

# Alleviating Suffering and Bestowing Blessings: A Translation of the *Kissa Ōrai*<sup>1</sup>

Takuya Hino

## Abstract

In this article, I provide a comprehensive account of the role played by a medieval Japanese historical text called the *Kissa Ōrai* 喫茶往来 (An exchange of letters on Drinking Tea) in the development of the early Japanese tea ceremony during the medieval Japan (1350-1450). The *Kissa Ōrai* is said to be a “textbook” composed by art connoisseurs in the hope of expanding the existing tea-drinking culture in medieval Japan. This text is more accurately described as a record of manners and etiquette for the tea ceremony rather than historical records and courtier diaries. It further reveals the growing popularity of Chinese manners and etiquette for the tea ceremony in the Northern and Southern dynasties (1336-1392) in relation to the development of the tea culture in the Song dynasty of China (960-1279). The tea ceremony is believed to have become extremely popular among the Muromachi 室町 aristocrats and *samurai* warriors. The movement produces the cultural tendency to subjectively seek for original and creative work. It demonstrates ideological patterns of medieval Japanese cognition that are referred to as precedents from the continental culture and gets used to adapt its cultural value and customs. In this way, the Muromachi cultural movements stimulated by the imported Chinese culture intended on constructing a *samurai* cultural ideology that created a medieval notion capable of

---

1 This article is dedicated to the memory of Dr. John R. McRae, who taught me the importance of academic integrity and strictness of creative research. Without his determination to fight his illness, this work would not have been written.

amalgamating Japanese culture and the culture of the Song dynasty. The *Kissa Ōrai*, in turn, reflects the Buddhist notion of ritual simplification. It is necessary to question Buddhist views of alleviating suffering and bestowing blessings that the correct way of obtaining Buddhist teachings depends on the mind of being in this world, while the Buddhist teachings are, at the ultimate realm of realization, absolutely true. The main purpose of this article focuses not on whether the tea gathering is good or bad, but rather on how to interpret the manner in which the textual contents described in the *Kissa Ōrai* have recorded cultural events and protocols for future reference. This article includes the first English translation of the *Kissa Ōrai* in the appendix.

## Introduction

The earliest existing account of medieval Japanese historical manuscripts pertaining to the tea ceremony, entitled “*Kissa Yōjōki* 喫茶養生記 (A Record of Drinking Tea for Good Health),” was undertaken by a Tendai Buddhist monk, Yōsai 榮西 (alternately Eisai; 1141-1215) who traveled to Song China and brought Rinzaï Zen teachings to medieval Japan. The text, as detailed instructions to the effect that one could obtain worldly merit through the worship of buddha and kami by drinking tea, was read as a mid-Kamakura textbook to the understanding of the Song studies in a systematic manner. This text points out the functional relevancy between the essential basis of living and the preservation of one’s health in reference to maintaining the good functions of five viscera, liver, lung, heart, spleen, and kidneys, all of which correspond to the system of allocation to the Five Phrases. It illustrates the tendency of medieval Japanese Buddhism, which focused on the growing belief of herbal medicine in religious rituals with a close relation to drinking tea. The manual does not include the basic manners and etiquette for the tea ceremony but helps understand the physical effects of drinking tea as a dining habit that explains various benefits of tea consumption. The Daoist facet of medieval Japanese Buddhism seems to have greatly affected the popularization of tea-drinking rituals. The

regular performance of drinking tea played an important role in promoting the central position and prominence of the court among medieval aristocrats and shogunates.

Because the *Kissa Ōrai* contains several puzzling concepts surrounding the basic manners and etiquette of the tea ceremony, very few literary and religious studies have been done on. These previous scholarships have been examined for their literary value and expression of Japanese cultural elements in the history of the tea ceremony. Uozumi Sōgorō 魚澄惣五郎 argues for a view of the *Kissa Ōrai* as a text that places great emphasis on the significance of the tea-drinking culture as a sub-lineage of the principles of the Song dynasty culture.<sup>2</sup> Other current studies have been characterized by similar tendencies. Nakamura Toshinori 中村利則 describes the *Kissa Ōrai* as the oldest text describing the tea ceremony as a game in which players taste different teas and try to guess their origins. In his modern translation of the *Kissa Ōrai*, Nakamura describes it as not about the medical effects of tea but rather the tea gathering.<sup>3</sup> Takahashi Tadahiko 高橋忠彦 provides detailed analysis of the *Kissa Ōrai* in philological studies and broadens a previous critique of it as an exchange of letters by comparing it with Chinese classical literary works.<sup>4</sup> Nakamura Shūya 中村修也 demonstrates the comprehensive history of the tea-drinking culture in medieval Japanese texts, with a strong focus on relevant accounts of the *Kissa Ōrai* and the *Taiheiki* 太平記 (“Record of the Great Peace”). Nakamura describes the *Kissa Ōrai* as supporting the spread of Zen teachings and tea-drinking.<sup>5</sup> Naka Takahiro 仲隆裕 examines in detail the *Kissa Ōrai* that relates to a traditional Japanese landscape garden and the tea ceremony.<sup>6</sup> Tsutsui Hiroichi 筒井紘

---

2 Uozumi Sōgorō “Kissa Ōrai kaidai” in *Sadō koten zenshū dai ni kan* (Kyoto: Tankōsha, 1977), pp. 191-199.

3 Nakamura Toshinori, “Tōcha no asobi” in *Shiryō ni your cha no yu to rekishi jō* (Tokyo: Shufu no tomo, 1994), pp. 134-147.

4 Takahashi Tadahiko, “Kissa Ōrai no tekisuto ni tsuite” *Tokyo gakugei daigaku kiyō jinbun shakai kagakukei* I 64 2013: 117-133.

5 Nakamura Shūya, “Yotsugashira charei ni miru incha no igi” *Kyōiki gakubu kiyō bunkyō daigaku kyōiku gakubu* 52 2018: pp. 322-332.

6 Naka Takahiro, “Kissa Ōrai no cha to teien,” *Sadō zasshi* 6 2019: 109-117.

— describes medieval Buddhist monks engaging in the tea gathering.<sup>7</sup> The *Kissa Ōrai* also includes some descriptions of flower arrangements and incense instructions. Rather than being written for the shogunate's preference and court aristocrats, the *Kissa Ōrai* seems to be composed specially for transmitting its contents to future generations. I seek to challenge commonly held concepts about this puzzling medieval Japanese text and offer a critical analysis of the early history of Japanese tea ceremony that remains largely unknown.

### Historical Background

The *Kissa Ōrai* was compiled during a turbulent period of social change, when social values dramatically shifted from “luxuriousness” or “gorgeousness” to “frugality” or “thriftiness” in medieval Japan. The rapid change of these social values which were relevant to the dualistic concepts of *wabi* and *sabi* could be seen in the *Kissa Ōrai*. This tendency has to be understood in the context of seeking a concept to the dualistic framework, contextual pursuits that imply two oppositional principles. This notion can be applied to the political and cultural polemics of the shogunates, particularly in the regimes of Ashikaga Yoshimitsu 足利義満 (1358-1408) and Ashikaga Yoshimochi 足利義持 (1386-1428).

