

Experience Chanoyu: The Japanese Art of Tea



A Workshop for Educators
May 5, 2007

Asian | Education

Acknowledgments

We are fortunate to have representatives from the Urasenke and Omotesenke traditions of tea involved in the planning and implementation of this workshop. We are deeply grateful for the time they have invested over the years into developing the ongoing tea programs at the museum, and for their dedication to sharing their knowledge about tea practice and history with the K-12 community.

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Cover: Tea host Hisako Yoshino placing flowers in the alcove in preparation for tea gathering. (Photo by Deborah Clearwaters)

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I. A Note to the Reader

A Note to the Reader

Art can be a window into the past, offering glimpses into economics, trade, history, philosophy, and literature. This packet focuses on artworks dating from the 1400s to the 1900s that were used in a traditional Japanese tea gathering or Chanoyu. These artworks might be in continued use today if they were not in a museum collection.

Elements of this packet may be incorporated into visual arts, history-social science, and language arts classes. Teachers may wish to combine this packet with other resources on the Way of Tea listed in the bibliography, such as *Arts of Edo Japan* produced by the Asian Art Museum, *Tea and the Japanese Tradition of Chanoyu* by the Stanford Program on International and Cross-Cultural Education (SPICE), and *The Arts of Japan: A Teacher's Guide* by the Freer and Sackler Galleries.



A tea gathering celebrating the end of the year at the Asian Art Museum. (Photo: Deborah Clearwaters)

The Way of Tea

Rather than using the misleading phrase “tea ceremony,” this packet will use English phrases that more accurately describe the practice known in Japanese as *Chanoyu*, literally “hot water for tea,” or *Chado*, the “Way of Tea.” Where did the term “tea ceremony” come from? Some tea gatherings have a ceremonial aspect, for example those conducted in a Buddhist temple as an offering or as a memorial to famous masters of the past. The first English speakers to write about the Way of Tea were more likely to witness this type of large, ceremonial tea event than to be invited to an intimate gathering in a small teahouse, characterized by the mutual enjoyment of art, and friendly, albeit sparing, conversation between host and guests. This more intimate activity is best described in English as a “tea gathering.”

Thousands of practitioners all over the world engage in weekly study of the Way of Tea, and for most of them, the practice is not considered a ceremony with religious overtones. For them, the practice is a living artistic expression, through which one may learn about traditional Japanese culture, art, language, etiquette, and history. For some it may also carry spiritual meaning as a type of meditative practice. By engaging in mundane acts, such as preparing a simple meal and tea, one’s mind and spirit is refreshed, leading even to a state of extraordinary awareness.

This packet includes:

- a CD with color images from the museum’s renowned collection of Japanese art
- printed information about the images and activity suggestions for using the images
- a classroom lesson plan for students to reenact a tea gathering based on the museum’s well-tested and popular school program focusing on the arts and history of the samurai
- a video DVD with a four-minute documentary about the construction of the Japanese tearoom at the Asian Art Museum
- color brochures introducing two of Japan’s largest and most historic traditions of tea, Omotesenke and Urasenke, which have scores of active teachers and students all over the world.

Looking at art with your students

Before presenting information about each work, it might help the students to spend some time looking at the artworks and sharing their impressions with each other. Discussing a work of art develops language skills and helps students see details observed by their classmates that they might have otherwise overlooked. Having looked closely, they will be better prepared to further examine the work and its historical context.

Using the following prompts, ask your students:

What do you see?

What makes you say that?

Paraphrase the student’s comment—“So you are saying that...”

What else do you see?

This form of questioning is derived from Visual Thinking Strategies (VTS), a learner-centered curriculum that teaches thinking and communication skills. Although developed with elementary school children in mind, this strategy can be used with any age to facilitate

discussion about works of art (See www.vue.org for more on VTS).

Each of the works in the packet has a function in the practice of tea, and was made by someone. These questions—how was it used in the tea gathering? how was it made and for whom?—are addressed when possible in the image descriptions.

Activities focus on building literacy and knowledge about this traditional practice and the time and place from which the Way of Tea arose, Japan under the military rule of the Shogunate.

Teachers may wish to combine classroom activities with a visit to the museum. For details about school tours, including the tour on early modern Japan—Art of the Samurai, please visit www.asianart.org.

The museum's education staff welcomes your questions and suggestions regarding this packet. Please email us at schools@asianart.org.



II. Aesthetic Trends in Chanoyu

By Scott McDougall

Aesthetic Trends in Chanoyu

By Scott McDougall, edited and reprinted from the Arts of Edo teacher packet



A tea gathering at the Asian Art Museum. (Photo: Deborah Clearwaters)

Chanoyu is a traditional Japanese cultural practice that has endured the test of time and is practiced all over the world today. It centers on the act of making a bowl of tea and serving it as an everyday activity through which one achieves a state of consciousness that is extraordinary. This article provides a historical overview of the development of this art form.

Heian and Kamakura Period Tea (794–1338)

The first record of tea drinking in Japan occurs early in the Heian period (794–1185) when it was introduced to the Japanese aristocracy by scholar-monks returning from Tang dynasty China. For this form of tea, known as *dancha* (brick tea), tea leaves are harvested and packed into a bricklike mass. Prepared by adding tea brick shavings to boiling water along with spices, the beverage is highly regarded for its stimulating and medicinal properties.

For a time, the Heian aristocracy was eager to assimilate aspects of Chinese culture. Tea was served at court poetry gatherings and a number of imperial anthologies contain tea-inspired poems. With the decline of the Tang dynasty, the Japanese court stopped sending official envoys to China and the Japanese began to develop their own unique aesthetic sensi-

bilities that would come to influence tea taste in later years. The fashion for drinking brick tea was abandoned at court, but Japanese Buddhist monasteries continued the practice and maintained sporadic contact with China.

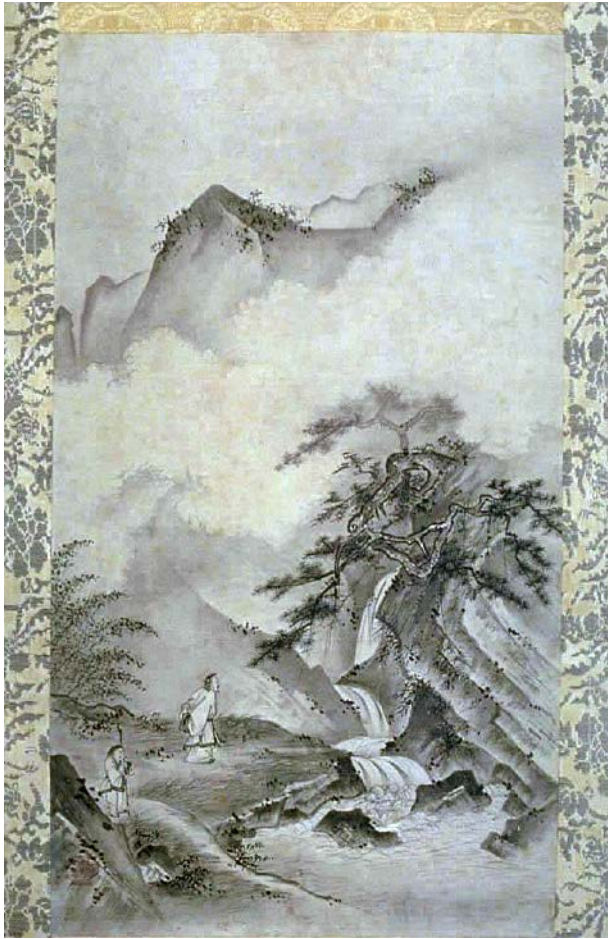
A new era of tea culture began with the introduction from China of powdered green tea (*matcha*), by the Japanese monk Eisai (1141–1215). While in China, Eisai studied Chan (Japanese: Zen) Buddhism. Tea as ritual offering and communal activity were integral parts of Chinese monastic routine. Eisai returned to Japan an enthusiastic advocate who promoted tea among the aristocracy, high ranking samurai, and monastic community, as a means of preserving health and well being.

Eisai is credited with bringing tea seeds from China that were cultivated in the mountains of northern Kyushu, Japan's southern island. It is also said that Eisai's seeds were planted in the Toganoo hills northwest of Kyoto. Tea produced at Toganoo came to be called "true tea" (*honcha*) and was prized over "lesser tea" (*hicha*) grown elsewhere. By the 1300s, tea was cultivated throughout much of Japan and tea drinking was no longer limited to the nobility, warrior-aristocrats, and monks.

As powdered green tea became fashionable among the ruling elite, so did the passion for collecting Chinese art and utensils associated with it. Objects that entered Japan originally intended for religious or scholarly purposes, such as Buddhist altar fittings, Zen inspired monochromatic ink paintings, celadon vases, and imperial style tea bowls, came to be regarded as items worthy of collecting. Drinking tea once again became a popular form of entertainment. In one activity, known as "tea gambling" (*tocha*) guests attempted to distinguish between tea grown at Toganoo and that grown elsewhere. Records indicate that as many as one hundred bowls of tea were drunk at times and the winning contestants received sacks of gold dust as their prize.

Muromachi Period Tea (1338–1573)

During the Muromachi period the vogue for Chinese art, especially among the Ashikaga shoguns, who ruled as the military leaders of Japan during this period, led to the development of new architectural environments in which to display collections of tea-related objects. Art, architecture, tea, and temple etiquette melded, to produce a style of tea known as *shoin*, named after the rooms in which it was served that were modeled on a Chinese scholar's study. The Ashikaga collection became so vast that a staff of curators was necessary to maintain it (Soami, the painter of image #3, was one such curator). The curators were responsible for the care of the objects, the creation of a setting that allowed the beauty of the objects to show forth, and the preparation and presentation of tea. At early *shoin* gatherings, the host did not make tea himself, but sat with the guests and was served tea by the curators. Reflecting the wealth and power of the early Ashikaga shoguns, *shoin*-style tea emphasized collection, evaluation, and display of Chinese art in its characteristic perfection of form, superlative technique, and flawless surface beauty.



This painting is by Soami, who served Ashikaga Yoshimasa as an art curator and claimed to have designed the rock garden of Ginkakuji. He painted in the style the Japanese called “southern school painting” or *nanga*, a term reflecting the taste of Chinese scholar painting.

The rule of Ashikaga Yoshimasa (1436–1490) corresponds with the beginning of the century of civil strife known as the Sengoku “Country at War” era (1467–1568). Under these turbulent circumstances, Yoshimasa retired to a villa popularly known as Ginkakuji, Temple of the Silver Pavilion, located in the eastern hills of Kyoto. Through Yoshimasa’s patronage of the arts of poetry, calligraphy, painting, Noh drama and formal tea parties, his villa became the center of an aesthetic known as “Eastern Hills culture” (*Higashiyama bunka*). Higashiyama culture, while still based on Chinese objects, tended toward the spare and understated, reflecting the aesthetic concept of *yugen*, a subtle, mysterious elegance.

Toward the end of the Muromachi period aesthetic trends led away from the formal, Chinese influenced *shoin*-style tea. This change is personified in the figure of tea master Murata Shuko (1423–1502) who conceived of tea as a form of aesthetic discipline based on the literary ideals of chill and withered (*hie karu*). Shuko’s tea is best expressed in the saying: “The moon not glimpsed through rifts in clouds holds no interest.” Shuko championed the pairing of rustic Japanese ceramics with simple Chinese tea bowls and tea containers whose imperfections would have barred them from the Ashikaga collection.

