

# The History and Materials Science of Tea Utensils



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By

Masayuki Okazaki

**Cambridge  
Scholars  
Publishing**



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This book first published 2025

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

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ISBN: 978-1-0364-5395-4

ISBN (Ebook): 978-1-0364-5396-1

## Cover Images:

Big specialty Chinese shoulder tea container named *after late cherry blossoms* (collection and courtesy of Mitsui Memorial Museum)

National treasure Chinese teacup (*Yohen-tenmoku* named *Inaba-tenmoku*)

(Seikado Bunko Museum collection) (photo provided by Seikado Bunko Museum/DNPartcom)

Golden *daisu* (courtesy of Saga Prefectural Nagoya-jo Castle Museum)

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## PROLOGUE

While thinking about the poem:

Calm sunshine on a day of spring.

Blossoms scatter without a quiet mind.

Tomonori Kino (*Kokin Wakashu*)

I think that this represents the *chanoyu* (tea ceremony), when I feel blissful joy at the drifting smell of tea, while listening carefully to the sound of a boiling pot and the sound of hot water running down the *hishaku* (ladle).

From the time when I passed the age of 60, my sense of awe for Rikyu Sen has been growing more and more, and my interest in the tea ceremony is developing. Since I was originally interested in history, my interest in the way of life and conflict of people in the Sengoku era (war period in the Middle Ages of Japan) began to revive, especially when I sit down in a teahouse and close my eyes to the quiet.

On the contrary, when I come back suddenly from my meditation, I notice another version of myself, who loves the mundane world, looking around the teahouse. In the teahouse, there are many tea utensils prepared in a wide variety of ways. Moreover, they are made practically, using basic materials in daily life. I wish to state arbitrarily, that Rikyu Sen had a great scientific ability to think.

Although it seems to be presumptuous that I unravel the tea ceremony as a comprehensive art scientifically, I took a pen to make use of my knowledge learnt until now on the understanding of tea utensils. The *chanoyu* may be a strange world. Although I cannot step into the spiritual realm of the arts, I wished to glimpse quietly tea utensils from the field of materials science. Can I really see the spirit of *wabi-sabi* (*soan-cha*) as considered by Rikyu?

It is said that *wabi-sabi* was founded by the tea master Shuko Murata (1423-1502) who met Sojun Ikkyu and gained the favor of Yoshimasa Ashikaga in the middle of the Muromachi period (1336-1573). After that, the spirit of *wabi-cha* was passed on to the tea master Joo Takeno (1502-1555), a wealthy merchant in Sakai during the War period, and to the “tea saint” Rikyu Sen (1522-1591), and then would spread and flourish. Coincidentally, in Europe, Leonardo da Vinci (1452-1519), who was a genius artist and scientist in Italy, and representative of the Renaissance, was also playing an active part in integrating art and science.

Masayuki (Sosei) Okazaki



# CHAPTER 1

## ADMIRING THE WORLD OF TEA UTENSILS IN TEAHOUSES

### 1-1. Invitation to a Teahouse

It is said that the real thrill of *chanoyu* is *chaji*, the tea ceremony. Meeting to only drink tea is called *chakai*, and meeting with food is called *chaji*. The place where people gather together is the teahouse. Sometimes, it becomes a once-in-a-lifetime chance. The host makes a lot of creative decisions to create the highest level of *omotenashi* (hospitality). Essential to this are *temae* utensils. In addition, there are decorative tools for the purpose of appreciation of *kaiseki* (tea ceremony with a meal), and utensils necessary to serve the food, *mizuya* tools. These are collectively called tea utensils. On the tea utensils, flowers, birds, wind, and the moon, and seasonal scenery are often drawn. Aesthetics that appeal to the heart seem to exist there<sup>1-3)</sup>.

*Chanoyu* gives us peace of mind while tasting the tea for a healing moment, and also lets us enjoy a heartwarming aesthetic fulfillment during appreciation of the tea utensils. Sometimes, we can experience the humorous expression of animals, and the atmosphere slipping to a fairy-tale world such as the Tale of Genji or the Tale of the Bamboo Cutter.

It is said that Rikyu Sen talked about outdoor discipline by reading a poem by Jien (1155-1225), who was the Tendai head priest and a poet:

The oak leaves scatter without turning red.

The loneliness of the road of a temple on a hillside.

