

【翻訳】

Kaibara Ekken and *Chanoyu*

(An annotated translation of the ninth chapter of
『茶の湯と筑前 利休らの足跡と「南方録」の系譜』 by 松岡博和)

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Abstract

Tea histories tend to focus on the larger urban centres of Honshu. The 2010 publication of *Cha no yu to Chikuzen: Rikyūra no sokuseki to Nampō Roku no keifu* by Matsuoka Hirokazu shifts the focus away from the Kyoto headquarters of the grand master system by examining the impact on the northern Kyushu region of the tea culture of Sen no Rikyū. The Matsuoka book is guided by the tea community insider assumption that *Nampō Roku*, the series of manuscripts that was supposedly 'discovered' by Tachibana Jitsuzan (five scrolls in 1686, and two more scrolls in 1690), is the closest representation to the tea values espoused by Rikyū. Eight previous papers are translations of the first eight chapters of *Cha no yu to Chikuzen*: Chapter One deals with the history of the tea kettles of Ashiya; Chapter Two reads behind the documents that sustain the mythology of the Hakozaki tea gathering where Rikyū hung a tea kettle from a pine tree; and Chapter Three surveys the 1588 exile of Kokei Sōchin (1532-1597) to Hakata. Chapter Four examines the transfer of Kobayakawa Takakage to Chikuzen province, his tea activities in Najima and Hakozaki, and his legacy in Chikuzen. Chapter Five surveys the tea activities of Kuroda Josui (1546-1604) by examining the records of tea gatherings he supposedly

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attended. Chapter Six focuses on the activities of Tsuda Sōkyū and Kōgetsu Oshō by examining the history of Sōfuku-ji temple, the family temple of Kuroda clan. Chapter 7 surveys the Niten Ichiryū lineage of sword-fighting, and explains the similarities between the *The Book of Five Rings* (*Go Rin no Sho*) of the Niten Ichiryū lineage and the tea text *Nambōroku* in terms of the role of Tachibana Jitsuzan. Nambō Kai is briefly introduced and the Nambō Ryū model of complete transmission is contrasted with the incomplete transmission of grand master model. Chapter 8 examines the relationship between Daimonjiya Gohei and Tachibana Jitsuzan by surveying the role of the Tachibana house in serving the Kuroda clan, interactions between Tachibana Jitsuzan and the Urasenke tea lineage, and the 1708 death of Tachibana Jitsuzan. This chapter examines the relationship between Kaibara Ekken and Tachibana clan, the *Charei Kuketsu* book of tea rules for samurai authored by Ekken. The preference of Ekken for *sencha* green tea rather than powdered green tea, an account of a tea gathering, and his relationship with his wife Tōken are also mentioned.

Keywords

Kaibara Ekken (貝原 益軒 1630-1714), Oubakushū sect (黄檗宗 おうぼくしゅう), Ingen Ryūki (隠元隆琦 1592-1673), Ōbakusan Manpukuji Temple (黄檗山萬福寺), Precepts for Nourishing Life (*Yōjyōkun* 『養生訓』ようじょうくん 1712 正徳2年), Yamato tea 大和茶, Matsuo Bashō (松尾 芭蕉, 1644-1694), Kaibara Kansai (貝原寛斎 1597-1666), Tachibana Jitsuzan (立花実山 1655-1708), Kuroda Nagamasa (黒田長政 1568-1623 福岡1代藩主), Kuroda Takayuki (黒田忠之 1602-1654 福岡2代藩主), Kuroda Mitsuyuki (黒田光之 1628-1707 福岡3代藩主), Kuroda Tsunamasa (黒田綱政 1659-1711 福岡藩4代藩主), Principles of Tea Ethics (*Charei kuketsu* 『茶禮口訣』ちゃれいくけつ 1699 元禄12年) Nambō Ryū school of tea (茶道南坊流), Dai Nihon Chadō Gakkai 大日本茶道学会, 茶道文化学術賞¹

¹ Translator's note (hereafter TN): This paper is a translation and adaptation of the ninth chapter of the award-winning book of 松岡博和 (Matsuoka Hirokazu) entitled 『茶の湯と筑前 利休らの足跡と「南方録」の系譜』. That book was written for a non-specialist audience with an interest in tea history and was published by 海鳥社 in 2010. It was awarded the 茶道文化学術賞 by the Dai Nihon Chadō Gakkai in Heisei 22

1. Ekken and the Tachibana Clan

Although Kaibara Ekken (1630-1714) was a Confucian scholar of Fukuoka domain in Genroku era, after becoming skeptical of Neo-Confucianism (Shushigaku) he wrote books such as the two-volumed Record of Great Doubts (*Taigiroku*) in his devotion to empirical School of Ancient Learning (Kogaku-ha).² He edited The