Ashikaga Yoshimitsu, who was the third shōgun of the Ashikaga shogunate, initiated trade between his shogunate and the Ming dynasty in China, in hopes of monopolizing the profits gained from the trade.<sup>8</sup> Yoshimitsu became fascinated by the fact that the Chinese emperors had increased their level of imperial authority over political and diplomatic activities by producing paintings, calligraphic works, and craft products. It was because Yoshimitsu possibly devoted himself to the study of cultural sophistication and social organization during the Song dynasty. Through unofficial (and later official)

---

7 Tsutsumi Hiroichi, *Cha no yu to bukkyō* (Kyoto: Tankōsha, 2019), pp. 116-129.

8 *Mansaijugōnikki ge*. Zoku gunsho ruiju • hoi 1: 584-589.

trade regulation between Japan and China, he collected imported goods from China, especially in the Song dynasty, so that art connoisseurs would assertively assign a rank or rating to these goods as a scarcity of arts. It revealed two aspects of Yoshimitsu's political circumstances: 1) there was an attempt to revive or maintain the tributary system of China; and 2) Yoshimitsu adopted cultural complexity (and diversity) and received abundant supplies by carrying out tribute trading with China and Korea. By removing political and military obstacles, Yoshimitsu maintained the framework that provided the ideological underpinning for the Ashikaga shogunate's political authority and sought external sources for the Ashikaga shogunate's financial stability. Apparently, he traded with China and Korea only in the pursuit of economic profit. On the contrary, Ashikaga Yoshimochi expressed a totally negative view of the sustained tie under the tributary system of China, and his "introverted" attitude consequently led to the rupture of tributary relations between China and Japan in the twenty-sixth year of Ōei 応永 (1419).<sup>9</sup> It was due to this temporary cessation of tributary relations between China and Japan that Yoshimochi's regime came to the end of the "luxurious and splendid" culture which flourished at the end of the fourteenth century through Yoshimitsu (the "Kitayama 北山 Culture"). It allowed to raise further prosperity of Zen Buddhism through the warrior class and then provided an excellent springboard for a new sense of beauty in a culture of simplicity, which was later prospered by Ashikaga Yoshimasa 足利義政 (1436-1490) in the mid-fifteenth century (the "Higashiyama 東山 Culture").

Gen-e 玄慧 (? – 1350) was a learned monk who studied Tendai exoteric and esoteric Buddhist practices, though there has remained unclear about the scholarly achievements and early life of Gen-e. The earliest historical account of Gen-e can be found in the *Hanazono tennōshinki* 花園天皇宸記 ("Record of Imperial Affairs of Emperor Hanazono") entry for the twenty-second day of the intercalary seventh month of the first year of Gen-ō 元応 (1319).<sup>10</sup> By the fullest trust of Emperor Hanazono 花園天

---

9 *Mansaijugōnikki jō*. Zoku gunsho ruiju • hoi 1: 153.

10 *Hanzono tennōshinki*, Shiryō sanshū 65, 2: 43.

皇 (1297-1348; r. 1308-1318), Emperor Hanazono and court aristocrats gave good comments on Gen-e as a virtuous monk. Gen-e had a relationship of deep trust with Emperor Hanazono, who was eagerly interested in Zen teachings and the teachings of Pure Land Buddhism.<sup>11</sup> In addition, descriptions of scholarly debates between erudite monks appear in the *Hanzono tennōshinki*.<sup>12</sup> It is said that Gen-e had scholarly debates with Shūhōmyōchō 宗峰妙超 (1283-1338), a Rinzai monk who established Daitokuji 大徳寺, and was respectfully impressed. Gen-e is thought to have been deeply moved to the Zen teachings from these scholarly debates. Furthermore, the *Moromoriki* 師守記 (the diary of Nakahara Moromori 中原師守; fl. fourteenth century), entry for the seventh day of the fourth month of the fifth year of Jōwa 貞和 (1349) portrays a scene in which Gen-e participated in the court assemblies and wished to be a staff at the depository library for Moromori.<sup>13</sup> Late descriptions of Gen-e highlight the fact that he earned the esteem of the monk.<sup>14</sup> It is for this reason that Gen-e seems to have been identified as a well-known monk and had some involvement with the Northern Court.<sup>15</sup> He was seen as a Tendai monk who was well-versed in Zen teachings and the theory of Confucianism in the Song period of China.

Shunokumyōha 春屋妙葩 (1312-1388), a Rinzai monk who received devotional support from Ashikaga Yoshimitsu, played a leading role in establishing the framework that produced and maintained the collusive relationship between the Ashikaga shogunate and Zen teachings. The earliest appearance of his name in relation to the Ashikaga shogunate can be found in the *Moromoriki* entry for the twenty-second day of the fifth month of the fourth year of Jōji 貞治 (1365), which includes the prayer of the second Ashikaga shogunate Ashikaga Yoshiakira 足利義詮 (1330-1367).<sup>16</sup> The *Moromoriki*

---

11 *Hanzono tennōshinki*, Shiryō sanshū 80, 3: 132. *Hanzono tennōshinki*, Shiryō sanshū 65, 2:

6. *Hanzono tennōshinki*, Shiryō sanshū 65, 2: 247-248.

12 *Hanzono tennōshinki*, Shiryō sanshū 80, 3: 94-146.

13 *Moromoriki*, Shiryō sanshū 21, 5: 6.

14 *Mansaijugōnikki jō*. Zoku gunsho ruiju • hoi 1: 356.

15 *Moromoriki*, Shiryō sanshū 9, 3:123.

portrays Shunokumyōha as the head monk of Tenryūji 天龍寺, who participated in annual Buddhist memorial services for Ashikaga Yoshiakira's mother twice, on the twenty-third day of the sixth month of the fourth year of Jōji (1365) and on the sixth day of the sixth month of the sixth year of Jōji (1367).<sup>17</sup> In the first year of Kōryaku 康曆 (1379), he was appointed to the highest post in the Buddhist hierarchy of the Zen-Vinaya Buddhist school, called “*sōrku* 僧録,” which came to be extremely important for controlling their political and religious activities over Zen and Vinaya schools.<sup>18</sup> Ashikaga Yoshimitsu played a leading role in promoting to the position of senior preceptor. As Shunokumyōha, along with the superintendent appointed by the Ashikaga shogunate, served as a resident monk of Nanzenji 南禪寺, he gained control of the religious policies in an attempt to organize a system of Zen Buddhist assemblies. With the help of that the samurai clan expanded the scale of political power and activities, the “ten temples (*jissatsu* 十刹)” were given enhanced religious functions as “shogunate temples” that expanded influence on political authority over religious activities in all parts of Japan.<sup>19</sup>

### The *Kissa Ōrai*

The *Kissa Ōrai*, a boilerplate collection called “*ōraimono* 往来物 (An exchange of letters)”, is said to have been compiled by Gen-e at the beginning of the Northern and Southern Dynasties period. The *ōraimono*, which relied on the precedents to the rules of propriety, appeared in the mid- Heian period and later came to be accepted as necessary practical knowledge by court aristocrats and learned monks. This kind of textual sources reveals chronological and ideological patterns of Japanese culture that accumulates substantial knowledge and techniques to be cultivated by art connoisseurs. From ancient

---

16 *Moromoriki*, Shiryō sanshū 40, 8:233.

