



# *Chanoyu: The Anatomy of the Japanese Tea Ceremony*

with Professor Allan *Sōsei* Palmer

Lecture six: The *Roji*

Study Guide

*Ro-ji*, 露地, dew-ground

露地

*Ro*

*Ji*

The *Kanji* for *ro*, 露, is composed of *ame*, 雨, rain, and *ro*, 路, path.

雨露

The *Kanji*, *ji*, 地, is composed of *tsuchi*, 土, earth, and *nari*, 也, to be.

土也

The word *ro-ji*, 露地, dew-ground, refers to the garden of a *cha-shitsu*, 茶室, tea-room. The garden of a tea house or hut is also called *cha-tei*, 茶庭, tea-garden, *chashitsu no niwa*, 茶室の庭, tea-room's garden. Features of the *roji* include the *tobi-ishi*, 飛石, flying-stone; *yaku-ishi*, 役石, designated-stone, stone for a specific purpose; *koshi-kake*, 腰掛, hip-hang, place to sit as though on a chair; *tō-rō*, 灯籠, lamp-basket; *tsukubai*, 蹲踞, crouch-down, place of physical purification. The *roji* is divided into two parts; *soto-roji*, 外露地, outer-dew-ground, and *uchi-roji*, 内露地, inner-dew-ground.

The word ‘*ro-ji*’ has two meanings that are somewhat similar: 露地, dew-ground, the Tea garden, and 路地, path-ground, which is commonly translated as ‘alley’. In Buddhism, *ro-ji*, 路地, is also understood to use the characters, 露地, *ro-ji*, meaning an area open to the sky allowing rain and dew to fall on it. It is also a narrow passage between buildings, and the garden of a *sō-an cha-shitsu*, 草庵茶室, grass-hut tea-room.

The *roji* is a garden with living plants. It is primarily a passageway to the Teahouse. Many people, I believe, think that because it is a “Japanese” garden it must have prominent stones and wide areas of raked white gravel. A *roji* is not that. Those stone gardens, often a feature of a Buddhist temple, are to be viewed and contemplated. They are landscapes, Chinese landscapes to be specific.

Japanese Buddhists wished to go to China to study and perfect their way, much as American artists went to Paris in the early 20<sup>th</sup> century to study, because that was where painting was “real”. It was expensive and arduous to travel to China, so Japanese Buddhists acquired Chinese landscape paintings to stand in as a contemplative substitute. In Buddhism, the land itself was the Buddha. This is evidenced in the calligraphy that became another substitute for being in China in person, calligraphy became popular because the landscape paintings could be extremely costly. Thus, priests and monks, and others displayed and contemplated the calligraphic landscapes written by their teachers, both Chinese as well as Japanese.

Often, these landscapes, whether actual gardens or paintings or words, included mountains. A great example is, “*San-shoku Shō-jō-shin*,” 山色清浄身, Mountain-form Pure-pure-body. *Shōjōshin* is one of the thirty-two physical attributes of the Buddha. Buddhist temples became identified with mountains, and usually have the word ‘mountain’ as part of the name of the temple, which is called *san-gō*, 山号, mountain-name. The *sangō* of the important Zen temple of *Dai-toku-ji*, 大徳寺, Great-virtue-temple, is *Ryū-hō-zan*, 龍宝山, Dragon-treasure-mountain.

As a garden, the *roji* has plants, and these plants should be evergreens. Rikyū believed that the *roji* would be complete if it only had *koke*, 苔, moss. Moss is wet, or should be, hence the *roji*'s meaning of dew-ground. But, Rikyū understood that people would get their feet wet walking through a mossy garden, so, stones should be laid down to make a path. These stones are called *tobi-ishi*, 飛石, flying-stone, in part because one's feet do not touch the actual ground. The stones should be set in a seemingly haphazard way, because they should not be simply a passageway - one should seek their own way. Also, evil is believed to move in a straight line, hence the meandering path.

Humans enjoy variety, so that a garden of moss may also include ferns, bamboo, evergreen shrubs, etc. Rikyū also thought a pine tree would be appropriate because of the great Tea gathering at *Kitano Ten-man-gu*, 北野天満宮, North-field Heaven-full-shrine, an old man did not have a *furo*, so he hung his *kama* from a chain attached to a branch of a pine tree.

One aspect of garden that cannot be overstated is *niwa sōji*, 庭掃除, garden sweep-remove. Sweeping. It seems that the Japanese love sweeping. In Buddhist practice, sweeping is a duty, and is regarded as meditation in action. Temples and shrines may have vast areas of gravel that must be swept, leaving not one leaf behind. The *roji* has its special consideration, because if much of the ground is covered with moss, it cannot be swept. The principal things other than leaves are pine needles, *matsu-ba*, 松葉. Both must be picked by hand.

However, some areas do require sweeping. *Ro-ji hōki*, 露地箒, dew-ground broom; there are several types of brooms used in the *roji*. *Shu-ro*, 棕櫚, hemp palm-quince, spiky fronds bundled onto a green, long bamboo handle. This broom should be made new for a Tea event, and hung on the outside wall of the chashitsu, visible to the guests. *Warabi*, 蕨, fernbrake, rope bundled onto a bamboo pole may also be used.



Figure of Jizō in the garden of  
*Hō-nen-in*, 法然院, Law-then-temple, in Kyōto.

Another important feature of the *roji* is the presence of water, and that is to be crossed, such as a pond or stream. This represents the ‘sea’ that one crosses to enter paradise which is called in part, *hi-gan*, 彼岸, that-shore. Perhaps the chosen paradise is that of Amida, which is called *Goku-raku*, 極楽, Extreme-pleasure, or *Jō-do*, 浄土, Pure-land. It is essential to have a bridge, *hashi*, 橋, to cross the water, preferably a stone bridge, *ishi-bashi*, 石橋. I believe that Jizō accompanies the guests through the *roji*. Jizō is the guardian of travelers, and helps them cross the *San-zu no Kawa*, 三途の川, Three-route’s River. He carries a *shaku-jō*, 錫杖, tin-staff, which he uses to determine the depth of the water in the river. The staff has six rings, *roku-kan*, 六鐙, that make a noise to frighten creatures away so that they are not harmed. The six rings represent the *Roku-dō*, 六道, Six-ways, the six realms in which Jizō is the guardian: *Roku Jizō*. 六地藏, Six Jizō.



*Futa-oki*, 蓋置, lid-rest; bronze,  
“*Roku Ji-zō*,” 六地藏, Six Earth-keep,  
by Palmer and cast by Zach Gabbard



As the guardian of travelers, images of Jizō are often located near bridges. I found an interesting stone used as a bridge crossing a narrow waterway from a rice field to a road. The stone has an image of Jizō carved on one side, the side faces down toward the moving water.

In the *roji*, the garden is sprinkled with water, which is called *uchi-mizu*, 打水, toss-water. The common term for sprinkling is *mizu-maki*, 水撒, water-scatter. The *roji* is watered three times, called *san-ro*, 三露, three-dew, each time just before the guests enter the garden. The word *sanro* is wordplay on, 山路, mountain-path, which is possibly in some way the reason why the *roji* is sprinkled three times. There is another slightly altered wordplay on *sanro*, in the word *sanrō*, with a long *ō*: 参籠, enter-seclusion, retirement to a temple of shrine for prayer and meditation. The *chashitsu* is an excellent example for such pursuits.