(2010). A translation of the final chapter will follow. The referencing conventions of non-specialist Japanese publications often list only the author and publication, without any precise page numbers being given. Although I initially follow the referencing conventions of the original text where the cited work is listed parenthetically (author, *title*) in the body of the chapter to give a sense of the flavour of the original Japanese text, I later include the author and title information in parentheses in the footnotes. There is some repetition as the original text includes quotations from archaic documents that Matsuoka renders into contemporary Japanese. Although the Japanese convention is to list all of any multiple number of points as 一, I have listed them as 1, 2, 3, etc. The translation of the Matsuoka book is part of a larger project that addresses the persistence and pleasures of local history in the tea practices of the Nambō Ryū school. These practices include rites performed at Kushida Shrine as part of the Hakata Gion Yamakasa (献茶式) and ceremonies at the Soto-shū Tōrinji temple dedicated to the memories of Sen no Rikyū, Nambō Sōkei and Tachibana Jitsuzan (供茶式), as well as the *kencha* rites performed at Munakata Taisha by Takiguchi Sōhō on the third day of the tenth month each year. As an office bearer of Nambō Kai, Matsuoka Hirokazu often delivers a report on his research prior to the beginning of the *kucha shiki* rites for the Jitsuzan-ki Cha-kai held in November and the Rikyū Nambō Sōkei-ki Cha-kai held in March. On the occasion of the Jitsuzan-ki Cha-kai, Matsuoka sensei sometimes reads extracts from the Jitsuzan prison diary *Bonjisō*. On March 10 2019, I had the honour of performing the *isshu ni wan* procedure for the *kucha shiki* (供茶式) of the Rikyū Nambō Sōkei-ki Cha-kai. The *isshu ni wan* procedure uses one *chaire* tea caddy and two *tenmoku* tea bowls: the first bowl is offered to the memory of Sen no Rikyū and the second to Nambō Sōkei. Once the bowls have been offered on the altar of Tōrin-ji, the priests commencing chanting. Included in this service is a recitation of the names of deceased directors of Nambō Kai, aligning the Nambō Ryū school of tea with Rikyū. I would like to acknowledge the generous co-operation of Matsuoka Hirokazu, the timely assistance of Watanabe Seiiku in providing a series of drafts, and a series of 領域別研究 grants from the 「言語のカートグラフィー」研究 Group, 研究チーム番号: 163001, which made the necessary library research possible. The influence of the Fudoki model persists today, and the titles of local publications sometimes appropriate that legacy, with that

² TN: For the contribution of Ekken to Japanese Neo-Confucianism, see Mary Evelyn Tucker, *Moral and Spiritual Cultivation in Japanese Neo-Confucianism: The Life and Thought of Kaibara Ekken (1630-1714)* (New York: SUNY Press, 1989).

Genealogical Table of the Kuroda Family (*Kuroda Kafu*), Continuation of the Topographical Records of Chikuzen Province (*Chikuzen no kuni shoku fudoki*) under the order of the Kuroda domain and also left an enormous volume of work arising from an inquiring mind for the natural sciences that had an interest in practical application for 'ordinary people to utilize in their daily life.'³ His name was Atsunobu, his nickname was Shisei and his first pseudonym was Sonken which was later replaced by Ekken. He was born the fourth son of Kanbara Kansai, a feudal retainer of Fukuoka domain in the eleventh month of 1630 (Kan'ei 7) at Higashi-tei residence within Fukuoka Castle. Kansai is said to have lived within the castle because was the *yūhitsu* secretary of the domain.⁴

Ekken lost his mother when he was six years old, was then raised by his father and in the ninth month of 1648 (Keian 1) at the age of nineteen he started serving as an *onando omeshiryō kata*, that is to say a procurer of clothing and furnishings for the second lord Kuroda Tadayuki. But in the eighth month of next year, on his way back from Nagasaki as an attendant of Tadayuki, he incurred the anger of his master and was punished by an order to shut himself in the house for fifteen days and not to see the lord for four months. While he was attending Tadayuki shortly after being absolved, he incurred the anger of his lord again and became lordless in the eighth

³ TN: The genre of *fudoki* is usually a description of the history and cultural artifacts of a particular region that amounts to being a regional geography. More specifically, *fudoki* can narrowly refer to a record of the cultural climate and terrain characteristics of each region compiled during the Nara period (710-794) under early versions of the *ritsuryō* system. The influence of the *fudoki* model persists today, and the titles of local publications sometimes appropriate that legacy. See, for example, the Nishinippon Shimbun 2019 publication 『福岡かるた風土記』岡部定一郎. For an English review of this history of *karuta* that concentrates on the role of the Fukuoka-Dazaifu area as a significant site for the development of *karuta* culture, see my '書評『福岡かるた風土記』岡部定一郎(著)' (Book review: *Fukuoka Karuta Fudoki* by Okabe Teiichirō), 福岡大学研究部論集 A : 人文科学編 (*The Bulletin of Central Research Institute Fukuoka University Series: Humanities*), 19 (1), 73, 2019-08. The All Japan Karuta Association has awarded Okabe Teiichirō the rank of eight *dan*.