Skillful inventiveness and interesting juxtapositions of utensils became the focus of tea gatherings hosted by towns folk, as the role of host came to include the act of personally preparing tea in front of the guests. At the same time, there developed a growing preference for small retreatlike environments, constructed in the style of native farmhouses, in which to hold tea gatherings (like the tearoom at the Asian Art Museum images #12–14). The

deliberate meagerness of the structure was intended to convey it as a shelter conducive to an investigation into truth by minds that cared nothing for worldly matters. The phrase “grass hut” (*soan*) is used to describe this new countrified aesthetic.



Yuin (“again retire”) thatched tea hut
from page 10 of the enclosed brochure
“The Urasenke Chado Tradition.”

The transition from formal room (*shoin*) to grass hut (*soan*) aesthetics continued in the hands of increasingly powerful merchants from Kyoto, Nara, and Sakai. They eagerly sought out pieces dispersed from the collection of the now virtually powerless Ashikaga, but they used the objects in new contexts. The merchants saw tea traditions as a medium for their own social, philosophical, and aesthetic concerns. In this tumultuous era the spirit of communion fostered by the atmosphere of the tearoom assumed central importance. A realization of the unrepeatable uniqueness of each encounter (*ich-igo ichi-e*) completed the conceptual framework of grass hut-style tea.

Such developments of tea as a philosophy for life from the time of Shuko led to the idea of calling these practices and this attitude the “Way of Tea.” Those who wished to emphasize the integration of these intellectual-spiritual endeavors with everyday life preferred the simple term Chanoyu, “hot water for tea”. Simultaneously recognizing the mundane and the extraordinary, the term echoes ninth-century Chinese tea scholar Lu Yu’s exclamation “How remarkable! I gather firewood, draw water, and make tea!”

The merchant Takeno Jo-o (1502–1555) established the concept of *wabi* as central to grass hut–style tea. *Wabi* is often translated as “rustic,” but in a broader sense it indicates a deep and abiding appreciation of the sufficient. Jo-o trained in a variety of artistic disciplines. However, it was his appreciation of classical literature that deepened his rustic aesthetic. For Jo-o, connoisseurship and the exercise of taste entailed more than simply following the established canon. Jo-o actively sought out new utensils and incorporated found objects that reflected classical court culture of the 800s–1200s (Heian period). He valued the ability to perceive and savor both Chinese and Japanese modes of beauty and to combine them in novel ways. The following poem by the court poet Fujiwara Teika (1162–1241) is often used to describe Jo-o’s ideal of unadorned, melancholy beauty:

<i>mi wataseba</i>	casting wide my gaze,
<i>hana mo momiji mo</i>	neither flowers
<i>nakari keru</i>	nor scarlet leaves:
<i>ura no tomaya no</i>	a bayside hut of reeds
<i>aki no yugure</i>	in the autumn dusk.

Another merchant, Sen Rikyu (1522–1591) was the most highly regarded of Jo-o’s many students. He began his studies at age nineteen while Jo-o was at the peak of his creative powers. Previously, Rikyu had studied the older formal (*shoin*)-style tea with another master. Throughout his life, Rikyu combined his practice of tea with the practice of Zen at Daitokuji temple. Rikyu served as tea master/cultural advisor to both Oda Nobunaga and Toyotomi Hideyoshi, two of the “three unifiers” of modern Japan. Rikyu is characterized as a man of *wabi*, but his duties as teamaster/cultural advisor required he be adept at both formal *shoin* and informal *soan* styles of tea.

The time of Nobunaga and Hideyoshi (1573–1615) is characterized as being a time of social dynamism, called *gekokujo* (those below overcoming those above). In the last decade of Rikyu’s life, amid this political and cultural upheaval, he developed *wabi* tea to its most extreme limits. When asked to define *wabi*, Rikyu would quote a poem by Fujiwara Ietaka (1158–1237) suggesting spring’s emerging vigor:

<i>hana o nomi</i>	to those who wait
<i>matsuran hito ni</i>	only for flowers
<i>yamazato no</i>	show them spring
<i>yuki ma no kusa no</i>	grass amid the snow
<i>haru o misebaya</i>	in a mountain village

In Rikyu’s minimalist *wabi* objects were stripped to their essential function, thereby placing more importance on human interaction than the appreciation of art objects. Rikyu designed tearooms in which both space and light were severely reduced. Within these dim and narrow confines, Rikyu favored using contemporary calligraphy, a few modest flowers placed in a newly fashioned bamboo vase, and utensils of his own design. More radically, Rikyu brought common utilitarian objects into the tearoom for his guests’ appreciation, such as wooden well buckets (see image #8, Fresh water jar in the form of a wooden bucket, a work inspired by Rikyu’s taste). In the wider culture of tea, Chinese objects and especially



Tea bowl with the poetic name “Summer Festival Music.” Attributed to Raku Sonyu (fifth-generation Raku family; 1664–1716). *Asian Art Museum*, Gift of William S. Picher, B76P5.

those from the Ashikaga collection still held the most prestige. Rikyu sought to break with the backward-looking aesthetic of the ruling class by introducing familiar, locally made objects into the tearoom.

Over the years the rustic aesthetic has become mainstream, so that now it is difficult to appreciate the subversive qualities of Rikyu’s taste. Rikyu’s *wabi* is perhaps best expressed in the tea bowls produced through his collaboration with the potter Chojiro. Known today as Raku (“pleasure” or “comfort”) ware (see image #9), the bowls created by Chojiro then were called simply “wares of today” (*ima yaki*) or Rikyu-shaped tea bowls. Objects in the Raku style are hand sculpted, revealing the individual expression of the potter. The ware is covered with multiple coats of glaze, which results in a thick soft surface that after firing appears either red or black, depending on the minerals used in the glaze. Rikyu and Chojiro allowed form to follow function by designing the bowls specifically for the physical acts of making and drinking tea.

The simple unadorned surfaces of Raku tea bowls appear created by natural processes, like a stone worn smooth and hollow from the workings of water. The appeal of Raku lies in the immediacy of its low technology: hand built, formed of locally dug clay, quickly fired in small kilns. Moreover for Rikyu the appeal was its non-attachment to illustrious history or monetary value, at least initially. As ceramic scholar Richard Wilson has said, “These artless wares seemed an inversion of the values invested in precious celadons [green glazed wares] and porcelains from China. For that reason alone Raku ware spoke.”

As Rikyu's master Hideyoshi moved closer to unifying the country, he grew less tolerant of the spirit of social mobility (*gekokujo*). For reasons we may never fully know, Rikyu was forced to commit ritual suicide under Hideyoshi's order. The death of Rikyu ended the unique relationship of tea master/cultural advisor with government authorities. The later Tokugawa shoguns would not tolerate the appearance of anyone other than they as the rightful rulers of Japan, even in the field of culture.

The Edo Period (1615–1868)

Tea continued to play an important role in the shaping of culture in the Edo period. The various types of tea that flourished in the Muromachi Period (1392–1573), described above as monastic, refined and formal *shoin*, and rustic *soan*, enjoyed unabated popularity. These three styles acted as historical foundations to be combined and compounded in complex modifications of concept that evolved into Edo practices of tea. Below a contemporary comic verse describes four major tea masters of early Edo—Furuta Oribe (1543/4–1615), Kobori Enshu (1579–1647), Kanamori Sowa (1584–1656), and Gempaku Sotan (1578–1658)—and the different aesthetic trends associated with them.

<i>ori rikutsu</i>	Oribe is disputatious
<i>kirei kippa wa</i>	Enshu has refined beauty
<i>totomi</i>	and a cutting blade
<i>ohime sowa ni</i>	Sowa is princess-like
<i>musashi sotan</i>	and Sotan is squalid

The world of tea in the early Edo period was similar in some respects to the salon culture of seventeenth- and eighteenth-century Europe. Within the culture of tea, aristocrats, feudal lords (*daimyo*), and towns folk participated in a lively exchange of ideas and aesthetic developments that belies the prevalent view of the Edo period as being oppressively class-bound and rigid.

Although centered in the cities of Kyoto, Osaka, and Edo, the aesthetic trends these salons forged spread throughout Japan and Edo society. Edo tea taste began with strong, highly individual aesthetics. Mid-Edo tea taste, as with society as a whole, moved toward the decorative, and came to be suffused with vitality and humor that could border on parody, much like the spirit of the poem on this page.

The Three Sen Family Traditions of Tea

Led by a hereditary Grand Master, each of these traditions traces their lineage to the most influential tea person in Japanese history, Sen Rikyu (1522–1591); thus the phrase *senke* meaning “Sen family,” appears in each of their names. These traditions—Omotesenke, Urasenke, and Mushanokojisenke—provide instruction in the Way of Tea to students around the world. They are joined by many other schools and styles of tea, each with their own preference for certain utensils, and each looking back to the 15th century progenitors of tea practice through the lens of their own lineage.

Sen no Rikyu is said to have proposed that the tea ceremony was a matter of observing only seven rules, which many students of tea, regardless of lineage strive to practice today:

Make a satisfying bowl of tea.
Lay the charcoal so that the water boils efficiently.
Provide a sense of warmth in the winter and coolness in the summer.
Arrange the flowers as though they were in the field.
Be ready ahead of time.
Be prepared in case it should rain.
Act with utmost consideration toward your guests.

Today the Way of Tea is practiced by both women and men, and artists continue to develop utensils specifically for use in the tearoom. This practice, developed and shaped over more than 400 years, continues to find new expression and life in the present day.



III. Image Descriptions

by Deborah Clearwaters

Photos by Kaz Tsuruta unless noted otherwise.

Image Descriptions

by Deborah Clearwaters

Photos by Kaz Tsuruta unless noted otherwise.

Introduction

Practitioners of the Way of Tea are sensitive to the changing seasons, and this awareness guides their decisions about foods to serve, utensils to use, and flowers to feature when planning a tea gathering. For example, wildflowers abound in spring and early summer, so they will be used in the tearoom at that time of year. Quails and migratory birds are associated with autumn and thus utensils in the shape of quails or with a bird design might be used in the fall. Certain sweets are made especially for the New Year.

Winter

For tea people winter runs from November through the end of April. The seasons are reflected in the types of utensils used and the decorations on the objects. Most noticeable is the change from the raised brazier for heating the water to the sunken hearth. A larger fire can be built in the sunken hearth to heat the water; this fire also is the only source of heat in the room during Japan's cold winter months.



Tea host Shozo Sato prepares tea during February. (Photo: Deborah Clearwaters)

December and January are special months in tea practice, when the end of one year and the beginning of the New Year are savored and celebrated. The scroll in the alcove might bear an auspicious phrase expressing wishes for longevity or a peaceful year to come. Other utensils, such as tea bowls, may feature illustrations or writings evoking the 12 animals of the Chinese zodiac. Animals associated with longevity, such as cranes and turtles, may also be suggested through poetry or design on a utensil.

Summer

Summer can be warm and humid in Japan. The host of a tea gathering during the hot months will strive to bring a cooling atmosphere into the tearoom, through their selection of utensils and choice of sweets. The garden is sprinkled with water just before the guests arrive so that paving stones are damp and visitors feel refreshed passing through. The tea bowl may be shallower and wider than those used in winter to allow the hot tea to cool a bit before the guest drinks it.

Of the utensils included in this packet, most can be used any time of year. However, some utensils such as the ceramic incense container (#9) for winter and the wide summer tea bowl (#6) were intended for use during one season.