Although a standard teahouse is four and a half tatami mats, the national heritage *Taian* teahouse, probably made by Rikyu, is two tatami mats with an additional *muro* (chamber) floor (Fig. 1)<sup>3)</sup>. It is a prototype of the Sukiya style, and is the oldest ruin of an actual existing teahouse. It is one of three very famous national heritage teahouses, together with Mittan of Ryokoin of Daitokuji Temple and Joan in Inuyama (the teahouse originally built in Shodenin of Kenninji Temple by Uraku-sai). The Konnichian, designed by Sotan, is one and 3/4 tatami mats, and has a fully decorated attic (one-side flow decorated attic). The ceiling, constructed with a three-fold flat ceiling, decorated attic, and fallen ceiling, is called *shin-gyo-so* (formal-semiformal-informal).

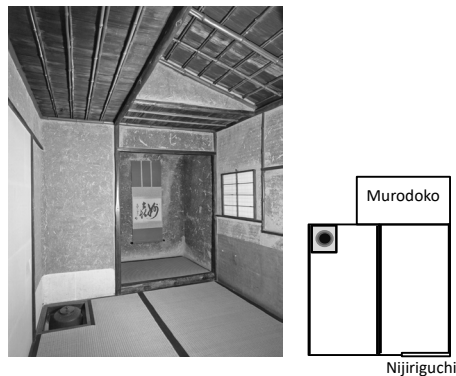


Fig. 1 National treasure *Taian* and planar schematic diagram.

(courtesy of *Taian* and *Benrido* for the image provided)

On the other hand, the ceiling used in a room to respect formality, as seen in *Toshintei* of Minase-jingu Shrine, is called a coffered ceiling (Fig. 2). This teahouse is three and 3/4 tatami mats. The name came from the more than ten types of plants utilized for making lanterns such as *yamabuki* (Japanese rose), *tokusa* (Horsetail), *yoshi* (reed), and *hagi* (Japanese bush clover). Minase-jingu Shrine was built in the ruins of Minase-rikyu Villa in connection with Gotoba, a retired emperor, during the Kamakura period to mourn the spirits of Gotoba, Tsuchimikado, and Juntoku (three retired emperors), who were tossed around by the flow of time, and died in Oki, Sado, and Awa far away from Miyako (the old Kyoto City)<sup>4</sup>). Gotoba, a retired emperor, is also known as a poet, and was very keen on the restoration of the sword of the sacred treasure, which was lost during the Genpei-gassen war, and made the Kikugosaku sword by himself.



Fig. 2 *Toshintei* and the coffered ceiling of Minase-jingu Shrine.

(courtesy of Minase-jingu Shrine)

When we go into a teahouse from the *nijiriguchi* (small entrance), at first, we can appreciate *kakemono* (a hanging picture) and *kogo* (incense

cup) decorating an alcove. It is said that the *kakemono* is the first utensil. The main feature in *chaji* and *chakai* is the *kakemono* in an alcove. As the *kakemono*, a picture such as *kara-e* (Chinese painting), Zen sayings (terminology), old writing, *waka* (Japanese poetry), and *shosoku* (a newsletter) can be used. Also, a *kakejiku* of a simple landscape painting is sometimes hung (Fig. 3A). Especially, “Every day is a good day” is often used as one of the Zen sayings (Fig. 3B). This is a saying that was spoken by Yunmen Wenyan (Bunen Unmon, in Japanese: 864-949), a Chinese Zen monk, to his disciples, and which is written in the Blue Cliff Record (*Hekiganroku*, in Japanese), edited by Yuanwu Keqin (Kokugon Engo, in Japanese: 1063-1135).

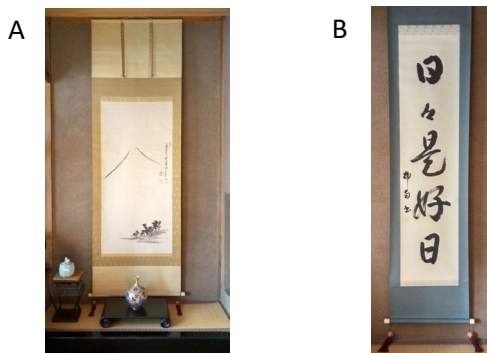


Fig. 3 *Kakejiku* (hanging scroll) A (allegedly ascribed by Shungaku Matsudaira: personally owned) and B (personal writing).

