

# Aspects of Tea in Japan

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御茶心庵の祈  
老々合茶の  
風情極い

# A CUP OF TEA

There is nothing quite as simple as a cup of tea. Pour boiling water over a few dried tea-leaves let them stew for a few moments and lift the cup to your lips. Tea drinking is recorded in China as early as the Zhou dynasty (1046–256). Its restorative qualities were noted early on, it was refreshing and had medicinal benefits. From the Tang dynasty onwards, it was drunk on social occasions and Buddhist monks used tea to stay awake during meditation.

Before its consumption tea leaves needed to undergo several stages of processing, usually involving steaming, roasting, and sometimes fermentation. Initially tea was compressed into dried teacakes which were ground in a stone mortar before adding hot water.

Famously, the Japanese monk Eisai (1141–1215) introduced tea to Japan in the 12<sup>th</sup> century having studied Chan Buddhism at Jingde-si monastery near Ningbo in Zhejiang Province. His famous first monograph on tea in Japan, the *Kissa Yojoki* (first printed in 1694), is chiefly focussed on the medicinal benefits of tea. In the 16<sup>th</sup> century Sen no Rikyu developed many of the procedural rules and the aesthetic foundations of the Japanese tea ceremony (*chanoyu*) which in turn lead to the formation of three tea-schools (Urasenke, Omotosenke & Mushakojisenke) all claiming to pass on the true teachings of the great master. But it is often forgotten that many of its cultural roots are in fact to be found in China. Could the Japanese tea ceremony exist without the idea of the hermit's simple hut as immortalised by the Tang poets Du Fu and Hanshan?

Still less known is the fact that already in the early 18<sup>th</sup> century there was a reaction against the elitism and the formality of *chanoyu* which led to the formation of an alternative tea ceremony called *sencha*. This way of drinking tea was introduced to Japan by Chinese merchants living in Nagasaki. The Zen Buddhist monk Baisao (1675–1763) is credited with popularising *sencha* in Kyoto and in the early 19<sup>th</sup> century it became the favoured by *bunjin-ga* artists like Tanomura Chikuden (1777–1835). During the following Meiji period, it spread to a new class of rich individuals with literati

tastes, many of whom were based in Osaka. It was decidedly less formal, and more an occasion to leisurely admire Chinese paintings and a variety of objects, or items made in a Chinese style in Japan (called *karamono*) while drinking tea.

And so it is with a sense of sadness that we confront the fact that in the decades preceding the great conflicts between the two countries, China was held in the highest regard by an important segment of the cultural elite of Japan. It was like an older brother.

The point of the tea ceremony lies in sharing the event with a group of friends. To come together in a hut, surrounded by nature, in a place that seems to exist in a timeless void, where the past and the present meet and the future ceases to exist. In the best case, tea was a conduit to nothing less than enlightenment. A moment in time lifted out of time on the paradoxical understanding that it can never be repeated.

## Contact

Dr. Titus Boeder  
titus@maggs.com  
+44 (0) 207 493 7160

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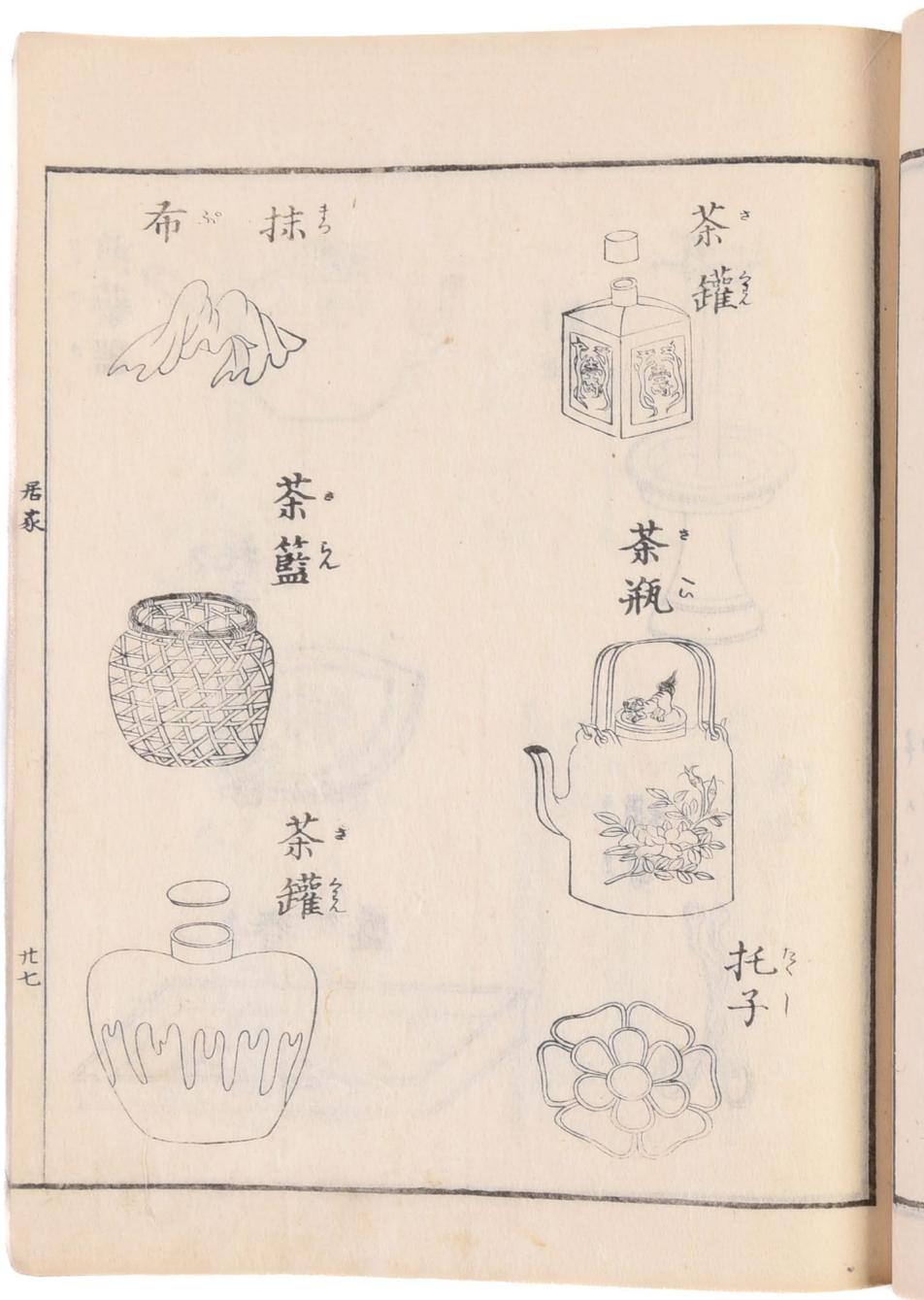
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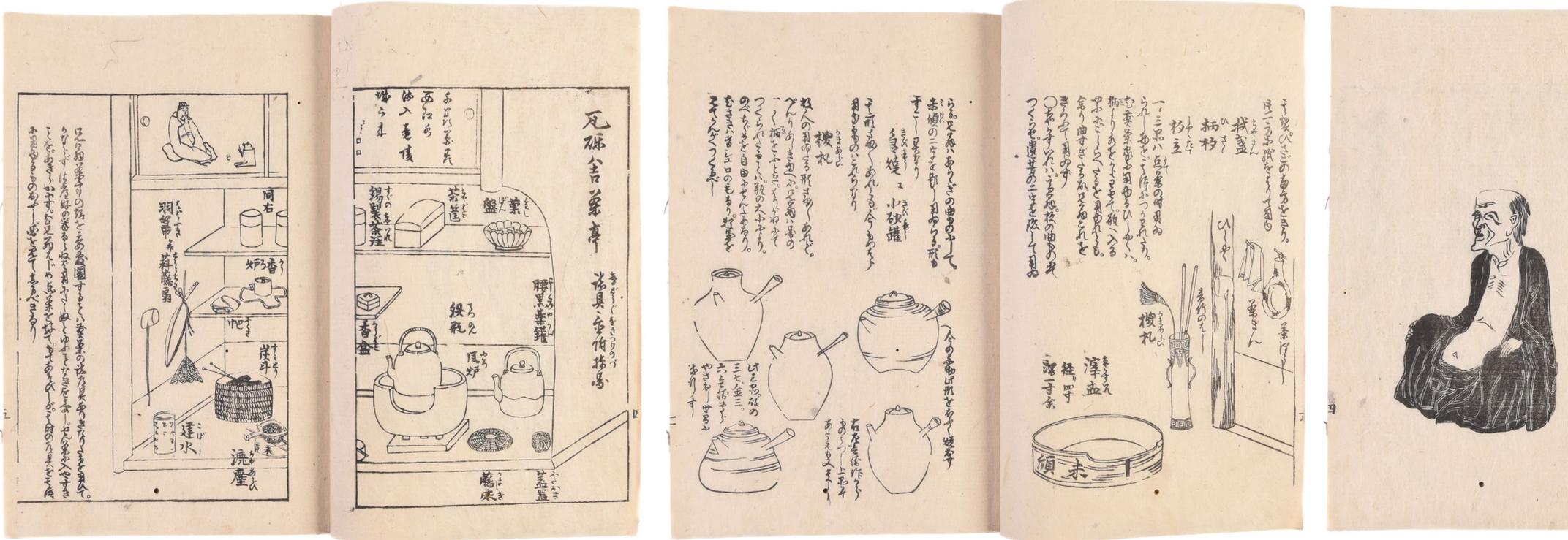


**1. NAKAGAWA (Tadateru).  
Shinzoku kibun [A Record of Qing Customs].**

First edition. 13 parts bound in 6 vols. Numerous wood-block illustrations, many double-page. Japanese style binding (fukurutoji) with printed title-labels, rubbed and slightly worn, light worming to last 4ff. of vol. 2, but overall still a very good set. Edo, Shokodo, dated: Kansei 11 [i.e. 1799]. **£1,500**

Nakagawa Tadateru (1753–1830) was the governor of Nagasaki (Nagasaki bugyo) from 1795 to 1797. With the help of Chinese interpreters (totsuji) he collected information on all aspects of life in Qing China from the large number of Jiangnan and Fujian merchants who were residing in Nagasaki. The volumes are richly illustrated with woodcuts and while the content is necessarily biased towards Southern China it can claim a high degree of authenticity. In this context it is interesting to note that the *Edo bakufu* had some links with Ming dynasty loyalist, many of whom had fled to Southern China and Taiwan. The 13 parts deal with everything from festivals throughout the year, architecture, furniture & household goods, costumes, food & drink, study & examination, childbirth, coming-of-age, marriage, treating guests, travelling, funerals, ancestor worship and becoming a monk. The chapter on food and drink includes many details on Chinese tea ware.