There are several categories of tea utensil. For simplicity this packet focuses on only four types—scrolls, tea bowls, fresh water containers, and incense containers. When hosting a tea gathering, the host carefully considers which utensils to use to express a theme, the time of year, and to match the interests of their guests. Utensils will be looked at in relation to each other as well. For example, if one wishes to use a tea bowl with a design relating to the year of the dragon, they will avoid using this design on any other utensil. The host will also avoid using utensils with a similar color scheme or tone. In this way, pleasing contrasts can be seen in the group of utensils.

Basic observations about each category follow.

Scrolls (Images 1–4)

In the most popular form of tea still practiced today, rustic or *wabi* tea as established by Sen Rikyu, the host will most often hang a scroll with calligraphy by a Zen master in the alcove. However, scrolls with pictorial imagery are also permitted, and we have chosen to include four such scrolls in this packet to make the packet more accessible to non-Japanese speaking students. The scroll begins the communication between host and guest, and will be the focus of some discussion during the tea gathering. There is a maxim that tea and Zen are of the same taste. Because the scroll often expresses Zen philosophy through word or image (or both), it often brings Zen ideas into the gathering.

Tea bowls (Images 5–6)

In some ways the tea bowl is the most important object used in a tea gathering. While one could certainly host a tea without a scroll, one would not get far without a tea bowl in which to prepare and serve the tea. Tea bowls, usually made of ceramic, come in a variety of shapes, and may either be undecorated or painted with surface design. To see other examples of tea bowls, turn to pages 25–26 of the enclosed booklet *Japanese Tea Culture and the Omotesenke Tradition*. Some tea bowls have poetic names, such as the one in this packet, which is called *Summer Festival Music*.

Fresh Water Jars

These containers hold fresh, cold water, which is used to replenish or cool the water in the kettle and to rinse the tea bowl after it has been used for tea. Like bowls, they come in a variety of styles and surface decoration. They are most often ceramic but may also be made from wood, bamboo, and metal. They are often fitted with a custom-made, lacquered wood lid.

Incense Containers

It may seem surprising that even today many tea people still build a fire to heat the water for tea using charcoal. The coals are specially made for tea practice and burn very clean, virtually without any smoke or smell. Incense is placed near the hot coals, and as it warms, it gives the tearoom a pleasing fragrance. In some tea gatherings, the host places the incense container in the alcove for the guests to view. Incense containers come in a variety of shapes—animals, seashells, gourds, toys—and often evoke the time of year. Their ingenious shapes may add a playful feeling to the tea gathering. They are usually made of ceramic, shell, or lacquered wood. Ceramic containers are primarily used in winter. Lacquer or wood incense containers are mostly used in summer.

Image 1



Painting of the Buddhist monk Daruma

By Hirafuku Hyakusui (1877–1933) with inscription by Nakamura Fusetsu (1866–1943)

Hanging scroll; ink on paper with red paste name seals

Inscription: "Pointing directly to the human heart. Examine yourself. Become the Buddha."

Asian Art Museum, Gift of Mrs. Hugh M. Williamson, 1990.4.2

Who created this work?

This painting of the sixth-century Zen monk Daruma is the product of collaborative effort. One artist made the painting, and another, a calligrapher, did the writing. Each person signed his name and impressed the work in red with his name seal.

Let's look at the painting

Can you trace the brush of the artist? Where does the brushstroke begin and end? How many strokes do you think were used to create Daruma's robe?

This painting, like many in Japan, is made using only black ink on white paper. The only color is provided by the red name seals and the fabric that frames the work. Artists working in black ink achieve the suggestion of different colors through using different intensities of ink, from the blackest to the lightest, watery tone. Unpainted areas are also used to suggest form and volume. For example, Daruma's bulky looking body is suggested only by the ink outline of the upper edge of his robe. The rest is left unpainted.

Who is Daruma?

The figure called Daruma in Japan is known as Bodhidharma in Sanskrit, the classical language of India. He was an Indian monk who traveled to China sometime during the sixth century CE. Daruma founded Zen or Meditation Buddhism (known as Chan Buddhism in China), which was introduced to Japan in the 1100s.

What do you notice about his facial features?

Daruma has large piercing eyes. Legend says that he cut off his eyelids so that he would stay awake during a nine-year-long period of meditation. The legend continues that tea plants sprouted from the place where his eyelids fell to the ground. Because of his importance to Zen Buddhism and legendary connection to tea, Daruma is a popular figure among tea people.

Daruma also has bushy eyebrows and a full beard. He wears a large hoop earring. These features were thought by the Japanese to make him look like a person from India. He wears a simple monk's robe.

What does the writing say?

The poem in the upper portion of the painting is written using Chinese characters, which are also used in Japanese writing. It reads in English translation:

Pointing directly to the human heart
Examine yourself
Become the Buddha

The poem presents a fundamental tenet of Zen philosophy—that all beings are capable of enlightenment, and that every living being possesses Buddha nature. In other words, if we take the time to meditate and examine ourselves, we too can become enlightened like the Buddha.

How would this painting be used in a tea gathering?

A painting such as this is hung in the alcove of the tearoom (see image #12 and the video on the making of the Japanese tearoom at the Asian Art Museum), and is one of the first items viewed by the guests of the tea gathering. The host will carefully select the scroll so that it pairs well with the time of year, the theme of the tea gathering, and interests of the guests. Upon entering the tearoom, guests examine the scroll and other items in the alcove, which might include flowers of the season or an incense container (or both). The host and guest discuss the theme of the scroll, any writing on it, and the identity of the artist. Often scrolls used in tea gatherings present bewildering ideas that require each participant to puzzle out its meaning.

Activities/Discussion

1) Create your own hanging scroll

Materials: plain white paper, decorative paper or fabric, two dowels, string, glue or tape.

Instructions:

- Paint an image on the white paper. Your picture can be of a landscape, an animal, flowers, or anything else that you're inspired to paint.
- Glue your painted image onto the center of a larger piece of decorative paper or fabric
- Wrap the top and bottom edges around a dowel and glue or tape into place
- Attach string to both ends of the top dowel for hanging
- After everything has dried, you can roll up your scroll.

2) Make your own name seal

Materials: scratch paper, carbon paper, thin foam core cut into seal-size squares (about 3 inches square) or small rectangles, tape, medium-point black marker, red water-soluble printing ink, ink roller and tray, dull pencils or other incising tools

- Sketch your design on a piece of paper; consider putting your initials inside an interesting shape as the artist and calligrapher did in image #4
- Once you are satisfied with your design, place carbon paper facing down on the top of the foam core, then place your design face down on top of the carbon paper, and secure them all together with tape
- Trace over your design pressing hard enough so that the carbon is transferred to your foam core; being careful not to tear the papers. Note: you are tracing onto the back of your design so that when you print your seal it will not be reversed
- Remove the paper and carbon
- Etch the design into the foam core using a dull pencil
- Tape another piece of foam core to the back to create a little handle to hold your stamp
- Roll out printing ink on a tray and then roll onto your foam core
- Test out your stamp on scrap paper before printing on your completed artwork

Image 2



Taming the ox

By Sekkyakushi (active early 1400s)

Hanging scroll; ink on paper

Asian Art Museum, Gift of Ney Wolfskill Fund, B69D46

What is happening in this painting?

With all his strength, a herder boy grasps the horns of a massive ox. In an attempt to mount the beast, the boy steps on the ox's neck to hold its head to the ground. The painting expresses the Zen message that enlightenment is attained through struggle. Here, the ox represents the unenlightened state, in which the mind rampages like an unruly ox. Zen meditation would tame the ox of the mind. The painting carries the message that all of us have minds that will wander during meditation like a stubborn ox. This painting was created by a Zen monk by the name of Sekkyakushi.

How would this painting be used in the tea gathering?

A painting such as this is hung in the alcove of the tearoom (the special area for displaying art in a traditional Japanese home) and is the first item viewed by the guests to the tea gathering. The host will carefully select the scroll so that it pairs well with the time of year, theme of the tea gathering, and interests of the guests. Upon entering the tearoom, the guest examines the scroll and other items in the alcove, which might include flowers of the season and an incense container. The host and guest discuss the theme of the scroll, any

writing on it, and the identity of the artist. Often scrolls used in tea gatherings present bewildering ideas that require each participant to puzzle out its meaning.

Discussion/Activity:

- 1) If an ox represents an unruly mind, what other animals might represent other states of mind like happiness, sadness, confusion, anger, resolve, etc? Discuss the qualities these animals have that relate them to the state they might represent.
- 2) What occasions might this scroll be appropriate for? There are no wrong answers to this question; students may make up their own associations here. What about the Daruma painting?

Image 3



Li Bo viewing the waterfall

By Soami (approx. 1485–1525)

Hanging scroll; ink on paper

The Avery Brundage Collection, B62D11

What is this painting about?

Li Bo (701–762) was a famous Chinese poet of the Tang dynasty (618–906), whose reputation spread even to Japan. There, his poem “Viewing the Waterfall at Mount Lu,” became a popular painting theme. Li Bo’s poem reads:

Sunlight streaming on Incense Stone kindles violet smoke;
far off I watch the waterfall plunge to the long river,
flying waters descending straight three thousand feet,
till I think the Milky Way has tumbled from the ninth height of Heaven

(translated by Burton Watson)

Who was the artist?

Soami served as the keeper or curator of the shogun’s (military ruler’s) large collection of Chinese Zen paintings and other works of art. He had opportunities to study them first-hand. It was only after his retirement, however, that he began to paint, most likely as a way of making a living.

How would this painting be used in a tea gathering?

A painting such as this is hung in the alcove of the tearoom (the special area for displaying art in a traditional Japanese room) and is one of the first items viewed by the guests to the tea gathering. The host carefully selects the scroll so that it pairs well with the time of year, theme of the tea gathering, and interests of the guests. Upon entering the tearoom, the guests examine the scroll and other items in the alcove, which might include flowers of the season and an incense container. The host and guest discuss the theme of the scroll, any writing on it, and the identity of the artist. Often scrolls used in tea gatherings present bewildering ideas that require each participant to puzzle out its meaning.

What occasions might this painting be appropriate for?

A host might know that their guest has a love for Chinese poetry, or perhaps they have just returned from a sightseeing trip to China. Seeing the image of water may help the guests feel cool in the heat of the summer.

Discussion/Activity:

- 1) Compare this painting with the painting of Daruma (Image #1)
 - in two columns list adjectives describing each work; start by considering subject matter—who are the figures, what else is depicted besides the figure; then focus on how the image is painted—quickly, carefully, in detail, sketchily, etc.
 - How much time did each artist spend on the work? Look for their brushstrokes and try to guess how many strokes were used in each work.
 - What mood is conveyed in each—serious, refreshing, thoughtful?
 - How does each artist use the unpainted surface in his design?
- 2) Discussion: Does the painting accurately represent the poem? Discuss Soami's picture in comparison to the words of the poem. If you were to paint the poem, what might you do differently?
- 3) Write your own poems or narratives about any of the scrolls.

Image 4



Splashed ink landscape

By Soga Sojo (active 1490–approx. 1512)

Hanging scroll; ink on paper

*Asian Art Museum, Gift and purchase from the Harry G. C. Packard Collection
Charitable Trust in honor of Dr. Shujiro Shimada, 1991.63*

What is going on in this painting?

Looking carefully: do you see a landscape in this quickly brushed work? This style of painting is called “splashed ink landscape.” With a few strokes and ink washes the artist suggests mountains, a building, trees, a path, and two human figures.

What is written at the top?

The poem, written in Chinese form and characters may be translated as follows:

In the Song period there was a painter Meng Haoran,
in the Tang period there was a poet Bai Juyi (Letian).
A monk strolls in the forests and around streams,
tall pavilion and mansion glitter in gold and silver.
A few clouds float in the sky,
a distant mountain silently awaits him.