The Tearoom also has three dews, *Cha-shitsu no San-ro*, 茶室の三露. *Chabana no tsuyu*, 茶花の露, tea-flower dew, is the water sprinkled on the flowers. *Kake-mono no fūtai no tsuyu*, 掛物の風帯の露, hanging-thing's wind-strap's dew, refers to the thread frills at the ends of the ribbons hanging from the top of the scroll. *Cha-shaku no tsuyu*, 茶杓の露, tea-scoop's dew, is the tip of the spoon end of the tea scoop.

Because the *roji* is sprinkled with dew, the stones should not be left wet with puddles. Also, it should give the impression of slight drying, indicating that the *teishu* was anxiously waiting to greet the guests. Nonetheless, one must wear some kind of footwear. Rikyū felt that wooden *geta* should be worn in the *roji*, but he also felt that most people don't know how to walk in *geta* and make too much or not enough noise. So, he recommended wearing *zōri* – *zōri* made of bamboo sheathing, *take-no-kawa*, 竹の皮, bamboo's-skin, or some grasses. To not show favoritism, the *teishu* provides for each guest, *ro-ji-zō-ri*, 露地草履, or wooden *ro-ji-geta*, 露地下駄, dew-ground down-horse, in the event of rain. *Ro-ji-gasa*, 露地笠, dew-ground umbrella, made of bamboo sheathing, are also provided when it rains.

*Roji-zōri**Roji-geta**Roji-gasa*

The *roji* may be located in the interior of a house, but open to the sky. In a busy city, the street may be noisy, so that the *roji* may be located deep within the building and adjoining a tearoom that is further in from the street. This type of *roji* or simple garden if there is no tearoom, is often rather small, about the size of two tatami. This is called a *tsubo-niwa*, 坪庭, square meter-garden. The area of two tatami is 36 square *shaku*. This is equal to two numbers 18. The characters for 18, 十八, can be written to form the character for tree, *ki*, 木. The number 36 might imply the character made of two trees, *hayashi*, 林, grove. The *Kanji* for 坪 is composed of earth, 土, and level, 平, which could mean flat ground. Popular reading of these two *Kanji*, 土平, is *don-pei*.



When light is needed in the *roji*, various lamps are provided. The *tōro*, 燈籠, lamp-basket, lantern provides light with *anabura zara*, 油皿, oil-dish, lamp. The number of wicks is determined by the light required. The *teishu* provides a *te-shoku*, 手燭, hand-lamp, that is placed outside of the *machiai*, for the guests to use. The *shōkyaku* brings it to the *koshi-kake machi-ai* 腰掛待合, hip-hang wait-gather. The *teishu* brings another *teshoku* to provide light at the *tsukubai*. After refreshing the water in the *chōzubachi*, the *teishu* takes the *teshoku*, goes to greet the guests. The *shōkyaku* carries the *teshoku* and exchanges the *teshoku* with the *teishu*. They bow in silence. The *teishu* carries the *teshoku*, enters the tearoom and places the *teshoku* in the *tokonoma* to provide light to see the *kakemono*.

As the guests leave the *koshi-kake*, each leans their mat against the wall, and proceeds to the *tsukubai*. The *tsume* re-stacks the *enza*, the *tabakobon* on top.

At the *tsukubai* the guest standing on the *mae-ishi*, readies the *tenugui*, crouches down, takes the *hishaku* with the right hand, takes a full ladle of water, pours a little on the left palm, transfers the ladle to the left hand, pour a little water on the left hand, transfers the ladle back to the right hand, pours a little water onto the left palm, sips some of the water, and spits it out onto the ground. The ladle is held upright allowing the water to run down the handle, and with fingers wipes the excess water from the handle, and returns the ladle to the *chōzubachi*. The guest dries the hands and lips, and returns the *tenugui* to the kimono sleeve. Men keep things in the left *tamoto*, 袂, sleeve, while women keep clean things in the right sleeve, and used things in the left sleeve.

The *shōkyaku* leaves the *teshoku* at the *tsukubai*, enters the Tearoom, leaves the *zōri* or *geta* leaning against the wall. The *tsume*, 詰, last (guest), carries the *teshoku* from the *tsukubai*, and places outside of the *nijiri-guchi*. The *tsume* closes the door of the *nijiri-guchi* with a noticeable noise, and locks it with a latch.



*Ashimoto andon*



*Roji andon*

Along the path may be placed *ashi-moto an-don*, 足元行灯, foot-origin transition-lamp, fit with a candle. A large *ro-ji an-don*, 露地行灯, dew-ground transition-lamp, fit with an oil lamp, may be placed at the *koshi-kake machi-ai* to provide light.

*Gen-kan*, 玄関, Mystery-barrier.

The front door and entrance of a Japanese house, and some other buildings as well, is a *genkan*, that is a room that is usually at ground level and open to the public when made available by the resident. The *genkan* is where shoes are left before entering the house or building. A cabinet may be provided to store foot wear. The *genkan* has steps leading to the raised floor of the house or building. Doors lead to other adjoining rooms. To block a direct view of the interior may be a *ke-kkai*, 結界, tie-world, a free-standing screen that is usually decorative. One knows to enter the *genkan* when the front door is open. Quite often there is decoration displayed in the *genkan*: a hanging scroll, picture, flowers, an ornament, etc.



*Sara*, 皿, plate;

porcelain dish with color glaze image of

*Hō-rai-san*, 蓬莱山,

Mugwort-goosefoot-mountain, and the

*Takara-bune*, 宝船, Treasure-boat, signed,

*Nagi-ta*, 渚田, Beach-field, Japan;

diam. 6 sun *kujira-jaku*.

The decoration on this plate would mostly be displayed for the New Year. Although it may be used to hold food, it has holes in the ring foot indicating that it could have some means to hang it on the wall.

*Hō-rai-san*, 蓬莱山, Mugwort-goosefoot-mountain, is the mythical island of the immortal sages between Japan and mainland China. Both mugwort and goosefoot are ancient medicinal herbs. It is thought that as one approaches the island mountain, it sinks into the sea. It is also believed that the *Shichi-fuku-jin*, 七福神, Seven-fortune-gods who live there, during the New Year celebrations, sail to Japan on the *Takara-bune*, 宝船, Treasure-boat. Sculptures and pictures of the *Shichifukujin*, depict the gods themselves or objects that are symbolic representations of each particular god.

*Yori-tsuki*, 寄り付き, Gather-attach.



*Shiki-shi*, 色紙, color-paper;  
with painting of

*kiku to kusa*, 菊と草, chrysanthemums and grasses,  
and

*hai-ku*, 俳句, actor-phrase,

by *Deng Hui-bo* [*Tō Kei-haku*], 鄧惠伯,  
“City” Bless-eldest brother, Sichuan, China:

9 x 8 *sun kane-jaku*.