**2. RANSUI (Ryukatei).  
Sencha haya shinan [A quick Sen-cha Guide].**

First edition, possibly a later printing. 12 woodcut illustrations. Fukurutoji. Lacking title-slips. Minor worming affecting the back board and last 2 leaves, otherwise a good copy. 27ff. Nagoya, Eirakuya Toshiro, dated: Kyowa 2, [i.e. 1802]. £450

An explanatory book for beginners that shows various tools for *sencha* tea and explains the meaning of the *sencha* method. According to the preface, Ryukatei Ransui (1767-?) was asked by his elder brother Gareki-sha to write his thoughts on *sencha*. They were born in Nagoya (Owari Domain). His elder brother had studied to be a *matcha* master, but later converted to *sencha*. Ransui was the head of Yanagi Yakushi (aka Shinpuku-in) Zen temple (located in the famous entertainment district of Hirokoji, Nagoya)

as well as chief priest of Shodenji Temple. The illustrations show a number of tea utensils as well as a portrait of Baisao (aka Shibayama Kikusen, 1675–1763), the “inventor” of the *sencha* method in the 18<sup>th</sup> century. Baisao was a Zen Buddhist monk who sold tea in Kyoto without ever making a fixed price. His nick-name means “Old tea-seller”. He was expressly against the elaborate formalism of the *chanoyu* tea ceremony. Instead he used whole young tea-leaves which had been steamed and dried and were steeped in boiling water for a short period. Baisao destroyed many of his own tea utensils shortly before his death in order to prevent the veneration of his belongings. He saw the simplicity of *sencha* as a step to enlightenment.

The last five leaves advertise a list of books available at the Tohekido bookshop in Nagoya.

### 3. SO-EN

#### Uji sei-cha no zu. [Illustrations of Uji Tea Production].

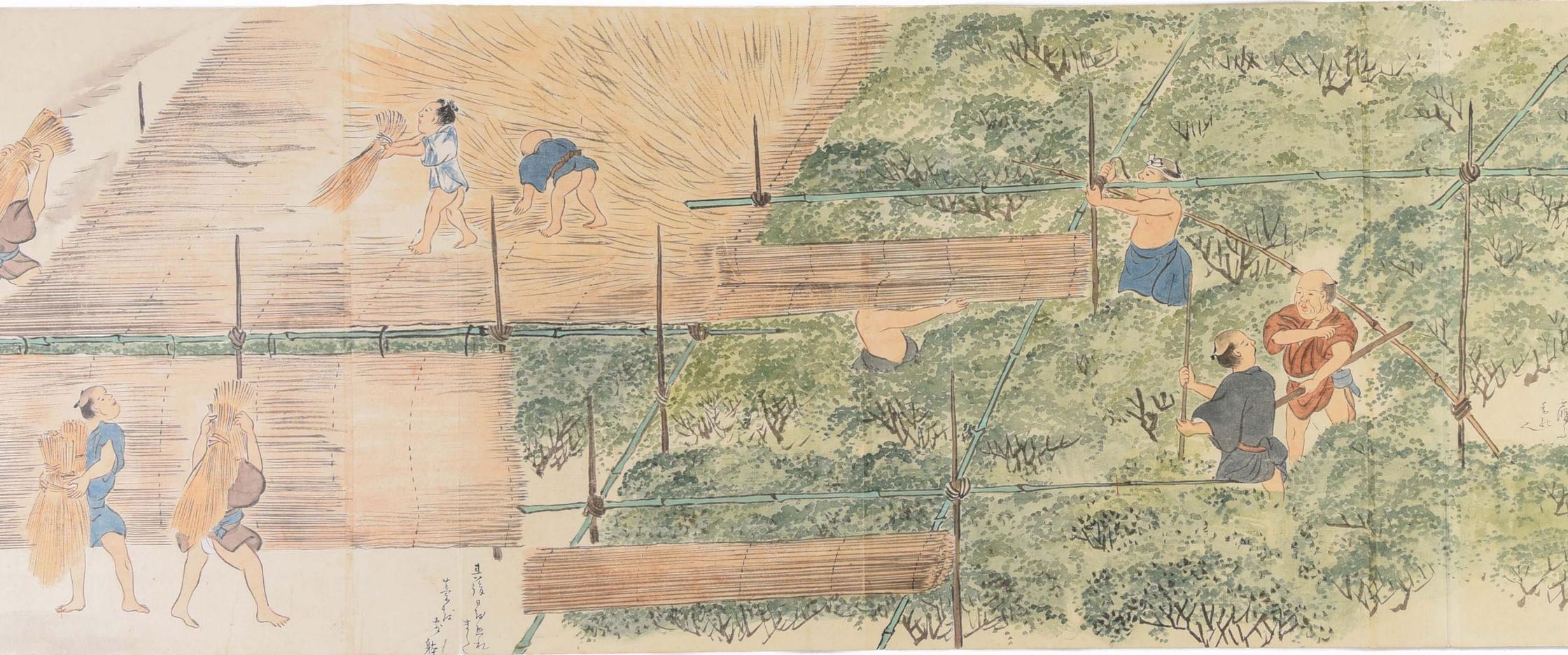
32 watercolour plates forming one continuing sequence of scenes showing the stages of tea production throughout the year. Measuring ca. 32x1633cm. Orihon. [Kyoto], preface dated: Kyowa kigai i.e. 1803. £12,500

Tea produced in Uji is still regarded as a benchmark for high-quality tea leaves. This is due to the quality of the soil, some landscape features as well as the unique climate of this specific location. Tea has been grown in Uji since the 12<sup>th</sup> century. The present important album dates from the end of the Tokugawa period and it records every stage in the growing and manufacture of tea in feudal Japan.

In the introduction the author So-en extolls the qualities of Uji tea attributed to the shading process. We are invited to enter through the large gate of a tea plantation: work commences in January with the weaving of the reed matting that is later used in the shading process (*oishita saibai*) which is particular to Uji tea since the 16<sup>th</sup> century. Furthermore, baskets of various sizes are woven and large blankets are repaired which are needed for collecting, spreading, and cooling the tea leaves. Bamboo scaffolding is erected over the young tea bushes in March to support the reed canopy (*yoshizu*). This unique shading process was used in order to reduce the photosynthesis process which resulted in a slightly sweeter taste. The first picking of young tea takes place 88 nights after the end of winter and this crop produces the highest quality of tea. During the spring rains tea-pickers are wearing raincoats made from reed (*mino*). The main harvesting period takes place in early summer. This period is very short, and large groups of women, many carrying children on their back, are cheerfully engaged in this task.

Under the supervision of the owner the tea leaves are carried indoors where they are weighed and transferred to “*suzushi kago*” baskets. They are then spread on large tables where women remove the excess stems, and other impurities. Then the leaves undergo the steaming process. A clerk sitting behind a Japanese clock controls the timing and the leaves are re-