Written by Zen Nanzen Gichiku Shurin

The poem, which mentions famous Chinese poets from the past, was likely added after the painting was complete, and may have been inspired by the painting, particularly the last four lines.

How is this used in a tea gathering?

As mentioned in the entries about images 1–3, the scroll is a focal point of the tearoom, and is used by the host to express a theme or to bring an element of Zen philosophy into the tea gathering. It is the responsibility of the guest to examine the scroll carefully and observe how it expresses the heart and mind of the artist or calligrapher. Based on your observation of the completed work, speculate on the artist's mood or state of mind, his age, and what time of day you think he painted this work. In a tea gathering, the guest asks the host to read the inscription and give the name of the artist.

Discussion/Activity:

- 1) Compare this painting with the painting of Li Bo viewing the waterfall (Image #3).
 - Consider the following points
 - o length of time each artist worked
 - o materials used
 - o subject matter
 - o poetic inspiration

- 2) Try your hand at splashed ink landscape
Materials: paper, ink, brush
 - Experiment with the ink and brush; try using different amounts of ink and water to get different effects on the paper
 - o dry off most of the ink from your brush using paper towel and drag the side of the brush along the paper to get a textured, rough stroke
 - o use a fully saturated brush to make very dark areas
 - o water down the ink for a light wash

 - Once you feel you are ready to begin your landscape:
 - o imagine your design in your head and plan where you will start your landscape
 - o Use a light wash to outline the basic shapes
 - o fill in with darker shades. If you are overlapping, you might want to let the page dry before adding another layer
 - o Add details such as figures, building, or trees

- 3) Poetry Activity/Discussion
Read the poems contained in “Aesthetic Trends in Chanoyu” (reprinted below) and discuss their meaning. Read and discuss the poems inscribed on images #1 and #4 (reprinted below).

Discussion Points:

- What is the structure of the poems? Try reading out the Japanese transliteration and count the syllables. Do you see any patterns emerging?
- What subjects do the poems have in common?

Poetry Activities

- Write your own poems inspired by any of the paintings or by nature you can observe near your school
- Once you are happy with your poem, rewrite it neatly using a black pen, marker, or brush on special paper you have decorated.
- Mount your poem onto the scroll you made in the activity listed with Image #1.

*mi wataseba
hana mo momiji mo
nakari keru
ura no tomaya no
aki no yugure*

casting wide my gaze,
neither flowers
nor scarlet leaves:
a bayside hut of reeds
in the autumn dusk.

By Fujiwara Teika (1162–1241)

*hana o nomi
matsuran hito ni
yamazato no
yuki ma no kusa no
haru o misebaya*

to those who wait
only for flowers
show them spring
grass amid the snow
in a mountain village

By Fujiwara Ietaka (1158–1237)

*ori rikutsu
kirei kippa wa
totomi
ohime sowa ni
musashi sotan*

Oribe is disputatious
Enshu has refined beauty
and a cutting blade
Sowa is princess-like
and Sotan is squalid

Poet unknown

Poem inscribed on the painting of Daruma (image #1)

Pointing directly to the human heart
Examine yourself
Become the Buddha

Poem inscribed on the splashed ink landscape (image #4)

In the Song period there was a painter Meng Haoran,
in the Tang period there was a poet Bai Juyi (Letian).
A monk strolls in the forests and around streams,
tall pavilion and mansion glitter in gold and silver.
A few clouds float in the sky,
a distant mountain silently awaits him.

Written by Zen Nanzen Gichiku Shurin

Image 5



Tea bowl with crane design, approx. 1603
Glazed stoneware; Hagi Ware
Asian Art Museum, The Avery Brundage Collection, B72P17

How is this bowl used in a tea gathering?

As a guest, you would drink a small portion (about 3–5 sips) of unsweetened green tea from this bowl. Imagine how it would feel in your hands.

After the guests and the host have entered the tearoom, the host purifies all the utensils and makes a bowl of tea in front of his or her guests. The guests enjoy watching the host's graceful movements, and experience the event with all their senses—sight, sound, smell, touch, and taste. Tea bowls sometimes have an obvious front, the side from which it is most beautiful to look at. The host will present the bowl to the guest with the front facing the guest, however, the guest will turn the front away before drinking, so the guest's lips do not touch the prettiest side. Having finished the tea, the guest turns the bowl back so that the front side is facing himself, and will closely examine the bowl. The guest then returns the bowl to the host, turning the front so that it now faces the host. In this way, host and guest show mutual respect by always presenting the front of the tea bowl to the other person. The guest may ask the host about the design of the bowl, where it was made, and the name of the artist.

What is the design?

Can you see the simple crane design? This is the “front” of the bowl. The crane is painted with a different color glaze. Cranes symbolize good fortune and longevity (they are fabled to live 1,000 years). Thought to mate for life, they are symbols of fidelity or loyalty. After World War II, a Japanese girl named Sadako Sasaki, who fell ill with leukemia after being exposed to radiation in the atomic bombing of Hiroshima, began the goal of folding 1000 origami cranes to symbolize peace. Although she died before completing all the cranes, others have followed in her footsteps, and the origami crane has come to symbolize peace all around the world.

What occasions might this bowl be appropriate for?

Because they are thought to live very long, cranes are often associated with New Year’s—a time when people are wishing for good health in the coming year. Cranes may mate for life, so they suggest auspicious wishes for weddings or anniversaries. The crane is also associated with peace thanks to Sadako’s origami project started after WWII. What other occasions can you imagine?

What is this bowl’s connection to Korea?

In 1596, a Japanese ruler Toyotomi Hideyoshi invaded Korea for a second time, and the attackers engaged in brutal killing and widespread destruction. Hideyoshi, and other warriors like himself, were active patrons of tea-related arts. They wanted to import artists who could make the treasured Korean style wares in Japan. The troops abducted some 300 skilled Korean artisans. These potters helped establish new pottery types in Japan, including Hagi ware such as this bowl with a crane. Hagi is the name of the castle town of the Mori family located on the extreme western point of Japan’s main island of Honshu. Under the employ of Mori Terumoto, two Korean brothers, Ri Shakko and Ri Kei made the first Hagi pieces in around 1604. Hagi ware from this time is often undecorated with simple glazes in light colors. Historians often refer to Hideyoshi’s invasions as the “ceramic war,” because of the impact this mass importation of Korean artisans had on Japan’s ceramic art, not to mention the communities in Korea from whence they were taken.

Sources:

<http://www.e-yakimono.net/html/hagi-er.html>

Activity/Discussion

- 1) Compare the kidnapped Korean potters to other forced migrations in history. What elements do they share? How do you think they differ?
- 2) Role play: Working in groups, assign students the roles of samurai, Korean potter and his brother, mother of the Korean potter. Have students write their version of the story from the perspective of their character. Develop short skits imagining what these characters might say to each other as the samurai (under orders from superiors) is forcing the potter to prepare to leave his home and travel to Japan.

Image 6



Tea bowl with the poetic name *Summer Festival Music*

Attributed to Raku Sonyu (fifth-generation Raku family; 1664–1716)

Japan; Kyoto

Raku ware, glazed earthenware

Asian Art Museum, Gift of William S. Picher, B76P5

How was this tea bowl made?

The artist shaped this tea bowl by hand, covered it with a glaze, and then fired it at a relatively low temperature. This makes the bowl feel softer to the touch than ceramics fired at a higher temperature.

Who was the artist?

Raku Sonyu (1664–1716) was the fifth-generation potter in the Raku family; the family has been producing tea wares in Kyoto since the 1500s. Today the fifteenth generation of the Raku family, Raku Kichizaemon (born 1949) is still creating bowls for tea gatherings using techniques developed by his ancestor, the first-generation potter, Raku Chojiro (died 1589).

How is this used in the tea gathering?

The tea bowl is one of the most important utensils in a tea gathering—it is the vessel in which the tea is made by the host and from which it is drunk by the guest. The bowl is admired as a work of art beyond its practical use as a vessel for preparing and drinking tea.

This bowl is used in the summertime. Because of its broad opening and shallow depth, it will allow the tea to cool off faster than a deep, narrow bowl.

Why give a bowl a poetic name?

The bowl was named *Summer Festival Music* by the tea master Nintokusai (the tenth-generation Grand Master of the Urasenke tradition of tea, who was active from 1801–1826).

Utensils, such as bowls, bamboo scoops, and tea containers sometimes, are given poetic names by the maker, a Zen priest, or a tea master. These names, especially when given by someone famous, increase the value of the object, and create a sort of “life history” of the piece.

Discussion/Activity:

1) Discussion: Naming Objects

How does the name affect your impression of this artwork? What images do the words convey? Which senses are involved in this name? If you were to give a name to this bowl, what would it be? Brainstorm poetic names for some of the other utensils in this packet.

Image 7



Fresh water jar, approx. 1573–1615
Japan; Mie prefecture
Iga ware, stoneware with natural ash glaze
Museum Purchase, B68P4

How is this used in the tea gathering?

This container is used to hold fresh, cold water, which is used to replenish hot water used from the kettle and to rinse the tea bowl after it has been used for tea.

What is this object made from?

The container is stoneware. The clay is fired in a kiln to about 2300 degrees Fahrenheit, and becomes hard and almost completely watertight. The greenish drips are natural ash glaze—ashes from the wood fire fall onto the piece and because of the high heat are transformed into a glassy substance. This sort of accidental glaze, which is highly desired, is difficult to control and predict. The end result is only seen after the kiln has cooled for a few days, and the artist has removed the vessels. Inevitably some pieces will have cracked, broken, become fused with adjacent pieces, or not turned out as hoped. Do you think the artist was happy with this piece? Why or why not?

The lid is a piece of wood shaped to fit the opening and covered with black lacquer, a hard, waterproof coating made from sap of the lacquer tree. Most likely, a different artist specializing in lacquered wood created the lid.

Why is the shape of the body so uneven?

This was done on purpose by the potter to give the piece a rustic character and make it more interesting. The potter probably shaped the clay using a potter's wheel and then deliberately dented and squashed the clay into this shape before placing it in the kiln.

Discussion:

- 1) Compare this water jar with the lacquer incense container with plover design (image #11). Make two columns on a board and collect words that you would use to describe each work. Have you come up with contrasting terms? You are exploring two different aesthetics or styles. Tea people enjoy mixing and matching different styles, textures, and sizes of utensils in a single tea gathering. As a group create a name for these two contrasting styles.

Image 8



Fresh water jar in the form of a wooden bucket, approx. 1625–1635

Made in China for Japanese patrons

Porcelain with underglaze blue

Asian Art Museum, Gift of Roy Leventritt, B69P95L

What is this object?

This is a container to hold cold, fresh water made especially for use in the Japanese tea gathering. Its shape reminds us of a wooden bucket used to carry water from a well, but it is made out of porcelain, a glazed ceramic fired at a high temperature so that the clay becomes extremely hard and the surface glassy.

How is it used in the tea gathering?

The tea host places fresh, cold water inside this vessel to be used during the tea gathering. At a certain point the host removes the lid, placing it alongside the vessel, and scoops fresh water to add to the boiling water in the kettle. This might be done to replenish water used, or to cool the temperature if the water is too hot. Water from this vessel is also used to clean the tea bowl after the guests have drunk tea.

What is this object's connection with China?

This water container was made in China by Chinese artists. Japanese tea people communicated to Chinese artists specifically the shapes and types of utensils they desired. The

Japanese customers loved rustic art works, and the rough spots on this water jar were admired. In China, the preference was for symmetry and perfection in ceramic arts; this piece would likely have been scorned.