17 *Moromoriki*, Shiryō sanshū 40, 8:286. *Moromoriki*, Shiryō sanshū 44, 9:244.

18 Ashikaga Yoshimitsu Gonaishō. Rakuōinmonjokenkyūkai eds., *Rakuōinmonjo no kenkyū* (Kyoto: Shibunkaku shuppan, 2000), 81.

19 *Fusōgozanki*. Tamamura Takeji, *Fusōgozanki* (Kyoto: Rinkai shoten, 1983), 35-38.

times, court aristocrats and Buddhist monks continued to treat the text as an encyclopedia and cite (or recite) the passages from the textual sources, such as the *Kissa Ōrai* and the *Taiheiki*, a warrior tale composed by multiple authors in the fourteenth century.<sup>20</sup> While the *Taiheiki*, which has been uncritically taken at face value as the *ōraimono*, cites practical principles and precedents from Classical Chinese literature, the *Kissa Ōrai* seems likely to contribute to the notion of “Japaneseness,” which a medieval Japanese ideology that was central to the aspiration to construct a “samurai spirit” capable of standing on an equal foot with China. Although Japanese monks who traveled to China surely engaged in editing the *ōraimono*, for the most part the names of those who edited it remain unknown, while further study is required to examine by whom and for what the *ōraimono* was composed. The *Kissa Ōrai* is also a type of word list which provides concrete examples and knowledge about various accomplishments, particular to the tea ceremony. It includes two sets of exchanged letters between court aristocrats. One set of these exchanged letters explains how to arrange items properly in concert with a variety of the tea ceremony; the other explains how to make tea properly at the tea ceremony with reference to famous refined tea. Seen in this light, the classification of the *Kissa Ōrai* as an exchange of letters clearly supports two aspects: 1) this text focuses solely on knowledge sharing interactions between Buddhist praxis and the tea-drinking rituals; and 2) this text receives major influence from the *Taiheiki*, which contains historical, principled, linguistic, and geographical elements.

The literary account of the warrior narrative *Taiheiki* contains references to political cooperation between Gen-e and the Ashikaga family. One episode of the *Taiheiki* tells us the story of Gen-e, who came to be fully trusted by Ashikaga Takauji 足利尊氏 (1305-1358).<sup>21</sup> The other explains that Gen-e taught Ashikaga Tadafuyu 足利直冬 (fl. fourteen-century).<sup>22</sup> The *Nantaiheiki* 難太平記 (“Faults of the *Taiheiki*”), a warrior tale

---

20 Ōsumi Kazuo, *Jiten wo kataru nihon no rekishi* (Tokyo: Kōdansha, 2008), 83-98.

21 *Taiheiki* 2: 18. *Nihon Koten Bungaku Taikai* 2, 265.

22 *Taiheiki* 3: 26. *Nihon Koten Bungaku Taikai* 3, 50.



composed by Imagawa Sadayo 今川貞世 (1326-1420) in the ninth year of Ōei (1402), which indicates defects in the *Taiheiki* by giving creative examples of the Imagawa family's loyalty to Ashikaga shogunate, shows that there existed a close relationship between Gen-e and the Ashikaga family.<sup>23</sup> The evidence clearly indicates that Gen-e, who was leading politically to having authority under the Ashikaga shogunate, could be considered as one of intellectuals who had court savvy and close relations with court aristocrats, in particular the Ashikaga shogunate. Gen-e could be depicted as an advisory monk for the Ashikaga shogunate in the *Taiheiki*. Because Gen-e was recognized as a distinguished, learned monk during the Northern and Southern dynasties, who compiled the Kenmu Shikimoku 建武式目 ("Formulary of Adjudications in the Kenmu era"), although there was no confirmed evidence, he is believed to have also composed the *Kissa Ōrai*, the *Teikinōrai* 庭訓往来 ("An Exchange of Letters on Proper Upbringing"), the *Genpeiseisuki* 源平盛衰記 ("Accounts of the Genpei Wars") and edited part of the *Taiheiki*.<sup>24</sup> For the reasons mentioned above, questions about the *Kissa Ōrai* being composed by Gen-e remain in discussions pertaining to the authorship and establishment of the *Kissa Ōrai*. The argument of whether Gen-e compiled the *Kissa Ōrai* seems likely to be a legendary or a fictional one.

Although the completion of the *Kissa Ōrai* becomes highly controversial among scholars, it is a noteworthy fact that medieval Japanese languages and tea utensils, both of which generally appear in the *Kissa Ōrai*, conclusively help determine the temporal provenance of the text. This text can be referred to as the early elementary encyclopedia with general knowledge pertaining to the tea ceremony. For those who intend to study the tea ceremony, it should be the original work inherited in written format by the legitimate authority. In this way, descriptions of new vocabulary appearing in the text provide us with some important clues as to when the text has been written and transmitted. While further investigation is needed, there are four substantiating pieces of evidence for this

---

23 *Nantaiheiki. Gunsho ruiju* 21 398:612-613.

24 *Gunsho ruiju* 19 361.

assertion.

First, capping the period of authorship is the *Taiheiki*, written in the late fourteenth century, that contains similar phrases to the *Kissa Ōrai*. The similar descriptions of the *Kissa Ōrai*, “rare delicacies” and “sake,” can be also found in the *Taiheiki*, particularly in matters of drinking as equals and talks on Zen-e.<sup>25</sup> This clue seems to be mainly due to the supposition that Gen-e composed the *Kissa Ōrai*. Further evidence for the basic manners and etiquette of the tea ceremony appearing in the *Taiheiki* can be traced to the *Kissa Ōrai*.<sup>26</sup> Substantially, the *Taiheiki* has influenced the completion of the *Kissa Ōrai*. The earliest description of the *Taiheiki* appears in the *Tōin Kinsada nikki* 洞院公定日記 (the diary of the fourteenth century aristocrat Tōin Kinsada; 1340-1399) entry for the third day of the fifth month of the seventh year of Ōan 応安 (1374).<sup>27</sup> The *Kissa Ōrai*, at least, seems to be compiled around the same time as the *Taiheiki* or after the seventh year of Ōan. Gen-e died on the second day of the third month of Shōhei 正平 (1350). He was unlikely to be the author of the *Kissa Ōrai*. Because Gen-e is said to have been credited as the co-author of the *Taiheiki*, Gen-e is consistently believed to have become the author of the *Kissa Ōrai*. One reason for this was that the earliest hypotheses were for the most part uncritically accepted by later generations.