Poem:

*Shiba-kado no yabu no naka made ko-giku kana.*

柴 - 門 の 藪 の 中 迄 小 - 菊 哉

Brushwood-gate’s thicket’s middle as far as  
little-chrysanthemum, so!?

by *Ko-bayashi I-ssa*, 小林一茶,

Little-grove One-tea,  
1763 – 1828.

Mounted on a *shiki-shi fuku*, 色紙幅, color-paper scroll.

*Machi-ai*, 待合, Wait-gather.



*Shiki-shi*, 色紙, color-paper;  
calligraphy,

“*Sei sen seki jō wo nagareru.*”  
清泉石上流,

Pure spring rock over flows,

by *Za-bō-sai*, 坐忘齋, Sit-forget-abstain,

*Sen Sō-shitsu*, 千宗室, Thousand Sect-  
room,  
XVI, *Ie-moto*, 家元, House-origin,

*Ura-sen-ke*, 裏千家, Inner-thousand-family,

*Kyō-to*, 京都, Capital-city.

Poem by  
*Wang Wei*, 王維, 8<sup>th</sup> century, Tang China.

Standing frame, *shikishi tate*, 色紙立,  
stand, made of *kuwa*, 桑, mulberry.



*Tabako bon,*  
煙草盆,  
smoke-plant tray;

*sugi,* 杉, cedar;

L. 8 *sun kane-jaku.*

*Hai-fuki,* 灰吹, ash-blow;

*take,* 竹, bamboo;

L. 4.5 *sun kane-jaku.*

*Hi-ire,* 火入, fire-receptacle;

red-brown ceramic cup with brown and white  
hexagonal designs of

*kikkō,* 亀甲, tortoise-shell,

*beni-Shi-no yaki,* 紅志野 焼,  
rouge-Aspire-field fired,

signed  
*sasa,* 笹, bamboo.



*Sa-yu*, 白湯, white-hot water; fresh hot water served to clear the palette and to sample the water that is used in preparing the tea and all other uses. This water is called *kō-sen*, 香煎, incense-roast, because the guests can smell the incense that the *teishu* puts into the hearth in the chashitsu. The word ‘incense’ prompts people to flavor the water with some aromatic and flavorful ingredients blended with barley flour. Because one wants to use the finest available water, which means that one seeks to obtain water from renown wells and springs, the water should never be altered with any flavorings whatsoever. The *sayu* is served in small cups called, *kumi-dashi ja-wan*, 汲出茶碗, ladle-out tea-bowl. Or, the guests may pour their own hot water into cups from a kettle placed beforehand in the *machiai*.



*Kumi-dashi ja-wan*,  
汲出茶碗,  
ladle-out tea-bowl;

three ceramic cups with  
different depictions of  
Daruma, with calligraphy:  
marked,

*hi-gumo*, 日雲, sun-cloud(?);  
diam. 2.4 *sun kane-jaku*.

*Bon*, 盆, tray;

octagonal, wood tray with  
maroon lacquer over incised  
floral motifs, Korea.

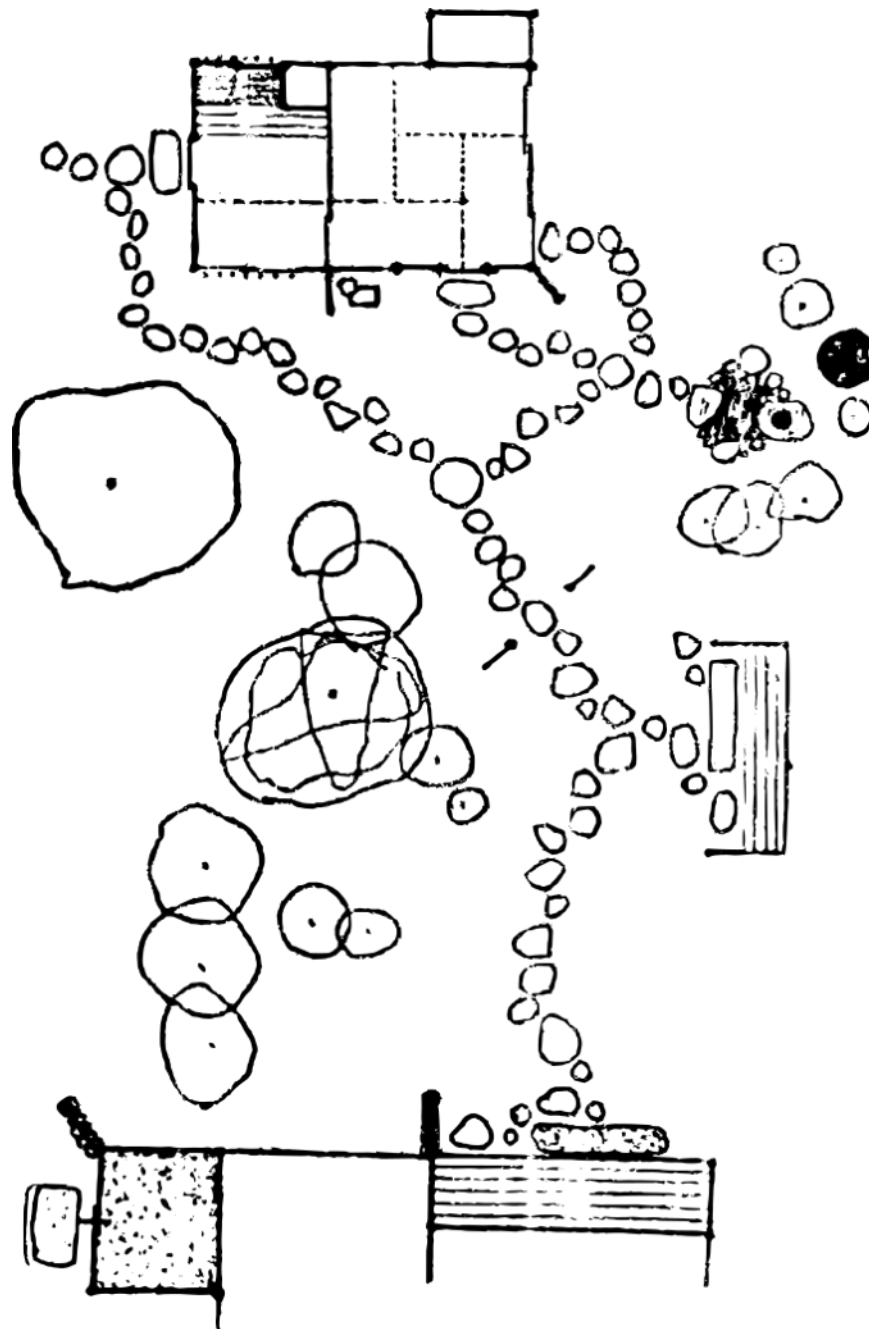


*Kumi-dashi ja-wan*, 汲出茶碗, ladle-out tea-bowl; five ceramic cups with different depictions of Daruma.

*Ro-ji*, 露地, Dew-ground.