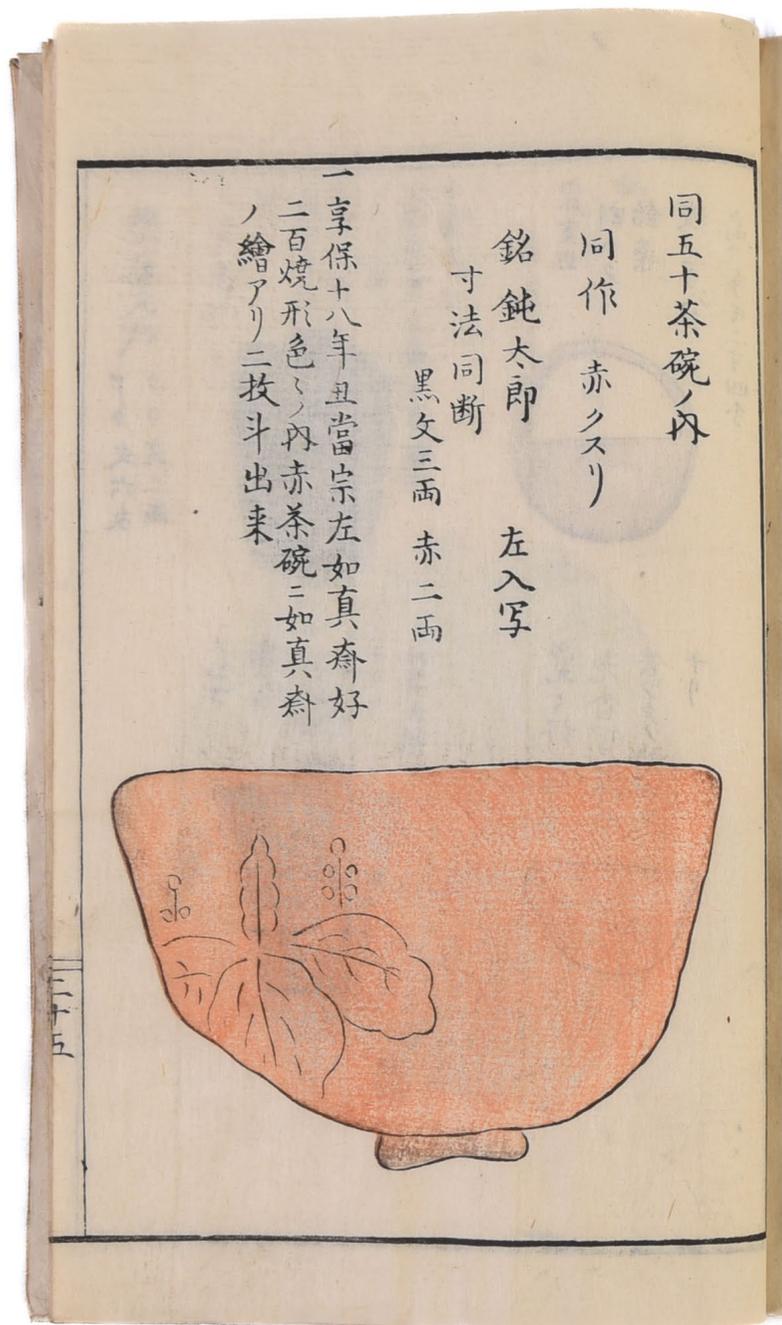
turned to their baskets where they are cooled down with the help of fans. An accountant checks and records the number of trays.

The wet leaves are then spread on large blankets and dried over large roasting trays (*ho-iro*). Bales of charcoal are unpacked and thrown onto the furnaces where the leaves are constantly moved to ensure an even drying process. Then they are spread out again in order to let them cool down before being transferred into large tea jars. A clerk records everything in an account book. All the empty baskets and trays are rushed away and broken up in a process called “*kagoyaburi*”. They will be refurbished in the next year.

Large groups of women squatting around tables meticulously sort the tea in a process called “*chaken*” (viewing tea). They present their black lac-

quer trays to a bespectacled gentleman who ensures quality control. The tea is then sieved for a uniform aspect and dried again over a roaster (*neri no ho-iro*). An old nun and four high-ranking officials wearing “*kamishimo*” kimonos inspect the tea for a final time before it is returned to the earthen jars that are then sealed. The final scene shows a cup of *matcha* tea being consumed inside a tea-house in the presence of a tea-merchant. This was the first tasting of the new tea in November, called the “*kuchikiri cha-ji*”.

In 2021 an almost identical scroll was exhibited at the Urasenke Chado Shiryo-kan in Kyoto. That scroll by Matsushita Sakae is dated Meiji 29 (1896) and carries the title “*Uji tekicha oyobi teisaku no zu*” [Illustrations of Uji tea picking and tea production]. It does not have any text and we assume that it was copied from our scroll.

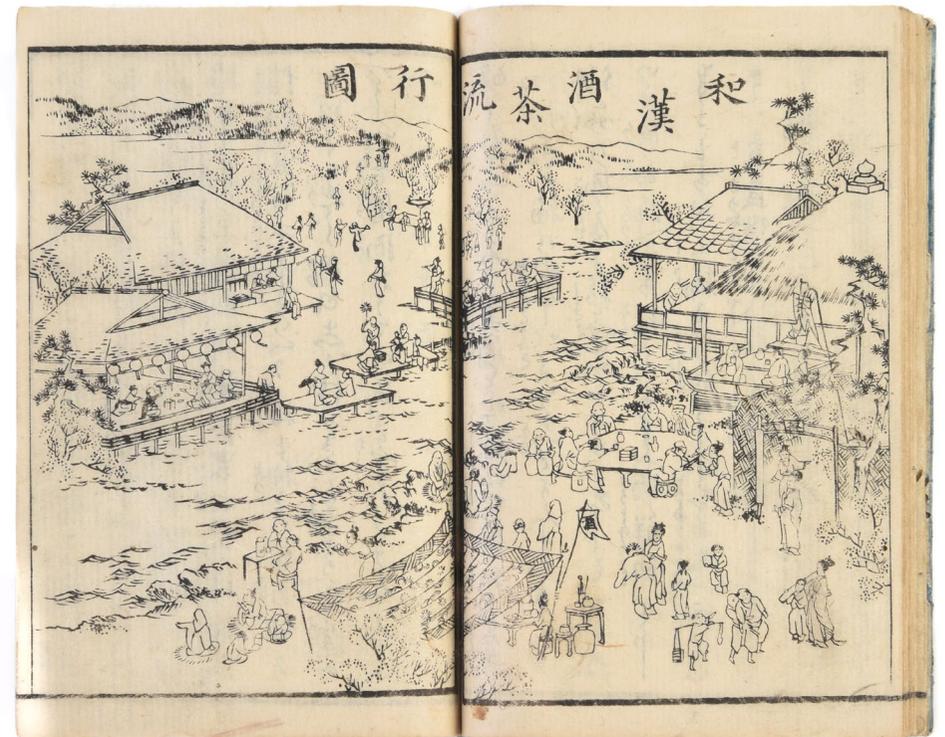
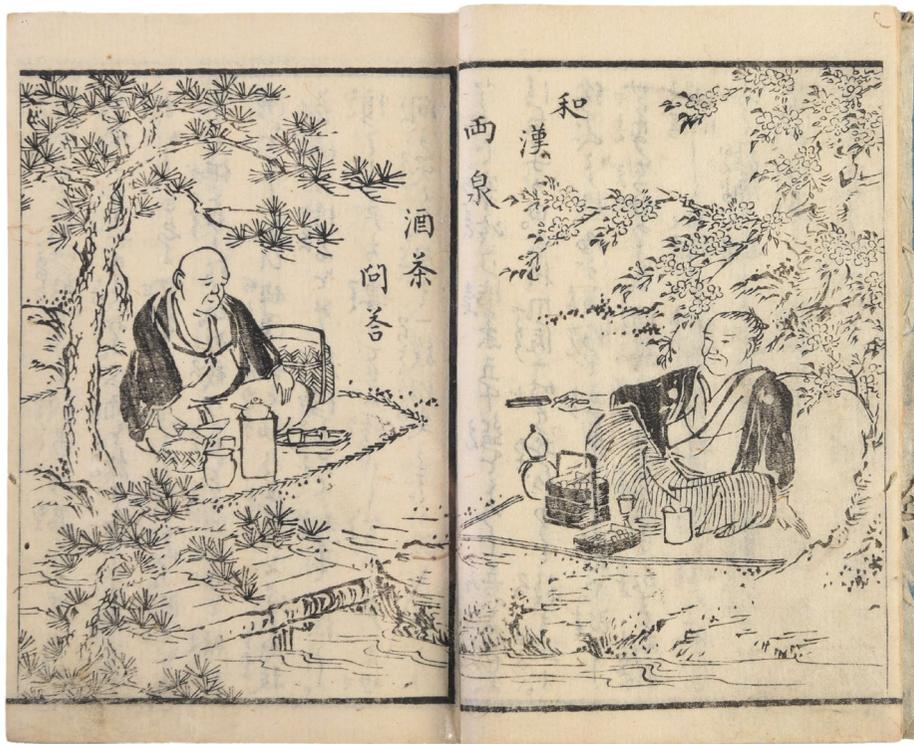


**4. TOMINAGA (Nangai).  
Chaki meikei-hen [A compilation of famous Tea-utensils].**

First edition. 2 vols., complete. Illustrated throughout with colour woodblock prints. 8vo. Original Japanese-style binding (fukuro-toji) with printed title-slips (stitching renewed), slightly worn covers, but very good inside. 31; 32-63pp. Nagoya, Nagoya Shorin, dated: Tempo 9 [i.e. 1838]. £1,600

Chojiro (1516–1592) became the first in a line of *raku* potters who produced understated hand-molded tea-bowls for the great tea-master Senno-Rikyu (1522–1591) and many were given individual names as a mark of distinction. The preface to the first volume gives a lineage of important Raku-ware potters (the book asserts that the origins are to be found in Korea), followed by 45 full-page illustrations of famous *raku* teabowls as well as 12 samples of water-containers (*mizu-sashi*). Volume two features a further selection of water containers as well as 32 vases made from a variety of materials. Detailed dimensions are given for each object. At the end of volume 2 is a list of famous tea objects together with their collectors.