What do the designs symbolize?

This jar is covered with auspicious symbols of immortality, wealth, and happiness. What animals and plants can you recognize? Some of these symbols include:

- Carp: The carp is associated with perseverance because it struggles through rapids, so it is likened to a warrior of virtue
- Crab: The Japanese word for crab, kani, sounds like the words for bravery and court rank, so the crab is associated with the warrior class
- Crane: A symbol of longevity, the crane is associated with New Year's or weddings

Image 9



Gourd-shaped incense container, approx. 1625–1675

Attributed to Nonomura Ninsei (active 1625–1675)

Japan; Kyoto

Kyoto ware, stoneware with underglaze iron-oxide decoration

Museum Purchase, B74P5

What is this object?

This small, ceramic container is used to hold pieces of incense. The entire piece is shaped to look like a gourd, and it is painted with a design of leaves.

How is it used in the tea gathering?

In a full, four-hour tea gathering, which includes the serving of a light meal, sweets, and two kinds of tea, the host builds the charcoal fire in front of the guests. The host then places a small piece of incense near the hot coals. As the incense warms, it gives the tearoom a pleasing fragrance. The guests ask to view the incense container more closely and will likely inquire about the shape and the maker. In some tea gatherings, the host places the incense container in the alcove for the guests to view. Incense containers come in a variety of shapes—animals, seashells, gourds, toys—and often evoke the time of year. They are usually made of ceramic, shell, or lacquered wood.

Activity/Discussion

- 1) Using quick-drying clay, make your own incense containers in the shape of a fruit, vegetable, or animal.

- 2) Play an incense game. Find two contrasting incense types. Light one type and let all the students smell it—this is the main incense or incense “A.” Light three other pieces in any combination in different parts of the room and see if students can guess which is different from the main incense. Have students mark a card with A for those that are the same as the main incense and B for those that are different.

Image 10



Set of twelve incense container, 1900–1950

Lacquer by Suzuki Hyosaku I (1874–1943), decoration by twelve artists

Japan

Lacquer on wood

The Avery Brundage Collection, B60M295a-1

What is the design of these incense containers?

This set of twelve incense containers contains a different design for each month of the year. Each container has its own box, and on the lid is written the month and title of the design motif, and the names of the artists.

The designs are from left to right, bottom to top:

January	A silk toy ball for a game played on New Year's day
February	Sacred jewel of the fox messenger of the Shinto god Inari in commemoration of a the Inari Festival held in February in some parts of Japan
March	Cascading willow branch
April	Falling cherry blossoms
May	Saxifrage (<i>yukinoshita</i>) plant shoots of the early summer season
June	The Thunder God, representing early summer storms
July	Silk thread and mulberry leaves (the food of silkworms) symbolizing the Star Festival on July 7

August	A plump eggplant
September	Waves and rabbits (inside the container), symbol of the moon (prominent at this time of year)
October	Rice plants and grains representing autumn harvest
November	Maple leaves
December	Leaves of bamboo, a plant that stays green in winter

How is this used in the tea gathering?

In a full, four-hour tea gathering, which includes the serving of a light meal, sweets, and two kinds of tea, the host builds the charcoal fire in front of the guests. The host then places a small piece of incense near the hot coals. As the incense warms, it gives the tearoom a pleasing fragrance. The guests ask to view the incense container more closely, and will likely inquire about the shape and the maker. In some tea gatherings, the host places the incense container in the alcove for the guests to view. Incense containers come in a wide variety of shapes—animals, seashells, gourds, toys—and often evoke the time of year. They are usually made of ceramic, shell, or lacquered wood.

How were these objects made?

Lacquer ware such as this may involve up to three artisans—one to make the wooden core shape, one to apply several coats of lacquer, and one to apply the decoration. Some lacquer artists do both the lacquer and decoration on their works.

Japanese lacquer or *urushi* is collected from the sap of a tree (*Rhus verniciflua*). It is applied in thin coats, often in many layers. Urushi contains the same irritant as poison ivy or poison oak so many people have uncomfortable skin reactions when contacting liquid lacquer. Each layer is sanded and buffed before the next layer is applied. Lacquer artists must work in dust-free and humid environment so the coating will harden properly. The lacquer forms a strong, watertight surface, but it scratches easily, so great care is taken to carefully wrap such pieces when not in use.

Sources:

Department of Asian Art. “Lacquerware of East Asia,” in *Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000.

http://www.metmuseum.org/toah/hd/elac/hd_elac.htm (October 2004)

Yoshiko Kakudo. *The Art of Japan: Masterworks in the Asian Art Museum of San Francisco*. San Francisco: Asian Art Museum and Chronicle Books, 1991. Pp. 232–233.

Image 11



Incense Container with design of plovers, 1500–1600

Japan

Muromachi period (1392–1573)

Lacquered wood and sea shell

Gift by transfer from the Fine Arts Museums of San Francisco, B85M14

What is this?

This container is used to hold small chips of incense used in tea gatherings. It is made out of an actual shell, which forms the lid. The base is lacquered wood. The lid is decorated with flying plovers (a small shore bird that runs in and out of the surf while feeding) painted in gold. The sides are decorated with a wave pattern and the inside of the container is also decorated with intricate plants and flowers.

How is it used in the tea gathering?

When the host builds the charcoal fire to heat the water for tea, a small piece of incense is placed near the coals so that the room is filled with a pleasing fragrance. The incense in this case is not burned, rather it releases its fragrance from being warmed by the fire. The decorative incense container is often placed on the floor of the alcove to display a sample of the incense used in the fire for the guests to examine if they wish. The imagery on the incense container also adds to the atmosphere of the gathering and may support the host's theme for the event. For example, at New Year, the zodiac animal of the year about to pass or

the coming year are often used as incense containers. These animal-shaped containers often bring a playful atmosphere to the tearoom. What themes might this work convey?

Discussion/Activity

- 1) Make your own shell-lidded containers inspired by this work
 - Gather beach shells for your lid (oyster, clam, scallop, or mussel shells can work)
 - Clean out the shell and separate the two halves; picking the best half for your lid
 - Using fast-drying clay or papier-mâché, mold the base of your box using the shell as you guide for shape and size (you may build a base around the bottom half of the shell for an interesting effect).
 - Once the base is complete, attach your lid with tape or a strip of paper glued to create a hinge (you may also drill small holes into your shell if you have a drill, and connect the top and bottom using fine wire or thread)
 - Decorate all the surfaces of your box using paint, glitter, metal foil, etc.

Image 12: The alcove of the Asian Art Museum tearoom

Photos by Deborah Clearwaters



Image 12a: Before guests arrive, the host, Hisako Yoshino, prepares the alcove with flowers of the season and a hanging scroll. Can you guess which season this is? If you guessed autumn, you are correct. This picture was taken in November.



Image 12b: This alcove is for a tea gathering in September, considered "late summer" in tea. Basket flower containers are only used during the summer months (May–October).



Image 12c: This alcove is prepared for a tea in March to celebrate Girl's Day or the Doll Festival (Hinamatsuri). The scroll features a painting of two cute, round dolls.



Image 12d: The alcove is prepared for a tea in December. Because they are the only flower to be available year round in Japan, the camellia is the preferred flower during the winter.

The items in the alcove (Japanese: tokonoma, pronounced “toe-ko-no-ma”) set the mood and become a conversation point or theme of the tea. Items might include:

- a calligraphy scroll with a poetic or Zen phrase to begin the dialog between host and guests
- flowers of the season (May–October is “summer,” November–April is “winter”) in a vase made of metal, ceramic, or bamboo
- an incense container
- a writing box, or other special object that is important to the host’s theme

Upon entering the tearoom, guests go directly to view the items in the tokonoma. If a scroll is hanging there, guests bow to acknowledge the person who wrote the scroll. The brush-strokes are thought to express the heart and mind of the calligrapher, and the bow pays respect to them not the object itself. After looking at the other items in the alcove, the guests bow again to the calligrapher and then move to view the fire and any items placed there in preparation for the tea. Finally the guests take their seats by the tokonoma and wait for the host to enter.

In a full tea gathering a light meal and wine will precede the serving of sweets and tea. This can take up to four hours. It is also common to attend an abbreviated tea gathering in which only sweets and tea are served. This latter sort is what is presented at the Asian Art Museum in its public tea program.

Guests have many responsibilities in a tea gathering. They must know how to sit properly, how to handle utensils, when to bow, and many other points of etiquette. They take great pains to notice and appreciate the host’s preparations. They are also expected to ask standard questions about the scroll, the tea, the sweet, the bowl, the tea container, and the tea scoop, among other things. Most of all, the guests do their best to act appropriately, with respect and a display of gratitude for all the host’s time and planning.

Activities/Discussion

1) Create your own miniature alcove

Create an alcove inspired by Japanese art and architecture, or create your own unique space to enclose your treasures.

Materials: shoe box or other rectangular box, decorated paper, glue and/or tape, Model Magic quick dry-clay, flowers, miniature hanging scroll (see above)

- Examine pictures of traditional Japanese architecture for inspiration
- Glue decorated paper on all surfaces of the box; you may wish to suggest the natural materials of a traditional teahouse, or use your imagination to make a new kind of teahouse
- Create a miniature scroll in proportion to your alcove following the instructions above
- Mold a miniature flower vase using Model Magic; paint if you wish
- insert flowers into your vase and place on the floor of your alcove

Image 13: The placement of utensils

Photos by Deborah Clearwaters



Image 13a: Tea host Shozo Sato prepares tea during February. In the winter months a sunken hearth is used.



Image 13b: Placement of utensils for tea in the summer months in which a portable brazier is used. The sunken hearth is covered over until November.

A host may spend weeks planning for a tea gathering, including making decisions about which group of utensils to use. The assemblage of objects will reflect the season, complement and contrast with each other, and, ideally, create a theme or context that the host and guest will explore together during the course of the tea gathering. The history of the objects—such as who made them; if they were given a poetic name, and by whom; and who owned them in the past—are often discovered through conversation with the host.

November through May is the “winter” season in tea practice. This season is reflected in the seasonal motifs and types of utensils used. Most noticeable is the opening up of the sunken hearth in the floor to heat the kettle. The sunken hearth allows one to build a larger fire to warm the tearoom. This was traditionally the only source of heat in the room.

During the summer months (April through October) the hearth is covered over and a raised brazier is used. Host build a smaller fire since the heat is only needed to heat the water for tea.