The moss garden of *Gin-shō-ji*, 吟松寺, Sing-pine-temple, in northwest Kyōto. This *Jō-do-shū*, 浄土宗, Pure-land-sect, temple was founded in 1626, and has a modest and welcoming chashitsu. In its way, is the model of a *roji*, a garden path in the mountains.



Layout of a *roji* garden. From the bottom: main house, *machi-ai*, 待合, wait-gather, *tobi-ishi*, 飛石, flying-stones, *koshi-kake machi-ai*, 腰掛待合, hip-hang wait-gather, *tobi-ishi*, *chū-mon*, 中門, middle-gate, *tobi-ishi*, *tsukubai*, 蹲踞, crouch-down, *tobi-ishi*, *cha-shitsu*, 茶室, tea-room.

There may be more than one way to move through the *roji*, with other stepping stones branching off the main path. These paths may have a stone placed a little way off of the main route that indicates that one should take that path. This stone is called a *seki-mori ishi*, 関守石, barrier-way stone, and it is wrapped with a *warabi-nawa*, 蕨縄, fernbrake-rope.



*Seki-mori ishi*, 関守石, barrier-guard stone.

I believe that the stone represents Ganesha, Japanese *Kan-gi-ten*, 歡喜天, Delight-joy-heaven, who was the teacher of the Buddha. He is the remover of obstacles. Ganesha was very fond of eating *modaka*, which are sweets made of various tasty ingredients in dough and cooked in some manner. There are some Japanese confectioners who make such sweets that are deep-fried and called *kan-ki-dan*, 歡喜団, delight-joy-group. Ganesha over-indulged eating these treats, and his stomach burst open and the sweets fell out. He put them back in and closed the opening by wrapping a black cobra snake around his waist.



*Ganesha*



*Kankidan*



Statue of Sen no Rikyū.

In Japan and other parts of Asia, particularly in former times, it was the custom, without necessity, to use a walking stick or *tsue*, 杖. In some instances, the size of the walking stick differed according to the rank of the person. Buddhists use a *shaku-jō*, 錫杖, copper-staff, which has six loose, metal rings, *kan*, 鐙. Among its many symbolic aspects, one is that when tapped on the ground jingle to ward off animals, insects, etc. Rikyū used a bamboo walking stick in the *roji*, which is called a *roji zue*, 露地杖. It had seven nodes, *nana fushi*, 七節, which creates six chambers, *roku kan*, 六間. The length of the bamboo is *san shaku*, 三尺, *yon sun*, 四寸, *go bu*, 五分, [approximately 40 inches].

“*San-shi-go*,” 三四五, Three-four-five, is a standard Japanese tool to form right angles: a wood or metal triangle, called an *ō-gane*, 大矩, large-carpenter’s square. It is comprised of three lengths: 3, 4, and 5. Another meaning of *ō-gane*, 大鐘, great-bell, is the largest bell used in the monastery. The Buddhist *shakujō* is intended to make sound. The purpose of a temple bell is to make sound. The *shakujō* is also used measure the depth of water in a stream, which refers to the *shakujō* carried by Jizō when escorting departed souls in the netherworld to cross the river, *San-zu no Kawa*, 三途の川, Three-route’s River. A stream or body of water is often present in the *roji* garden, which is crossed by the stepping stone path. This may suggest the Buddhist crossing over to the far shore of Amida’s Western Paradise.

I believe that there is a correlation between the six *kan* / metal rings of the *shakujō* and the six *kan* / chambers of the bamboo staff. When in the *roji* garden, the guest **must** carry the *sensu* / folding fan, in the right hand. The standard length of a man’s *sensu* is *roku sun*, 六寸, [approximately 7 1/8 inches]. I believe that there is a correlation between the six rings of the *shakujō* and the six chambers of the bamboo staff and the six *sun* of the fan. If there are such connections, it would be that the guest holding the fan is emulating Rikyū’s bamboo staff and Jizō’s *shaku-jō*. It would be that Jizō, guardian of travelers, is guiding the guest through the *roji* to the Tea room, a realm of Buddhist haven.

*Koshi-kake Machi-ai*, Hip-hang Wait-gather.



*Koshi-kake machi-ai*, 腰掛待合, hip-hang wait-gather, is a place where the guests sit as though on a chair and not upon their feet. The location may be a simple bench, or an elaborate roofed structure, but usually open at least on one side. The floor may be paved, and should have a prominent stone in the ground designating the place for the *shōkyaku*.



*Koshi-kake machi-ai* and *tsukubai* in my apartment.



Circular, straw mats, *en-za*, 円座, round-sit, are provided for each guest. They are placed in a stack opposite the *shōkyaku*'s seat, where the last guest, *tsume*, 詰, sits. A *tabako bon* is placed on top of the stack of mats.

When the guests arrive at the *koshi-kake machi-ai*, the *shōkyaku* places the *tabako bon* on the bench between where the *shōkyaku* and *jikyaku* will sit. Then the *shōkyaku* takes the stack of mats, leaving one in place for the *Bakkyaku*, and places the other in a row, and finally, turning over the last mat (which has been inverted at the start) and places it on the bench where the *shōkyaku* sits. The guests wait for the *teishu* to arrive and replenish the water in the *chōzubachi*. The *koshi-kake machi-ai* should be near enough to the *tsukubai* so that the guests are able to hear the activity of the *teishu*, but not necessarily see the procedures.



*Tabako bon*, 煙草盆, smoke-plant tray;

*sei-hō-kei*, 正方形, correct-side-shape,

open, square, wood box with

*kō-za-ma sukashi*, 香狭間透, incense-narrow-interval penetrate;

5.3 square x 2.8 *sun kane-jaku*.

*Hai-fuki*, 灰吹, ash-blow,

*take*, 竹, bamboo;

green bamboo is **not** used in the 10<sup>th</sup> month.



*Hi-ire*, 火入れ, fire-receptacle;

ceramic cup with glaze calligraphy:

*Kiku-getsu-tei*, 鞠月亭, Scoop-moon-mansion;

diam. 2.8 *sun kane-jaku*.

Made for the pavilion at *Ritsu-rin Kō-en*, 栗林公園, Chestnut-grove Public-garden, *Taka-matsu-shi*, 高松市, Tall-pine-city, *Shi-koku*, 四国, Four-countries.



Diagram of:

*Setchin*, 雪隠,  
snow-conceal,

lavatory, is a toilet facility that is more decorative than functional.

The *setchin* may be a free-standing structure or a part of the *koshi-kake machiai*. The simplest facilities, called a *suna setchin*, 砂雪隠, sand snow-conceal, include a pounded dirt floor with a shallow depression containing sand, and flanked by four large stones for standing on. There may be a pitcher of water, and a hole in the floor for refuse. Although it may not actually be used, it should be immaculately clean to show the respect and caring that the host has for the guests.



Essential to the *roji* garden is the *chū-mon*, 中門, middle-gate, which is borrowed almost directly from the Buddhist temple complex. The gate may be exceedingly simple, or quite complex, and is most often free-standing. In its simple form it is composed of a hinged, bamboo slat door between two posts. Such a popular and humble gate for the *chūmon* is a *wari-ao-dake shi-ori-do*, 割青竹枝折戸, split-green-bamboo branch-fold-door, (pictured).