After the appearance of Rikyu Sen, often penmanship (writing) of the high priest was used for decoration. Especially, one-liner penmanship become common up to the present<sup>3)</sup>. Daitokuji is a temple of the Rinza

School opened by Kokushi Daito (Myocho Shuho: 1282-1338) and was a trigger of closer cooperative ties between tea and Zen, because most tea masters, who played active parts during the creation period of *chanoyu*, were in contact with Zen monks of Daitokuji Temple. On the second floor of Sanmon (Kinmo-kaku) (Fig. 4), a wooden statue, which might be one of the causes of Rikyu Sen's *seppuku* (*harakiri*, suicide), is enshrined. *Kinmo* means shining golden lion king and indicates a Zen monk with excellent ability by training. There is a teaspoon called “*Kinmo*” made by Dairyo Sosho Kobori of Daikoin in Daitokuji Sub-temple. As Zen temples, Nanzenji (exceptional), Tenryuji (first), Shokokuji (second), Kenninji (third), Tofukuji (fourth), and Manjuji (fifth: sub-temple of Tofukuji) are also famous.



Fig. 4 Plaque of *Kinmokaku* in Daitoku-ji Temple.  
(courtesy of Daitoku-ji Temple)

What is appreciated next to the alcove, is a pot of tea ceremony utensils. On an *ashiya-gama* pot, a fine texture and beautiful picture or pattern are engraved on the skin, and it has an elegant true form. On the contrary, a

*tenmyo-gama* pot generally has a rough skin and unique shape. One of the highlights of the pots is *kantsuki* (holes for lug), and various motifs, such as *oni* (devil) masks, distant mountains, rabbits, dragonflies, etc., are used. Although, initially, bathing pots coming from China were used, unglazed and lacquered *doburo* (earthen bath) were made in the late Muromachi period. Furthermore, by taking the idea of *irori* (hearth) from ancient Japanese times, a hearth with a chain and trivet became in use. It is common that a bare wooden hearth edge is used in a small room and a lacquered hearth edge is used in a large room.

## 1-2. Four Seasons of Tea Utensils

Originally, although all the *chanoyu* being held with invited guests were called tea ceremony, currently *chakai*, such as *usucha* with one cup only, is called *chakai* and a formal tea ceremony with *kaiseki* (meal) is called *chaji*. Both are distinguished. According to the increasing tea ceremony population, *oyosenokai*, where many people meet together and enjoy *chanoyu* comfortably, is also increasing.

As the main *chaji* (formal tea ceremony), there is *shogo* (noon), *asacha* (morning tea), *yobanashi* (night chat), *akatsuki* (*yogome*: dawn), *hango* (after lunch), *atomi* (after ceremony), and extraordinary (untimely) tea ceremony, which are called the *chajishichishiki* (seven styles of tea ceremony). In addition, there is *kuchikiri-no-chaji* and *nanokori-no-chaji*. Although the *shogo* tea ceremony is generally carried out throughout the four seasons, the organization of *Furo* (Fig. 5) and *Ro* (Fig. 6) are different from each other.

*Furo* tea ceremony:

(First sitting) seated → *kaiseki* (meal) → first charcoal → break

(After sitting) *koicha* (strong tea) → after charcoal → *usucha* (weak tea)

*Ro* tea ceremony:

(First sitting) seated → first charcoal → *kaiseki* (meal) → break

(After sitting) *koicha* (strong tea) → after charcoal → *usucha* (weak tea)



Fig. 5 Scenery of *Furo*  
(private residence).

Fig. 6 Scenery of *Ro* (*Kobuntei* of Shorenin Monzeki).  
(courtesy of Shorenin Monzeki and Tsukigama head of  
the seat of Sohen-ryu School)

After sitting of the formal tea ceremony, flowers are used for decoration instead of *kakemono* (a hanging scroll). In the case of break-omitting, *kakemono* and flowers are used for decoration from the beginning, which is called *morokazari*. Shorenin-Monzeki, shown in Fig. 6, is well known as the Sanmon of Tendai sect headquarter, Hieizan Enryakuji Temple, and the origin is one of the living rooms, which the Japanese founder of the Tendai sect, Saicho (Dengyo Taishi: 767-822), built when he opened Enryakuji Temple. It became a temporary palace after the Great Tenmei Fire in 1788. Its teahouse, *Kobuntei*, was used as an academic school of Gosakuramachi, a retired emperor. This has the same name as *Kobuntei* in Kairakuen, which was made by Nariaki Tokugawa of Mito domain in 1842.