⁴ TN: The *yūhitsu yaku* (右筆役 ゆうひつやく) was employed to act as a secretary to a samurai family in the Middle Ages and early modern times. The original job was be a ghostwriter, but as the times progressed, the secretary created official documents and records, and began to take on the role of a clerical bureaucrat.

month of 1650 (Keian 3). The reason of his punishment is not clear but even a small misdemeanor must have irritated Tadayuki when Ekken was serving close to him. There is speculation that Tadayuki was to blame (*Kaibara Ekken* by Inoue Tadashi).

The second time Ekken served Fukuoka domain was in the first month of 1657 (Meireki 3) when Mitsuyuki was the third lord of the domain after his father Tadayuki. Ekken was assigned to the group of Tachibana Kanzaemon Masuhiro, the head of senior advisors, which paved the way for his future. As a lover of learning, Masuhiro may have noticed the academic ability of Ekken and he sent him to Kyōto to study at the expense of the domain from the fourth month of the same year.⁵ His stay in Kyōto added up to roughly twelve years while returning home several times and staying in Edo in between.

In those days, members of the Tachibana clan who began serving Fukuoka domain after the Kuroda clan entered the region were being hired to the central part of the administration against the background of civilian control being promoted by the domain. Tachibana Jitsuzan was one of them and he served close to Mitsuyuki all through his life. When Jitsuzan started serving at the age of eight in 1662 (Kanbun 2), Ekken was thirty-three with a thirty *koku* stipend at this time and was already beginning to establish himself as the Confucian scholar of the Kuroda domain.

His stipend continued to increase before he received a villa in Momijibaru in the west of Fukuoka and a total of three hundred *koku* in 1696 (Genroku 9) because of an evaluation of his distinguished service to three lords, starting with Tadayuki to Mitsuyuki and Tsunamasa.

On the other hand, Heizaemon Shigetane, Jitsuzan's father had gained the confidence of Mitsuyuki and was assigned to *karō* chief retainer with the family name Kuroda and a ten thousand five hundred *koku* stipend. Jitsuzan also won the favor Mitsuyuki and served close to him with a two thousand seven hundred and fifty *koku*

⁵ TN: While studying Cheng-Zhu and botany (本草学 ほんぞうがく) in Kyoto, Ekken established and deepened friendships with Matsunaga Sekigo (松永尺五 まつなが せきご 1592-1657), Yamazaki Ansai (山崎闇斎 やまざき あんさい 1619-1682), Kinoshita Jun'an (木下順庵 きのした じゅんあん 1621-1699), and Mukai Gensho (向井元升 むかい げんしょう 1609-1677).

stipend. Tachibana Kanzaemon Masuhiro, whom Ekken served, was an uncle of Jitsuzan with a seven thousand *koku* stipend. The era of the third lord Mitsuyuki was the time the Tachibana clan flourished.

However, since Mitsuyuki retired at the age of sixty until he died at the age of eighty, Mitsuyuki and Tsunamasa were at strife over the successor of Tsunamasa, and retainers on both sides also got involved and confronted each other. Jitsuzan, the loyal subordinate of Mitsuyuki, became an unforgivable and difficult presence for Tsunamasa.

After the death of Mitsuyuki in the fifth month of 1707 (Hōei 4), the situation suddenly changed: Jitsuzan, his son Michiakira and his brother Minehira were suspended the next year, and ultimately, Jitsuzan was killed in exile on the tenth day of the eleventh month of the same year. Among the Tsunamasa purge against the Tachibana clan, the confinement and death in prison of Jitsuzan were symbolic.

Ekken, however, despite his close relationship with the Tachibana clan, could keep himself safe until the end of this political turmoil. His cautiousness and consideration to others must have protected him. In the following section of this chapter, the relationship between Ekken and tea, or *chanoyu*, will be explored.