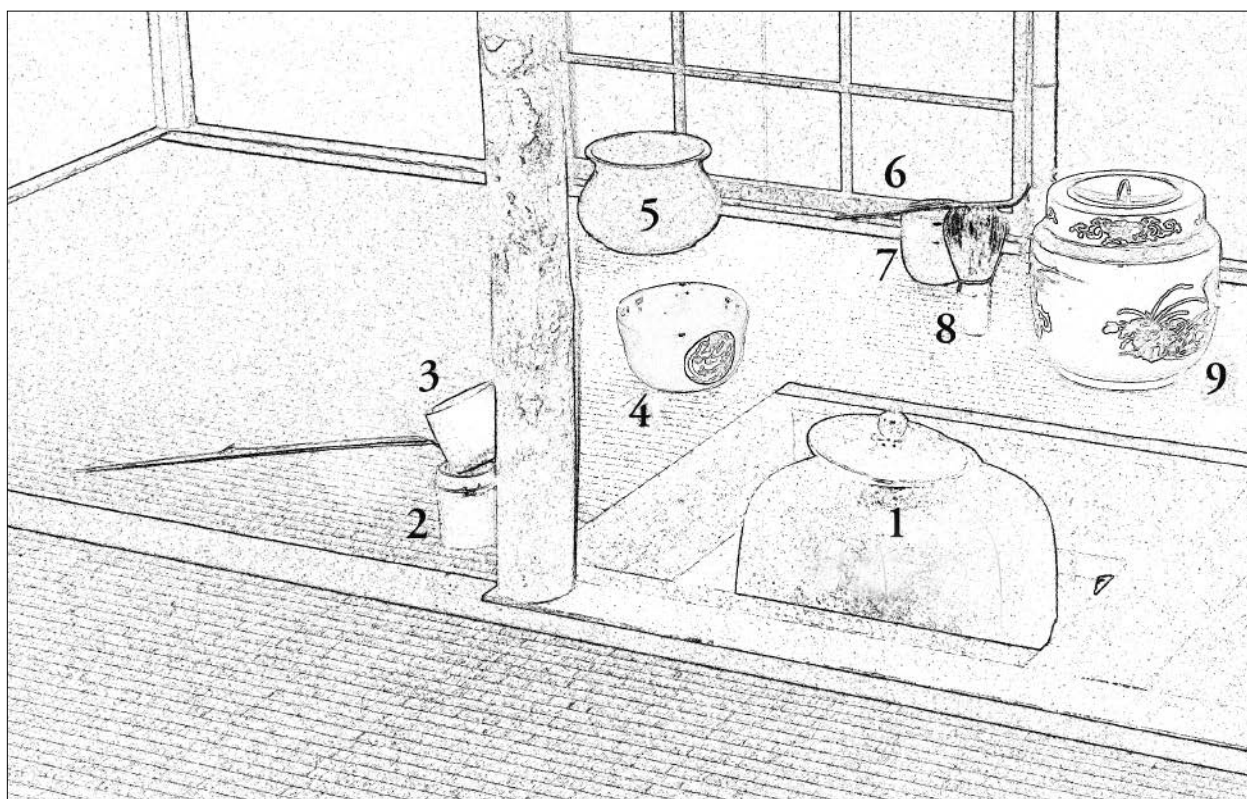


Image 13c: Winter Tea Diagram

Everything needed to make tea is shown in the diagram 13c:

1. kettle for heating water
2. bamboo lid rest (here shown with the ladle resting on it)
3. bamboo ladle for scooping water
4. a tea bowl
5. waste water container for dumping water used to purify the bowl
6. bamboo tea scoop resting on top of #7
7. black lacquered container with green tea powder inside

8. tea whisk made of split bamboo
9. cold water jar for replenishing water taken from the kettle

Imagine steam rising from the kettle. Listen for the gentle sounds of boiling water. Smell the fragrance of incense, which has been placed near the coals.

Activities/Discussion

1) Compare the summer and winter tea placements

- The most obvious difference is the kettle. The kettle used in winter is usually larger than that used in summer. Because there is no central heat in traditional Japanese homes, the fire under the winter kettle is larger to help heat the room—imagine how cold it might be in a hut without any insulation.
- Review the images and discuss which artworks might be used in summer and which in winter. Many connections can be relevant, such as a seasonal celebration, color, pattern, material, or decoration.
 - o Note: making an appropriate selection of objects takes years of study, so this activity is more about inspiring student dialog rather than achieving “correct” answers

Image 14: The Tearoom at the Asian Art Museum (DVD)



Tearoom, 2002
Gift of Masako Martha Suzuki

14a above: The tearoom at the Asian Art Museum. (Photo by Kaz Tsuruta)

14b left: The preparation area (*mizuya*) in the Asian Art Museum tearoom. This room is located at the right rear of the tearoom, through the open door shown in image 14a. (Photo by Deborah Clearwaters)

The Asian Art Museum's tearoom was designed by architect Osamu Sato as a functioning teahouse, as well as a display case. It is a three and three-quarters (*sanjo-daime*) mat room. It is complete with an alcove for the display of a scroll and flowers, an electric-powered sunken hearth used in winter for the hot water kettle, and a functioning preparation area (*mizuya*) with fresh running water and drain. Its three interior ceiling levels display three different ceiling treatments. The tearoom has a sliding glass front that opens fully when in use for live tea demonstrations, but secures the space as a display case when not in use.

The tearoom was constructed in Kyoto by the distinguished firm Nakamura Sotoji Komuten, long famous for refined traditional Japanese architecture built by specially trained, artisan carpenters and craftsmen. In September 2002, it was installed in the museum's second-floor collections gallery devoted to Japanese art. Four carpenters came from Kyoto to construct the tearoom and apply the final wall finishes.

Activity:

View and discuss the video on the making of the tearoom at the Asian Art Museum.

Discussion questions:

- Who made the tearoom and where was it made?
 - Answer: Japanese carpenters made it in Japan. It was assembled in San Francisco
- How was the tearoom built?
 - Using traditional Japanese joinery techniques, all natural materials
- What materials were used?
 - Various woods—pine, cedar, bamboo, reed matting.
- What did you notice about the people using the tearoom?
 - Discussion can lead into sitting on the floor, wearing kimono, bowing to each other etc.
- How would it feel to be inside this room?
 - Note: this is not a miniature room but is full sized.
- What do you notice about the room compared with your own house?
 - Discussion can lead into absence of furniture, simplicity
- If this were your room, what essential things would be missing? Discuss what it would be like to follow a lifestyle where you lived without those things.
- Does the room look plain to you? Why?
 - Discussion can lead into deliberate simplicity as a refuge from the outside world and to create an atmosphere for meditation, human interaction without reminders of status, etc.
- If you could design your own refuge, where would it be; what would it look like; what would you have inside?



IV. Suggested Lesson Plan
Experience Chanoyu: A Sharing of Thick Tea (*Koicha*)
By Stephanie Kao and Asian Art Museum School Docents

Experience Chanoyu: A Sharing of Thick Tea (*Koicha*)

Middle School

Lesson written by Stephanie Kao and Asian Art Museum school docents

Introduction:

In this lesson students will be introduced to the Japanese tradition of *Chanoyu* (referred to by practitioners as “tea gathering”). Through teacher-led discussion of the accompanying packet materials, students will examine the historical development of Chanoyu, its early association with Zen Buddhism, and the guiding principles underlying its modern practice. Students will learn how the spirit of Chanoyu is expressed not only in a sophisticated combination of artistic elements, but also in the sentiments cultivated between host and guests. Following this discussion, students will engage in a group activity to simulate a thick tea (*koicha*) gathering. This activity will provide students an opportunity to experience the mechanics of serving and receiving tea, and to gain insight into the cultural and social dimensions of Chanoyu.

Subject Area:

History-Social Science and Visual Arts

Objectives:

Students will

- discuss the history of Chanoyu and its association with Zen Buddhism
- identify the utensils used in a tea gathering and determine their functions
- examine the guiding principles of a tea gathering: harmony (*wa*), respect (*kei*), purity (*sei*), and tranquility (*jaku*)
- discuss the sentiment *ichi-go ichi-ie* as expressed among tea practitioners
- simulate a thick tea (*koicha*) gathering; and demonstrate how the host and guests show respect to one another

Materials:

A set for each student group (5 or more students per group):

- hands-on materials: a tea bowl (*chawan*), tea whisk (*chasen*), tea scoop (*chashaku*), tea cloth (*chakin*), *optional: blue painter’s tape
- laminated photocopies of the illustrations: a tea kettle (*kama*), thick tea container (*cha-ire*), and water ladle (*hishaku*)

Photocopies of handouts for each student:

- Handout A: The Tea Gathering
- Handout B: Tea Utensils
- Handout C: Activity: Experience Chanoyu

Resources for Lesson Materials:

Asakichi Antique and Art & Tea Ceremony Store
Kinokuniya Bldg. Mall
1730 Geary Blvd San Francisco, CA 94115
Tel: (415) 921-2147
Website: www.asakichi.com

Material costs: tea cloth (*chakin*) \$3.50, bamboo tea scoop (*chashaku*) \$8.00, tea bowl-replica (*chawan*) \$5.00, tea whisk (*chasen*) \$8.00. *Optional: As an alternative to purchasing these items, teachers may conduct an art activity in which students create their own versions of the tea utensils.

Suggested Reading for Teachers:

Sen, Shoshitsu. *Chado: The Japanese Way of Tea*. New York and Kyoto: Weatherhill/Tankosha Publishing, Ltd, 1979.
Varley, Paul, and Kumakura Isao, eds. *Tea in Japan: Essays on the History of Chanoyu*. Honolulu: University of Hawaii Press, 1989.

Suggested Reading for Students:

Sato, Shozo, Alice Ogura Sato, and Jeffrey Masturah (ILT). *Tea Ceremony: Asian Arts and Crafts for Creative Kids*. Tokyo: Tuttle Publishing, 2005.

Suggested Websites for Teachers and Students:

Tea Ceremony: The Way of Tea, in *Japan Fact Sheet*:
<http://web-japan.org/factsheet/pdf/TEACEREM.pdf>

Young Master of the Arts: Chado or Sado (Tea Ceremony), in *Kids Web Japan*:
<http://web-japan.org/kidsweb/meet/chado/index.html>

Activity Background Information

The Japanese phrase *Chanoyu*, translated literally as “hot water for tea,” refers to the tradition of preparing and serving powdered green tea in a highly stylized manner. The art of Chanoyu, also called “tea gathering” by practitioners, combines elements encompassing fine and applied arts, architecture, landscape design, and etiquette. Through Chanoyu, sharing a bowl of tea becomes an act evoking self awareness, generosity towards others, and a reverence for nature.

The tradition of serving powdered green tea was introduced to Japan from China in the twelfth century. Japanese Buddhist priests who traveled to China to study religious scriptures returned to their homeland having acquired new customs. The priest Eisai (1141–1215 ce), of the Rinzai Zen Buddhist sect, is credited with bringing to Japan the practice of drinking tea in its powdered form. Powdered green tea became an important feature of the Zen monastic tradition and was used as an aid for staying alert during long periods of meditation. From its origins in Zen ceremonies, the cultural practice known as

Chanoyu emerged in its secular form during the fifteenth and sixteenth centuries. A succession of tea masters was instrumental in this development: the Zen priest Murata Shuko (1422–1502 ce), who was responsible for formalizing the tradition in accordance with Zen ideals; Takeno Jo-o (1503–1555 ce), who refined the art; and Sen Rikyu (1521–1591 ce), who established the form of Chanoyu as it is known today.

The guiding principles of Chanoyu as expressed by Sen Rikyu are:

- Harmony (*Wa*): harmony between guests, hosts, nature, and setting
- Respect (*Kei*): sincerity toward another, regardless of rank or status
- Purity (*Sei*): to spiritually cleanse oneself—to be of pure heart and mind
- Tranquility (*Jaku*): inner peace that results from obtaining the first three principles; this inner peace allows one to truly share

In addition to these principles, the essence of Chanoyu is embodied in the concept of *ichi-go ichi-e* (literally, “one time, one meeting”; pronounced *eecheego eechee-eh*). This is the awareness that each tea gathering is a once in a lifetime event, never to occur again. For this reason, the sharing of a bowl of tea should be conducted with humble nature and the utmost sincerity.

A tea gathering may be held any time throughout the year. The type of gathering depends upon the season and time of day. If the tea gathering is in honor of a special occasion, this is reflected in the combination of elements that characterize the event. There are two types of tea used in Chanoyu: thin tea (*usucha*) and thick tea (*koicha*). In a tea gathering with thin tea, each guest is served an individual bowl of tea. In a tea gathering with thick tea, the more formal of the two types of gatherings, a single bowl of tea is prepared to be served to all guests—each guest taking sips of tea from the bowl. This sharing of a single bowl of tea represents the unity of hearts and minds among the participants.