Seasonal scenery is reflected in tea ceremony utensils. The *omotenashi* spirit of the host entertains guests<sup>1)</sup>. For *usucha-ki* (weak-tea containers), such as *natsume*, scenery and flowers, birds, wind, and the moon are drawn with the Makie method. The Makie method is a representative technique of Japanese lacquerware, developed and widely used in Japan. The term first appeared in the Heian period and became most popular in the Azuchi-Momoyama period. The snow, moon, and flowers design of *natsume* lacquerware, shown in Fig. 7, can be heard in the phrase, “At the time of the snow, moon, and flowers, I think of you the most”. This means snow in winter, the moon in autumn, and flowers in spring. Also, the name Mei is often attached to tea ceremony utensils. Of these, one is called *Uta-mei*, in which the word originated from *waka* (Japanese poetry)<sup>2)</sup>. For example, there is a big specialty shoulder tea container named *after late cherry blossoms* (Fig. 8) (Higashiyama Treasure, Collection of Mitsui Memorial Museum in Tokyo, The Predecessor of Mitsui group is Echigoya, which



was founded in the early Edo period). This was named by Yoshimasa Ashikaga from the poem:

The late blossoms of the summer mountain with mixed leaves  
are more unusual than the first flower.

(Morifusa Fujiwara, *Kinyo Wakashu*)



Fig. 7 Lacquerware *natsume* tea container called *Setsugekka* (snow, the moon, flowers). (personally owned)



Fig. 8 Big specialty Chinese shoulder tea container named *after late cherry blossoms*. (collection and courtesy of Mitsui Memorial Museum)

It seems to have been tossed around by history compared with the *Hatsuhana* (first flower) shoulder tea container, which followed a strange fate. It is lovely that we imagine an assortment of hosts associated with the poem from *Uta-mei*. In truth, it is part of the fun, loving the tea utensils. If we have a rich imagination, we may be able to strut around freely in space and time. The Zen saying of “The Gateless Barrier”<sup>3)</sup> written by Wumen Huikai (Mumon Ekai in Japanese: 1183-1260) in the Southern Song Dynasty:

Great way no gate. But there are many ways to reach it. If you can pass on the way to reach epiphany, you are beyond everything in this world.

seems to come mind.

### 1-3. Masterpieces of Tea Utensils

About a thousand famous tea utensils are stored in the *Kokon-meibutsu-ruiju*, published by Fumai (Harusato) Matsudaira (1751-1818), the 7<sup>th</sup> lord of the Izumo Matsue domain<sup>3)</sup>. Soan (Yoshio) Takahashi (1861-1937), who was born as the son of a Mito samurai (retainer of a daimyo), compiled the *Taisho-meiki-kan*, including more than nine hundred tea containers and teacups with photos. The original of this publication is the *Sansatsu-meibutsuki* compiled in the middle of the Edo period (the former half of the 18<sup>th</sup> century). Information about over three hundred items, including the tradition, shape, size, accessories, etc., is introduced with color illustrations. About seventy percent of the published tea utensils are tea containers and only about ten percent are teacups. Almost all of them are pottery based on

the classification of materials. It is recognized again that pottery is a central presence of *chanoyu*.

Beautiful tea utensils and venerable items, such as the belongings of famous people, are called a specialty. In the Edo period, the ratings of such items as a big specialty, specialty, and *chuko* specialty became popular. Big specialty is the name of the rating described in the *Unsyu-meibutsu-cho*, the catalog book of tea utensils, which were collected by Fumai Matsudaira, and *Kokon-meibutsu-ruiju*, the illustration of specialty utensils. Mainly, the *Higashiyama-gomotsu*, the tea utensils that the Ashikaga Shogun family possessed in the Muromachi period, are applicable. Chinese utensils, called Chinese specialty, which have a deep history and are valuable, seem to be common. As the most representative big specialty utensils, the three great *katatsuki* (shoulder tea containers) of the world: *Hatsuhana-katatsuki*, *Narashiba-katatsuki*, *Nitta-katatsuki*, as well as the *Yohen-tenmoku*, *Haikatsugi-tenmoku*, and *Shiro-tenmoku* teacups are listed.

