 手桶 lacquered hand bucket misusashi
 teriha: 照葉 colored leaves in autumn

te shoku: 手職 candle stands

te shoku ishi: 手燭石 flat topped candlestick stone on right of tsukubai

tessen: 鉄泉／鉄仙 clematis

te tori: 手取 large kama, spouted with loop handle like a tetsubin

tetsu bin: 鉄瓶 (spouted kettle)

tezukuri, tehineri: 手造, 手捻 (especially for teabowls, kogo, etc) "hand made"

to no kazari: 托の飾 placing the hishaku and futaoki on the tana or nagaita

to su: トス, always written in katakana short for *to gosu* と号す "(I) name, call or style (this)..."

tobi ishi: 飛石 roji stepping stone

to go san: 兎毫盞 hare's fur tenmoku

tokei so: 時計草 passion flower

token: 唐犬 Chinese dog kama; round, with narrow waist and tall standing kantsuki at right angles jobari kantsuki; also called token kantsuki and koro kantsuki

token: 頭巾 "helmet cap" chashku tip very thinly carved, then very sharply bent, more like a box corner

Tokiwa furo/kama: 常盤 "timeless;" cylindrical kama / furo designed by Gengensai and again, smaller by Mugensai

Tokiwa shiki ita: 常盤板 seishitsu tsumagure 青漆爪紅 green lacquer with red trim furo board

tokuri, tokkuri: 徳利 sake bottle for optional drink

toko bashira: 床柱 most important pillar in tonoma; closest to the Teishu side, geza or lower seat

toko gamachi: 床框 wooden edge of toko floor facing the room

toko(noma): 床(の間) four-pillar framed space where the scroll, cha tsubo and/or flowers are displayed

toko waki: 床脇 geza side of the toko

tokusa: 木賊 kan, Tantansai konomi, iron scouring rush cast or formed into kan

tombo: 蜻蛉 dragonfly kan, kantsuki or decorative motif

tome bushi: 止め節 GYO semi-formal chashaku having the node at the base; where the cut is just below the fushi so completely includes it

tomo bai: 共灰 same hai used dry in furo

tomo bako: 共箱 original box, signed by maker on front of box

tomo zutsu: 共筒 original tube for a tea scoop

tori awase: 取合 "unified assemblage of utensils;" selection of dogu to create a theme or story-line in chaji, chakai or even o-keiko, using o-kashi, chaire, chawan, chashaku, kobukusa, kogo, etc

tori tomarazu: 鳥止まらず barberry

tori kabuto: 鳥兜 monks hood

tororo: 薯蕷 grated mt. yam

to shin: 燈芯 pith wicks for oil lamps, from pith of several plants: i-gusa 伊草 tatami grass, gama 蒲 cattail reed, hagi 萩 bush clover, etc.

toshin oshi: 灯芯押 wick weight, a small ceramic ring through which wicks are passed to keep them in the oil