Second, paintings and manuscripts should be a good place to find out when and by whom the *Kissa Ōrai* has been compiled. Buddhist scroll paintings during the Song and Yuan dynasties of China, which were painted by Zhang Sigong 張思恭 (fl. thirteenth century) and Moqi 牧溪 (fl. thirteenth century), had a good reputation among Muromachi-period aristocrats and warriors. The precious arts and crafts imported from China were collected for display at the tea ceremony. These paintings and hanging screens described in the *Kissa Ōrai* are on the list of *Kundaikansouchōki* 君台觀左右帳

---

25 *Taiheiki* 1: 1. *Nihon Koten Bungaku Taikei* 1, 44. *Taiheiki* 3: 28. *Nihon Koten Bungaku Taikei* 36, 105.

26 *Taiheiki* 3: 33. *Nihon Koten Bungaku Taikei* 3, 252-253.

27 *Tōinkinsadanikki* 27.

記 (“A Record of the Ashikaga Shogunate Collection and the Illustration for the Display of Objects”)<sup>28</sup> and the *Gomotsuon-emokuroku* 御物御画目録 (“A Catalogue of the Ashikaga Shogunate Properties and Paintings”)<sup>29</sup>, both of which have been transcribed by art connoisseurs in the fifteenth and-sixteenth centuries. These imported items from China, appearing in the *Kissa Ōrai*, are of great interest for two reasons. First, and most obviously, they illustrate how influence on political authority under the tributary system of China could even lead to warriors becoming targets of mutual obligations between master and servant. The frequent use of Chinese items and phrases reveals an intension to have enthusiasm for the tributary system of China. Second, it shows that the scarcity of collected goods from China, which one could seldom see, consequently helped highlight the product of a fascinating amalgamation of continental traditions (e.g. Zen Buddhism), warriors, and aristocratic cultural elements.

Third, temples and places that appear in the *Kissa Ōrai* can be important clues as to when and by whom the text has been written. The earliest description of Toganoo 度賀尾 (simplified spelling 榎尾) can be found in the ninth century text called the *Son-izōsōjōden* 尊意贈僧正伝 (“A Record of Son-i posthumous highest rank in the hierarchy of Buddhist Monks”).<sup>30</sup> It indicates that the Chinese character was at least used from the ninth century. The same depiction of Akaibō 關伽井坊 (simplified spelling 阿伽井坊), one of the five sub-temples of Toganooji 榎尾寺 (Kōzanji 高山寺), can be found in the *Amano mokuzu* 海人藻芥 (“Fishman Algae”), a collection of Buddhist usages and practices, which was composed in the twenty-seventh year of Ōei (1420).<sup>31</sup> The *Mansaijugōnikkii* 満濟准后日記 (the dairy of Mansai Jugō) entry for the twenty-sixth day of the tenth month of the fourth year of Eikyō 永亨 (1432) indicates the evidence for Toganoo akaibō 榎尾關伽井.<sup>32</sup> The term “Toganoo 榎尾” can be found in the

---

28 *Kundaikansauchōki. Gunsho ruiju* 19 361: 648-670.

29 Nakamura Hideo, “Gomotsu on-e mokuroku no sensha ni kansuru ikkosatsu” Tokyo kokuritsu hakubutsukan kiyo 7 (1971): 157-250.

30 *Son-i zōsōjōden. Zoku Gunsho ruiju* 8 ge 213: 723.

31 *Amano mokuzu Gumsho ruiju* 28 492:85-111.

*Kanmonnikki* 看聞日記 (the diary of Gosukōin 御崇光院; 1372-1456) entry for the seventeenth day of the tenth month of the twenty-fifth year of Ōei (1418).<sup>33</sup> In addition, the *Kissa Ōrai* includes a Rinzaï temple called Seikenji 清見寺 (presently in Shizuoka Prefecture), which was supposed to identify as a territorial boundary between the Kamakurakubō 鎌倉公方 Ashikaga and the Ashikaga shogunate. Seikenji became one of the ten temples in the second year of Kōryaku 康暦 (1380).<sup>34</sup> Since the first Ashikaga shogunate Ashikaga Takauji visited this area in his regime, the third shogunate Ashikaga Yoshimitsu and the sixth shogunate Ashikaga Yoshinori 足利義教 (1394-1441) have also visited this temple.<sup>35</sup> The purpose of their visits to Seikenji seems likely to show off their authority and power and follow the lead set by Ashikaga Yoshimitsu.<sup>36</sup> These names of the temples and places quite often appear in the fourteenth and fifteenth centuries and prove to be popular among court aristocrats and senior monks.

Fourth, Japanese vocabularies and terms can be a possibility that traces the period of authorship of the *Kissa Ōrai*. One of the examples pertaining to Japanese terms in the *Kissa Ōrai* is “*tamei* (or *daimyo*) 大名 (feudal lord),” which can be also found in the *Taiheiki* and the *Nantaiheiki*.<sup>37</sup> The figure includes two meanings: 1) one owns and cultivates a large property of rice fields; and 2) one has vassals and retainers and formed a group of warriors.<sup>38</sup> This term can be used in-around the fourteenth and fifteen centuries. One entry of the *Taiheiki* for the prosperity and decline of courtiers and warriors tells a story of holding a tea ceremony as a type of a grand banquet that proved

---

32 *Mansaijugōnikki ge*. Zoku gunsho ruiju • hoi 1: 428.

33 *Kanmonnikki jō*. Zoku gunsho ruiju • hoi 2: 158.

34 *Fusōgozanki*. Tamamura, *Fusōgozanki*, 35-38.

35 Zokushigushō 29. Kokushi Taikei 14 chū: 157. *Mansaijugōnikki ge*. Zoku gunsho ruiju • hoi 1: 417, 420.

36 Usui Nobuyoshi, *Ashikaga Yoshimitsu* (Tokyo: Yoshikawa Kōbunkan, 2006), 59.

37 *Taiheiki* 1: 11. *Nihon Koten Bungaku Taikei* 1: 362. *Nantaiheiki*. *Gunsho ruiju* 21 398:623.