In Chanoyu, there are many symbols of respect. Particularly important is the manner in which a tea bowl is presented and received. The host determines which side of the bowl is most beautiful. This side is referred to as the “front” of the bowl. As a bowl is presented to a participant, the front always faces the recipient. Similarly, when tea is consumed by a guest, the bowl is rotated so that its most beautiful side is facing the host, and so that the guest avoids drinking from its front. This practice reflects the spirit and principles of a tea gathering.

Chanoyu is a secular tradition passed down over the centuries in tea schools. Its origins in Zen Buddhism, however, imbued its practice with a spiritual character. A form of both art and meditation, Chanoyu inspires participants to transcend the ordinary and discover the meaning hidden within objects, fellowships, and nature.

Procedure:

1. Using the images and accompanying descriptions provided in this packet discuss with your students the history and key elements of Chanoyu.
2. Describe to your students how the essence of Chanoyu lies in the relationships formed among individuals, objects, and nature—relationships that are based on reverence and humility.

3. Introduce the four principles of a tea gathering: harmony (*wa*), respect (*kei*), purity (*sei*), and tranquility (*jaku*); and describe the concept of *ichi-go ichi-e*.
4. Distribute copies of the following handouts to each student: Handout A and Handout B. Read these out loud and review them with your students.
5. Tell your students that they will be simulating a thick tea gathering. In preparation for this activity, describe the difference between thick and thin tea and the significance of the “front” of a tea bowl. Tell students that a thick tea gathering is a formal event during which participants’ conversation is limited to brief comments on the gathering itself.
6. Divide your students into groups of five. Distribute to each student Handout C. Review the directions outlined in this handout with your students.
7. Have each group select an area in the classroom to gather. Distribute to each group the following: a set of hands-on materials (tea bowl, tea scoop, tea whisk, and tea cloth); and a set of laminated illustrations or “props” (tea kettle, tea ladle, and thick tea container). *Optional: To help students create the imagined parameters of a tearoom, they may use blue painter’s tape to outline the shape of the tatami mats on the classroom floor.
8. Have students take off their shoes and practice how to kneel and bow. (Students may refer to the photographs and directions in Handout C, Step 1.)
9. Direct students in each group to select their roles in the tea gathering and work together to reenact a serving of thick tea as indicated in Handout C, Steps 2–5. Please note that one of the student roles in this simulated tea gathering is the “invisible” director. This person’s responsibility is to tell their respective group members what to say and how to act, according to the script.
10. After the student groups have practiced reenacting the tea gathering, have them memorize their roles and try conducting the tea gathering without the script or verbal aid of the “invisible” director.

Activity Tip: * (If a group has more than five students, have “extra” students perform as “shadows”. Shadows sit behind or next to another student and mime their actions. Alternatively, students can repeat the reenactment and have each other take turns.)

Wrap-Up:

After conducting the activity, ask students to reflect upon their experience simulating a tea gathering. Here are some suggested questions for class discussion:

1. In what ways do the host and guests show respect to one another?
2. How does the sentiment *ichi-go ichi-e* influence the tone and mood of a tea gathering?
3. How did the reenactment of the tea gathering make you feel? Describe the elements that contributed to this experience.

Handout A

The Tea Gathering



Yuin tea house in Kyoto, Japan. Reprinted with permission from *Chado: The Japanese Way of Tea*. Photograph copyright 1979 Tankosha Publishing, Ltd.

A tea gathering (*Chanoyu*), one of the most honored traditions in Japan, is the sharing of green tea in a formal setting. The practice of serving powdered tea with hot water was introduced to Japan from China by Zen priests in the twelfth century. Zen Buddhism greatly influenced the tradition, emphasizing simplicity, harmony with nature, and self-discipline.

A tea gathering usually takes place in a small hut designed especially for this purpose. There is no furniture inside except for an alcove (*tokonoma*). This might contain either a hanging scroll or flower arrangement, or both of these items together. In a tea gathering, guests are invited to enjoy green tea made by the host. During this time, they appreciate the beauty of the tea utensils—works of art shared between the tea master and honored guests. The tea master Sen Rikyu was instrumental in establishing the principles for a tea gathering: harmony, respect, purity, and tranquility.

Handout B

Tea Utensils

A tea gathering is not only a time to enjoy green tea with special guests but also a time to share and appreciate objects of art. Such objects include the those used in making and preparing tea as well as items that decorate the tea house. These are some of the utensils you will be using in the following activity:

- Kettle—a metal container placed over a brazier to heat water.
- Tea Scoop—a small “spoon” made of bamboo used to transfer powdered green tea.
- Water Ladle—a long handle with a cup-shaped bowl at one end made of bamboo. It is used to transfer water.
- Water Container—a vessel used to hold cool, fresh water. It may be made of wood, metal, or ceramic.
- Tea Container—a small ceramic container with a lid used to hold powdered green tea.
- Tea Bowl—a ceramic bowl used to whisk powdered green tea with hot water. Guests drink tea from this bowl.



Tea utensils used in a thick tea gathering, from *Nagomi*, Jan. 2004. Reprinted with permission. Photograph copyright 2004 Tankosha Publishing, Ltd.

Handout C

Activity: Experience Chanoyu

Your group will be simulating a segment of the serving of thick tea. A tea gathering is a complex tradition that can take a lifetime to perfect. This simulation has been shortened to fit into the class period. An actual tea gathering can be four hours long and may include sweets and a small meal.

Step 1: Japanese Etiquette

Practice how to sit kneeling

It is customary in Japan to sit kneeling on a floor that is covered with tatami mats. In a tea gathering, people sit formally with their legs tucked underneath and their hands folded in their laps. Try sitting in this position.



Practice how to bow

Bowing is a way to express respect to another individual. People bow to each other when greeting an acquaintance or to express thanks. The most polite way to bow is to place both hands on the floor in front of you. Look down at the floor and tilt your body forward. Try bowing to one another.



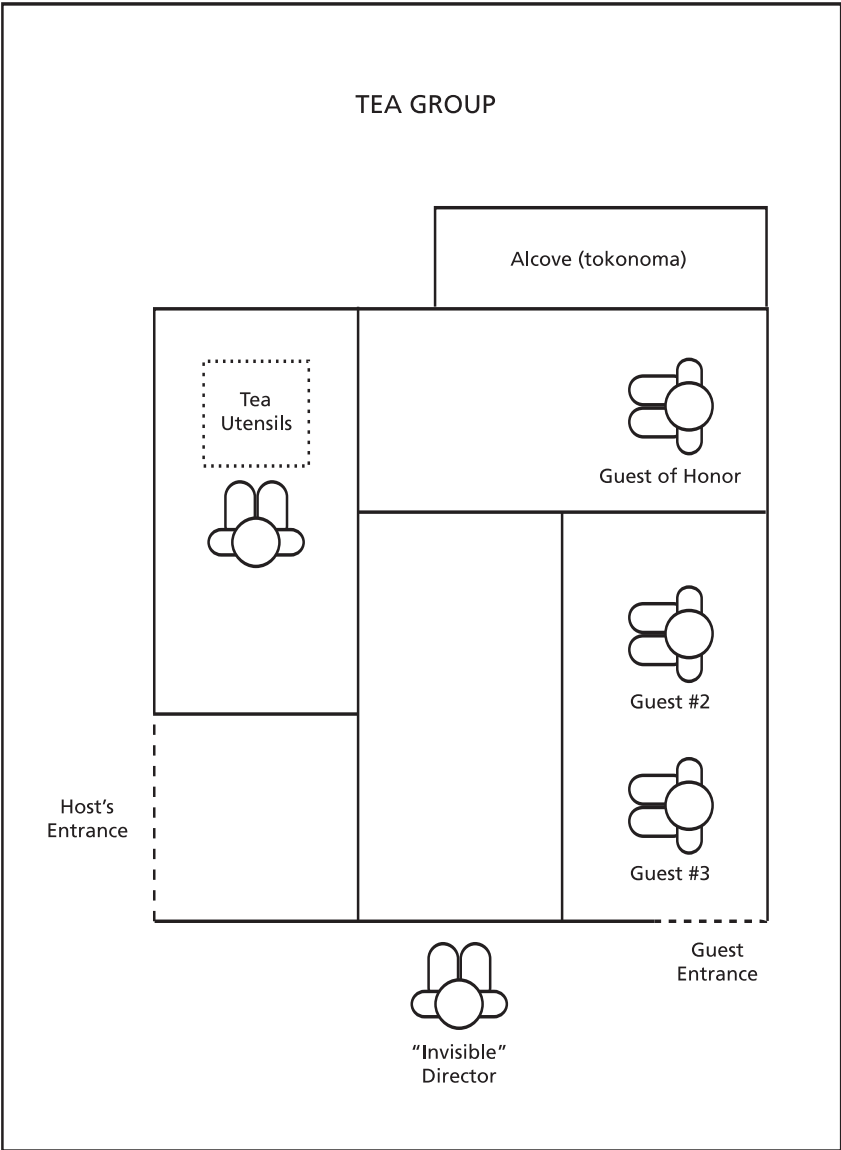
Step 2: Assign everyone in your group a role. Use the hands-on objects for the reenactment.

Tea Gathering Participants

- Host
- Guest of Honor (Guest #1)
- Guest #2
- Guest #3
- “Invisible” Director

Step 3: Preparation

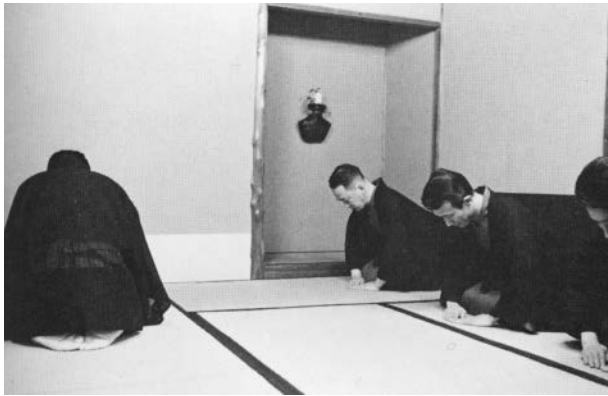
Clear a small area in the classroom. Place the tea utensils in front of the Host. The guests kneel in a row facing the Host in the following order: Guest of Honor, Guest #2, and Guest #3 (as shown in the diagram).



Step 4: Setting. Read out loud.

The Host has invited three close friends to partake in a tea gathering. The Guests have purified (rinsed) their hands, taken off their shoes, hung their swords (if they are warriors), and entered the tea house through a small entrance. The Guests have each viewed the flower arrangement in the alcove (tokonoma) of the tea house, admired the tea kettle and brazier, and knelt down in front of the Host.

Step 5: The “Invisible” Director reads the script out loud. The Director will be telling the host and guests what to do as they act out their parts.



Everyone:

Bow together.

Host:

(You have already cleaned the tea bowl and whisk)

1. Wipe the tea bowl with the tea cloth.
2. With the tea scoop, take three scoops of powdered tea from the tea container and place into the tea bowl.
3. Use the ladle to place hot water from the kettle into the tea bowl.
4. Pick up the whisk with your right hand and whisk (back and forth motion) the tea to create a smooth consistency.
5. Place the tea bowl with the “front” of the bowl facing the Guest of Honor.



Guest of Honor:

1. Scoot forward and take the tea bowl.
2. Place it on the tatami mat (floor) between yourself and Guest #2.

Everyone:

Bow together.