2. Principles of Tea Ethics (*Charei Kuketsu*), a tea rule book written by Ekken

Ekken was thirty-nine when he married Hatsu, the seventeen-year-old daughter of the Ezaki family who were retainers of Akizuki domain, a branch of Fukuoka domain. She later called herself Tōken and was a well-educated woman skilled at *waka* poetry and calligraphy. Tōken was especially skillful in block style characters, on the works of which Ekken added postscripts and made them marital collaborations. She was also good at Japanese harp (*sō*) and Chinese lute (*kokin*) and in her later years, Tōken performed with Ekken who had learned ancient music (*kogaku*) at gatherings. The husband and wife lived so happily as to share things like travelling to Kyōto together twice in 1691 (Genroku 4) and 1698 (Genroku 11). By the way, a Japanese lute (*biwa*) affectionately played by Ekken was donated to

Hakozaki Shrine (One Thousand and Seventy Years Anniversary Enshrinement: Hakozaki Shrine [*Gochinza Sen Nanahyaku Nen Kinen Hakozaki-gū*] edited by Hakozaki Shrine).

In the middle of the third month of 1691 (Genroku 4), Ekken traveled around Kyōto and Ōsaka for about four months accompanied by his wife Tōken and his nephew Kajiwara Kakyū. Ekken was sixty-one at that time and his wife was thirty-nine. They went to Ōsaka by way of Sakai in Senshū, Sumiyoshi and Ten'nō-ji to meet and accompany their lord Tsunamasa on the way back from Edo to Fukuoka for the *sankin* alternate-year residence requirement in Edo. On this occasion, Ekken offered a tribute of fruits, such as citrus tachibana, citrus nobilis and citron, and he received 10 silver coins and a tea urn from Tsunamasa. It is not known how well Ekken was versed in *chanoyu* but it appears he was recognized as a man of tea by his lord.

Being fond of travel, Ekken went up to Kyōto with his wife again in the second month of 1698 (Genroku 11). He was sixty-nine then and this was the last of his twenty-four visits to Kyōto. They toured around historical sites, socialized with friends and acquaintances and stayed in Arima-Onsen hot springs for half a month in the ninth month of the same year. They spent total of a year and a half for the travel until the sixth month of the next year. The reason why Ekken was granted such a luxury of long travel with his wife in spite of his being in active service may be that he was trusted and lovingly respected by the lord and retainers of the domain. He finally was allowed to retire in the seventh month of 1700 (Genroku 13) at the age of seventy-one.

In 1699 (Genroku 12) during his trip, Ekken published a book of etiquette called Principles of Ethics for the Three Rituals (*Sanrei kuketsu*) in Kyōto.⁶ It was a book

⁶ TN: For an analysis of *Sanrei kuketsu* that includes mention of *Charei kuketsu*, see Masashi Tsujimoto and Barry D. Steben, 'The Somaticization of Learning in Edo Confucianism: The Rejection of Body-Mind Dualism in the Thought of Kaibara Ekken', in Chun-chieh Huang and John Allen Tucker (eds), *Dao Companion to Japanese Confucian Philosophy. Dao Companions to Chinese Philosophy*, vol. 5 (Dordrecht: Springer 2014), pp. 141-163. Pages 156-158 are especially relevant. https://doi.org/10.1007/978-94-007-7000-0_10

that gathered the manners and etiquette of writing letters, of dining and of tea ceremony. *Kuketsu* originally means the secrets that should be transmitted orally without writing, but Ekken chose to put it in the form of a document.

In the preface of the chapter called Principles of Tea Ethics (*Charei Kuketsu*), he wrote the reason that he decided to compile the manners and etiquettes of tea ceremony as follows:

Tea has been considered superior among daily drinks at home in Yamato and abroad in China since the middle ages. In particular, in recent years, it has been a distinctly popular drink in Japan, which came from another country. Without the knowledge of its manners, even a dauntless soldier cannot help being embarrassed and feeling ignominious. Here I describe every etiquette of tea ceremony I have heard of and make it a one-scroll manuscript called *Charei Kuketsu*. Although it cannot escape being criticized by experts, it is strongly hoped that it serves as a guide for people with little knowledge of tea principles.

On the Pure Bright Day (the day of Seimei), 1699 (Genroku 12)

The day of Seimei is the day fifteen days after Vernal Equinox Day (*Shunbun no hi*), and it falls on around the fifth day of April in the modern calendar.

In the preface, when Ekken wrote that in Japan, the popularity of tea means that if you don't know your tea manners, you will feel be embarrassed and be hard to look at, this might have come from his own experience of thinking "embarrassed and ignominious" at a tea gathering. Ekken has also given a previous notice that he wrote down what he overheard about tea gatherings to help the readers from turning out that way. He seems to be understating his writing by saying that it may sound funny and laughable to experts and men of tea and that he hopes it helps people understand the ceremony.

As for the details of the book, it starts with the *senrei* greetings, how to greet the host when being invited, and proceeds to address what kind of clothes to wear on the day, how to open the side door, how to use the wash basin, the order of

procedures to be seated inside the tearoom, and how to examine utensils, with precautions provided for each topic. It consists of sixteen topics and the last section explains the procedures and manners for ceremonies at night.