tosurishi: 戸擦石 large stone in the center of the roji or gate
 totoya: 魚屋 Koraimono ceramic
 tou: 籐 mats made of extra long, round reeds sown together for summer
 tsuba: 鐔 metal washers between the eyelets and the top of the scroll
 tsubo no futa: 壺蓋 Nanban ceramic lids to large jars, bowls and deep plates, used as lids to mizusashi, haiki, kensui, etc
 tsubo tsubo: 壺々 small clod of soil from Shinto shrine field; small dish for namasu 膳; family crest for Sen family men
 tsubo: 壺 one of four deep, lidded wan of Zen shojin kaiseki kagu
 tsubu *an*: 粒餡 bean paste with bean parts
 tsuchi shoga: 土生姜 dried ginger
 tsuchi mono: 鎚物 “hammered thing,” metal forming technique
 tsue hatsu: 杖発 scroll extender
 tsuito: 追悼 memorial
 tsukami boki: 搥箒 mizuya feather duster
 tsuke shoin: 付書院 writing desk attached to tokonoma; in hiroma
 tsuke kan: 附環 permanently attached kan
 --tsuki: --付 or 衝 with... attached
 tsuki age mado: 突上窓 skylight, push-up window in seki
 tsuki o kiru: 月を切 cutting the moon; Teishu cuts a waxing, moon-shaped crescent out of the front of the ashform with the haisaji
 tsukimi: 月見 viewing the moon
 tsukimi dango: 月見団子 moon-viewing sweets
 tsukimi so: 月見草 buttercup
 tsukubai: 蹲踞 low stone rinsing or purification basin
 tsukubai bishaku: 蹲踞柄杓 bentwood, long-handled cedar ladle for stone water basin
 tsuma: 妻 literally “wife;” mukozuke accompanying ingredient
 tsumami: 摘 kama lid knob assemblies
 tsume: --詰 (for matcha) packed by, “grown, produced by...plantation”
 tsume: 爪 “claws, nails;” prongs for gotoku
 tsuri bune: 釣船 hanging boat flower container
 tsuri gama: 釣釜 hanging, suspended kama
 tsuru kubi: 鶴首 “crane’s neck;” slender-necked hanaire, kam, etc
 tsuru: 弦 bail handle for tsurigama, usuki, etc
 tsurube: 釣瓶 square well bucket mizusashi
 tsuru kubi: 鶴首 crane’s neck kama; a round bottom and a body with tall curving neck and no shoulders; long-necked hanaire
 tsutsu: 筒 bamboo tube with a wooden stopper for chashaku; for neri ko, etc

tsutsumi bukusa: 包袱紗 procedure for making koicha with natsume tied in fukusa
tsuyu /bai u: 梅雨 rainy season
tsuyu: 露 dew; sprinkled drops in roji, on lacquered lids, etc
tsuzuki usucha: 続薄茶 continuation of the koicha temae without gozumi
u no hana: 卯の花 tofu lees; chabako temae

U.

uba guchi: 姥口 sunken, rounded and neckless “granny” mouth; kama. , mizusashi, etc
uchibako: 内箱 inner box
uchibako no soto: 内箱外 outside the inner box lid
uchibako no ura: 内箱裏 inside the inner box lid
uchi koshibake: 内腰掛 inner or deeper waiting bench
uchi nokoshi: 打残 leaving the last strike of the narompn unsounded, meaning Teishu will come out again to greet guests
uchi gumo: 打雲 “hitting the clouds;” some gami 染紙 dyed paper kaishi 懷紙 decorated top and bottom with blue and purple colors
ue maki ginu: 上巻絹 upper rolling silk; thin, light blue silk pasted on the top back of the scroll
uiro: 外郎 reconstituted sticky mochi;
umami: 旨味 savory flavor; sixth of the five Elemental Flavors
ume za: 梅 plum flower washer
ume: 梅 apricot flower blooms in late Winter or early Spring; as tsumami plum blossom, one of the most common knobs
ume shu: 梅酒 plum liquor, made with dried plums, sugar and white liquor; aged at least one year
umi: 海 ocean or pit drainage basin of tsukubai
umi no sachi: 海の幸 happiness from the ocean; component of hassun course; usually fish (therefore protein)
un ge: 雲華 “cloud flower;” low-fired, carbon-patterned ceramic; a cloud pattern formed when carbon is introduced to unfired clay; if carbon is thick, a pure black surface is created, as in ancient furo; if the carbon is varied or scarce, a cloud pattern is formed; the background may be white, grey or rusty red, depending on the clay used
uni: 雲丹 chinmi of sea urchin gonads
un kaku zutsu: 雲鶴筒 cylindrical teabowl with design of clouds and cranes, roundels of glowers, etc
un ryu: 雲龍 “cloud and dragon;” tapered cylinder with design of above; kana, mizusashi, etc
uo zomen: 魚素麺 noodles of extruded fish paste
ura ko: 裏甲 a sukigami with two detachable “wings;” for ro or furo
Urasenke Gakuen: 裏千家学園 professional training school for Chanoyu
uroko bai: 鱗灰 ashform for shin sumi temae; resembles dragon scales
urushi: 漆 natural lacquer, toxic and irritating sap from *Todendron vernicifluum* (formerly *Rhus verniciflua*); used for covering wood, paper, bamboo, etc