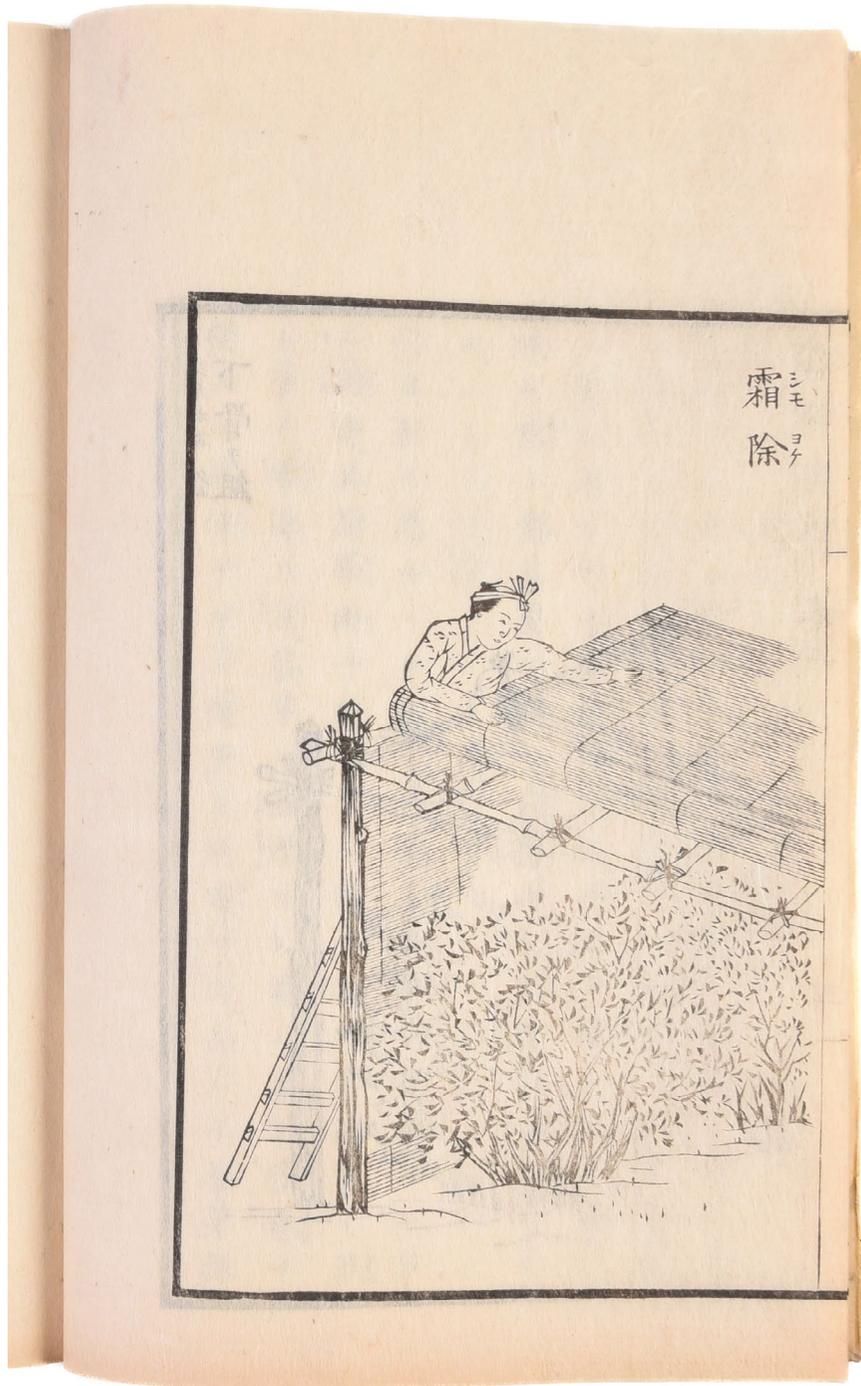


**5. SANGOEN (Tsukimaro).  
Wakan ryosen suikaku fuga - Shucha mondo. [Questions  
and answers relating to Tea and Sake].**

*First edition. 2 double-page woodcut plates. 8vo. Japanese style binding (fukuru-toji) with remnants of title-slip, stitching renewed, minor rubbing and wear, light worming to prelims, but overall still a very good copy. Unpaginated. Kyoto, Metogi-ya, dated: Tempo 12 [i.e. 1841].* £550

A humorous discussion about the advantages and disadvantages of sake and tea. One fine day in spring, Mr. Forgetting Troubles (Boyuko) was drinking sake under a cherry tree, while Mr. Pure Manner (Seifuko) was sipping tea under the pine tree... Rare. Only one copy in OCLC (Bukkyo University Library).





## 6. KATO (Kagetaka).

### Chasetsu shusei [A Collection of Theories about Tea].

*First edition. 3 vols. bound in two (complete). 34 woodcut illustrations, several double-page. Yellow fukurutoji binding with original title-slips. A very good set. 4, 4, 27; 17; 21ff. Numazu, Yomando, dated: Meiji 7 [i.e. 1874]. £850*

Kato Kagetaka (dates unknown) worked for the Meiji Government in the Ministry of Home Affairs. He lived in Numazu and took a strong personal interest in the scientific aspects of tea cultivation. He was a close friend of the Shintoist Hirayama Seisai (1815–1890) who wrote the introduction to this work. The first volume gives a general introduction to tea as well as the process of collecting and steaming tea-leaves. The second volume explains the different methods of growing strong tea (*koicha*) and weak tea (*usucha*) while the third gives an overview of tea-production in various counties as well as a short section on different species of tea. Each volume is illustrated with fine woodcuts which includes the method of shading used in *Uji-cha*. During the early Meiji period tea came to be regarded as an important product for export and efforts were made to increase production. Rare. Only three copies in OCLC.

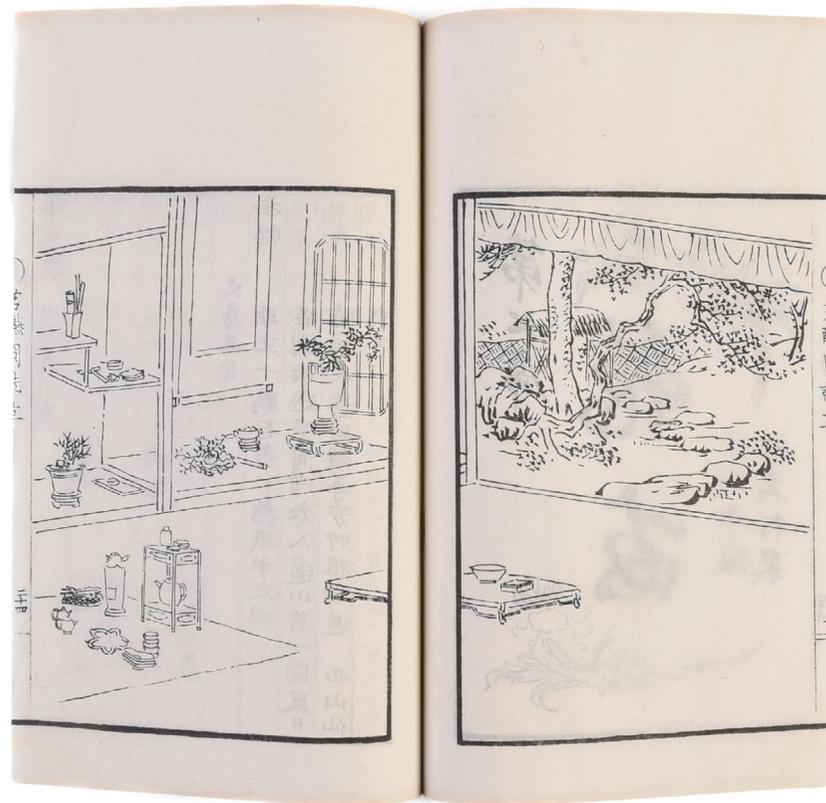




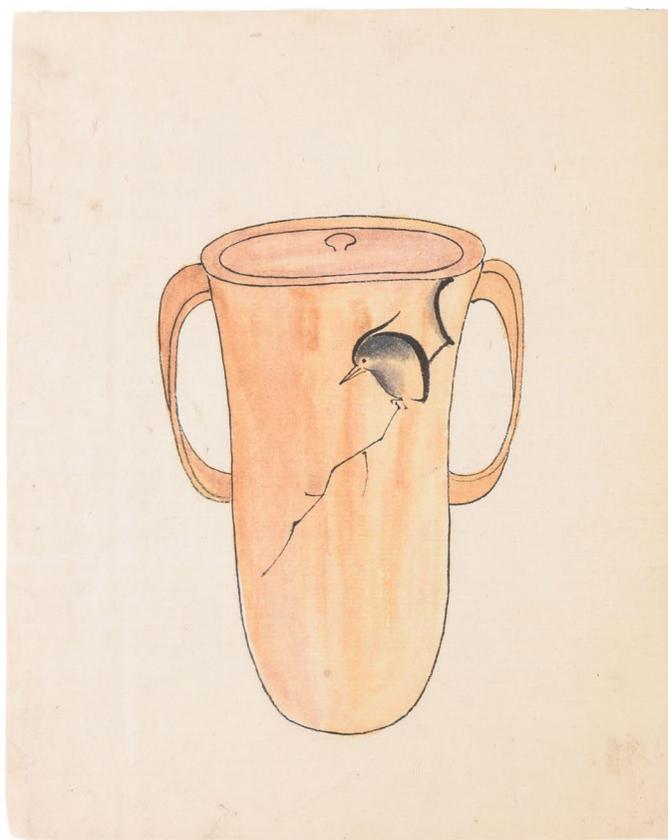
**7. YAMANAKA (Kichirobe).**  
**Seiwan meien zushi. [Illustrated catalogue of the Seiwan Tea Banquet].**

*First and only edition. 4 vols. Numerous illustrations. Small 8vo. Original Japanese-style binding with title-slips in original chitsu. The top margin of two pages in vol. 3 have been defaced by a child's pen scribbles, otherwise a close to fine set. 82pp. Osaka, Yamanaka Shunkodo, dated: Meiji 9 [i.e. 1876.] £900*

During the Meiji period, Chinese-style *sencha* tea ceremonies became popular among businessmen, intellectuals, literary figures, and artists. They formed tea ceremony groups, used Chinese tea utensils and paintings, compiled them into tea ceremony records, and published them in private press books. The present booklet was produced to record a series of thirteen tea meetings arranged by Yamanaka Kichihei (1845–1917) the wealthy owner of the famous art trading house Yamanaka Shokai who



specialised in the export of Japanese and Chinese works of art to the West with offices in New York, Boston, & London. The meetings took place in November 1874 in various locations in Osaka. The name in the title “Seiwan” (Blue Bay) refers to a scenic spot in the lower reaches of the Yodo River where Tanomura Chokunyu had erected a stone stele in 1862 praising the quality of the water. The first three volumes document tea-sittings in various tea-rooms together with bronzes, vases, and other tea-utensils as well as a separate section on flower arrangements and bonsai. The occasion turned into an elegant gathering of like-minded friends who brought choice examples from their own collections of calligraphy, paintings and antiques to the banquet. The final volume is a list of paintings and calligraphy exhibited during those meetings. Very rare. Only one copy in OCLC (National Taiwan University).