As explained in the preface, *Charei Kuketsu* is a theoretical script for samurai and it is written on the assumption that a samurai is invited to a tea ceremony. If the section of how to use the stone wash basin is examined, the long sword and short sword remain worn at the side and a hand towel is taken out and tucked in around the waist beforehand. Step on to a stone set in front of the *chōzubachi* basin, see the view of the garden and use the basin after confirming the way the *shaku* ladle is placed, that is the recommendation. When entering the hut, the long sword should be placed on a sword rack with the short sword put underneath, open the *nijiriguchi* door, place a hand on the upper sill to look around inside the tearoom and crawl into the room after drawing out the fan. The original text is as follows:

Place hand on the upper sill, look around inside the room, crawl in after drawing out the fan, put fan at the side of the entrance, lean *zōri* sandals against the outer wall vertically, advance to the front of the alcove, kneel down, examine the *kakemono* scroll, go to *daijime*, inspect the placement of the *tana* stand, then look at the *irori* sunken hearth, retrieve the fan, sit in the place of honour. The fellow guest should appreciate the arrangement of the *tana* stand when the guest of honour goes to the center and the rest of the procedure is the same as above. The lowest guest should close the entrance door.

This assumes that there are three guests and the *shōkyaku* guest of honour is referred to as upper guest (*jōkyaku*), the *jikyaku* second guest of honour is referred to as the fellow guest (*aijyaku*) and the *otsume* lowest-ranking guest is referred to as the lower guest (*gekyaku*). The readers of Principles of Tea Ethics could be any one of these guests and the role and procedure of each of these three guests is actually outlined clearly.

3. Ekken recommending green tea (*sencha*) than powdered green tea (*matcha*)

These days, when the word tea is said, there is green tea (*ryokucha*), along with oolong tea, black tea, etc. Regardless, although the key ingredient is tea leaves, the colour and fragrance vary according to factors such as whether there has been fermentation or not and the degree of fermentation, and differences in the manufacturing method. Broadly stated, in contrast to completely unfermented green tea, the major difference is that black tea is completely fermented, and in the case of oolong tea fermentation is stopped in the middle.

Furthermore, in green tea there is *matcha* and *sencha*. In contrast to the powder of dried tea leaves being dissolved in boiling water and having the tea and the hot water drunk together as *matcha*, *sencha* is an infusion of the hot water poured over the tea leaves drunk after the tea leaves have been removed. Regardless, these ways of drinking tea were brought into Japan from China, and looking at history, although the Chinese drinking of *matcha* began in the Song dynasty (960-1279), the *matcha* style of drinking was apparently introduced to Japan in 1191 (Kenkyū 2), the year before the Kamakura shogunate was established, along with the zen sect by the monk Yōsai (1141-1215). The stimulant properties of tea were an assistance to zen training, as well as assisting things like digestion, and was also used as curative herbal medicine. After that, it became popular and the birth of *chanoyu* came into view.

On the other hand, the *sencha* style of drinking was transmitted in Japan during the early period of the Edo era (1603-1867), along with the Ōbakushū sect, by the monk Ryūki (1592-1673). In 1654 (Shōō 3) Ingen crossed over from the Chinese continent, received *bakufu* protection and established the Ōbakusan Manpukuji Temple in Kyoto Uji. Along with the promulgation of the Ōbakushū sect, the *sencha* style of drinking became popular with the literati because there was no concern for rules or formality.

Against this background, what was the perspective of Ekken on the benefits of tea? In the fourth volume of the 1712 (正徳2年) Precepts for Nourishing Life

(*Yōjyōkun*), under the title of Drinking Tea, *matcha* and *sencha* are contrasted as follows:

In today's world, from morning until night, there are many people who drink a lot of tea. Rules for drinking should be followed. Large quantities of cold things should not be drunk at one time. When using *matcha* it is better to not roast or boil, therefore it is strong. When making *sencha*, it can be roasted and boiled, and that gives it its softness. Therefore, for drinking normally *sencha* should be drunk.

As tea has the effect of “cooling the body, reducing your *ki* power and fighting off sleepiness”, drinking large quantities of tea is not advisable, especially in the case of *matcha* which strongly has those characteristics. So rather than drinking *matcha*, the recommendation is to drink the comparatively gentle *sencha*.

However, even in the case of *sencha* the following is also written, “tea should not be drunk on an empty stomach. The spleen-stomach will be damaged. Don't drink too much thick tea. You will lose some internal power.” It looks as if the *hi-i* combination refers to the spleen and the gastric organs. In Eastern medicine, the spleen is one of the five internal organs and six bowels, the five internal organs are the liver, heart, spleen, lungs, and kidneys, and the gastric organs, large intestine, small intestine, gall bladder, the *sansho* triple heater functional meridian of Chinese medicine and urinary bladder constitute the six bowels. However, at the time of Ekken, the physiological function of the spleen was not well known, and it appears that people generally believed that the spleen had the same digestive functions as the stomach and bowels. In one word, the spleen and the stomach refers to the alimentary canal, and so when tea is drunk on an empty stomach, it is not good for the digestion. It is bad for the gastric organs.