In the era of Rikyu, the values of tea utensils changed. Sometimes, the tea utensils in the era of Rikyu are called specialty, although there are a lot of hypotheses.

*Chuko-meibutsu* indicates masterpieces which were compiled by Enshu Kobori, who was active during the early Edo period, and are described in the *Enshu-kura-cho*, etc. Japanese and Korean utensils are the main pieces, when compared with big specialty and specialty, which are mostly Chinese.

## Tea Containers

The most famous tea container is the Chinese *Hatsuhana-katatsuki*, which is estimated to be from the southern Song Dynasty or Yuan era. The

naming seems to have come from Yoshimasa Ashikaga<sup>3, 5)</sup>. The shape and glaze color are graceful and beautiful, and it is said that it is similar to the famous flower signaling the beginning of spring. It was presented by Daimonjiya in Kyoto, when Nobunaga Oda went on a specialty hunt. After that, it passed to many people, such as Hideyoshi Toyotomi and Ieyasu Tokugawa. Now, the Tokugawa Memorial Foundation in Tokyo owns it as an important cultural property. *Narashiba* of the *Narashiba-katatsuki* was named after a poem from the *Manyoshu*. Originally, Yoshimasa Ashikaga owned it, but its whereabouts have been unknown since the Great Meireki (1657) Fire. *Nitta-katatsuki* is currently owned by the Tokugawa Museum as the property of the Mito Tokugawa Family. *Tsukumo* (ninety-nine) *nasu* (eggplant) tea container was also handed down from Yoshimitsu Ashikaga. The famous episode, when Hisahide Matsunaga was allowed to keep Yamato Province by offering this tea container to Nobunaga, remains known<sup>6)</sup>. In the present, the Seikado Bunko Art Museum possesses it. Seikado is a self-chosen name of Yanosuke, who was a young brother of Yataro Iwasaki of the Mitsubishi Zaibatsu conglomerate. Although both *Tsukumo-nasu* and *Nitta-katatsuki* fell into disrepair during the fall of Osaka Castle, it is reported that they were repaired by adhering the broken pieces with lacquer. *Tsukumo* was named from the Japanese poem:

Tsukumo's hair of 99 years is one year short of a hundred,  
 Looking at her resemblance is loving me, probably.  
 (*Ise-monogatari*)

The *Joo-nasu* Chinese tea container was possessed by Joo Takeno. It is called *Miotsukushi*, because it has Joo's character of *Miotsukushi* and stylized signature at the bottom of the tea container. After the death of Joo, it was handed to his son-in-law, Sokyū Imai, and then presented to Nobunaga from him. In the present, Yuki Museum in Osaka City owns it. Yuki Museum was founded by Sadakazu Yuki, who was a founder of Kiccho (a Japanese restaurant).

### Teacups

Chinese teacups were also prized from the early Heian period in the 9<sup>th</sup> century, when the custom of drinking tea was introduced from China. Especially, *Yohen-tenmoku* was established in Jianyao in Fujian Province, which stood out in the Southern Song Dynasty, 12<sup>th</sup>-13<sup>th</sup> century, and has a good reputation as pottery of the world's highest class. *Yohen* means kiln change. *Yo*, which means star or shine, was estimated to be in the early period of the 15<sup>th</sup> century. Popularity remains for the three existing national treasures of *Yohen-tenmoku* kept at Daitokuji Temple Ryokoin, Seikado Bunko Museum (already mentioned), and Fujita Museum founded by a businessman in the Meiji period, Denzaburo Fujita. The *Yohen-tenmoku* of Seikado Bunko Museum is also called *Inaba-tenmoku* (Fig. 9). It is conveyed that the *Yohen-tenmoku* was named by Masanori Inaba, Odawara's second lord in Sagami Province who owned it through Iemitsu, and it was then next passed to Kasugano Tsubone.



Fig. 9 National treasure Chinese teacup (*Yohen-tenmoku* named *Inaba-tenmoku*). (Seikado Bunko Museum collection)  
(photo provided by Seikado Bunko Museum/DNPartcom)

A teacup which is famous in the world of Japanese tea ceremony is *Haikatsugi-tenmoku*. It is a sober *Tenmoku* with an ash glaze taken with a black glaze base and was fired in the 14<sup>th</sup> century. Gaining the attention of Shuko Murata, it immediately jumped out as the top of the teacups<sup>3)</sup>.