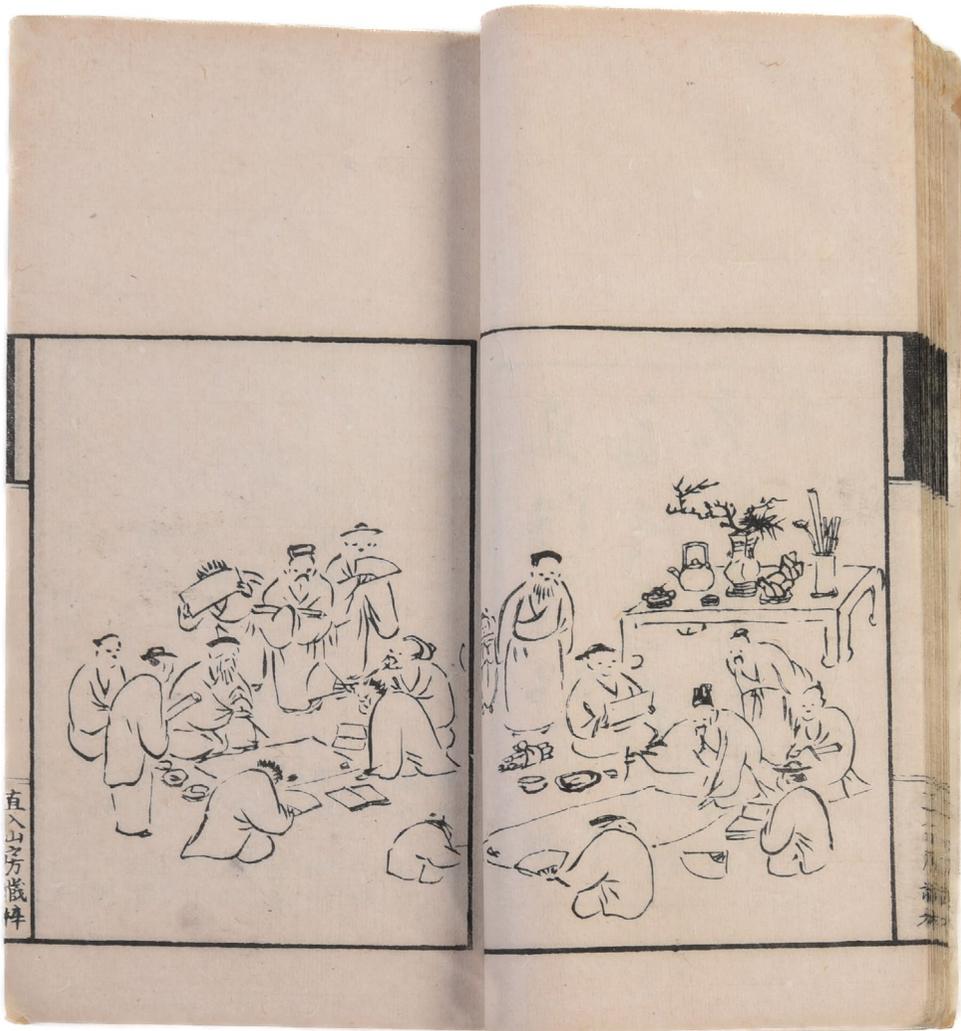
**8. UNKNOWN JAPANESE ARTIST.**  
**Oohi mizuzashi egata [Renditions of Ohi Water Pots].**

*Watercolour manuscript showing 30 water containers. Ori-hon, measuring 25x40cm. Brocade covers with ms. title-slip. Two collector's seals on prelims and first plate. No place, no date, [but ca. 19th century] 1880. £750*

*Ohi raku* ware was produced near Kanazawa on the west coast of Honshu for around 350 years. In 1666 Soshitsu Sen was invited by the *daimyo* of Kaga domain, Maeda Tsunanori (1643–1724), to instruct him in the tea ceremony. He was accompanied by the great potter and tea bowl master,

Chozaemon (dates unknown), who was searching for the best potter's clay. He found it in Ohi village, decided to stay behind, and made pottery there until he passed away.

*Mizu-zashi* water-containers were exclusively used in the tea ceremony. This album is a catalogue of *ohi* ware documenting the wide variety of shapes, glazes, and design motives a includes a beautiful version of a *mizu-zashi* with two prawns as handles called "*ebi no me*" (prawn ears), others are inspired by Chinese bronzes.



### 9. TANOMURA (Junnosuke).

**Chokunyu o-juen zuroku. [Illustrated catalogue of Chokunyu's Anniversary Celebration].**

*First and only edition. 3 vols. Numerous woodblock illustrations. Small 8vo. Original Japanese-style binding with printed title-slips (slightly worn), but very good inside. Unpaginated. Osaka, Akashi Chugado [Privately Printed] dated: Meiji 14 [i.e. 1881].* £850

On March 11, 1877 a tea meeting was held to celebrate the 60<sup>th</sup> birthday of Tanomura Chokunyu (1814–907) at the Nanyo-en garden in Saiwaicho, Osaka. Chokunyu was a celebrated *bunjin-ga* painter, a type of literati painting which originated in China. He had been adopted by another famous literati painter Tanomura Chikuden (1777–1835) in order to continue his school. Chikuden had asked his successor to practice and popularise the Green Tea ceremony (*sencha*) in Osaka and this tea-meeting became an act of filial piety. These three volumes document the tea-sittings in various rooms and tea-houses built around a central lake. Bronzes feature prominently (they are likely Ming or Qing dynasty reproductions and were often used as incense burners) as well as calligraphy, paintings, vases, and other tea utensils. Very rare. Only one copy in OCLC (National Taiwan University).

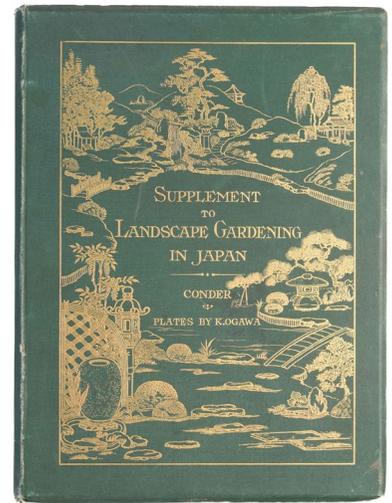
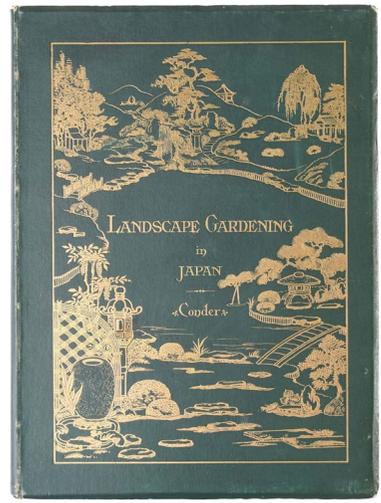