Through Precepts for Nourishing Life (*Yōjyōkun*) Ekken makes the claim that drinking tea on an empty stomach has a toxic effect, and goes so far as to recommend eating food while drinking tea, in the customary manner of Nara rice with beans and chestnuts cooked in tea.

All Yamato people eat *chameshi*. Pour *sencha* on top of rice, with red

beans, *sasage* yard long beans, *sora mame* broad beans, *bundō* green peas, *chinpi* citrus peel, chestnuts, *mukago* wild yam seeds and so on, heat and serve. It is good for the appetite and gives an open-chested happiness.

By the way, Nara tea was originally a rice gruel fed to the monks of Tōdaiji and Kōfukuji temples. Also called Nara *chameshi*, as the flavor came out well with Yamato tea, Yamato tea was used for *chameshi* and it appears that it became regarded as a famous Nara food.⁷ According to the haiku poet Matsuo Bashō (1644-1694), of the same period as Ekken, *chameshi* spread through the whole country. In the middle period of the Edo era, it became famous as it was sold inside the precinct of Sensōji, the Asakusa Kannon Temple (Okuyama Masurō, ed., *Ajikō Jiten: Nihon Ryōri*, Mikaku Dictionary: Japanese Cuisine, Tokyo Do.)

4. *Sencha* offered in a *roji sōan* tea hut⁸

There is a tea manuscript, ‘Nanba sa denshū’, included in *Nambō Roku no yukue* by Toda Katsuhisa. At the end of the manuscript, just as ‘the stories of the former teacher were gathered, to be assembled for publication sometime’ is written, in the middle of Edo period man of tea Konomi Sōsui (?-1755) heard about the stories from tea teacher Kasahara Dōkei (1675-1764), and it became a publication. To comfort and express appreciation for the deceased individual, these stories were occasionally rewritten anew for each ceremony and placed in the bottom of the storage drawer with other tea manuscripts. Apart from the tea serving procedures and the necessary points of caution to be remembered, there were also the recollections of Dōkei and his teacher Tachibana Jitsuzan. In that book, it was written that ‘*roji sōan ni okeru sencha*’ was held by Jitsuzan and others. It is a rather long passage but the following section will summarize the main points.

On the occasion of the ceremony offered to honour Mitsuyuki, a tea

⁷ TN: These days Yamato tea 大和茶 is the name used to describe tea grown in Nara Prefecture.

⁸ TN: ‘The *wabi* form of tea is synonymous with the *roji* (dewed-stone-path) *soan* (informal) style of tea house.’ Robin Noel Walker, *Shoko-Ken: A Late Medieval Daimo Sukiya Style Japanese Tea-House* (London and New York: Routledge, 2012), p. 12.

gathering was held at Shogestu-an to farewell Jitsuzan. As Jitsuzan did not really prefer *matcha*, it became a gathering to drink *sencha*. The first serving was the usual, *sumi* charcoal procedure, the *kaiseki* food was the usual. The second serving, the *mizusashi* water container, the thick tea *chaire* container (the wide mouth allowed the *sencha* to be put in) were presented, the *chabin* tea pot was placed on the *itajiki* board, the tea bowl included several *sencha* cups, the white *chakin* linen cloth was carried out in one tea bowl, placed before the wooden tray, without removing the *chaire* from its protective *shifuku* bag, the *fukusa* purifying cloth was renewed, the *chaire* placed in its position, the tea scoop taken from the *tana* shelf, *kake*, the lid taken from the kettle, hot water rinses the tea bowls one at a time, the white *chakin* linen cloth wipes the bowls, *chabin* is rinsed, the kettle lid closed, the *chaire* is picked up, *chabin* tea pot *kakeire*, moved to original position, the lid taken from the kettle and hot water is poured. The lid of the *chabin* tea pot is closed, hot water is poured into each bowl, handed out one at a time, the *chabin* tea pot is placed in front of the guests, the kettle lid closed, face the guests. One mouthful, the second mouthful, returned to the host. The host takes the bowl without rinsing. *Koboshi* (*kensui* waste water container) and also the *chaire* are carried, and if there is a request from the guest the *chaire* should be displayed. The usual pattern.