uru zuki: 閏月 intercalary months

usan: 烏盞 crow black tenmoku

usu zukuri: 薄造 very thinly sliced fish

usu bata: 薄端 wide-mouthed and narrow waisted hanaire; Shang Chinese ritual bronze vessel

usucha jawan: 薄茶茶碗 teabowl for thin tea; usually decorated

usu cha ki: 薄茶器 utensil for holding and using thin tea powder

usuita: 薄板 thin flower board in three configurations: formal, infirmal and semi-formal

usu kuchi: 薄口醤油 lighter color but saltier soy sauce

uta: 歌 Japanese 31-syllable poem

uta awase: 歌合 record of poetic

uta kai: 歌会 poetry contests (from 886 ad) or spontaneous outbursts

uta kai hajime: 歌会初 first Imperial poetru reading of New Year, starting in Meiji period; sets theme for next year poems, dogu for chokudai

uta mei: 歌銘 “poem name;” 31 syllable poem or essential words from a poem used as name for chashaku, chaire, etc

utsushi: 写 reproduction, copy based on an original work

uzukumaru: 蹲 squatting shaped hana ire; originally tooth-blackening jars, etc

uzumi bi: 埋火 charcoal embers left buried overnight, buried in ash

W.

wa guchi: 輪口 “ring, wheel,” short straight rim for kama

wa rosoku: 和蝋燭 Japanese or traditional mokuro candles used in teshoku 手燭 hand-held holders (at least two different styles) and zen shoku (at least two different styles) for kaiseki trays

wabi: 侘 詫 one of most important of Rikyu’s aesthetic principles; “rusticity; informality,” in contrast to karamono perfectionism and over-creation

wa do: 輪胴 largest diameter piece of charcoal, used in hibachi, gozumi; short; 0.2 (6.1cm) / 0.1.5 (4.5cm)

wa gashi: 和菓子 Japanese sweets; confections for Tea

waka mizu: 若水 young water, drawn at the hour of the tiger 3 - 5 AM

wa ka: 和歌 uta poems 歌 japanese 31-syllable poem

Wakasa: 若狭 bon, imported from China thru Wakasa; square sumi-iri corners, red top, green bottom and black foot

wakin demae: 和巾 “secret” procedure re-created by Gengensai to celebrate relations with Imperial Court; using special presented cloth

Wa mono: 和物 anything Japanese; usually refers to ceramics

wan mori: 碗盛 seasonal delicacies in broth; usually main dish of wabi kaiseki

wara bai 藁灰 charcoaled rice straw laid caredully, in single layer on ni monji haigata or charred straw, rice husks burnt and scattered loosely over te aburi ash

wara bana: 藁花 straw flowers; any flower that dries and remains; Forbidden

warabi hoki: 蕨箒 fern rope broom for uchi roji

ware mokko: 吾畚 burnet; one of Seven Grasses of Autumn
 wari gitcho: 割 half gitcho for sumi tori and procedures for Urasenke's ro and furo
 wari ko dai: 割高台 ceramic feature; split or partially removed section from foot of ceramic
 wari kuda: 割管 half tubular charcoal for sumi temae; 0.5 (15.2cm) / 0.4 (12.1cm)
 wasabi: 山葵 *Eutrema japonicum*, raw grated root added to sashimi, etc for piquantness and prophylactic properties
 washi: 和紙 JPN paper
 washi: 鷲 golden eagle feathers used for ha boki
 wen wu: (JPN) bun bu 文武 combination of martial and "civil" virtues, interests, occupations

Y.

