

Lesson Plan: Understanding Tea Objects Through Sixteenth-Century Practitioner Diaries

Created By: Sol Jung, National Museum of Asian Art, Smithsonian Institution

Handout 1

Sixteenth-Century Tea Diary Entries with References to Chigusa

Adapted from translations by Andrew M. Watsky

1.

Tennōjiya Sōgyū, as recorded on Genki 4 [1573].1.24 in his tea diary of gatherings that he attended as a guest, *Sōgyū takaiki*.¹ The host was Jū no Sōho; the guests were Sōeki (Sen no Rikyū), Kusabeya Dōsetsu, and Tennōjiya Sōgyū.

Same year, first month, twenty fourth day, morning

Jū no Sōho Eki, Setsu, Gyū

On the sunken hearth, Mitsuda Jōshū's futon-shaped suspended kettle; a *teoke* and a *kensan tenmoku* tea bowl. An *ōtsubo*, the first time I saw it. Chigusa, Insetu's jar. From Insetu's time, there is a mouth cover and *tsugari*.²

2.

Tennōjiya Sōgyū, as recorded on Tenshō 6 [1578].12.9 in his tea diary of gatherings that he attended as a guest, *Sōgyū takaiki*.³ The host was Jū no Sōho; the guests were Tennōjiya Dōshitsu, Kusabeya Dōsetsu, and Tennōjiya Sōgyū.

Same year, twelfth month, ninth day

¹ Nagashima Fukutarō, annot., *Tennōjiya takaiki*, in *Chadō koten zenshū*, vol. 7, ed. Sen Sōshitsu (Kyoto: Tankōsha, 1959), 185–186.

² *Tsugari* normally refers to the cord loops around the mouth of a bag through which a cord is threaded to close the bag. Perhaps Sōgyū used this word mistakenly to refer to the cord used to tie the mouth cover of the jar.

³ Nagashima, annot., *Tennōjiya takaiki*, 289–290.

Jū no Sōho Shitsu, Setsu, Gyū

Item: sunken hearth, Zenkō's suspended kettle. At the intermission, a Shigaraki fresh-water container.

After tea, the *chatsubo* Chigusa was brought out and later was placed in the alcove.

Item: a *tada tenmoku* tea bowl was on a black lacquer stand with a foliate rim. A Bizen waste-water container.

3.

Tennōjiya Sōgyū, as recorded on Tenshō 9 [1581].1.22 in his tea diary of gatherings that he attended as a guest, *Sōgyū takaiki*.⁴ The host was Jū no Sōho; the guests were Zeniya Sōtotsu and Tennōjiya Sōgyū.

Same year, first month, twenty-second day, morning

Jū no Sōho Sōtotsu, Sōgyū

Item: alcove: "Daruma" hanging; it was Insetsu's "Daruma."

Item: on the sunken hearth, a suspended kettle on a chain. Behind, a *teoke* and a Bizen waste-water vessel.

Item: a *tada tenmoku* tea bowl on a lacquer stand with a foliate rim.

After tea, the *ōtsubo* was brought out and shown, and then was placed in the alcove.

The above "Bodhidharma," perhaps on silk, the brush of Jikifu [Japanese: Ko Chokufu; Chinese: Hu Zhifu, 13th century]; the inscription by Eseigan [i.e., Seigan Ryōe; Chinese: Xiyan Liaohui, 1198–1262].

The mounting: the upper and lower borders are light green-ground *kinsha*, the borders are white-ground *kinsha*, the inner borders and decorative hanging strips are small-figure dark-blue-ground white brocade.

4.

Tennōjiya Sōgyū, as recorded on Tenshō 10 [1582]⁵.10.7 in his tea diary of gatherings that he attended as a guest, *Sōgyū takaiki*.⁶ The host was Kondaya

⁴ Nagashima, annot., *Tennōjiya takaiki*, 333.

⁵ Listed in its published version as Tenshō 11 (1583), but as Takeuchi Jun'ichi explains in chapter 5, n. 12, the correct year is Tenshō 10 (1582).