Recently, there are frequent *sencha* gatherings, even with *tenmoku*, and when *tenmoku* is used, it is displayed, a *chabin* tea pot is brought on a wooden tray, the *chaire* is handled, placed before the *tenmoku*, the *tenmoku* teabowl is placed in the purified *tenmoku dai*, the lid of the *kama* is opened, hot water is poured into the *tenmoku*, poured out into the *koboshi* (*kensui*), the *chakin* is handled in the usual manner, the host takes the lid of the *chabin* tea pot, the lid of the *kama* is closed, the *chabin* is rinsed, the *chaire* is taken, tea is put into the *chabin*, hot water is added to the *chabin*, the lid of the *chabin* is closed, and the tea is poured into the *tenmoku* tea bowl. The guest receives the bowl and drinks it in the *suicha* manner. The bowl is not

turned.

As the third lord of Fukuoka-han Mitsuyuki was preparing for his *sankai* residence requirement in Edo, a farewell tea gathering was held for Jitsuzan at Shogestu-an. It is said that as Jitsuzan really did not prefer *matcha*, it became a *sencha* gathering. The idea that Jitsuzan didn't like *matcha*, but actually preferred *sencha* is a surprise.

By the way, as mentioned previously, the custom of drinking *sencha*, along with the Ōbaku sect, was introduced by Ingen. Against the background of criticism against the formality of *matcha* tea rules, the respect of the literati for radiant literary art, *kanshibun* and the Southern School of Chinese painting was connected to the development of *sencha*. Additionally, the appearance of Baisaou Kouyuugai suggested one direction for *sencha*, and influenced its spiritual angle. The spirit of *sencha* was received by a large number of the literati, especially during the Kansei era (1789-1801) as the *bakumatsu* in a century of prosperous art appreciation when Tanomura Takeda, Raisanyō, Tomioka Tessai, Tani Bunchō and other many members of the literati were active.

However, in the process of *sencha* expanding from the literati to the general population, *sencha* was required to develop its own 'form' and if we call that 'form' the *tenmae* serving procedure, it was formalized during the nineteenth century. When the free-form tea of the literati was formalized into rules, that was the start of *sosho sencha*.

At this point if the *sencha* serving of tea following 'Nanba sa denshū' is reviewed, it is based on the *matcha* tea serving procedure, and the posture of criticizing the leisure art of *matcha* and its formalization into fixed patterns is not evident. Jitsuzan was a highly cultural person, adept at drawing or writing a poem but seems not prefer the literati interest in *sencha*. Simply, as the taste of tea, Jitsuzan might prefer a light *sencha* rather than a heavy *matcha*. Also, as the teacher of Jitsuzan recommended *sencha* more than *matcha* in Principles of Tea Ethics it cannot be thought to be unrelated. As Jitsuzan was also afflicted with sickness he decided that he would follow the health recommendations of Ekken.

As mentioned in the Metsugo section of *Nambō Roku*, Kokei Osho, who preferred *sencha*, told Rikyū he wanted him to formalize the serving procedures. After the Metsugo section, Nambō Sōkei suggested that it would be better if *sencha* had serving procedures in the same manner as *matcha*. In these *Nambō Roku* mentions of *sencha* gatherings Jitzusan and Dōkei performed what they had read. However, even if that is the case, it is extremely interesting that such *sencha* gatherings were hosted by Jitzusan and his colleagues. Furthermore, seventy years after the era of Jitsuzan, in the age of Konomi Sōsui, *sencha* gatherings were often held in Fukuoka, and *tenmoku* tea bowls were used.⁹ Additionally, *sui cha* which means the *mawashi nomi* convention also took place.¹⁰

Generally, '*sui cha*', literally slurping tea, refers to the *matcha* convention of sharing thick tea. In the case of thin tea, one guest drinks from one bowl. In the case of thick tea, enough tea is prepared for that number of guests and the bowl is passed from one guest to another. A large amount of tea powder is put into the bowl, the amount of water is less than what is required for thin tea, and the resulting tea paste is kneaded with the *chasen* whisk. Rather than apply the verb to drink to this thick sludge, slurping seems like a more appropriate expression. Ideas like 'Ichi za byōdō' and 'Ichi mi, dōshin' were established by that mentality, are ideas created by Rikyū,

⁹ TN: The status (*kurai*) of *tenmoku* tea bowls should not be underestimated. In Nambō Ryū school of tea, *tenmoku* tea bowls are generally only used with *shin daisu* in the most formal of servings. In the *kencha* servings at Kushida Shrine at part of the Hakata Gion Yamakasa Reitaisai, the *tenmoku* tea bowls are white and the *tenmoku-dai* used to present the *tenmoku* teabowls to the Shinto altar are unvarnished *kiri* wood. In the *kūcha* servings at Torinji Temple as part of the rites to commemorate Sen no Rikyū, Nambō Sōkei and Tachibana Jitsuzan, the *tenmoku* tea bowls are black and the *tenmoku-dai* used to present the *tenmoku* tea bowls to the Buddhist altar are black lacquer. In the case of the serving procedures that function as Nambō Ryū examinations, *tenmoku* tea bowls are used with black lacquer *shin daisu* or the unvarnished *take daisu* with bamboo struts.