With some simple *chūmon*, one may easily walk around the gate as it is generally without a wall. The gate separates in a symbolic manner the *soto-roji*, 外露地, outer *roji*, and the *uchi-roji*, 内露地, inner-*roji*, where the *tsukubai*, 蹲踞, and the Teahouse are located.



The *chū-mon*, 中門, middle-gate, of *Chi-on-in*, 知恩院, Wisdom-blessing-temple, in Kyōto, with students assembled for photography. The great gate of Chion-in is the largest such building in Japan. The temple is the headquarters of the *Jōdo-shū*, 浄土宗, Pure-land-sect, and is built on the site of the residence of its founder, *Hō-nen*, 法然, Law-then (1133–1212).



*Tsuku-bai*, 蹲踞, crouch-down.

The *Kanji*, 蹲, by itself is read *tsukubau*, meaning to crouch, squat, and cower. The *Kanji*, 踞, by itself is read *uzukuraru*, meaning to crouch, cower. The action is to crouch down, keep one foot flat on the ground, and keep the toes of the other foot on the ground. Bend the torso forward, rounding the back. The concept of the *tsukubai* is borrowed from similar basins at the entrances to shrines and temples and is called *te-mizu*, 手水, hand-water. Where there is such a facility at a temple, there may be a dragon shaped spout with continuously flowing water into the basin. This may be likened to the wisdom coming from the Buddha.

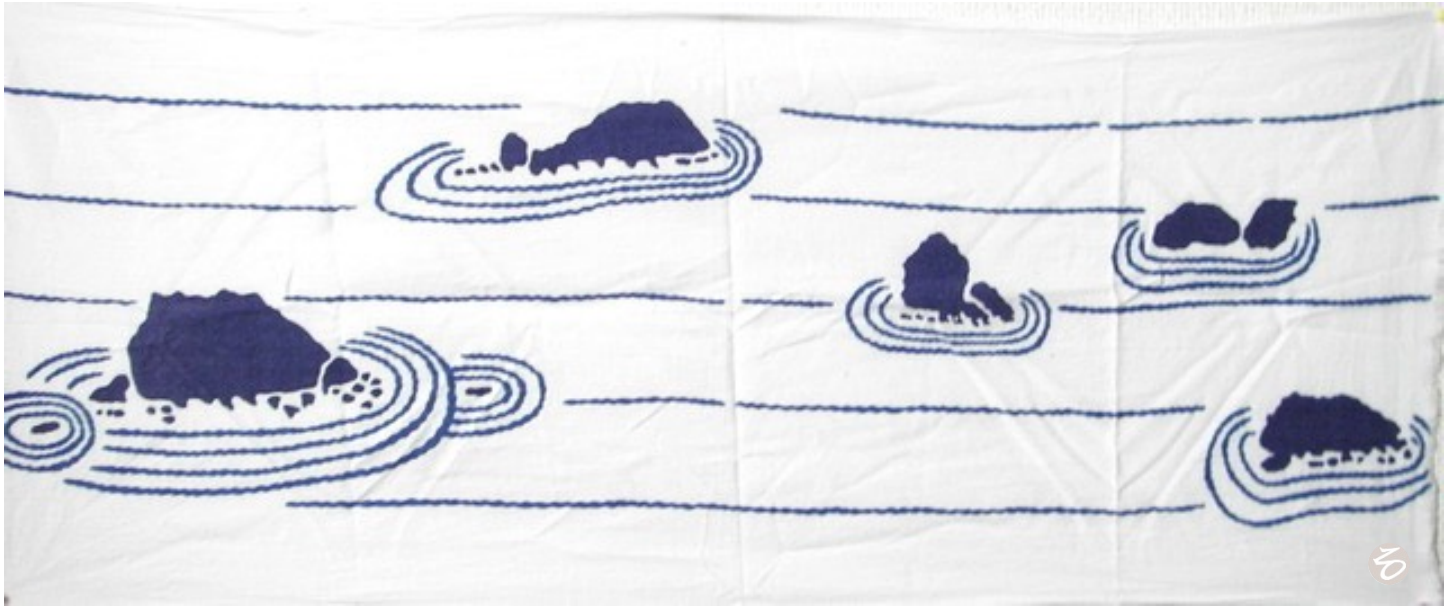
The *tsukubai*, in the *roji* at the *cha-shitsu* of the Nakamura home in *Gin-kaku-ji-mae-chō*, 銀閣寺前町, Silver-pavilion-temple-fore-town, Kyōto. The stone *chō-zu-bachi*, 手水鉢, hand-water-bowl, is in the form of a *zuchi-atama*, 槌頭, mallet-head.

The *tsukubai hishaku*, 柄杓, handle-ladle, is placed diagonally on its side with the cup open to the left.

Ideally, the *chōzubachi* is a natural stone with a bowl carved into it, rather than being altered by human creativity. However, there are countless beautiful stone creations to hold fresh water for purification. The *chōzubachi* is a part of nature, and its origins are in spring water or a stream of clean water gushing over rocks. This concept is found in the names of some of the great temples and shrines in Japan. *Iwa-shi-mizu Hachi-mangu*, 石清水八幡宮, Stone-pure-water Eight-banner-palace shrine, is one of the world's greatest Shintō shrines. *Kiyomizu-dera*, 清水寺, Pure-water-temple, is one of the most important and remarkable architectural achievements of Buddhist temple construction.

A common feature of the *tsukubai* is a *take-zutsu*, 竹筒, bamboo tube, that can continuously replenish the water in the *chōzubachi*. This useful device is not appropriate for the *tsukubai* of a Tea house. The water of the stone basin should be emptied and replenished by the *teishu* using a ladle. Quite often, the water is left dripping from the pipe to the bowl, which makes a pleasant sound that is enjoyed by many people. There is another popular device that is like a seesaw made of bamboo that fills with water from the pipe until it is somewhat full, pivots down and empties the water into the bowl. Unbalanced, the bamboo pivots back down making a clunking sound dropping on a stone. This clever contraption is called a *shishi-odoshi*, 鹿威し, deer-threaten, and is intended to frighten birds and other creatures away from the garden. Wonderful, but inappropriate for the *roji*. Creatures come to the *chōzubachi* to drink water, and even bathe, so the bowl **must** be completely emptied of water before refilling it.

Water moving over rocks helps to purify it from dirt and some uncleanness. Many temples, shrines, palaces, and gardens have lakes, ponds, streams, waterfalls, and basins as essential features of their grounds. Their very presence brings life and beauty, and many have symbolic significance. Many bodies of water evoke aspects of ideal circumstances such as universal and private paradise. One should purify, clean oneself before entering into a place or state of mind requiring physical as well and spiritual cleanness.



After rinsing the hands and mouth, they are dried with the traditional *te-nugui*, 手拭い, hand-wipe. The towel is customarily white cotton with a blue print design, such as this with a design of the stone garden of *Ryō-an-ji*, 龍安寺, Dragon-peace-temple.



