

Japanese Section Newsletter

Department of Chinese, Translation and Linguistics

City University of Hong Kong

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香港城市大學
City University
of Hong Kong



中文、翻譯及語言學系
Department of Chinese,
Translation & Linguistics

Foreword

The Way of Tea

The way of tea, chado, must be acquired by means of the movements of your own body and through one's own experiences.

-- Sen Soshitsu XV (2002) --

Chado/Sado (茶道) or Chanoyu (茶の湯)...

The way of tea, is known in English as the tea ceremony. As an art, it is an occasion to appreciate the tea room's design, the bowl and a simple moment of purity. As a discipline, it has roots in the twelfth century and intimate connections to different aspects of fine arts and Zen Buddhism (Tanaka, Sen'o & Tanaka, Sendo, 1998). *Temae* (点前) means the preparation of tea. In the movements of *temae*, some present it slowly while others perform it a little bit faster. The different rhythms of the tea practice are called *jo*, *ha*, *kyu* (slow, medium, fast) which were originally a set of terminology related to ancient court music. However, the beauty of movement is not simply a matter of perfectly presenting all the required etiquettes; it is about how one possesses the spirit during the preparation of tea. In purifying the scoop and preparing the tea, one must possess the spirit. Only when a depth and richness of spirit is added, this is considered a good *tamae* (Sen Soshitsu XV, 2002).

Ichigo, ichie (一期一会), one time one meeting, is a common phrase used to explain the spirit of *chado*. This phrase became famous because *Ii Naosuke* (井伊直弼, see picture) repeated used the phrase in his book, *Collection for a Tea Gathering*. As pointed out by *Naosuke*, "Great attention must be paid to the tea gathering, to which we can refer as "one time, one meeting". Even though the host and guests may see each other often socially, one day's gathering can never be repeated exactly." Therefore, the meeting can be viewed as a once-in-a-lifetime experience (see *Tanimura*, 2003). In April, we will organize Tea Room Guided Tours. Details will be available at our CTL official website: www.tearoomctl.cityu.edu.hk on 25th March 2013. Don't miss the "Ichigo, ichie" tearoom guided tour! Look forward to seeing you soon at the CityU tea room!

In this special issue on *chado*, we hope to take the opportunity to share with you the essence of the Japanese way of tea. Though tea was introduced to Japan from China, *chado* has been developed as a very unique traditional culture in Japan. We will introduce you the etiquette of being a guest in drinking the thin tea during an informal tea gathering, the traditional and modern designs of tea room, and the types of tea and seasonal confections for tea ceremony. Enjoy Reading!!

Melody Chong

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Instructor I, Department of Chinese, Translation and Linguistics

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- Tanimura, Reiko (2003). Tea of the Warrior in the late Tokugawa period. In Morgan Pitelka (ed), Japanese Tea Culture: Art, history, and practice. London: RoutledgeCurzon.
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Contents:

Foreword	p.1
Learning How to Drink Thin Tea	pp.2-3
Tearoom Design (From Traditional to Contemporary).....	p.4
Matcha (Thick Tea and Thin Tea)	p.5
Wagashi (The Japanese Sweet).....	p.6
Tea Utensils and Arts.....	p.7
Introduction of New Book on Japanese Culture – Dr. Wang Xiaolin.....	p.8
Chief Editor: Dr. Melody Chong	Editors: Calvin Kong, Tommy Wong, Zowie Wong (Tea room interns for Semester B 2012/13)

Learning How to Drink Thin Tea 薄茶

きがる ちゃかい うすちゃ だ おお
 気軽な茶会では、薄茶のみが出されることは多いです。

うすちゃ の かた なら しゃしん つぎ ページ
 では、薄茶の飲み方を習いましょう。(写真は次のページより)

In informal tea ceremony, it is common to offer only thin tea (*usucha*). Let's learn how to drink *usucha* together! (see photos on next page!)



1 ちゃわん しゅきやく じきやく
 茶碗は主客と次客の
 あいだ お ていしゅ いちれい
 間に置きます。亭主に一礼
 して、「お点前、ちょうだい
 てまえ ちょうだい
 します」と言ってください。

A tea bowl is placed between the main and the second guests. Bow to the host and say, "I will partake your tea" (*o te ma e chō dai shi ma su*) to show your gratitude.