38 *Taiheiki* 3: 32. *Nihon Koten Bungaku Taikei* 3, 225-227. *Taiheiki* 3: 35. *Nihon Koten Bungaku Taikei* 3, 338.

to be extremely popular among the Muromachi warriors.<sup>39</sup> Participants enjoyed the tea ceremony in the unrestricted binge.<sup>40</sup> Considering the historical background of that period, one possibility is that the feudal lord described in the *Kissa Ōrai* included military governors, such as Sasaki Dōyo 佐々木道誉 (1306-1373) who had knowledge in *waka* and *renga* poetry, flower arrangement, incense appreciation, and the tea ceremony. The other examples can be the term *sadō* 左道 that has often been used in the Muromachi aristocrats' diaries. In medieval Japan, this term is, at least, referred to as two specific meanings: 1) rare or precious<sup>41</sup> and 2) a sinister way<sup>42</sup>. The *Kissa Ōrai* depicts the tea gathering (*tōcha* 鬪茶) as a “gambling” that is defined as the sinister way, rather than a rare occasion. These tea gatherings mentioned in historical records and aristocratic diaries were identified as *jippukucha*<sup>43</sup> 十服茶 (ten cups of teas) and *jisshucha*<sup>44</sup> 十種茶 (ten kinds of teas). Alternately, historical accounts of medieval Japanese aristocrats' diaries describes the tea gathering as three kinds of names: (1) *kaicha* 回茶<sup>45</sup>, (2) *junjicha* 順事茶<sup>46</sup>, and (3) *kyokujicha* 局事茶<sup>47</sup>. The fourteenth and fifteenth century historical records and court diaries explain the tea gathering that proves to be extremely popular among the Muromachi aristocrats, warriors, and monks.<sup>48</sup> The *Kanmonnikki* entry for the seventh

---

39 *Taiheiki* 3: 33. *Nihon Koten Bungaku Taikei* 3, 252-253.

40 *Hanzono tennōshinki*, Shiryō sanshū 80, 3:79.

41 *Kanmonnikki jō*. Zoku gunsho ruiju • hoi 2: 48.

42 *Mansaijugōnikki jō*. Zoku gunsho ruiju • hoi 1: 160. *Mansaijugōnikki ge*. Zoku gunsho ruiju • hoi 1: 50.

43 *Moromoriki*, Shiryō sanshū 2, 1:94-95.

44 *Mansaijugōnikki jō*. Zoku gunsho ruiju • hoi 1: 63. *Mansaijugōnikki jō*. Zoku gunsho ruiju • hoi 1: 218. *Mansaijugōnikki jō*. Zoku gunsho ruiju • hoi 1: 350.

45 *Kanmonnikki jō*. Zoku gunsho ruiju • hoi 2: 328-329. *Kanmonnikki jō*. Zoku gunsho ruiju • hoi 2: 6-8.

46 *Kanmonnikki jō*. Zoku gunsho ruiju • hoi 2: 498-500. *Kanmonnikki ge*. Zoku gunsho ruiju • hoi 2: 42. *Kanmonnikki ge*. Zoku gunsho ruiju • hoi 2: 213. *Kanmonnikki ge*. Zoku gunsho ruiju • hoi 2: 474-477.

47 *Kanmonnikki ge*. Zoku gunsho ruiju • hoi 2: 290-299.

48 *Mansaijugōnikki ge*. Zoku gunsho ruiju • hoi 1: 129. *Mansaijugōnikki ge*. Zoku gunsho ruiju • hoi 1: 129-130. *Mansaijugōnikki ge*. Zoku gunsho ruiju • hoi 1: 348-349.

day of the third month of the twenty-third year of Ōei (1416) discusses the details of the tea gathering as follows<sup>49</sup>: participants enjoyed drinks and foods. Then, they looked at hanging scrolls and a garden pavilion. They burned incense and appreciated tea-drinking. After that, they tasted four different kinds of tea and took ten doses of tea and guessed the tea's places of origin. At these tea gatherings, participants bet on their properties while drinking. One who gained high score could have these properties as a prize.

In accordance with the above-mentioned argument, as to when the *Kissa Ōrai* was written, sometime between the late fourteenth and the early fifteenth centuries or sometime in the regimes of Ashikaga Yoshimitsu and Ashikaga Yoshimochi seems like a good bet. From the hypothesis above, in addition to the authorship of the *Kissa Ōrai*, it seems that a Rinzai monk who was very close to Gen-e compiled or edited the *Kissa Ōrai*.

### Alleviating Suffering and Bestowing Blessings

In the *Kissa Ōrai*, theoretical descriptions pertaining to the setting of drinking tea were used as metaphors for Buddhist teachings and Zen terminology. The metaphorical use of describing a scene associated with a manner of making tea highlights the realization that while all sentient beings have Buddha-nature, because Buddha-nature was filled with defilements, one could not recognize it. According to the *gātha* of the *Kosonshukugoroku* 古尊宿語録 (“A collection of Ancient Eminent Monks’ Gatha”), “The sun went out and the heaven and earth shone. The sun peeped through the breaks in the clouds. 日出乾坤輝 雲収山岳青.<sup>50</sup>” This reflects the idea that while a cloud has defilements because the shape of a cloud is changeable, a mountain has Buddha-nature because a mountain never speaks or moves. In this way, the tea bubbles floating on the surface of the tea were

---

49 *Kanmonnikki jō*. Zoku gunsho ruiju • hoi 2: 9-10.

50 Okimoto katsumi and Tsunoda Eiko, *Zengo no chagake wo yomu jiten* (Tokyo: Kōdansha, 2002), 66-67.

considered as clouds which hung over the mountain. The color of the tea (or the tea itself) was portrayed as the mountain that spread in the tea bowl. The tea goes well with every tea bowls. Accordingly, this portrayal shows that, originally like humans, tea or making the tea itself has both a Buddha-nature and afflictions. By virtue of something related to conditioned arising, such as incense and landscape, afflictions obscure the mind so that the Buddha-nature asserts itself.

## Appendix

### *Kissa Ōrai*<sup>51</sup>

(喫茶往来, *An Exchange of Letters on Drinking Tea*)

[Composed by] A Dharma Master Gen-e 玄慧 法印

As for not visiting yesterday's tea ceremony, [I was] mortified and felt a bitter grudge. All participants [of the tea ceremony] immensely felt gloomy. What was the hindrance [to the participation in the tea ceremony]? The inherent circumstance of the tea ceremony was that; an elegant bamboo screen was hung inside a guest hall; fine sand was spread over a great garden in front of [a guest hall]; a hanging screen was stretched [under] the eaves; and a curtain was hung at the window. A gathering of people [for the tea ceremony] came gradually. After the participants [of the tea] ceremony gathered already, arrowroot starch paste<sup>52</sup> (*suisen* 水織) and three trays of *sake* [and food]<sup>53</sup> (*sakesankon* 酒三献) were, at first, served. Then, wheat flour noodles (*sakumen* 索麵) and tea were served at one time. After a while, meals were offered with rare delicacies. The meals were more delicious with the good fruits of a wooded garden. Subsequently, [the participants] stood up and left their seats. Perhaps, one avoided the heat in the shade of a coniferous tree, [getting a view of] an artificial mountain through the window on the north side [of the guest

---

51 *Kissa Ōrai*, referred to as the *Gunshoruijuhon*, is revised and annotated in three works: previously cited Sōshitsu, ed., *Sadō koten zenshū dai ni kan*, pp. 166-173, Hanawa Hokiichi, ed., *Gunsho ruiju dai jūkyūshū*, pp. 859-863, and Ishikawa Matsutarō ed., *Ōraimono taikē dai jūni kan*, pp. 328-366. I have also consulted the contemporary Japanese translation by Takahashi Tadahiko “Kissa ōrai no tekisuto ni tsuite” *Tokyo gakugei daigaku kiyō jinbun shakai kagakukei* I 64 (2013): 117-113 and Kumakura Isao eds., *Shiryō niyoru cha no yu no rekishi jō* (Tokyo: Shufu no tomosha, 1994), 134-147.