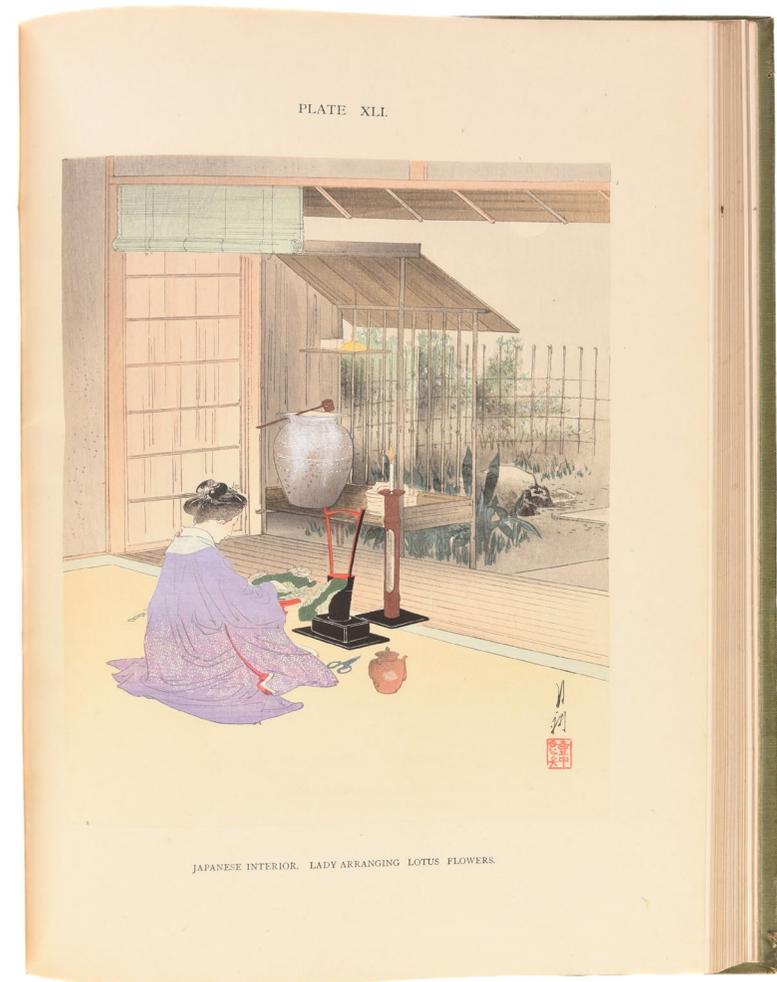
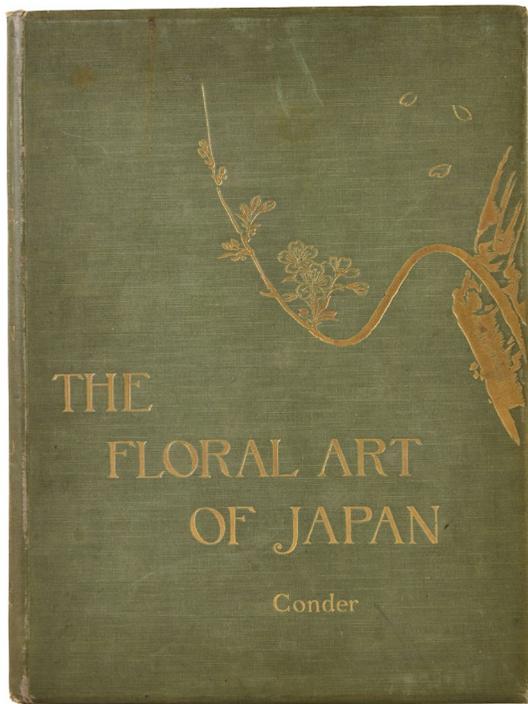


**10. CONDER (Josiah).  
Landscape Gardening in Japan & Supplement.**

*First edition. 2 vols. 37; 40 plates and numerous illustrations in the text. Folio. Original decorated cloth, light browning to vol. 2, but overall a very good set. Tokyo, Kelly & Walsh/Sampson Low, Marston & Co., 1893. £1,200*

Conder (1852–1920) has been acclaimed as “The father of Western Architecture in Japan”. He came to Japan in 1877, and at the age of twenty-four was appointed Professor of Architecture at the Imperial College of Engineering. In 1884 he was decorated for his achievements with the Order of the Rising Sun (see Pedlar: *Imported Pioneers* 1990, p. 139ff.). Conder’s main interest outside architecture were the traditional arts and in the 1880 he studied painting under Kawanabe Kyosai (1831–1889). The present work is one of the best systematic Western studies on the Japanese art of garden-design. From the earliest times gardens in both China and Japan were linked with tea consumption and often they would include tea-houses, linking the exterior with the interior of the tea-room. Conder was able to use important Japanese primary sources, which make his work particularly valuable.





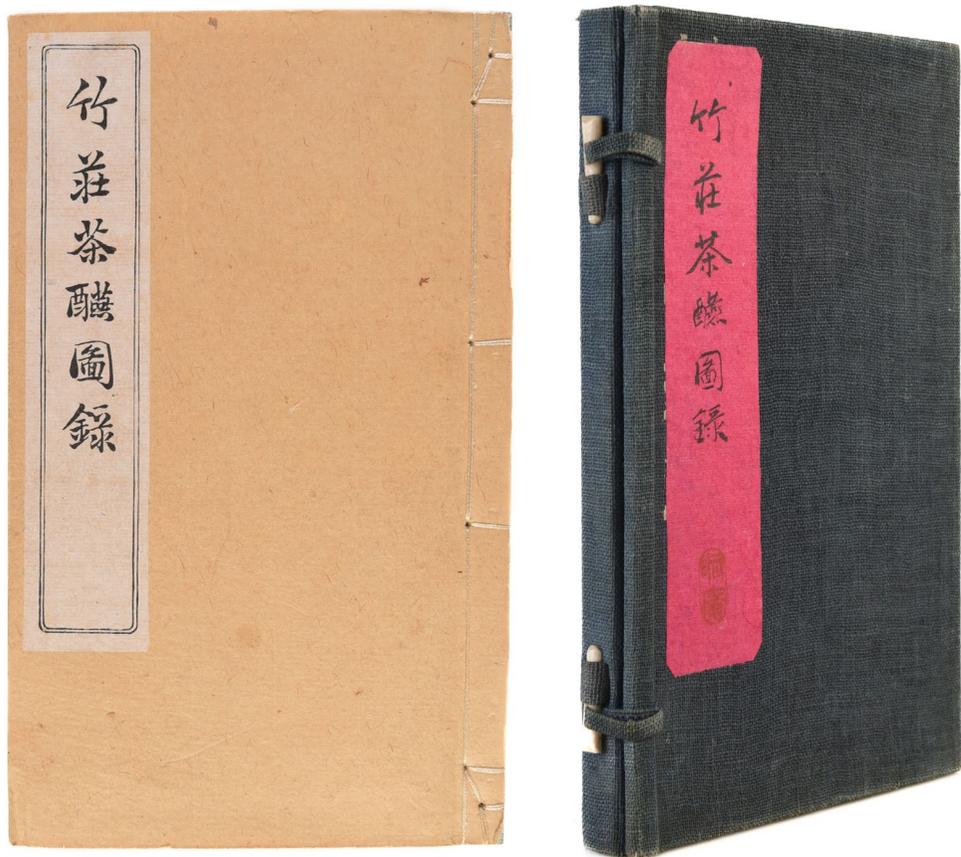
**11. CONDER (Josiah).  
The Floral Art of Japan:**

*Being a Second and Revised edition of The Flowers of Japan and the Art of Floral Arrangement. 69 plates (incl. 14 original colour woodblock prints by Ogata Gekko) and numerous illustrations in the text. Folio. Original green cloth (slightly rubbed, minor wear to corners), but generally a very good copy. [xi], 142; viii(appendix)pp. Tokyo, Kelly and Walsh, Meiji 32, 1899. £950*

This is one of the best works on the art of Japanese flower arrangement (*ikebana*). Conder describes the main flowers of each month, the history and theory of *ikebana*, the selection of materials and vessels for specific occasions, as well as the appropriate combinations of flowers and their spe-

cific positions in a room. *Ikebana* does of course have close links with the practice of the tea ceremony and no tea-room would be complete without a seasonal flower arrangement.

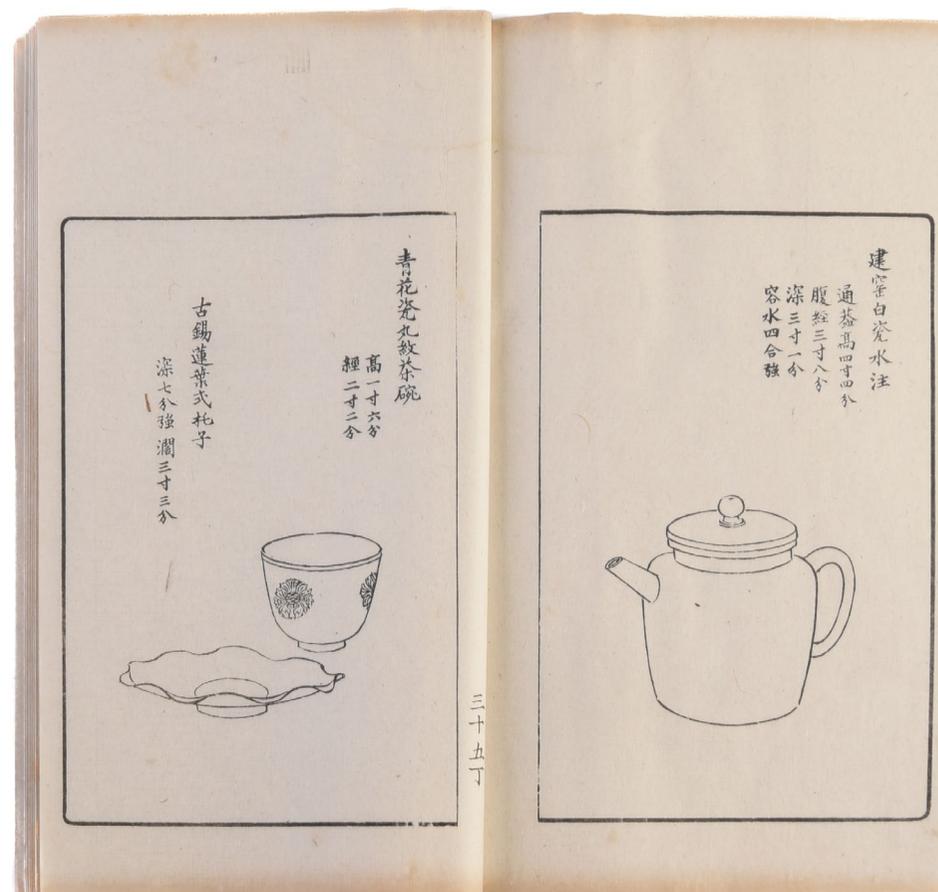
The beautifully illustrated work contains 14 original colour woodblock prints by the Ogata Gekko (1859–1920), a self-taught *ukiyo-e* artist who was among the first Japanese to be awarded a prize at the World's Columbian Exposition in Chicago in 1893.