yabure buro: 破風炉 iron or bronze furo, broke down through long years of use
 yagen bi: 薬研樋 chashaku with a single very deep groove like that found on a medicine mill
 yahazu: 矢筈 uneven arrow notch edge; on hana usuita, edges, etc
 yahazu bon: 矢筈 arrow notch seen between rim and base; wide-rimmed tray
 yahazu guchi: 矢筈口 neckless mouth sunken at bottom of straight-sided arrow notched shoulders; on kama, mizusashi, usuki, etc
 yaki gashi: 焼菓子 baked (cooked) sweets like yaki fu, kastera, etc
 yaki mono: 焼物 grilled thing (fish or vegetable, tofu, etc)
 yaki mono bachi: 焼物鉢 larger platter for second sai, grilled thing
 yaki shime: 焼締 (Raku) made even from Chojiro's time, not glazed purposely but fired on top of the kiln at the end of the day's fire
 yaki shimo: 焼霜 flash grilled over a low heat, straw fire
 yakkan mizusugi: 薬鑊水次 water replenisher based on medicine-boiling kettle, seen by Rikyu at war bivouac
 yaku mi: 薬味 "medical flavor;" prophylactic condiment to accompany main ingredient
 yakuseki: 薬石 Chinese Zen term "medicine stone," for monks's late afternoon meal= kaiseki
 yama budo: 山葡萄 wild grapes
 yama no sachi: 山の幸 pleasures from the mountains; part of hassun offerings; usually vegetable
 yanagi: 柳楊 willow
 yanagi kugi: 柳釘 willow hook for the New Year's willow decorations
 yang: 陽 (JPN yo) Chinese Principle of positive, active, etc
 yaro buta: 薬呂蓋 thick domed box lid
 yashi no mi: 椰子の実 coconut tabako ire, hanaire, dry sweet container, etc
 yin: 陰 (JPN in) Chinese Principle of negative, nourishing, etc
 yo no bi: 用の美 Cha no Yu's esthetic "beauty of usefulness"
 yo banashi: 夜咄 chaji "night talk" evening tea in winter
 yo hen: 窯変 "kiln change" Tenmoku

yoho san: 四方棧蓋 box lid with four edges
 yoho: 四方 four sided; square kama, tray, mizusashi, etc
 yoho butsu: 四方佛 square stones with Buddhas on the four sides
 yojohan daime: 四畳半台目 four and half tatami mats plus a three-quarter mat
 yojohan gire: 四畳半切 with ro cut outside temae datami, which must be a full tatami
 yoko mono: 横物 wide, horizontal format scroll of one to five large characters
 yo ran: 洋蘭 tropical hybrid orchids
 yori tsuki: 寄付 a place to change footwear before entering Machi ai
 yose muko: 寄向 sets that were assembled from units of broken sets
 yotsu wan: 四つ椀 set of four (black) lacquered, lidded bowls
 yu arai: 湯洗 hot water blanched like octopus
 yu biki: 湯引 hot water rinsed
 yuan yaki: 幽庵焼 marinated and grilled with shoyu, *sake*, mirin (3 2 1)
 yugao: 夕顔 night-blooming gourd flower; moonflower
 yu guchi: 湯口 sprue where molten iron is poured into kama mold
 yuki gawara: 雪瓦 tile originally created for the dairo with ame-gusuri and chirashi gold-leaf
 yuki yanagi: 雪柳 snow willow
 yu no ko sukui: 湯の子掬 hot water ladle
 yu oke ishi: 湯桶石 broader flat hot water bucket stone, on left of tsukubai
 yuri: 百合 lily
 yu teki: 油滴 oil spot tenmoku
 yu to: 湯桶 hot water pitcher
 yu tsugi: 油注 lamp oil dropper thin tea container; one of shi teki
 yuzari: 夕去 “into the evening;” summer evening chaji
 yuzu: 柚子 citron or Chinese lemon
 yuzu hada: 柚子肌 “citron peel;” slightly more coarse kama surface
 yuzu miso: 柚味噌 ditron, filled with miso, etc. grilled or steamed
 yu’oke: 湯桶 large bentwood lidded bucket for hot water; ro only

Z.

za baki: 座箒 swan, crane wing room sweeper
 za boki: 座掃 purifying tatami with a large bird’s wing
 zabuton: 座布団 floor cushions
 zai han: 在判 bearing a written seal
 zaimai: 在銘 having a name, usually the maker’s
 zai’in: 在印 bearing a personal seal, used e.g. on a chashaku tube