On the contrary, a Japanese teacup *raku* was selected by Rikyu Sen and Chojiro. The black *raku*, *Ooguro* (private collection), and red *raku*, *Muichimon* (Egawa Museum collection), have a decorated crown. Egawa Museum (currently, Hyogo Prefectural Museum, Nishinomiya Branch) was founded by Tokusuke of the Egawa family in Nishinomiya City in 1971. The Egawa family operated a shipping business from the Edo period. *Shino-yaki* was devised in Mino, where a white glaze using feldspar was invented in the Edo period. The national treasure *Unohanagaki* (Mitsui Memorial Museum, Tokyo, already mentioned) is a representative work (Fig. 10).



Fig. 10 National treasure Japanese teacup (Shino teacup named *Unohanagaki*).  
(collection and courtesy of Mitsui Memorial Museum)

Also, Koetsu Honami (1558-1637) established a monumental milestone with the national treasure, white *raku*, *Fujisan* (Sanritsu Hattori Museum collection, Suwa City). Although Koetsu Hattori's main job was sword appraisal and polishing, he leaves his name also as potter and calligrapher.

### Tea Urns

As tea urns, *Matsushima*, *Mikazuki*, and *Shijukoku*, which were called the three world masterpieces in the Momoyama period, are famous. However, all are lost at present. *Shoka*, which was owned by Shuko, is famous as a remaining item (Tokugawa Museum collection). Although after that, Nobunaga owned it, Hidemasa Hori took it after the Honnoji incident, and then it was passed to Hideyoshi, and is said to be one of the three world's big specialties together with *Matsushima* and *Mikazuki*.

### Flower Holders

A flower vase was originally set as one of the *Mitsugusoku* (three implements: incense burner, flower vase, and candlestick) with a picture in

the *Kittchanotei* called *Kiden* in the Nanbokucho period and was then used in the *chanoyu*. As a traditional flower holder, *Kodo-zomimi-hanaire*, *Kinenari* (named by Enshu Kobori: Sen-oku Hakukokan, Sumitomo Tokyo collection) is famous. Sen-oku was the trade name of the Sumitomo family, Izumiya, in the Edo period. *Hakuko* originated in an illustrated catalog of bronzeware edited by Xuan-he Bo-gu-tu in the Song Dynasty. Also, a Chinese celadon tubular flower holder, *Ouchi-tsutsu* (Nezu Museum collection), is famous. Nezu Museum is a facility in Yamanashi City, where the mansion of the first Kaichiro Nezu's home, called the railroad king, was preserved and renovated. Especially, the works of the Song Dynasty government kiln and Longchuan (*Ryusen* in Japanese) kiln were prized. In the Momoyama period, flower holders were fired all over Japan. As traditional high-fired pottery, *Shigaraki*, *Iga*, *Bizen*, and *Tanba* kilns are famous, and as high-fired glazed pottery, new *Mino*, *Karatsu*, *Takatori*, etc., took the world by storm. The Iga ware *Karatachi* (Hatakeyama Memorial Museum, a museum in Tokyo storing old artwork collected by the businessman Kazukiyo Hatakeyama, a descendant of the Noto lord Hatakeyama family) is representative of a Japanese flower holder. On the other hand, bamboo flower holders became predominant from the Momoyama period. A single cut flower holder, *Onjoji* (Tokyo National Museum collection), which was made by Rikyu for his son Shoan during the Odawara attack by Hideyoshi Toyotomi, and the fish-cage style, *Katsura-kago* (Kosetsu Museum, founded to exhibit the collections of Asahi Newspaper Co. Ltd. founder, Ryuhei Murayama in Kobe City in 1922. Kosetsu is another name for plum flowers and is Murayama's nickname), are famous<sup>3</sup>). There is also a boat flower holder, whose handling is



mentioned in one of Rikyu's hundred poems:

Fishing boats should be known to be departing, entering, and floating following the length of the chain. Log boats, which Sotan first cut after seeing a floating raft on the Ooigawa River flowing along the foothills of the Arashiyama mountain, and other *Yokogumo* exist.