⁶ Nagashima, annot., *Tennōjiya takaiki*, 392.

Tokurin; the guests were Tennōjiya Dōshitsu, Zeniya Sōtotsu, and Tennōjiya Sōgyū.

Same year, tenth month, seventh day, morning

Kodaya Tokurin Dōshitsu, Sōtotsu, Sōgyū

Item: alcove: the *chatsubo* Chigusa, from the start, by itself. Later it was taken down to be examined. Dōshitsu placed it back in the alcove.

5.

Imai Sōkyū, as recorded on Tenshō 11 [1583]⁷.1.27 in his tea diary, *Imai Sōkyū chanoyu nikki nukigaki*.⁸ The host was Kodaya Tokurin; the guests were Imai Sōkyū, Tennōjiya Dōshitsu, Zeniya Sōtotsu.

1583, first month, twenty-seventh day

Kodaya Tokurin Sōkyū, Dōshitsu, Sōtotsu

Item: sunken hearth: an old kettle, on a chain.

Item: in the alcove was a calligraphy scroll by Kidō [Chinese: Xutang Zhiyu, 1185–1269]. It was hung from the start, and during the intermission, it was rolled up.

Item: alcove: the *chatsubo* Chigusa, in a net bag. A *tsurube*, a *tenmoku* tea bowl with the implements [*dōgu*] in it, a *nakatsugi*; a *mentsu*, previously owned by Insetsu.

Item: a calligraphy scroll: the paper is one *shaku*, one *sun*, one *bu* high and two *shaku*, five *sun* wide. The mounting: the upper and lower borders are olive-brown *hoken*, the middle borders are white-ground gold brocade, the inner borders and decorative hanging strips are light-green-ground silver brocade with purple tassels.

Item: the *tsubo* Chigusa: on the bottom there are blisters, there is a graph *shō* 祥, and there are also four ciphers. The mouth cover is red-colored-ground gold brocade, and the cord is light blue.

⁷ Listed in its published version as Tenshō 3 (1575), but as Takeuchi Jun'ichi explains in chapter 5, n. 14, the correct year is Tenshō 11 (1583).

⁸ Nagashima Fukutarō, annot., *Imai Sōkyū chanoyu nikki nukigaki*, in *Chadō koten zenshū*, vol. 10, ed. Sen Sōshitsu (Kyoto: Tankōsha, 1961), 26–27.

6.

Matsuya Hisayoshi, as recorded on Tenshō 14 [1586].4.25 in his tea diary, *Matsuya kaiki*.⁹ The host was Kondaya Tokurin; the guests were Matsue Ryūsen and Matsuya.

Fourth month, twenty fifth day

To Sakai, Kondaya Tokurin, at an unspecified time Matsue Ryūsen and Hisayoshi, two people

The room was two-and-a-half mats.

Chigusa *ōtsubo*. Displayed from the start. On the underside of the lid is said to be the name in Nōami's brush. It was in a light blue net. The mouth cover was red-ground gold brocade, and its cord was light brown colored. The two, both, were old. It was reported that Insetsu had them made, and the mouth cover was especially remarkable. The jar should hold about five to six *kin* of tea, had lines at the mouth, at the waist no "distant mountain" [*tōyama*] lines, the one-color glaze was "quail grain" [*uzurame*], no fire marks [*hoguchi*], had an *uchia*i overlap in the glaze, the clay was red and remarkable. It is a *meibutsu*.

Haikatsugi tenmoku teabowl, without a stand; a *yarō*; a *mentsu*; a *tsurube*; a ceramic lid rest.

[A description of the meal follows.]

7.

Kamiya Sōtan, as recorded on Tenshō 15 [1587].1.6 in his tea diary, *Sōtan nikki*.¹⁰ The host was Kondaya Tokurin; Kamiya Sōtan was the only guest.

Sixth day, morning.

Tokurin gathering Sōtan, one person.