2 かんしゃ こころ ちゃわん
 感謝の心をこめて、茶碗
 みぎて と ひだりてのひら
 を右手で取って左掌にのせ
 ます。

Pick up the bowl with your right hand and place the tea bowl on the palm of your left hand. Bow your head slightly in a gesture of thanks.

3 ちゃわん みぎまわ ど ほど まわ
 茶碗を右回りに2度ほど回
 します。茶碗の正面（絵のあ
 ちゃわん しょうめん え
 るところ）を避けてください。

Turn the tea bowl clockwise twice. Avoid drinking from the front of a tea bowl which shows an art.

4 りょうて うすちゃ いただき
 両手で薄茶を頂き、
 さいご おと た す
 最後に音を立てて吸いきって
 ください。

Drink *usucha* with both hands, and finish your tea with a sharp and audible sip.

5 の くち おやゆび ひとさ ゆび
 飲み口を親指と人差し指
 ひだり みぎ きよ
 で左から右へ清めてくださ
 い。そして、懐紙で指を拭いま
 す。

Wipe the rim with your thumb and forefinger, from left to right. Then wipe your fingers on your *kaishi*.

6 ちゃわん さき ほど ぎやく まわ
 茶碗を先ほどと逆に回
 し、正面に戻します。畳の
 しょうめん もど たたみ
 えんがい みぎて ちゃわん お
 縁外に右手で茶碗を置き、拝見
 します。

Turn the tea bowl back counterclockwise so that the front of the bowl faces you again. Then place it beyond the edge of the tatami with your right hand, and admire the bowl.

わ けいせいじゃく 和敬清寂 Wa, Kei, Sei, Jaku

Rikyū summarized the four principles of the essence of the way of tea in these four words: *Wa* (harmony) is the basis for the commonality of all people; *Kei* (respect) is the recognition by both host and guests of their mutual worthiness of respect as individuals, reverence toward other people; *Sei* (purity) means not only physical cleanliness but also purification of the spirit and acting freely in accordance with that spirit; and *Jaku* (tranquility) refers to the serene and steadfast state of mind whose spirit is not shaken by change (Sen Soshitsu XV, 2002).





IMPORTANT NEWS!

Urasenke Former Tea Grand Master – Dr. Genshitsu Sen will be at CityU on 11 March 2013!! Come and join us!

**VENUE: ACADEMIC 2 – 3505
TIME: 3:30 ~ 4:30 pm**

ALL ARE WELCOME



香港茶道協会
香港茶道協会



香港城市大學
City University of Hong Kong



**利休居士第十五代
裏千家大宗匠 千玄室
名譽教授授与式及び講演会**

**Dr Genshitsu Sen
Honorary Professor Award
Ceremony and Public Lecture**

演題：茶道の心—平和への道—
Title: The Way to Peace: The Essence of the Way of Tea

要旨：茶道の精神は、「和敬清寂」という4つの言葉で表されます。それらの言葉を中心とし、茶道の心すなわち平和の心について語る。

Comment: The four words, Wa, Kei, Sei, Jaku, or "Harmony, Respect, Purity, Tranquility", stand for the principles which underlie Chado, or the "Way of Tea". While elucidating the concepts represented by these words in the context of the Way of Tea, Dr. Sen will reveal that Peace is the essence of this Way.

Date: 11 Mar 2013 (Monday)
Time: 3:30pm – 5:00pm
Venue: Room 3505, Academic 2, City University of Hong Kong
Language: Japanese
Speaker: Daianchi SEN, Genshitsu, Honorary Professor

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LIBERAL ARTS AND SOCIAL SCIENCES



Tearoom Design (From Traditional to Contemporary)

ちやしつ でんとう げんだい
茶室のデザイン (伝統から現代へ)

Tea room is specially designed for the practice of tea ceremony. Most of the traditional tea rooms are built with a small tea garden which is called *roji* or dewy ground (露地) – the path to the tea room. The newly built tea room at CityU also has a *roji*. It serves an important role as it allows the guests of tea ceremony appreciating the natural environment before the tea ceremony. Its use of steppingstones (飛び石) and plantings that cannot be found in most garden designs reminds the guests of the limitlessness of a space occupied by trees and rocks. It evokes an atmosphere that combines philosophy, religion and art (Sen Genshitsu XV, 2002).