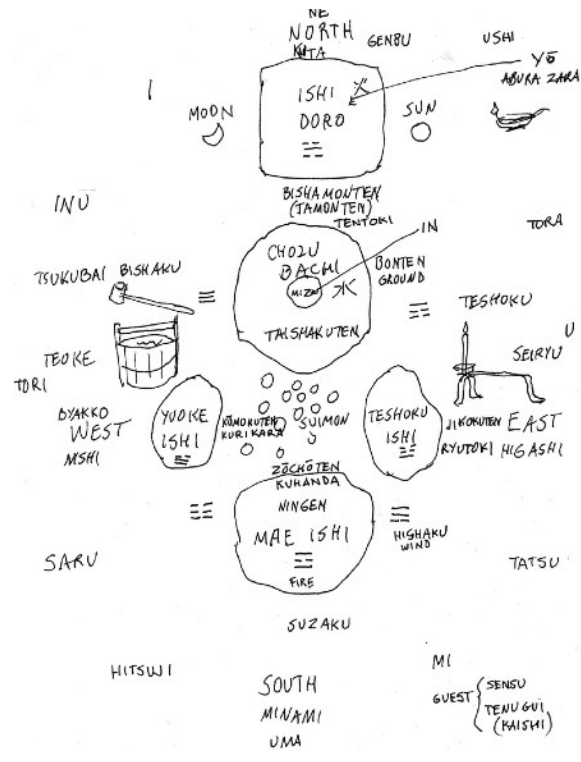
“Stone basin at *Ginkakuji*,” watercolor painting

by Paul T. Nagano, Boston / Hawaii.

There is a renowned stone basin, 手水鉢, hand-water bowl, in the garden of *Gin-kaku-ji*, 銀閣寺, Silver-pavilion-temple, called the *Ke-sa-gata no Chō-zu-bachi*, 袈裟型の手水鉢, Camel-surplice-shape’s hand-water-bowl. It is thought to have been placed there in the *E-do Ji-dai*, 江戸時代, Bay-door Time-age. It is a cube-like stone basin located near a passageway leading to the Tōgudō. Its name, *kesa*, is taken from the geometric patterns carved into its sides that resemble the Buddhist priest’s garment that is made of patches of fabric. Reproductions of the stone basin are very popular, with standard measurements of 1.8 square by 2.0 *shaku kane-jaku*. The stone basin is located in a *tsubo-niwa*, 坪庭, (two tatami) area-garden. Another renown rectangular stone basin is the *yo-hō-butsumi*, 四方仏, four-side-buddha; which has a carved image of a buddha on each side. There is such a *chōzubachi* in the *roji* of the *Yū-in*, 又隠, Again-retire, chashitsu at Urasenke in Kyōto. Such stone basins were taken from base stones of Buddhist ‘pagoda’-like towers; *seki-tō*, 石塔, stone-towers, which symbolized eternal spirit.



Tsukubai, 蹲踞, Crouch-down





*Shu-mi-sen*, 須弥山, Necessary-increase-mountain, is the spiritual center of the Buddhist and Hindu world. Also called *Sumeru*, the sacred mountain is the home of Indra and the four Deva Kings. In Japan, Indra is known as *Taishakuten*, 帝釈天, Imperial-explain-heaven, the king of the gods, and his palace is on the peak of the mountain. The four Deva Kings are called *Shi-ten-nō*, 四天王, Four-heaven-kings, and they live on the sides of the mountain, their palaces are located in each of the four directions. The actual mountain that is the most likely model is the profoundly revered Mount Kailash in Tibet.



Mount Kailash, Tibet.

The Sanskrit name of Kailash means, in part, ‘crystal.’

The ‘sacred’ mountain Kailash is the home of Shiva and Kubera, who is known in Japan as Bishamonten. Another renowned symbolic and sacred mountain is Mount Sumeru, which is often identified in various places in the world, and especially in classic Chinese and Japanese gardens. In Japanese, ‘Sumeru’ is *Shu-mi-sen*, 須弥山, Necessary-increase-mountain. It is the model for certain Buddhist altars known as *Shu-mi-dan*, 須弥壇, Necessary-increase-altar. The name of *sumeru* may have its origins in the ancient kingdom of Sumer and its ziggurats.



The Chashitsu at the Nakamura home in *Gin-kaku-ji-mae-chō*, 銀閣寺前町, Silver-pavilion-temple fore-town, Kyōto.

When Sōtan was planning the roji of the newly constructed Yuin chashitsu, wondered how to plan the layout of the approach to the doorway, he sat inside the hut at the open door of the *nijiri-guchi*, 躡口, crawl-opening, approach, and threw some roasted soy beans out onto the approach. Then he placed stones where the beans had landed. They are called the *mame-maki ishi*, 豆撒石, bean-scatter stones. The act of *mame-maki* is borrowed from *Setsu-bun*, 節分, Season-separate, the end of winter, when people represent *O-ta-fuku*, お多福, O-much-fortune, the goddess of spring, and throw beans at people emulating *oni*, 鬼, demons, representing the harshness of winter.

Built into the foundation of the teahouse or in the garden close to the building is the *chiri-ana*, 塵穴, dust-hole, impurities of the world. There is a stone embedded in the rim of the opening, and selected trimmings are placed in the hole along with a pair of *chiri-bashi*, 塵箸, dust-stick, made of *ao-dake*, 青竹, green-bamboo.

Fugen is known as the "Great Conduct" Bodhisattva, for Fugen teaches that action and conduct (behavior) are equally important as thought and meditation.