zan ka: 残火 chaji following another chaji bot using the lingering fire
 zan ka: 残花 lingering flowers at the end of furo season
 zansai bukuro, zansai bako: 残菜袋, 箱 string-drawn pouch or box, used to hold left-overs
 zashiki andon: 座敷行灯 kiji; inside papered lanterns
 zatsu: 雑: mixed, e.g. muko
 za: 座 kama lid knob decorative washers
 zencha: 前茶 thin tea served before sumi in evening chaji
 Zen go: 禅語 seasonal Zen words and phrases
 zenrei: 前礼 Kyakus' first pre-chaji greetings; reconfirmatory visit
 zensai: 前菜 saki tsuke: 先付 appertizers
 zen shoku: 膳職 tray candle stands
 --zo: --造 “made by…” e.g. lacquer, ceramics ,
 zo gan 像眼 inlaid with gold, silver, etc
 zorori: 曾呂利 slender formal bronze flower container
 zosan: 像賛 Zen poem or writing on a portrait

Index 2

1. ae mono: 和物 harmonized thing
2. age mono: 揚物 something deep fried, often tempura, with soy-based sauce or seasoned salt
3. aisatsu: 挨拶 the exchange of greetings
4. aite bashira: 相手柱 the pillar opposite the toko bashira
5. aka miso: 赤味噌 “red” miso
6. Akatsuki: 暁 chaji, dawn tea
7. amai : 甘 sweet, one of the five elemental Tastes
8. andon: 行灯 portable wood and paper lantern
9. annai jo: 案内状 invitation
10. ao take sai bashi: 青竹采箸 green bamboo serving chopsticks; three types
11. ara me: 荒目 furo ita, larger lines are toward the front, smaller to the back to look like waves on the ocean look from the shore
12. arare hada: 霰肌 “hailstones,” nail head pattern on kama, tetsubin
13. Asa chaji 朝 morning tea in summer
14. asobi gokoro: 遊心 mind of playfulness
15. ate na: 宛名 addressee's name
16. Atomi: chaji 跡見 tea to view another tea
17. atsukae: 扱え handling method

18. awase miso: 合味噌 blended miso
19. aya: 綾 twill
20. azuke bachi: 預鉢 dishes for optional courses, served during Teishu shoban; extra foods in other styles
21. azuke dokkuri: 預德利 extra servings of sake in bottles

22. basho: 場所 placement; place and proportions of placement in temae
23. beni bachi: 紅鉢“dish for lip red;” wide and open shape doboro
24. ---bijutsu kan zo: --美術館蔵 oresently owned by ... museum
25. bin cho tan: 備長炭 hard charcoals
26. birodō: ビロトゝ velvet
27. Bizen: 備前 unglazed, high fired ceramic, made in Bizen, a fief in modern Okayama prefecture
28. bokuseki: 墨跡 “ink tracings,” Zen calligraphy scrolls
29. boku seki mado: 墨蹟窓 window in the tokonoma to light scroll
30. bon: 盆 tray
31. bon date: 盆点 temae using chaire on tray
32. bun dai: 文台 short writing table
33. bunna: 文茄 Karamono chaire shape
34. bunrin: 文琳 Karamono chaire shape
35. buri buri: 振々 octagonal tubular tsutsu shape, with entasis; found in kama, kogo, mizusashi

36. cha bako: 茶箱 portable tea utensil box; temae for using box
37. cha bako kaigu: 茶箱皆具 sets for chabako: furidashi 振出, chawan 茶碗, chakinzutsu 茶巾筒, etc
38. cha bana: 茶花 flowers for tea
39. cha haki bako: 茶掃箱 small mizuya box for sweeping ground tea off usu, measuring out and putting tea into chaire and natsume
40. cha ire: 茶入 container for thick tea
41. cha ire bon: 茶入盆 tray for cha ire
42. cha ji: 茶事 “tea thing,” function; the formal, ritual offering of food and tea
43. cha ji shichi shiki: 茶事七式 seven main types of chaji
44. cha kai: 茶会 “tea get together;” informal offering of sweets and tea to large numbers of guests
45. cha kai ki: 茶会記 record of gatherings
46. cha kin: 茶巾 rectangle of white hemp or cotton cloth used to purify, wipe dry chawan, etc.
47. cha kin dai: 茶巾台 stand and holder for chakin and chasen in high temae
48. cha kin darai: 茶巾盥 flat pan in mizuya for chakin, washing, etc
49. cha kin shibori: 茶巾絞 sweet of an 餡 beam paste and grated steamed, tsukune imo yam, sieved and twisted in a dampened cloth
50. cha seki: 茶席 tea space; one seating for chaji or chakai; seki for short