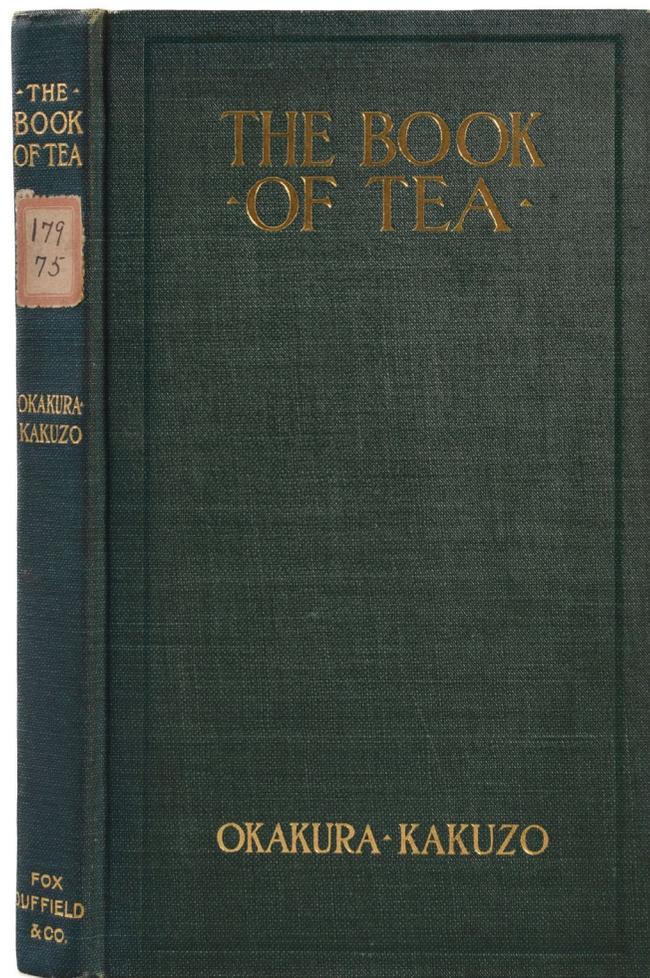
**12. MIZUTANI (Tsurumatsu).**  
**Chikuso chaen zuroku. [Illustrated catalogue of the Chikuso Tea Feast].**

*First and only edition. 18 double-page illustrations, title printed in red seal-script. 8vo. Original Japanese-style binding in original chitsu. A very good copy. 82pp. Osaka, Privately printed & not for sale, dated: Meiji 32 [i.e. 1899.] £1250*

This is another title which was produced to commemorate a specific *sencha* gathering in Osaka. It took place at the Chikushiki-ro teahouse in the Tsukiji district on May 7<sup>th</sup>, 1899 in remembrance of Mizutani Takeso



(1824–1895), the father of the author. The meeting was sponsored by the author Mizutani Tsurumatsu who was assisted by Nagata Tokutaro and Ueda Shushiro. The first part of the book shows various rooms and their decoration with flower arrangements and *bonsai*. The second part is a catalogue of paintings, teapots, vases, tea-caddies and many other objects and utensils. Rare. Only one copy in OCLC (National Taiwan University).



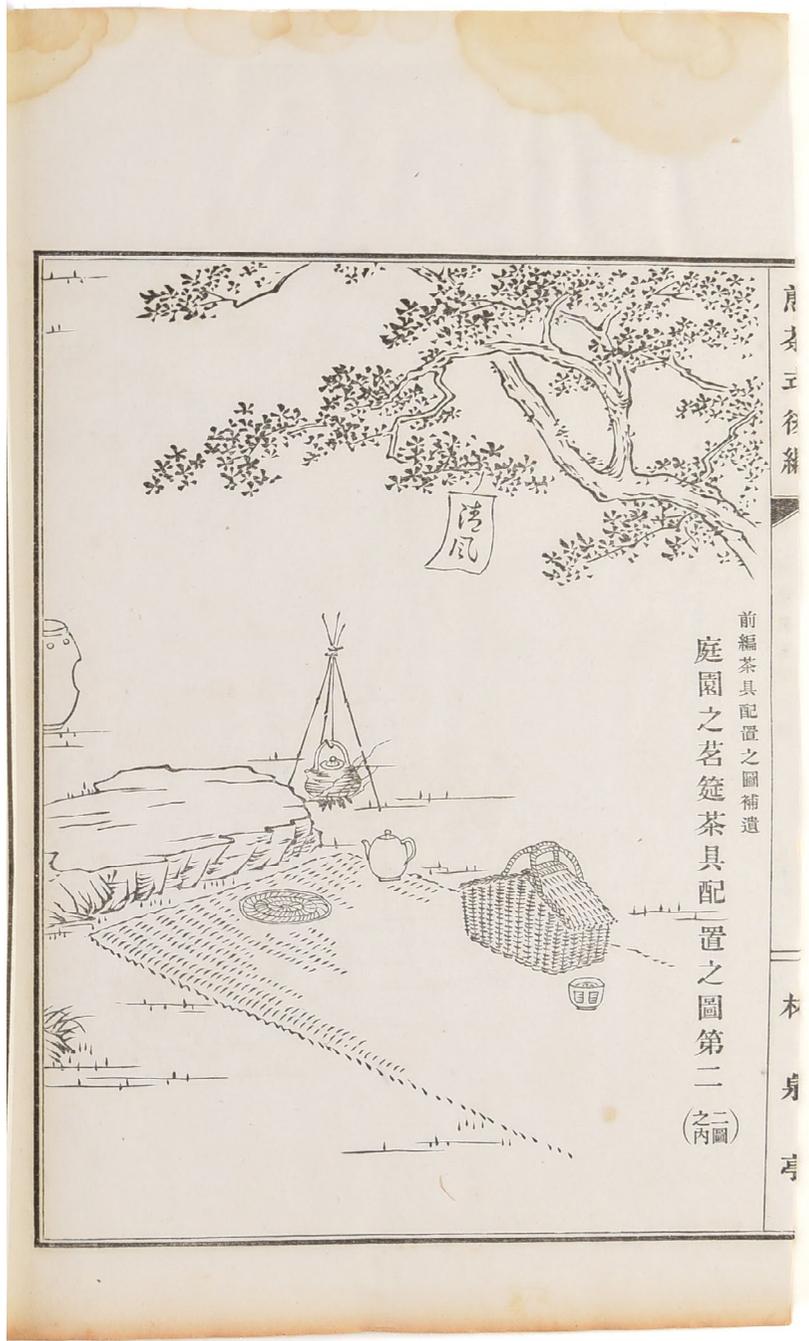
**13. OKAKURA (Kakuzo).  
The Book of Tea.**

*First edition. 8vo. Original cloth, an ex-library copy with the usual markings (Bigelow Free Public Library) in close to fine condition. [ix], 16opp. t.e.g. New York, Fox Duffield & Co. 1906. £550*

Okakura (1862-1913) is regarded as one of the fathers of the Nihonga-movement, a group which sought to preserve the tradition of Japanese brush-painting against the increasingly popular medium of Western oil-painting. He moved to America in 1904 to work as a curator of Japanese art at the Boston Museum of Fine Arts. The present work is much more than a book about tea: Okakura expresses the profound shock of seeing deep Japanese traditions being abandoned for cheap imitations of Western culture:

“The heaven of modern humanity is indeed shattered in the Cyclopean struggle for wealth and power. The world is groping in the shadow of egotism and vulgarity. Knowledge is bought through a bad conscience, benevolence practiced for the sake of utility. The East and West, like two dragons tossed in a sea of ferment, in vain strive to regain the jewel of life. We need a Niuka again to repair the grand devastation; we await the great Avatar. Meanwhile, let us have a sip of tea. The afternoon glow is brightening the bamboos, the fountains are bubbling with delight, the sougning of the pines is heard in our kettle. Let us dream of evanescence, and linger in the beautiful foolishness of things.” (p. 20–21)

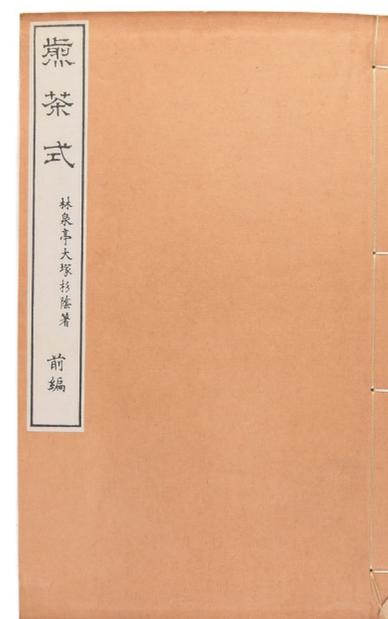
This is a beautiful copy from the Bigelow Free Public Library in Clinton, Massachusetts. According to the ticket in the back the book was only taken out twice (in 1910 & 1983).