### Incense Cups

The habit of burning incense seemed to start in the Nara period. In the world of *chanoyu* after the 13<sup>th</sup> century, Chinese celadon and old copper incense burning were respected. The incense burner was a formal furnishing, together with the flower vase and candlestick comprising the *Mitsugusoku*. In the Muromachi period, as incense cups for holding incense, *raden* (mother-of-pearl), *tsuisyu* (red lacquerware carving), Chinese lacquerwares such as *tuikoku* (black lacquer carving), *kookaryokuyo* (safflower green leaves), *saihi* (rhino skin), *zonsei* (lacquer painting with contours in gilded or plain hair-line engraving), etc., lid containers of silver and/or copper, and *kinma* (paper betel) lacquerware of Thailand and Myanmar, were prized. In the Keicho era (1596-1615) of the Momoyama period, the trend of burning incense by falling-down in a furnace pot spread and became in the spotlight, under the guidance of Oribe Furuta.

As new pottery incense cups, exquisite items were created in *Shino*, *Oribe*, *Kiseto*, *Karatsu*, *Iga*, and *Raku*. The Chinese old-*Sometsuke*, *Shonzui*, *Nankin-akae*, celadon, Kochi ware, *Gosu-akae*, *Gosu-hand* were compiled and ordered. These incense cups were later called *katamono-kogo* (molded incense cups). In the presence of *chanoyu*, it is common that fragrant wood is put into a lacquerware incense cup during *Furo* season (May-October),

and kneaded incense is put into a pottery incense cup during *Ro* season (November-April).

## Pots

The tea ceremony pots standard in both China and Japan were cast iron, and the sentence “the pot is made of iron” was written in *Chaijing* by Luk Yu (733-804) in the Tang period, 8<sup>th</sup> century. As the producing area of teapots, Ashiya in Fukuoka Prefecture and Tenmyo in Tochigi Prefecture are the two famous big ones. In contrast to *ashiya-gama* pots, which are neat and have a true form by melting beautiful patterns during casting with a fine texture, *tenmyo-gama* pots have a character of rough skin and diverse vessel shapes. An anecdote that Katsue Shibata presented in *Tenbyo-ubagaguchi-gama* (Fujita Museum collection, previously mentioned) from Nobunaga after the pacification of Echizen, and could first open his tea ceremony, remains. In the Momoyama period, Rikyu pot master craftsmen, such as Yojiro Tsuji, Dojin Nishimura, and Zensei Nagoshi, turned out squat pots in Kyoto Sanjo. New pots, such as *amidado*, *unryu*, and *yoho*, were made, and in the Edo period Nagoshi, Oonishi, Nishimura, and the Hori family played active parts.

Iron has a bloody war history as it has been used in weapons of war starting from the Hittite Empire until now and in the long and heavy construction of civilization. In Japan, swords that are hard to break and have good sharpness were made using a special iron called *tamahagane*, and artistry was added to the world of *Bushido* (Japanese Samurai chivalry).

## Teaspoons

Shellfish, iron, copper, and bamboo, etc., were used to make teaspoons, according to *Chaijing* in 8<sup>th</sup> century China<sup>3)</sup>. *Charoku* in the 11<sup>th</sup> Northern Song Dynasty listed gold, silver, iron, and bamboo as the basic materials of teaspoons. In Eikyo year (1437) of Japan, according to *Muromachidonyoko-onkazari-ki*, General Yoshimasa Ashikaga welcomed Emperor Gohanazono and served tea using an ivory teaspoon. The components of ivory are the same as the teeth and bones of mammals, and constitute inorganic hydroxyapatite and organic collagen<sup>7)</sup>.

From the middle of the Muromachi period, bamboo teaspoons became mainstream. Shutoku (a disciple of Shuko Murata and teaspoon master) was named a craftsman. Bamboo teaspoons during this period were slender, long, and elegant. The paddle tip was bent gently. Having no node was a special feature. By passing through Shutoku and Joo Takeno, Rikyu in the early period of *wabi-cha* determined the center node as a style of teaspoon (the original craftsman was Keisyutoku). In future ages, teaspoons with no node in the Shutoku age were called formal teaspoons, and teaspoons with a root node in the Joo age were called semi-formal, and those with a center node in the Rikyu age were called informal.

Teaspoons became a key point in the tea utensils set, and it can be said that teaspoons are closely related to the history of *chanoyu*. With teaspoons, the tea ceremony aesthetic and personality of the tea master are carved out. It is an uncompromising utensil made by itself. The bamboo used for teaspoons is mostly *madake* (*nigadake*, Japanese timber bamboo). According to the changing condition of the bamboo, it can be called *wabi-take*, *somi-take*, etc. When both the teaspoon and its tube container have

become complete, they are established for the first time. Since the handwriting of the tea master remains in the name, it becomes the most important viewpoint of teaspoon appreciation (Fig. 11).