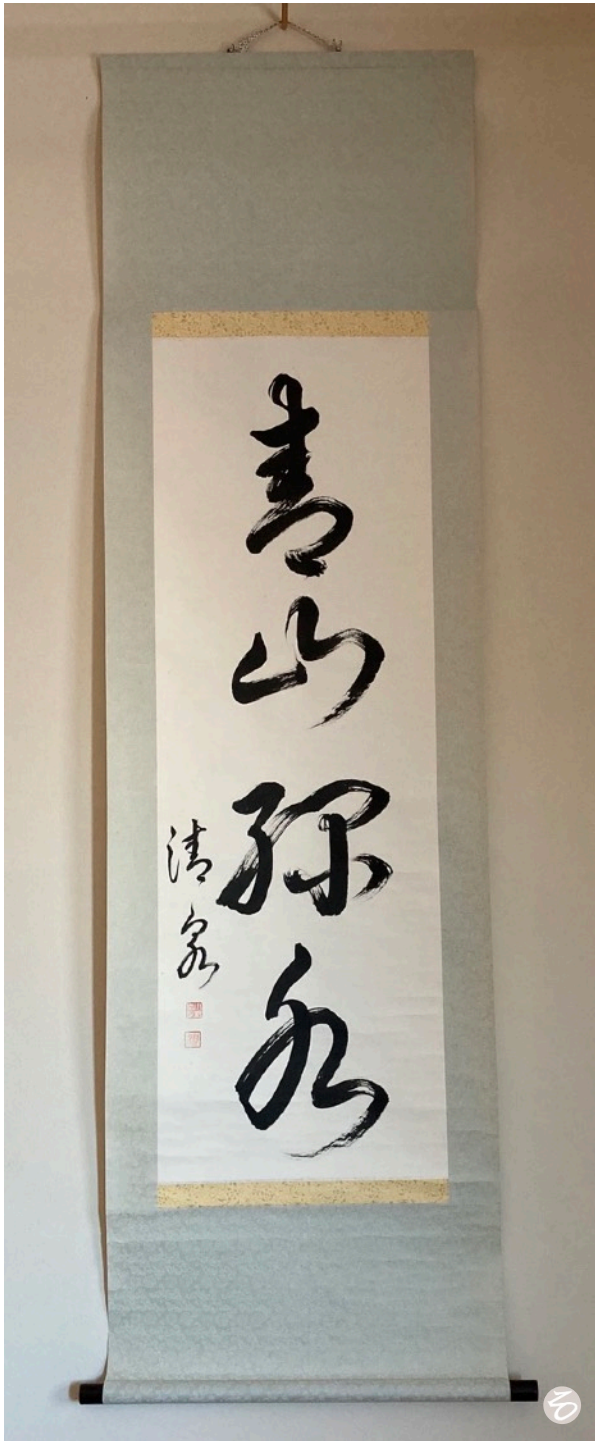
Queen Maya, the mother of the historical Buddha, dreamt of the six-tusked elephant, Airavata, before giving birth to the Buddha. In his prior lives, it is said, the Buddha was once an elephant. Airavata is the vehicle of Indra/Taishakuten, and Fugen, who is the example of Buddhist practice. Fugen's *ennichi* is the 14th day of each moon, which corresponds aptly to the fourth moon of the chashitsu, and that may be located in the *nijiri-guchi* opening. Airavata accompanied Indra at the birth of the Buddha, and at his nirvana. Each guest follows the *teishu*, who is the representative of Fugen, entering the chashitsu with Fugen. Once the guests are seated they are accompanied by Monju, who often joins Fugen when attending the Buddha.

In Buddhism, the elephant, Airavata in particular, represents intimate associations with the Buddha. The Buddha was born on the eighth day of the fourth month, which may be located in the chashitsu at the *nijiri-guchi*. This is the same location as the day Fugen is revered. This association between birth and Fugen is part of Fugen's patronage of women, as found in the Lotus Sutra. Devadatta, the Buddha's envious cousin hired an elephant to trample the Buddha to death, but the elephant became devoted to the Buddha, and took a flower from a woman's hair and offered it to him. This may be the flower that is displayed in the tokonoma for a Tea presentation.

*Toko-no-ma*, 床の間, Bed/floor-'s-room.



*Toko-no-ma*, 床の間, Floor/Bed-'s-room. *Kake-mono*, 掛物, hang-thing. *Hana-ire*, 花入, flower-receptacle. *Kō-gō*, 香合, incense-gather. *Ko-buku-sa*, 古帛紗, old-cloth-gauze.



*Kake-mono*, 掛物, hang-thing;  
with calligraphy,

*Sei-zan Ryoku-sui*,  
青山緑水,  
Blue-mountain Green-water,

By Aiko Sōmi Rogers.

Phrase from the *Jū-gyū-zu*, 十牛図, Ten-ox-pictures,  
commentary on picture 9,

*Hen-pon gen-gen*, 返本還源,  
Return-source Go back-origin.

L. 5 shaku x 14.5 sun *kane-jaku*.

Other meanings of *Sei-zan* include lush mountain, grave,  
burial place, etc.



*Hana-ire*, 花入, flower-receptacle;

*kake-hana-ire*,

dried *itadori*, 虎杖, tiger-cane,  
Japanese knotweed.

The name *ita-dori* may be derived from  
*itai*, pain - *d[t]ori*, take;

Massachusetts; h. 13", (11 *sun kane-  
jaku*).



*Kō-gō*, 香合, incense-gather; dried  
and lacquered *hisago*, 瓢, gourd with  
a black line design of a butterfly,  
China; diam. 2 *sun kane-jaku*.

*Ko-buku-sa*, 古帛紗, old-cloth-gauze,  
*Ya-za-e-mon Kan-tō*, 彌左衛門間道,  
Full-left-defend-gate Interval-way,  
*Toku-sai*, 徳斎, Virtue-abstain. The  
*kanji*, 帛, is the old character for silk  
as well as cloth.

For the Tea presentations in the 10<sup>th</sup> month, the incense, *byakudan* and *neri-kō*, that remains from the past year is ground up and blended together, *yose-kō*, 寄せ香, bring together-incense, is burnt in the *furo*. Another way to use the remaining incense is to rub *neri-kō* onto *byakudan* chips, which is called *tsuke-boshi kō*, 付け干し香, attach-dry incense.



*Kō-gō*, 香合, incense-gather;

ceramic, covered container in the form of *Fu-ji-san*, 富士山, Abundant-gentleman-mountain, with white over russet glaze, by Richard Milgrim, Kyōto.

Mount Fuji has been the ultimate, revered symbol of Japan. The word '*fuji*' is said to have originated in the Ainu word for 'fire.'



*Kō-gō*, 香合, incense-gather; porcelain, square, covered box with blue transfer print of a landscape depicting Fujisan, and text advertising A. A. Vantine's Oriental Store in New York City. From 1866 to 1921, the store on Fifth Avenue, was a dealer in a multitude of Japanese arts and crafts, incense, and other merchandise. The date of the store's opening in 1866 is interesting when compared to the opening of Japan on July 8, 1853.



*Naka-oki Ten-mae*, 中置点前, Middle-place Offer-fore. Display stand made from two pine wood fruit crates; H. 24" x 13" square: inspired by the *Go-gyō dana*, 五行棚, Five-transitions shelf, of *Gen-gen-sai*, 玄々齋, Mystery-mystery-abstain, XI Iemoto, Urasenke, Kyōto.

The meaning of the *Kanji gen*, 玄, is various and complex. Other than *gen*, it is read *kuro* and *kuroi*, which are aspects of 'black.' Also *gen* has the meanings of mysterious, occultness, deep, profound. *Gen-mai*, 玄米, Mystery-rice, is unpolished rice. *Gen-kan*, 玄関, Mystery-barrier, the foyer, entrance hall. In Buddhism, *gen* refers to the unknowable aspects of life. Gengensai's name has its origins in Buddhism, and may be seen in the double chamber of a bottle gourd: one can barely see within the first chamber, and is completely unable to see into the second chamber.



*Kama*, 釜, kettle;

*tetsu*, 鉄, iron,

*kata-tsuki-gata*, 肩付形, shoulder-attach-shape,

with incised pattern of *ito-maki*, 糸巻, thread-wrap, and  
*sho-kō-mimi kan-tsuki*, 鉦鼓耳鑲付, gong-drum-ears  
metal ring-attach;

h. 5 *sun kane-jaku*:

with *kara-kane futa*, 唐銅蓋, Tang-copper lid, with a  
*ko-ma tsumami*, 独楽撮, solitary-pleasure (spinning  
top) pinch.