Guest of Honor:

1. Pick up the tea bowl
2. Turn it clockwise twice (right, about 180 degrees) so your lips do not touch the “front” of the bowl.
3. Take 1 sip with a slight slurping sound.

Host:

“How is the tea?”

Guest of Honor:

“Delicious!”

1. Take 2 more sips with a slight slurping sound at the end. This tells that host that you have finished.

Guest #2:

Bow to Guest #3. This is a courtesy gesture since you will drink next.

**Guest of Honor:**

1. Wipe the rim of the tea bowl
2. Turn it counterclockwise twice (left, about 180 degrees) so that the “front” faces you again.
3. Turn yourself slightly and pass the tea bowl to Guest #2.

Guest #2:

1. Raise the tea bowl and bow.
2. Turn it clockwise twice (right, about 180 degrees) so your lips do not touch the “front” of the bowl.
3. Take 3 sips with a slight slurping sound.

Guest of Honor:

Ask the Host, “Wonderful tea. What kind of tea is it?”

Host:

“It is a special tea from Kyoto.”

Guest #2:

1. Wipe the rim of the tea bowl.
2. Turn it counterclockwise twice (left, about 180 degrees) so that the “front” faces you again.
3. Pass the tea bowl to Guest #3.

Guest #3:

1. Raise the tea bowl and bow.
2. Turn clockwise twice (right, about 180 degrees) so that the “front” is now facing the Host.
3. Take three sips with a slight slurping sound.

Guest of Honor:

“May I view the tea bowl?”

Guest #3:

1. Scoot forward and place the bowl in front of the Guest of Honor.
2. Make sure the “front” of the bowl is facing the Guest of Honor

Guest of Honor:

“Please excuse me while I go first.”

1. Carefully admire the design and shape of the tea bowl.
2. Describe what you like about it.

All Guests:

1. Pass the tea bowl to each other.
2. Admire the tea bowl.



Guest of Honor:

1. Give the bowl to the Host.
2. Make sure the “front” is facing the Host.

Host:

“Thank you for joining me today.”

All Guests:

“Thank you for the delicious tea.”

Everyone:

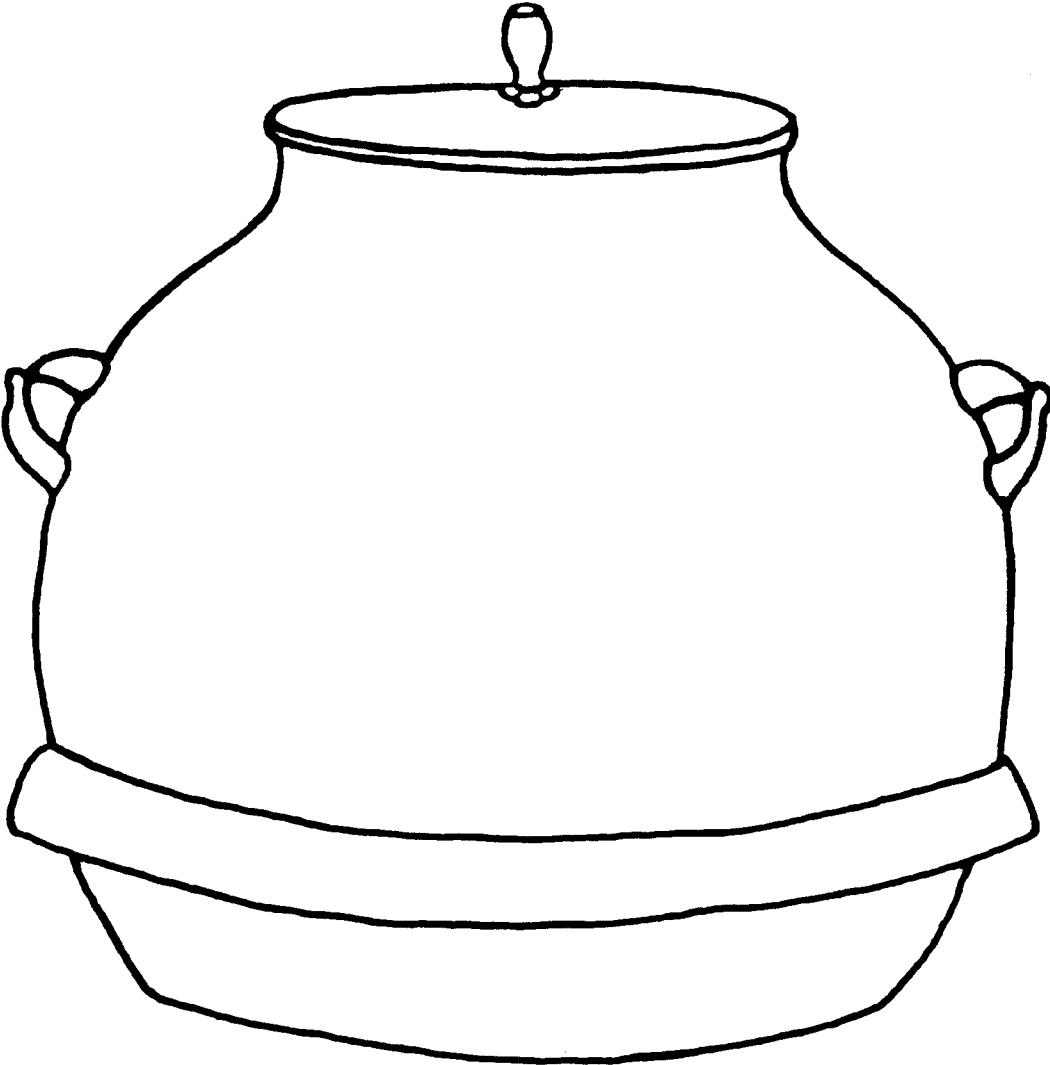
Bow together.



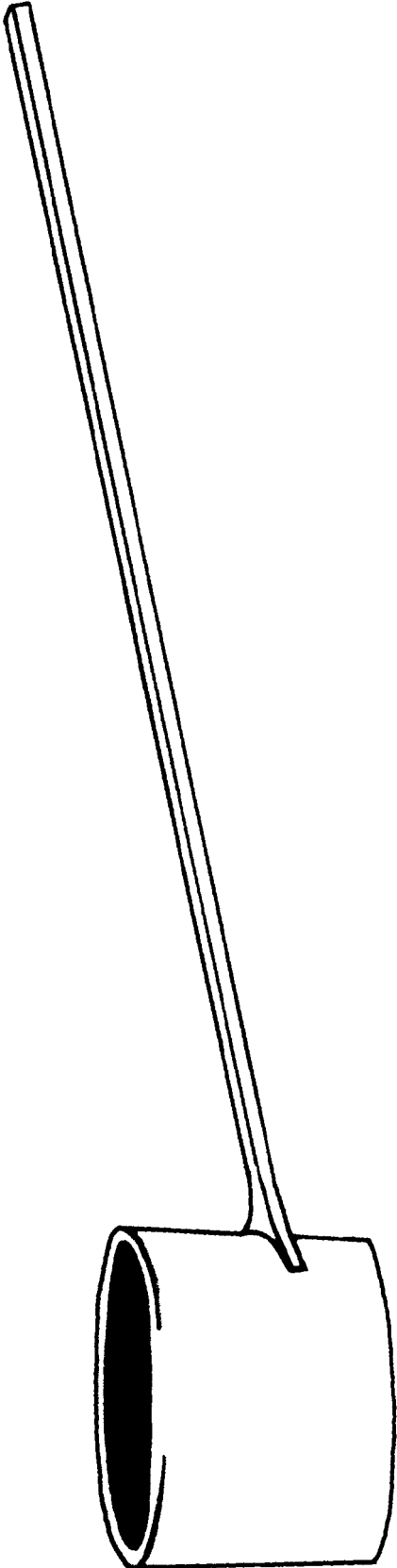
End of the Serving of *Koicha* (Thick Tea)

Photograph credits unless otherwise noted: Reprinted with permission from *Chado: The Japanese Way of Tea*. Photograph copyright 1979 Tankosha Publishing, Ltd.

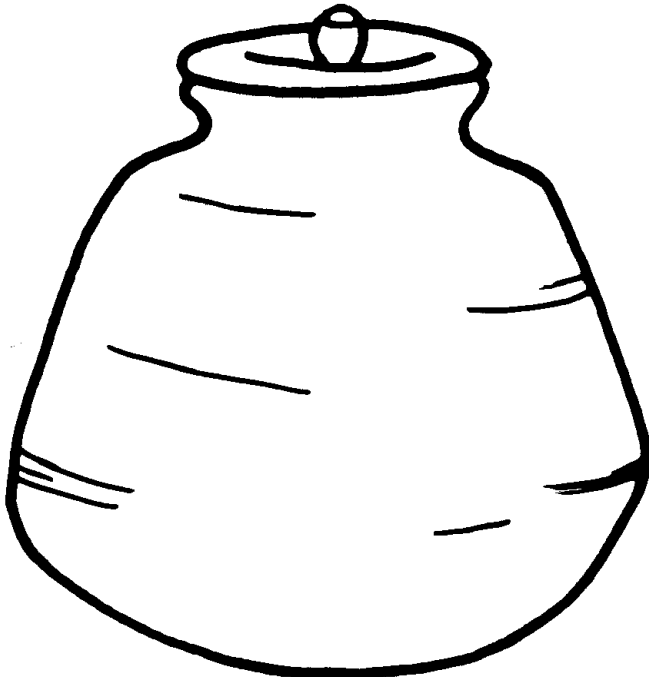
Tea Kettle (*Kama*)



Water Ladle (*Hishaku*)



Thick Tea Container (*Cha-ire*)





V. Glossary

Glossary

Σ

Chanoyu: literally “hot water for tea”; centers on the act of making a bowl of tea and serving it as an everyday activity through which one achieves a state of consciousness that is extraordinary

Sen Rikyu (1522–1591): tea master and advisor to shoguns on aesthetics; regularized tea practice as it has been handed down to the present; favored *wabicha* or rustic, withered style of tea; ancestor to the three Sen traditions of tea still active today (Urasenke, Omotesenke, and Mushanokojisenke)

Wabicha: literally “withered” or “rustic tea;” aesthetic term borrowed from poetry to evoke a sense of that which is withered, lonely, miserable; for example, making tea in a tiny, impoverished little hut, using utensils accessible to anyone such as cut bamboo for a flower container

Tokonoma: alcove for display of objects in a traditional Japanese room

Chabana: “tea flowers”; seasonal flowers for the tea gathering; unlike ikebana, these are meant to be placed simply to look as natural as they would in a field

Tatami: woven reed mats used as flooring in traditional Japanese rooms

Mizuya: “water room” preparation area for tearoom, usually with area to wash and store utensils

Chakai: Tea Gathering

Muchu-an: poetic name of our the Asian Art Museum’s tearoom “Hut in the midst of fog.” an is not written, but is spoken when referring to a named tearoom; homonymous with “rapturous ecstasy,” or to be completely absorbed in something

Wa Kei Sei Jaku (harmony, respect, purity and tranquility) four principles of Chanoyu as left by tea master Sen Rikyu (1522–1591) that practitioners of tea endeavor to integrate into their daily lives:

- o harmony with other people and one’s environment
- o respect for other people even if we disagree
- o purity of heart and in environment
- o tranquility of mind and spirit—a return to our natural state.



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<http://www.asiasociety.org/arts/newwayoftea/index.html>.
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VII. Map of Japan

Map of Japan