52 *Suisen* 水織 is Japanese jellied food of arrowroot starch cooked with sugar.

53 *Sakesankon* 酒三献 is an etiquette that warn against drinking too much *sake* at the tea ceremony. There are three steps in the warning signs of not drinking too much *sake* at the tea ceremony.



hall]. Perhaps, one opened a cloth collar [on Japanese clothes] at [a place providing] the coolness of water and wind, viewing falls through the eaves on the south side [of the guest hall]. In this place, there was a rare hall, a tall building that had the second floor [providing space for a participant] and commanded a fine view of the four directions. Namely it was a garden pavilion for drinking tea, a place where one viewed the moon. On the left [side of the garden], there was a colored hanging scroll painted by [Zhang] Sigong<sup>54</sup> 思恭, which represented the dignified phase of Sakyamuni who preached sermons at Vulture Peak Mountain. On the right [side of the garden], there was a black-and-white hanging scroll painted by Moqi<sup>55</sup> 牧溪, which represented the elegant form of Avalokitesvara who manifested for transformation at the Potalaka Mountain. Samantabhadra and Manjusri, [drawn as] drawings of attendants [in the tripartite framework defined as consisting of Sakaymuni Buddha and two attendants], were [depicted as] the manifestation of Hanshan<sup>56</sup> 寒山 (unknown) and Shide<sup>57</sup> 拾得 (unknown) [in the tripartite framework defined as consisting of Avalokitesvara Bodhisattva and two attendants]. There were a drawing of a sunrise in front [, depicting that one monk repaired a loose end of monastic robes] and a drawing facing the moon in back [, depicting that one monk chanted the sutra, facing the moon][, both of which represented a pair of hanging scrolls]. It might seem to be a sight of not agitating, [representing that one could not hear a heavenly and pure voice] which

---

54 Sigong 思恭 refers to as Zhang Sigong 張思恭 (fl. twelfth century), who is said to have painted Buddhist paintings such as Manjusri Bodhisattva, Samantabhadra Bodhisattva, and Amitabha Buddha. It is said that his style of painting has subsequently influenced on Japanese Buddhist paintings in the Edo period.

55 Moqi 牧溪 (fl. thirteenth century) was a Buddhist monk and famous painter of ink wash painting, who has greatly influenced on Japanese ink wash paintings.

56 Hanshan 寒山 was depicted as a legendary monk (and wizard) capable of violating Buddhist rules, who dwelled in the Guoqing Temple on Mount Tiantai during the Tang dynasty. A collection of poems in the Daoist and Chan tradition often contains his story, and he is believed to have appeared as a provisional manifestation of Manjusri Budhisattva.

57 Shide 拾得 was also said to have been a legendary monk (and wizard) who dwelled in the Guoqing Temple during the Tang dynasty. He worked in the kitchen of Guoqing Temple. He is believed to have appeared as a provisional manifestation of Samantabhadra Bodhisattva.

described red fruit as [Buddha's] lips.<sup>58</sup> It might seem to be a condition of not blinking, [representing that one could not call out with great compassion and salvation] which described a blue lotus as [Buddha's] eyes.<sup>59</sup> A brocade was covered on a table. A bronze vase was set on a table. A glittering textile fabric was spread on a stand. A brass spoon for the chips of incense wood and chopsticks [for putting charcoal] on the fire were lined up. The blooming flowers [arranging] in a vase, which were very elegant and fascinating, associated with the phase of the thousand petaled-lotus [that grew] by a mountain of the Wu. The incense in an [incense] burner, which was very elegant and fragrant, made a mistake with a haze, three (six) tael of [the incense that grew by] the seashore.<sup>60</sup> A leopard-skin [mat] was laid on a guest stool. A silk crepe was laid on owner's bamboo chair. In addition to this, a paper sliding screen was decorated with various paintings of the Tang dynasty. Four hermits secluded from the world in the moonlight of Shangshan 商山.<sup>61</sup> The Seven Sages concealed themselves in the clouds of the bamboo grove.<sup>62</sup> A dragon obtained water and ascended [to heaven]. A tiger leaned against a big rock and slept. A white egret flitted about in the flowers of polygonum. A powerful oakblue

---

58 *Shizakōshiki* 四座講式. T2731\_84.0899a11-T2731\_84.0899a12. *Shizakōshiki* 四座講式 (The assembly of chanting Buddha's merit), composed by Myōe 明恵 (1173-1232), is chanting Buddha's merit and the three refuge at the Buddhist anniversary of entering the Nirvana.

59 *Shizakōshiki* 四座講式. T2731\_84.0898c25.

60 *The Lotus Sutra*, Medicine King. T0262\_09.0053b02-T0262\_09.0053b03. Burton Watson, *The Lotus Sutra* (New York: Columbia University Press, 1993). Takahashi, Tadahiko "Kissa Ōrai no tekisuto ni tsuite," *Tokyo gakugei daigaku kiyō jinbun shakai kagakukei*, 164 (2013): 118-119. Takahashi points out the significance of this short *gātha*, which appeared to be based on the name of executively precious incense in the twenty-third chapter of the Lotus Sutra, while he demonstrates that there are a few typographical errors in the *Kissa Ōrai*. According to Takahashi's argument, the mass of the incense is not three but six.

61 *shangshan* 四皓, Dongyuangong, Qiliji, Xiahuanggong, and Luli, is a drawing based on the story that four aged men avoided conflicts and wars of the capital and secluded from the world on Mount Shang.