Four and a half mat room. In the alcove from the beginning a calligraphy scroll was hung [in the alcove]. At the [one *shaku*] four *sun* [square] sunken hearth a pole-and-hook was suspended and an old kettle (a suspended kettle).

A *tsurube*; in a *tenmoku* [tea bowl] were implements; a *nakatsugi*; a *mentsu*; a lid rest [*gotoku*]. During the intermission, the calligraphy scroll was rolled up and the

⁹ Nagashima Fukutarō, annot., *Matsuya kaiki*, in *Chadō koten zenshū*, vol. 9, ed. Sen Sōshitsu (Kyoto: Tankōsha, 1957), 163.

¹⁰ Haga Kōshirō, annot., *Sōtan nikki*, in *Chadō koten zenshū*, vol. 6, ed. Sen Sōshitsu (Kyoto: Tankōsha, 1956), 167–169.

tsubo Chigusa was placed in the alcove. The mouth cover was red-colored-ground small-figure gold brocade, old, and the closing cord was light blue, and the knot was in the old style, with the knot hanging.

Item: for thin tea, it was a Korean tea bowl.

Item: the calligraphy scroll: the paper is about one *shaku*, one *sun* high and about two *shaku* and four or five *sun* wide; there are twelve columns and the number of graphs is seventy five. The opening is two lines and two graphs, and then it is indented and there are five thin graphs, and then on the inner part on the eighth line there are four. The upper and lower borders are olive-brown *hokken*; the middle borders are white-ground gold brocade (with a pattern of clematis flowers); the inner borders and decorative hanging strips are light green with purple tassels. Flared roller ends (quince). The blank paper is wide. No seal.

[Abstracted illustration of the format of the calligraphy.] The *tsubo* Chigusa: the clay is coarse and red, the lower part swells, on the bottom are blisters [*kobu*], there are four ciphers; the graph *shō* 祥 is above one cipher. The glaze is thick, and there are many downward flows [*nadare*]. Below that the glaze appears to divide. Three potting lines. From the neck, between two of the nipples [*chi*, lugs] and above, there are small lines in three areas; in one area in the place between the nipples they cannot be seen. The mouth cover is red-colored-ground, old, gold brocade, and the reverse is light blue.

Glossary

- *bu*: linear measurement, about three millimeters
- *chakaiki*: tea diary
- *chatsubo*: a tea-leaf storage jar
- *chi*: "nipples," referring to the lugs placed under the neck of a large storage jar through which ornamental cords were passed
- *dōgu*: "implements," the tea scoop, bamboo whisk, and cloth used for preparing tea
- *futaoki*: a lid rest
- *gotoku*: a type of lid rest
- *haikatsugi tenmoku*: a type of *tenmoku* tea bowl made at the Chayang kilns in Fujian Province [indent] *Haikatsugi* means "ash covered," which refers to the color and texture of the glaze
- *hoken* or *hokken*: a thin, plain-weave silk
- *kensan tenmoku*: a type of *tenmoku* tea bowl made at the Jian kilns in Fujian Province.
- *kin*: a volumetric measurement; one kin is about 600 grams
- *kinsha*: an open plain-weave silk fabric with a floating warp pattern in flat gold thread
- *meibutsu*: a known or famous object
- *mentsu*: a cylindrical unlacquered bentwood waste-water container
- *nadare*: "downward flow," a descriptor for glaze drips on the surface of ceramics
- *nakatsugi*: a lacquer container for powdered tea
- *ōtsubo*: a large jar
- *shaku*: linear measurement, about thirty centimeters
- *sun*: linear measurement, about three centimeters
- *tada tenmoku*: a plain black-glazed *tenmoku* tea bowl
- *teoke*: a wooden water bucket with a handle
- *torio*: a cord tied around neck of jar, over the mouth cover
- *tsubo*: a jar
- *tsurube*: a square freshwater container of unlacquered wood
- *yarō*: a lacquer container for powdered tea