Photo taken at the CityU Tea Room -- "Yūkō-an" (友香庵) (G505 – located at G/F of Academic 2)

Nowadays, the design of tea rooms has evolved in modernized styles, exemplifying the modern techniques as well as the usage of different materials. However, the simplistic beauty of traditional tea room is maintained.

One famous example is the *takasugi-an* (see photo), which was designed by *Terunobu Fujimori*. The name of the tearoom literally means "a tearoom [built] too high". The tearoom is built on the top of two standing chestnut trees making it totally elevated from the ground. The special design of the tea room allows the tea guest enjoying a perfect view of Chino in Nagano Prefecture (長野県茅野市) during the practice of tea ceremony. In this sense, the tea room relates the natural environment with the guests inside the tearoom (Hyatt, 2011). Contemporary tearooms in Japan show the modern aspects of the Japanese society through the innovative construction but at the same time maintain the essence of tradition – the sense of beauty in the mind of Japanese people.



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Hyatt, Allison. "The Evolution of the Japanese Tea House" 19 Aug 2011. [ArchDaily](http://www.archdaily.com/151551). Accessed 18 Feb 2013. <<http://www.archdaily.com/151551>>
Sen Soshitsu XV (2002). *The Spirit of Tea*. Japan: Tankosha Inc.

MATCHA:

こいちや
Thick tea (濃茶)

And

うすちや
Thin Tea (薄茶)



IN FORMAL tea ceremony or informal tea gathering, matcha (or *macha* 抹茶) is served which is divided into two categories – thin tea (*usucha*/薄茶) and thick tea (*koicha*/濃茶).

So, what are the differences between thick tea and thin tea?

Thick tea, also known as *okoi* (お濃い) or *koicha* (濃茶), is made from high quality tea leaves which have deeper color, richer aroma and taste when compared with thin tea. Thick tea is usually served in a formal tea ceremony in which only a small number of guests are invited. The host prepares the thick tea in a big tea bowl and all guests share it from the same tea bowl. When the first (or main) guest finishes, he/she would pass the tea bowl to the second guest, and then the third and the fourth until the tea is finished. This style of tea drinking is called *suicha* (吸い茶) and was first introduced by *Sen no Rikyu* (千利休). Sweet (*wagashi*) which is served with the thick tea is usually *namagashi* (生菓子), also called *omogashi* (主菓子).



Towards the end of the Edo period, tea culture started to gain popularity among the general public. In order to meet their needs, inexpensive tea was available in the market. Thin tea, also known as *ousu* (おうす) or *usucha* (薄茶), is usually served with a large number of guests. In formal tea ceremony, usually *higashi* (干菓子) is served with the thin tea. However, in informal tea gathering, *namagashi* is also commonly served with *usucha*.

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藤軍, 中國茶文化交流史, 人民出版社, 2004.
Hohenegger, B. (2006). Liquid Jade, New York: St. Martin's Press.

Wagashi 和菓子



^{わ が し}
Wagashi (和菓子), literally means “Japanese sweet or confection”, is typically served with matcha in Japanese tea ceremony. In Muromachi period (^{むろまちじだい}室町時代), *wagashi* was made with nuts, fruits, kelp and tidbits. Today, *wagashi* is made into different shapes such as flowers and animals and with various ingredients. *Wagashi* is a genre of confections. Its sweet goes well with matcha so it gradually becomes the well-matched partner to tea ceremony. With its exquisite appearance, most *wagashi* looks like a coming-of-age young lady dressed in a *furisode* (long-sleeved) kimono. It is now served with thick or thin tea in accordance with seasons, occasion and theme, which always exemplifies the characteristic of Japanese people – harmonious relationship with nature (自然観).



はなもち いちがつ なまがし
花びら餅 (1月) 生菓子



うさぎ いちがつ ひがし
兎 (1月) 干菓子



ひなころも さんがつ なまがし
雛衣 (3月) 生菓子



はなみだんご しがつ なまがし
花見団子 (4月) 生菓子



さくらもち しがつ なまがし
桜餅 (4月) 生菓子



ふよ じゅういちがつ ひがし
吹き寄せ (11月) 干菓子

Wagashi adds enjoyment to chanoyu. It savored with the five senses: sight, touch, taste, smell and sound. During different seasons, various types of waashi are served in the tea ceremony. For instance, Hanabiramochi (Flowery petal) and Usagi higashi (Rabbit sharped) are the typical confections in January whereas Handango (Flower viewing) and Sakuramochi (Cherry Blossom) are normally served in April.