51. cha sen: 茶筴 bamboo tea whisk
52. cha shaku: 茶杓 teascoop
53. cha shitsu: 茶室 (independently standing) tea hut
54. cha wan mushi: 茶碗蒸 savory egg custard with seafood and vegetables
55. cha wan shi: 茶碗師 master of teabowls
56. chigae dana: 違棚 different leveled, often half- or three-quarter shelves next to toko
57. chin mi: 珍味 tiny quantities of “rare flavors,” served at Teishu shoban, with *sake*
58. choku dai: 勅題 imperial poetic theme decided at utakai hajime
59. Chosen buro: 朝鮮風炉 long legged shallow bronze furo / kama set
60. cho shi: 調子 sake warmer/ server; with handle split over spout
61. chozu bachi: 手水鉢 wash basin outside toilet, for literally “washing hands”
62. Chuko Meibutsu: 中古名物 Kobori Enshu’s objects of rediscovered fame
63. chu mawashi: 中廻 “center around,” strips of cloth or paper, lower rank than ichi monji and wider, used on the next level above and below, sometimes to the sides of scroll mounting
64. --dai: --代 in this case, “-th generation”
65. dai 題: the decided subject of poem
66. dai (nai) kai: 大(内)海 squat, large or wide-mouthed cha ire shape
67. daimyo: 大名 warlord governors of provinces
68. daimyo: 大名 warlord governors of provinces
69. -de 手: used to describe a type or variety of ceramic that looks like something else
70. (honka) -de: 手 all the other “identically” made series of chaire
71. do: 道 a Way or road, a discipline
72. do: 胴 trunk or body, deciding factor of the shape of a utensil
73. do buro: 土風炉 clay brazier
74. donsui: 緞子 GYO fabric; satin weave damask twill, figured in two colors
75. e: 絵 painting
76. e gohon: 絵御本 Koraimono ceramics with painted design
77. eda mono: 枝物 living budded branches used in winter
78. eda zumi: 枝炭; branches, charcoaled and covered with plaster; 0.6 (18.2cm) - 0.5 (15.2cm)
79. Enshu nanagama: 遠州七窯 (more than) seven kilns patronized by Kobori Enshu: Akahadayama, Asahi, Takatori, Tamba, Shigaraki and Iga, Zeze, Shidoro, etc.
80. eto: 干支 twelve zodiacal animals
81. flyfot: 卍字 kan or surface decoration
82. -fu: 風 “in the style of”...
83. fuchi daka: 縁高 sweet container, tall sided set of five stacked trays for koicha
84. fuji bai: 藤灰 sprinkled burnt wisteria seed pod or cedar needle ash on furo bai
85. fukube: 瓢, hyotan 瓢箪 gourd hanaire, charcoal container, etc