62 *qixian* 七賢, Ji kang, Liu Ling, Ruan Ji, Ruan Xian, Xiang Xiu, Wang Rong, and Shan Tao, is a drawing based on the Seven Sages of the Bamboo Grove, in which seven sages drunk and had debates about philosophy.

moved around in the flowers of willow [catkins]. All were not Japanese white drawings but colored drawings of the Han dynasty. Red-lacquered and deep red-lacquered incense boxes [, both of which caved images of landscapes, flowers, and birds,] were set up on an incense stand. A tea-leaf jar contained tea bags from Toganoo and Takao. A pair of display shelves was set in front of the east side of the eaves, and various rare food and sweets were stowed away [in two pairs of the shelves]. A pair of folding screens was set on the north wall, and various stakes [for tea gathering] were kept. A tea kettle was set on the middle [and used to] boil water. Drinks were set around [the tea kettle] and covered tea towels. After the participants [of the tea] ceremony were lined up and seated, a son of the tea garden pavilion owner offered tea and sweets [to them]. A naïve youth handed teacups [to participants]. A hot water bottle was held in the left hand. A tea whisk was [used to] grind [tea] in the right hand. Tea was sequentially offered to [all participants] from the seat of honor to the seat at the foot [of the tea ceremony] so that [the ranks were] not broken in disorder. No one repeatedly asked for tea. A series of rites was held in esteem. *Sake* was, in turn, poured into a cup. No one has still touched a drop of the *sake*. Perhaps, it was due to a contest of four kinds and ten cups.<sup>63</sup> Perhaps, it was due to a critique by judging what is the capital or the local or good or bad. Not just only heightening one's interest in holding this [tea]gathering. What kind of thing added this [tea gathering] to gaining one's livelihood during one's lifetime? Lu Tong 盧同 (790-835) said, "In the case of slight tea and plenty of hot water, a cloud floating [on tea] disappeared quickly. In the case of plentiful tea and slight hot water, a rice porridge [floating on] the surface [of tea] gathered."<sup>64</sup> Indeed, it aroused one's interest in [drinking tea]. Who didn't taste this deeply? Then, the sun gradually declined. The rite of the tea ceremony just finished. In other words, tea utensils were put away. A good side dish [for *sake*] was prepared. *Sake*

---

63 *Shishujupuku* 四種十服 is one of tea gatherings that participants tasted four different kinds of tea and took ten doses of tea. They guessed the tea's places of origin.

64 Lu Tong 盧同 was a Chinese poet during the Tang dynasty and studied the tea culture over the course of his lifetime.

Takuya Hino

was offered. Cups of *sake* were exchanged several times. Before holding a banquet, the amount of *sake* drinking was discussed. [After having] enough guidance, *sake* was drunk heavily. The buzzed faces seemed like leaves that changed [from green to] crimson color in the frost. The distracted faces looked like the movement of tree swayed by the wind. Writing poetry and performing dance increased the interest [of a tea ceremony] to all participants. String and wind instruments surprised the audience in all directions. The sun stank below the peak. The screen of night was reflected in the window. A candle burning deep red light was torched on the floor [of the hall]. The outside of a bamboo screen was bathed in the incense of musk deer. The animated banquet was beyond description. However, the detailed circumstances could be explained at the time of your presence. Sincerely yours.

The seventh day of the sixth lunar month. Ujikiyo 氏清, Assistant Director, Office of Repair and Cleaning.

Respectfully yours. Assistant Director, Office of Prosecution.

Retainer

The tenor of your acknowledgment letter has been carefully read. By leaving various matters, it could be a good opportunity for the both of us to attend the tea ceremony. An unexpected visitor appeared. The long-cherished thoughts [to participate in the tea ceremony] were temporarily at variance with each other. Although [I] had pure conversations against the privileged guest, [my] mind was at the tea ceremony. It seemed like [I was able to] see [the tea ceremony] and hear [the sound of the tea ceremony]. By receiving the letter now, [I was] so absentminded [that I] lost my bearings. [I] lamented having [my] misfortunes and misery of time. Consequently, on the day for the next tea ceremony, [I would] leave my home before dawn and hopefully [visit] the tea ceremony [in the early morning]. I wait until the time is ripe. If not, there might be something unexpected that would come up. In this way, as to such a message [I] received, [I] have

never been happier. Without hesitation, [I] wrote [my heart's] contents on a letter. [Please] try not to leak any of this. Sincerely yours.

Shortly Kuniyoshi 国能, Assistant Director, Office of Prosecution.

From a certain place, [I am] just now required to make a comment on the original [tea] (*honcha* 本茶, Toganoo 桐尾) and non-[original tea] (*hicha* 非茶). [I] said that it would be due to a preparation for some future training [occasion]. Five different kinds of tea and lips for tea tubs inscribed in twelve names were sent. For the time being, [I] carefully considered [the tea gathering]. [I,] humble self, felt attracted by the current fashion. Although I sometimes interacted with a gathering of people [for the tea ceremony], this [interaction of people] did little help [in passing] judgment on the tea's places of origin. Although [my] uninhibited request was greatly deemed inappropriate, your comments on judging the tea's places of origin were bestowed. Sending [somebody on an errand] to the tea ceremony was keeping my humble self in countenance. Accordingly, with all due respect, this [letter] would be noticed. Would there be an excellent reputation [if you help me provide detailed information on five different kinds of tea]. Without concern, bestowing informative details [on the tea gathering] would be greatly appreciated. Sincerely yours.

The nineteenth day of the fifth lunar month. Yukimura 幸村, Director of Suō 周防 Province. Respectfully yours. Minamoto no Kurōdo 源藏人, Fiftieth (Fifth) rank,

Board of Retainer

The request for the matter of judging the tea's places of origin was the act of being extremely difficult. Although [I] could reply [to you], this was a coincidentally respectful order. In what way could I decline [your] offer? Without reflecting on scruples being seen by others, I would write this letter. [What I said] was extremely noting to the

purpose. There were signs of being arrogant. The first tea was at the first place at the side. Fallen pine-needles in the peak were raked up for the woodpile. Water in the middle of a valley was drawn for hot water. At the place of steaming, the heat of a fire from a charcoal produced in spring was too weak and easy to extinguish. The charcoal was piled up in the middle and would be roasted over a flame. Thereby, the incense was weakened, and smoke rose. By judging the tea's places of origin, the name [of tea] was possibly the peristome of the cauldron. However, the place was noted for tea. The [name] was known throughout the whole country. By having the difficulty of the shallowness in terms of saying such irresponsible things [related to tea], [I found it more] presumptuous conduct [than I] did not expect. Even if it was said to have been made in the place, [I] deliberately pointed out that it was not a work by a tea master. However, the Kitchen Deity ("the three-jeweled rough deity") was said to occasionally manifest in the form of anger. Although the idea could be the lack of credibility, if retribution was held, it would be possible to make such mistakes in nature. The authenticity of the ideas offset each other. From what [I] heard, the deity appeared as [a provisional] manifestation of the Vairocana Buddha to bestow merit and blessings and had affections. Furthermore, he left the center of the Eight Petaled-Lotus Hall [in the Womb Realm and appeared as a provisional manifestation] at upper and lower classes dwellings of the people. Therefore, holding retribution was, that is, the beginning of manifesting the form [of anger]. It was because [the deity] certainly bestowed huge merit and blessings [upon the people]. If anything, impertinent criticism could not be given. Accordingly, hereafter a kitchen stove should be, at first, purified on the day of steaming tea. Indeed, it was a great tea.