¹⁰ TN: In the *matcha* tradition, the *mawashi nomi* convention refers to the practice of several guests drinking thick tea from one tea bowl. This practice creates a sense of shared destiny. During the Corona Times, this practice was curtailed. Guests no longer sat close enough to each other to pass the bowl and the common sense judgement was that it was preferable to have one bowl of thick tea per guest.

then Hideyoshi assertively expanded (Yabe Yoshiaki, *Man of Tea: Toyotomi Hideyoshi*, *Chajin Toyotomi Hideyoshi*, Kadokawa Shoten).

On the third day of the first month in 1587 (Tenshō 15), at the Osaka Castle Ōchanoyu, Kamiya Sōtan had the honour of leisurely drinking Forty Koku Tea by himself while the remaining guests, because of their numbers, had to rely on a lottery to decide who could share one bowl of tea between three guests. This is one example of *sui cha*.

5. Ekken and his wife Tōken

Ekken was six when his mother died, and although he was raised by his father Kansai, it can be seen that there was an extremely detailed exchange between the three brothers. Further, marital relations with Tōken were also very harmonious.

From around the time of autumn 1713 (Shōtoku 3), the sickness of wife Tōken became more serious and she died at the end of the twelfth month. Tōken was originally born with a weak constitution, and even after her marriage her parents came running from her home country of Akitsuki four times because of the serious condition she was in after contracting diseases. Although at that time, it can be said that her living until the age of 62 was a boon made possible because of the nutritional and lifestyle advice of Ekken. But even with that kind of good marital relations with Ekken, when finally children were not born, the line was continued with the adoption of Shigeharu, the son of the brother Gendan (his *gō* name was Sonsai).

After the death of his wife of 45 years, perhaps Ekken lost his mental edge but he refused to admit guests and hid inside his house. At the end of the fourth month of 1714, his hands and feet were afflicted with paralysis, and after that Ekken was confined to bed. On the twenty seventh day of the eighth month of 1714 (Shōtoku 4), the year after the death of his wife, and as his adopted son Shigeharu, relatives and followers watched, Ekken ended his 85 years of life. What follows is his farewell death poem.¹¹

¹¹ TN: This is the rendition that Matsuoka cites on page 220.
「こし方は 一夜ばかりの心地して 八十路あまりの夢をみしかな」

The years seem to have gone by in just one night

As if seeing the dream of an octogenarian

Ekken himself was born with a weak constitution, therefore he diligently paid exceptionally close attention to bodily improvement and self-control training, and as a result he lived what had to be considered at that time an exceptionally long life and left behind many scholarly accomplishments. It can be said that while using his own body, he is the person who actually proved Precepts for Nourishing Life (*Yōjyōkun*).

It should be noted that the graves of the couple are located inside the precinct of Kinryūji in Imagawa, in the Chou Ward of Fukuoka City.¹² The headstones are exactly the same size and shape, and lined up side-by-side in a friendly manner. Off to the side there is a seated statue of Ekken, and looking at those pleasant features and the two gravestones brings to mind the everyday marital harmony of the Ekken couple.

¹² TN: Kinryūzenji is a Sōtō sect temple that was built in 1508 and its mountain name is Kōunzan. The graves of Kaibara Ekken and Higashiken are here, along with an impressive statue of Ekken seated at a study desk. As a result of the base plinth and pedestal of the statue being more than one metre in height, the seated knees of Ekken are above head height. It is impossible not to gaze upwards at the studious figure of Ekken and the substantial pile of manuscripts on the left hand side of his desk. According to *Chikuzen no kuni shoku fudoki*, this temple has moved twice. Hirose Harada, the lord of Takaso Castle, established the temple in Kōsomura (Maebaru City). The temple was moved to the Aratoyama castle site (currently Nishi Kōen) by Fukuoka vassal Izu Takahashi in 1611. It was finally moved to its current location in 1649 (Keian 2) by the second Kuroda feudal lord Tadayuki (1602-1654). Author and playwright Kurata Hyakuzō (1891-1943), who came to the temple to relieve his illness in 1918, settled in the temple and wrote the concept of *The Beginning of Love and Understanding* and *Shunkan* around that time. There are two statues of Nio at the gate. The *sanmon* statue of Niō typically faces outward protect the temple, but the statues here unusually face inward. This embodiment of the *kaikō-enshō* teaching is an imperative to look back on one's true self, reflect on that nature of that, and practice further spiritual training. The statue of Nio glances at the inside of the temple and governs the inner life first, and then that virtue reflects on the outside to improve the home and the country.