Reference Cited:

Sen Genshitsu, Sen Soshitsu, eds. (2011). Urasenke Chado Textbook. Japan: Tankosha.

Tea Utensils and Arts ちやぐ げいじゆつ 茶具と芸術

Tea Utensils and Arts 茶具と芸術

ちやわん
茶碗

This is tea bowl -- "*chawan*." There are different shapes and patterns. Flowers and animals are always used as patterns for tea bowls.



ちやせん
茶筌



This is tea whisk -- "*chasen*" which is used to make powder tea -- *Macha* (まっちゃ 抹茶).



か もの
掛け物

This is a hanging scroll which is called "*kake-mono*" in Japanese. The tea grand master shown on this scroll is *Sen no Rikyū* (せんのりきゅう 千利休) -- the patriarch of the three *chado schools/senke* (きどうさんせんけ 茶道三千家).



かいし
懐紙

This is "*kaishi*" (white paper) and is used to place a sweet or wipe the fingers (after drinking tea, the guests use fingertips to clean the edge of the tea bowl).

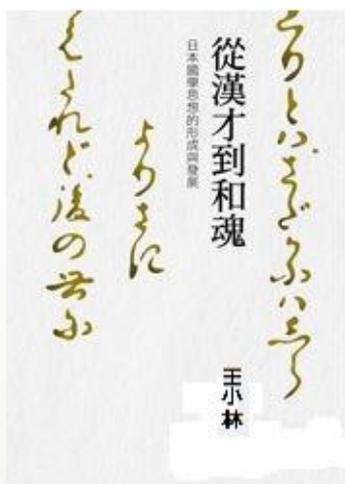


ちやばな
茶花

This is tea flower arrangement -- "*chabana*." Flowers can be placed in a vase in the alcove (とこま 床の間) or inside a hanging vase.

Flowers with strong smell or unlucky meanings are normally not be used as *chabana*.





New Book! ^{あたら} ^{ほん} ^{しょうかい} 新しい本をご紹介します!

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《從漢才到和魂：日本國學思想的形成與發展》 -- 作者王小林 香港城市大學副教授

不了解日本國學，就無法了解日本社會及文化，更遑論了解日本人日本國學產生的歷史和背景漫長且複雜，為了對日本國學的形成、發展、特點及其影響，有較為清晰的把握，香港城市大學人文社會科學學院副教授王小林以漢字、名實觀、朱子學、疑古思潮等作為觀察對象，多元檢視日本國學思想的要素，為讀者提供了相對全面理解日本國學之內在精神結構的可能。

本書作者王小林以「從漢才到和魂」作為日本國學思想之形成與發展的研究、觀察視角，分別從不同議題、現象與學說主張來考察日本國學思想的發展流變。

《從漢才到和魂：日本國學思想的形成與發展》第一章與第二章主要從「漢字」與「言靈」；「名」與「言」，探討了漢字與「和魂」、「國語（日語）」之關係，以及名、言與「實事」、「體魂」之間的演繹詮釋，如何神聖化日語同時強化日本之神國意識。第三、四、五章則以朱子學為江戶儒學之代表，將之視為日本國學之對照學問，闡述了日本國學之文論、宇宙觀與不可測度之神。第六章則從江戶儒者富永仲基之「加上說」與顧頡剛之層累說之間的關聯，爬梳了中日兩國之「中國學」背後的日本國學之成份。最後一章的第七章，則闡明了決定近代日本資本主義的「職分」、「世間」這兩個精神關鍵概念，其宗教理論根據其實來自近世日本之國學家。

如上所述，《從漢才到和魂：日本國學思想的形成與發展》以漢字、名實觀、朱子學、疑古思潮作為「漢才」與「和魂」比較的觀察對象，多元檢視了日本國學思想的形成要素，本書所涉及之議題內容，提供了讀者數個面向以思考形構日本國學之要素有何？同時也為讀者提供了相對全面理解日本國學之內在精神結構的可能。

Source: <http://www.linkingbooks.com.tw/LNB/book/Book.aspx?ID=161187>

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We hope you have enjoyed reading the third edition of the newsletter. We plan to produce issues regularly to keep our students up-to-date with our activities and more importantly, to let students realize the joy of learning Japanese language and culture.

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