86. fukusa: 帛紗 a double-layer square of silk cloth
87. fukusa bai: dry, furo ash, as though sifted thru fukusa
88. fukusa basami: 服紗鉢 case for holding kaichu mono
89. furo: 風炉 portable brazier
90. furo bai: 風炉灰 ash, made from burnt hardwood, kunugi 櫟 oak
91. furo chu haiken: 風炉中拝見 close look at the way the fire has burned, the sumi dogu and haigata
92. furo saki byobu: 風炉先屏風 short, two-panel, two fold screen
93. furo saki doko: 風炉先床 temaeza using toko as furosaki
94. furu mai: 振舞 a “treat;” cuisine for guests
95. futa: 蓋 the lid (of the kettle, mizusashi, chaire , usuki, etc)
96. futa bushi: 二節, mi bushi 三節 chashaku having two or three nodes, as many as five, taken from the root, usually toward the base
97. fu tai: 風帶 wind belt; pair of strips of antique patterned cloth that depend from the jiku moku 軸木 and divide the top section (jo/ge; ten/shi) into thirds
98. fuu tsu: 風通 meibutsu gire; double-faced weave so both front/back have identical color schem
99. gan ko; 雁行 “goose walk,” style of walking in yo banashi roji
100. gan ro: 丸炉 round ro in mizuya
101. Gan tan: 元旦 first day of the new year
102. garan seki: 伽藍石 temple pillar foundation; kogo
103. ge buta: 牙蓋 ivory lid
104. gedai: 外題 “outer title;” label of scroll’s contents
105. gen kan: 玄関 transitional space between the outside and inside
106. gin ran: 銀欄 silver brocade
107. gin yo: 銀葉 originally a silver leaf-shape, now a silver-edged square of mica used in incense burner for kyara
108. git cho: 毬杖 charcoal piece; 0.2.5 (7.6cm) / 0.2 (6.1cm)
109. go aisatsu: ご挨拶 exchange of greetings
110. gohan: ご飯 rice
111. gohan wan: 飯椀 lacquered, lidded bowl for rice
112. go hon: 御本 ceramics made in Korea, chosen from a book; from clay that gives pink spots
113. go iri: 後入 later entrance
114. go mei: 御名 appellation or poetic name
115. go toku: 五徳 five virtues, derived from Six Buddhist virtues; andiron or trivet
116. goza: 後座 second half of chaji
117. goza: 御坐 tatami grass, often dyed and decoratively woven into one tatami sized panels
118. goza, go iri: 後座 後入 later seating, later entrance
119. go zumi: 後炭 replenishing the charcoal
120. gu: 具 main ingredient

121. GYO: 行 semi-formal style
122. ha cha tsubo: 葉茶壺 cha tsubo; leaf tea storage jar
123. ha ochi: 羽落 band of broken iron around kama where the cast flange was knocked off
124. ha cha jogo: 葉茶 tea leaf “funnel;” wooden device for returning leaf tea to tsubo
125. hachi ro: 八炉 eight positions of the placement of the ro
126. hachi: 鉢 serving bowls for kaiseki, kashi
127. hai fuki: 灰吹 fresh green bamboo tube ash receptical
128. haifuku seki: 拝復席 seki for Kyaku to share the tea offered by the Grand Master to the kami, so no dogu or kaiki
129. hai gata: 灰型 ash shape, formed newly for each chaji, chakai, keiko
130. hai ken: 拝見 inspect, look closely at
131. hai ki: 灰器 ash dishe for charcoal procedure, ro and furo size
132. ha jitomi do: 半蔀戸 a lattice door hinged at the top, pushed up from the lower crossbar and propped on a long pole, hajitomi
133. hakama tsuke: 袴着 place to put on one’s hakama or any change of attire
134. hakeme: 刷毛目 treatment of ceramic, application of slip by brush
135. hako sumitori: 箱炭斗 box charcoal container used in the mizuya, for tomezumi
136. hako: 箱 box used to house and protect dogu
137. hakobi temae: 運手前 bringing all utensils into seki
138. hako gaki: 箱書 hako kaki tsuke 箱書付 box inscription
139. hamaguri ba: 蛤歯 rectangular, black lacquered, clam shell tooth-edged flower board
140. hana: 花 flowers
141. hana bira: 花卉 flower (cherry) petals
142. hana dai: 花台 tray in ara-sugi 荒杉, rough cut or hegi cedar wood, used damp, with rounded corners for chabana
143. hana ire: 花入 flower container
144. hana hiru kugi: 花蛭釘 nail to hang flowers from the ceiling of toko
145. hana mishima: 花三島 ceramic decoration, usually impressed flowers, lines, etc, filled with white slip
146. hana yose: 花寄 assemblage of chabana, offered by a number of participants
147. Han go: 飯後 chaji, after meal tea
148. han ki: 飯器 rice box, for second and third servings of gohan
149. han ne ra: 半寧羅 SEAsian unglazed ceramic
150. has sun bon: 八寸盆 a square, eight sun, c. 24 cm, split red cedar (hegi 経木) tray with rounded bentwood border; the food seerved on it
151. ha cha tsubo: 葉茶壺 leaf tea jar
152. hatsu mode: 初詣 first prayers at Shinto shrines, Buddhist temples and even churches
153. Hatsu date: 初点 first tea-makings of New Year