*Fu-ro*, 風炉, wind-hearth;

ceramic *beni-bachi*, 紅鉢, rouge-bowl,  
with three feet, white to orange and  
black glazes

by William Sōei Thrasher, Wellesley,  
Mass.; diam. 9,8 *sun kane-jaku*.

*Tō-yama*, 遠山, far-mountain, ash bed,  
with iron *go-toku*, 五徳, five-virtues.



*Hoso-mizu-sashi*, 細水指, slender-water-indicate;

glazed, white ceramic vessel

by Jan Palmer, Florida;

h. 71/2" (7 *sun kane-jaku*), with black lacquered wood lid.



*Cha-ire*, 茶入, tea-receptacle; un-glazed, low fired ceramic with fire markings, *nade-gata*, 撫で肩, slope-shoulder, with *tomo-buta*, 共蓋, self-lid, by *Makoto Ya-be*, 誠矢部, Truth Arrow-bureau, Boxford, Mass.; h. 2.8 *sun kane-jaku*.

*Shi-fuku*, 仕服, serve-clothe; drawstring, silk pouch with multi-color stripe pattern, *Ao-ki Kan-tō*, 青木間道, Green-tree Interval-way.



*Cha-shaku*, 茶杓, tea-scoop;

*susu-go-ma-dake*, 煤胡麻竹,  
smoked-sesame-bamboo,

*naka-bushi*, 中節, middle-node,

named “*Toku Matsu*,” 徳松, Virtue Pine,

by Ulrich Haas, Kyōto/Freiburg, Germany:

L. 6 sun *kane-jaku*.

*Tsutsu*, 筒, tube, signed 徳松 zum 31, Oktober  
1982, with *Kanji* for *hasu*, 蓮, lotus.



*Cha-wan*, 茶碗, tea-bowl;

ceramic *han-zutsu*, 半筒, half-tube,

*nezumi-Raku*, 鼠楽, rat-Pleasure,

by *Oka Shō-ichi-rō*, 岡正一郎,

Hill Correct-one-son,

*Raku-rō-gama*, 楽浪窯, Pleasure-wander-kiln;

h. 3 sun *kane-jaku*.



*Hi-ga-shi*, 干菓子, dry-sweet-of; assorted *raku-gan*, 落雁, alighting-goose, molded sugar pieces, and Sōsei's *Senbei*, wafers.

*Bon*, 盆, tray; rectangular, cedar shingle with mitered corner, branded stamp, “*Kyō no Machiya*,” 京の町屋, Capital's Town-house, and three lilac wood feet; 9.5 x 6 *sun kane-jaku*. The shingle is an extra piece from the restoration of the roof of the *Katsura Ri-kyū*, 桂離宮, Katsura Detached-palace, in Kyōto. It was used as a food tray at a dinner celebrating the 1980 opening of the Japanese House at Boston's Children's Museum.

*Natsume*, 棗, jujube;

maroon-lacquered, ovoid covered container with various colors of gold designs of,

*Genji Kō no Zu*, 源氏原香の図, Origin-clan Incense's Motifs,

*Gen-gen-sai Konomi*, 玄々斎好み, Mystery-mystery-abstain choice, XI Iemoto, Urasenke, Japan: H. 1.8 *sun kujira-jaku*.

Chapter motifs: lid far side, *Su-ma*, 須磨, Necessary-polish, lid near side, *Aka-shi*, 明石, Bright-stone; front, *Matsu-kaze*, 松風, Pine-wind; guest, *Sakaki*, 榊, (Japanese) cleyrea; back, *Azuma-ya*, 東屋, East-house (red).



*Cha-wan*, 茶碗, tea-bowl;

ceramic with gray/rose glaze,

“*Raku*”-*fū*, 楽風, Pleasure-style, Japan;

diam. 4 *sun kane-jaku*.





*Futa-oki*, 蓋置, lid-rest;  
*take*, 竹, bamboo,  
*ten-bushi*, 天節, heaven-node,

by *Nishi-kawa Bai-gen*, 西川栞玄, West-river Plum-mystery,  
*Taka-ga-mine*, 鷹峯, Hawk's-peak, Kyōto. [Cracked]



*Ken-sui*, 建水, build-water; dried gourd;  
diam. 6 inches.



Plan of *Nin-na-ji*,  
仁和寺,  
Benevolent-harmony-temple, Kyōto.  
Founded in 888.

The seven structures of the *Garan*:

*Tō*, 塔, pagoda, reliquary, garden lantern, the Tearoom reveres precious people and objects.

*Kon-dō*, 金堂, Gold-hall, devotion.

*Kō-dō*, 講堂, Lecture-hall, host reads scroll and instructs guests.

*Shō-rō*, 鐘樓, Bell-tower; a temple bell, *bon-shō*, 梵鐘, Sanskrit[Buddhist]-bell, is rung to summon to prayer, meals, meetings, etc. and to tell the time informing the neighborhood.

The character for temple, 寺, *tera* and *ji*, is used in the character for time, 時, *ji*, along with the character for sun, 日, *hi*. Temple bells are without clappers and are rung with a mallet or suspended pole. They are usually made of *kara-kane*, 唐銅, Tang-copper, bronze, and range greatly in size, from enormous, house-size to hand-size. Generally, a small bell used throughout the day to summon can be called a *kan-shō*, 喚鐘, call-bell.

In Chanoyu, the host rings either the *kanshō* or the *do-ra*, 銅鑼, copper-gong, to summon the guests to the Tearoom. The manner in which the bell and gong are rung depends on the number of guests. Five times for five guests or fewer or seven time for more than five. There is a pattern to the number of strokes: 7 - *dai*, 大, big, *shō*, 小, small, *dai*, 大, big, *shō*, 小, small, *chū*, 中, middle, *chū*, 中, middle, *dai*, 大, big.

The *kanshō* is rung during the day and the *dora* at night. The *kanshō* was the customary instrument used to call people at any time until Toyotomi Hideyoshi gave to Rikyū a *kempul* gong from Indonesia. From that time on, Rikyū used the *dora* during the day and the *kanshō* at night. Reasons may vary, however in terms of *In* and *Yō*, the *dora*'s low tone is regarded as *In*, and the high tone of the *kanshō* is *Yō*. The day is *Yō* and the night is *In*, so the instruments' tones were complementary to the time.

The three remaining structures of the *Garan*:

*Kyō-zō*, 經藏, Sutra-keep, Buddhist and religious sayings are displayed.

*Sō-bō*, 僧房, Monk-dorm, one might live in a Tea house, as I did for several years in Kyōto.

*Jiki-dō*, 食堂, Food-hall; food as well as tea is served.



Presenting Tea in the chashitsu at the Nakamura home in *Ginkakujimaechō* in 1975.

The Tea hut was designed by *Hashi-moto Kan-setsu*, 橋本関雪, Bridge-origin Barrier-snow, and constructed in the 1930s. Kansetsu, a famous artist, created his own celebrated artist complex called *Haku-sa Son-sō*, 白沙村莊, White-sand Town-villa. The buildings, vast garden and grounds are a short distance from the Nakamura house.