北辰 : teaspoon name  
*Hokushin* (the polestar)

行風 : self-chosen name  
*Kofu* (gone with the wind)

Fig. 11 Teaspoon and common tube container.  
(personal making)

As a famous teaspoon, *Namida* (tears, Tokugawa Museum collection) can be listed. There is also a theory, that Rikyu carved one for Oribe Furuta as a keepsake. The typical tube container is strange, in the middle of which a square window is opened. The teaspoon of Naosuke Ii, named in the poem *Kumitekoso* (personal collection), is also interesting. It is *gomadake* (sesame bamboo) with one gutter, on the typical tube container, the following poem describes<sup>8)</sup>:

Of the *kuretake* known only to people who draw,  
the mind is included on the one node.

#### **I-4. Historical Japan-China Trade and Chinese Tea Utensils**

In history, Japan-Song, Japan-Yuan, and Japan-Ming trade followed the establishment of a Japanese envoy to the Sui Dynasty and the envoy to the Tan Dynasty became popular and contributed to cultural exchange and the development of a logistics economy. Tea and a lot of tea utensils were also imported as Chinese goods<sup>9-11</sup>).

It has been told that in ancient times, Saicho, who crossed the sea as an envoy to the Tan Dynasty, took away tea fruit and grew it in the Hiyoshi Garden of Sakamoto in Shiga Prefecture. In the early days of the Kamakura period, Myoan Eisai (1141-1215) took away tea fruit, and handed it to Myoe-shonin (a saint). The original tea, which was planted by him in Kozan-ji Temple in Kyoto Toganoo, is preserved carefully now. *Komanoashikageenhi*, a monument modeled after a story that he was taught to sow tea fruits into a hoof print, remains in front of the main gate of Obakusan Manpuku-ji Temple<sup>3</sup>). The tea in those days was thought to be a kind of medicine as described in *Kissa-yojoki*. Eisai was the founder of Rinzai School, and started in Enryaku-ji Temple and became chief priest of Jufuku-ji Temple in Kamakura, which was founded by Masako Hojo. He also opened Kennin-ji Temple in Kyoto after receiving a donation from Yoriie Minamoto.

The Japan-Song trade started with tea utensils, pottery, and medicine (including tea), books (Buddist scriptures, etc.), silk fabric, fragrances, copper coins, etc., from Song, and in return, wood, gold, sulfur, swords, fans,

mother-of-pearl, crafted goods such as lacquerware, etc., crossed as trade goods from Japan.

In the Japan-Yuan trade, economic and cultural exchange were popular, despite the occurrence of a Mongolian invasion twice, which was completely different from the political conflict. A lot of Chinese pottery, copper coins, and Japanese relics were found in 1976 from a merchant ship which sunk into the ocean near Shinan in Korea in 1323.

In the Japan-Ming trade, diplomatic relations and trade using *kango* (agreement) were conducted in the third general Yoshimitsu era of the Muromachi Shogunate in 1401-1549. Strangely enough, it was around the time when Yoshimitsu Ashikaga (1358-1408) and the Yongle Emperor (1360-1424) were both alive in the same era. Since Ming thought that trade was not equal, and was a tribute and grant between the emperor and vassal kings, it was customary that imported goods from Ming greatly exceeded the exported goods. Therefore, *kango* trade brought great profit to the imperial court. As a result, Kitayama and Higashiyama culture in the Muromachi period were born.

Kinkaku-ji and Ginkaku-ji temples can both be called symbolic buildings. Chinese goods, such as hanging scrolls and pottery collected by the Japan-Ming trade, were passed to future generations as the Higashiyama treasure of the eighth Ashikaga General, Yoshimasa (1436-1490). Naomi, who performed management and appraisal at that time, wrote the *Gomotsu-onga-mokuroku*. Soami edited the *Kuntaikan-sayu-choki*<sup>3)</sup>. In this period, Chinese tea utensils, including tea containers and *tenmoku* teacups, were common in *kiccha-no-tei* (tearooms). On the contrary, *wabi-cha* focused on the spirituality to become born.