The second [tea] was, for example, that, in the beginning of third month, on a warm morning of the spring wind, one left at the gate of Wu's pine tree and entered the garden of Shu's tea. A tea leaf, being covered with mist, was picked. The pointed end of a leaf's stem contained fresh leaves of the first order. The form seemed like the sparrow's tongue. It was said that a smooth talker overthrew an administration

or a nation. The aspect looked like gold that seemed to have been polished up by a worker. Namely, a wondering monk of abhorrence of living in this impure world (Skt. Samvega), while seeking rebirth in the Pure Land, would be roasted and prepared for this [tea], leaving a service on a mild spring day, in order to prevent from the condition of repeating the cycle of life and death in this secular world. Accordingly, in the everlasting degeneration of Dharma, tea possibly became increasingly predisposed. Therefore, a tea whisk was stood as support by smelling the smoke from burning incense. A tea bowl was moved near the scent of an offering flower. The place of origin still hasn't been known. If [this origin was] in a hermitage adapted into a cooperative dwelling style at the foot of a mountain; if the sincerity of the Buddha who abandoned all sentient beings and was led to the Pure Land was cured; if the innermost depths of one's mind related to being ennuied and living in seclusion were relieved, as guided, one would stop seeking self-fame and forget seeking self-gain. One who disdained this would be attracted to a vow of designating monk, the author, and would never fail to attain aspiration to be reborn in the same lotus of the Pure Land. This was very valuable.

The third [tea] was that a pot was, at first, opened, and spirits soared above the clouds. Then, [the spirits] moved to a cup and could not control its feelings. A window [of a house] filled with a strong scent. A human illuminated with a brilliant color. Prior to waving a tea whisk, a behavior of the designating monk who had his original vow came to mind. While referring to the taste, an excellent tea of Akaibō 關伽井坊 remained in lips. The distinct flavor was very profound, and it had a pure and extraordinary fragrance. The gathering of people [for the tea ceremony], who came from a place remote from the capital, had preference respectively. [If] there was a good tea scent and color, they named it as the original [tea] and put tricks upon one's mind. Substantially, it was a sinister way. [If] there was not a fertile soil, [the taste of] the upper leaf was different from the taste of origin. Why has another country often changed the transition [of judging the tea's place of origin]? A similar [tea] that looked like [the original tea]

was two-tenth. [If] there was a human mind, all should try to know that the tea's place of origin was exchanged for other place through this tea. Moreover, at this temple, the sun came up at the foot of a high mountain and then researched to a deep quiet valley. Receiving the shining [sun], when [tea was] given, a single flavor was superior to the others of the world. However, only feudal lord families experienced this [tea]. Would it be hard for people of low social standing to get [this tea]? In all sincerity, [one] could not say whether it was good or bad. Even if [one] saw the height of the heaven by the light of the glow of a firefly, why was it easy to say judgment [on the tea's places of origin] by the stupidity of the irritability? [I have nothing more to say that] this was the most praiseworthy of tea.

The fourth [tea] was that time already belonged to fifth lunar month, and the season corresponded to the fifth day of the fifth month. The steaming pot was set up under the eaves of *Iris sanguinea*. The tea-firing furnace was put in front of a blind of mugwort. Was it made [in this way]? There was the fragrance of *Iris sanguinea*. There was the fragrance of mugwort. Although the effect worked slightly by drinking this [tea], writhing was, at first, scattered. Although there was a subtle scent by smelling this [fragrance], feelings of sorrow or anxiety were forgotten.

Cleanliness was not an aspect of common tea. Sweet-smelling was separated from having doubts about stiff tea. Indeed, it was tea, on the fifth day of the fifth month, at the irreplaceability of Jizōin地蔵院. According to hearsay, since the [Ksitigarbha] Bodhisattva was taught by Sakyamuni at the Sudarsana in the past, he everlastingly went around the six realms and always went to the three evil worlds of hell instead of the suffering sentient beings. He always saved many living beings who lapsed into sin. By means of this, a forbearance robe was mixed with a scorching heat of smoke. The skin of compassion was damaged with ice of a red lotus. Generally, a bitter tea feast took the initiative in making fun and had no contents. A frolic was important, and there was a false. Accordingly, when this tea was judged, while reciting a title given to the [Buddhist] temple (Jizōin), I had an occasion and just made a promise to influence



[people] for good. Indeed, this tea was unspeakable.

The fifth tea was that although it was considered as being equal to the original [tea], it should be non-original [tea]. It was said that the country was close to the shore of [seeing] whale on the ocean. The leaf grew up with a hill of salty sea breeze. The place of origin [I] visited was a sub-temple in a barrier at Kiyomi (*kiyomigaseki* 清見関). The affairs [of the sub-temple] [I] checked out was a sub-branch of Toganoo temple 桐尾寺. In the third lunar month, after the “grain rain,” [a monk who] announced mealtimes loudly [to a large number of monks in a Zen temple] got up from a quiet sitting floor and went outside from the window for quietly reading sutras.<sup>65</sup> While picking [the tealeaves] in the morning, the color and scent were not more than usual. Indeed, it was an honorable [tea] chosen carefully from many. By means of this, [the tea’s scent] greeted the tip of the nose from the molding of a tea bowl. [The color] being unmixed with extraneous material was highlighted in front of a tea whisk. Profoundly considering the original color, all was not acquired. In what way did a superior give instruction to a subordinate? Indeed, tea went around inside by a tea whisk. The moon [can be] seen clearly on the water of the pond. This was the most praiseworthy of tea.

[As to] the five kinds of tea, because it was hard to go against a strict order, the matter of making irrelevant comments on judging the tea’s places of origin unwisely seemed like learning of a witness’s taunting in the presence. [I made] profuse apologies and was dumbfounded. I was partly in fear and partly for dishonor. Generally, during the ancient time when tea didn’t produce, *sake* was praised unanimously. In this time when tea became popular, the world completely distasted *sake*. [It was related to an ideological framework that implied two opposite principles:] adoption or rejection at that time, one’s likes and dislikes, reward and non-reward. However, as to tea, drinking this [tea] became one’s throat and mouth moistened. Tasting this [tea] appreciatively

---

65 *Kokuu* 穀雨 is the sixth term of the twenty-four seasons in the Japanese lunar calendar and the time between the twentieth day of the fourth month and the fifth day of the fifth month.

Takuya Hino

became one's skin and bones clean and pure. Because it was indescribable, a tea which far surpassed other kinds in this world. [As to] the matter of giving a special attention [to tea], [I was] very impressed. It was the only tea that attracted people and kept them in touch with immortals. The effect on these matters could be explained in being present at the tea ceremony. Sincerely yours.