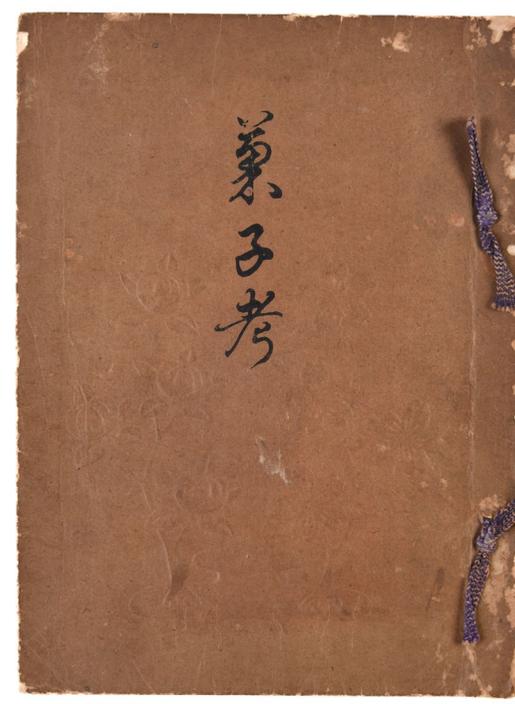


**14. OTSUKA (San'in).  
Sencha shiki.**

First edition. 2 vols. 20, 21 double-page plates and several diagrams in the text. Large 8vo. Japanese style binding (fukurutoji) with printed title-slips, each in original chitsu. Light marginal browning, some water-staining to the top margin of vol. 2, but still a very good set. [14], 45, [2]; [16], 51 [3]pp. Tokyo, Koju-en, dated: Meiji 42-43 [i.e. 1909-1910]. £750

This is a general introduction to *sencha* ceremonies by Otsuka San'in (dates unknown) who was also known as Rinsen-tei. This richly illustrated work gives detailed instructions to hosts and guests, the setup of meetings both inside and outside, the decorations rooms and alcoves as well as the utensils to be used. Rare. Only one copy in OCLC (National Diet Library).





**15. TACHIBANA (Ukon).  
Kashikou. [Report about Sweets].**

First edition. Calligraphic frontispiece and 8 (of 11?) woodblock printed plates (one double-page). 24.5x18 cm. Overall in very good condition. In custom made slip case. [iv], 67pp. Kyoto, Fujisawa Mankado, dated: Taisho 9 [i.e. 1920]. £550

A bowl of *matcha* is not complete without a small accompanying sweet, known as *wagashi* (Japanese confectionery). The world of *wagashi* is one of great depth and variety, with hundreds of seasonal confections. Visitors to Japan will note the delight with which seasonal *wagashi* are released in shops – *sakura-mochi*, rice cakes wrapped in cherry leaves, are one such marker of spring.

The present work surveys the history of *wagashi* and how they should be paired with different types of tea. For *koi-cha*, or strong tea, Tachibana

recommends *omogashi*, a form of fresher sweet that is typically consumed before a bowl of *matcha*. For *usu-cha*, or light tea, *higashi*, a dry *wagashi* that dissolves in the mouth, is recommended.

At the beginning of the book are six vibrant plates depicting *kenjo-gashi*, a type of ornate *wagashi* reserved for the very elite, such as the Imperial family or high-ranking samurai. These are followed by two plates depicting more common types of *wagashi* by the company Tachibanaya, which no longer appears to exist. Among these is an illustration of *yatsu-hashhi*, a triangular *mochi* sheet with red bean paste, which can be found across shops and tea houses in Kyoto still today.

Foreword by Kiyooka Chogon. Some confusion appears to exist about the number of plates for this title. OCLC list a digital version at the Hathitrust Digital Library which lists [24pp.] prelims followed by 67pp. which corresponds to our copy. The Waseda copy lists 11 plates. We have seen another copy in the Japanese trade with 8 plates. Rare. Only four copies in OCLC.



## 16. NIHON MINGEI KYOKAI. [3 issues on Tea Bowls].

First edition. 3 vols. Nos. 5, 67, 77. One of a limited edition of 600/1000 copies. 12; 12; 10 photographic plates. Japanese text. 8vo. Original decorated wrappers, slight wear but overall a very good set. 61; 85; 82(text)pp. Tokyo, Nihon Mingei Kyokai, dated: Showa 6-12, [i.e. 1931- 1937]. £650

An attractive trio of *Kogei* publications centring around the theme of tea, which forms a significant part of the seminal *mingei* text, *The Unknown Craftsman*.

The founding principle of the *mingei* movement was to draw attention to everyday objects, celebrating the high level of craftsmanship upheld by 'unknown craftspeople'. This term was coined by Yanagi Soetsu, the pioneer of *mingei* philosophy and practice, alongside ceramicists Hamada Shoji and Kawai Kanjiro, who together edited and produced the *Kogei* (Craft) publications.

The present issues relate to Korean teabowls, famous teabowls, and Hamada teabowls. Each issue in the series was produced with immense care, with particular emphasis on the use of handmade materials for the wrappers. Issues 5 and 67 are bound in *katazome* (stencil-dyed) cloth by Serizawa Keisuke, who was awarded Living National Treasure status in 1956 for his contribution to Japanese craft. Issue 77 is bound in lacquered paper made by the craftsman and *mingei* theorist Suzuki Shigeo. Thus, each issue is not only about craft, but is a material representation of *mingei* sensibilities, expressed by the leading figures of the movement.

Issue 5 features an article by the potter and leading *mingei* figure Kawai Kanjiro on pottery finishes, complete with illustrations showing the different types of tea bowl bases. Issue 67 includes an article on Korean tea bowls of the Goryeo dynasty and Japanese tea bowls of the Yamato era, as well as an article by Yanagi Soetsu in praise of the Rinpa artist and potter Koetsu Hon'ami. Yanagi opens with the first article in issue 77, in which he writes about his friend Hamada Shoji in relation to tea bowls.



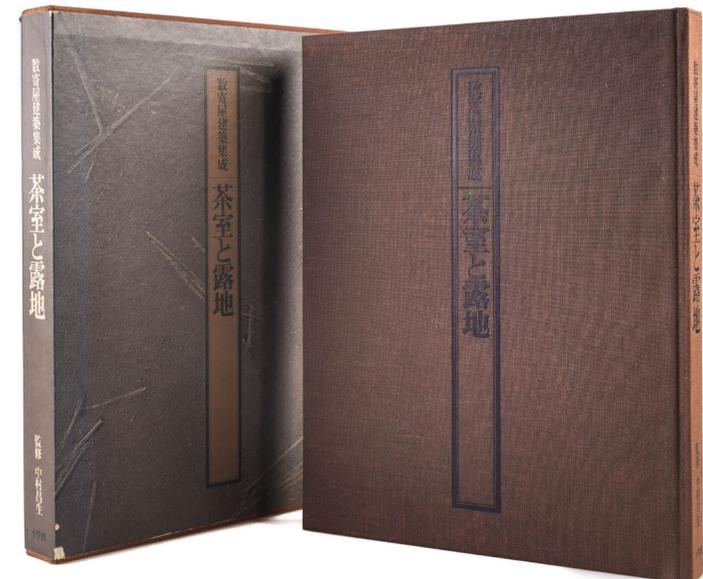
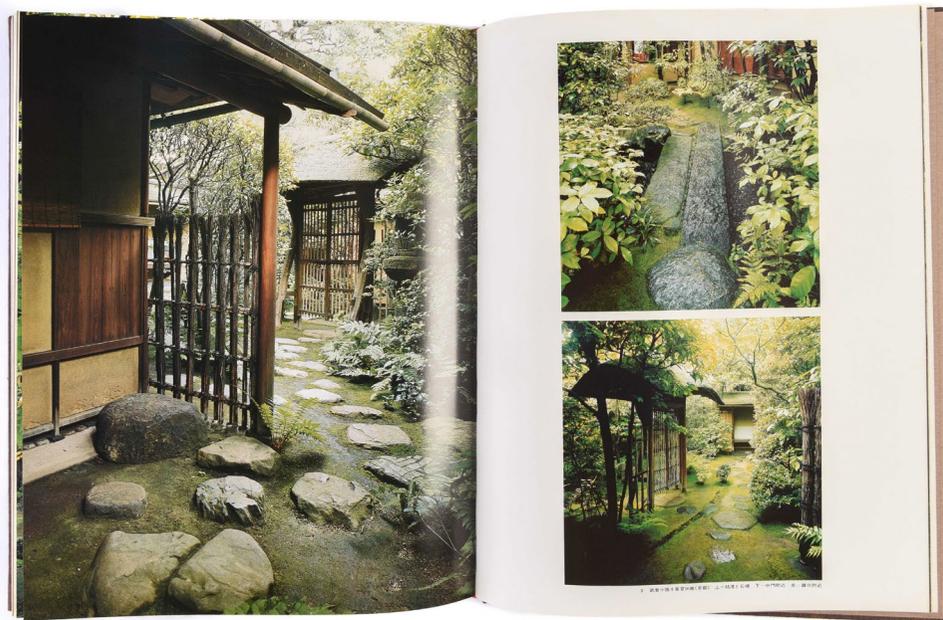
**17. NAKAMURA (Masao).**  
**Chashitsu to roji. [Teahouses and their Dewy Path].**

*First edition. Numerous colour photographic plates and architectural diagrams. Folio. Original cloth in slipcase. 255pp. Tokyo, Shogakukan, 1979. £250*

This book introduces the 26 most important tea houses in Japan together with their approach through the garden.

Includes: Omotesenke's tearoom, Fushin-an; Urasenke's tearoom, Konnichi-an (Important Cultural Property); Urasenke's tearoom, Yu-in; Mushakoji-senke's tearoom, Kankyu-an; Jo-an (National Treasure); Matsuo Family, Shoin-tei; Enshu Family, Joshu-an; Edosenke tearoom, Fuha-ku-do etc.

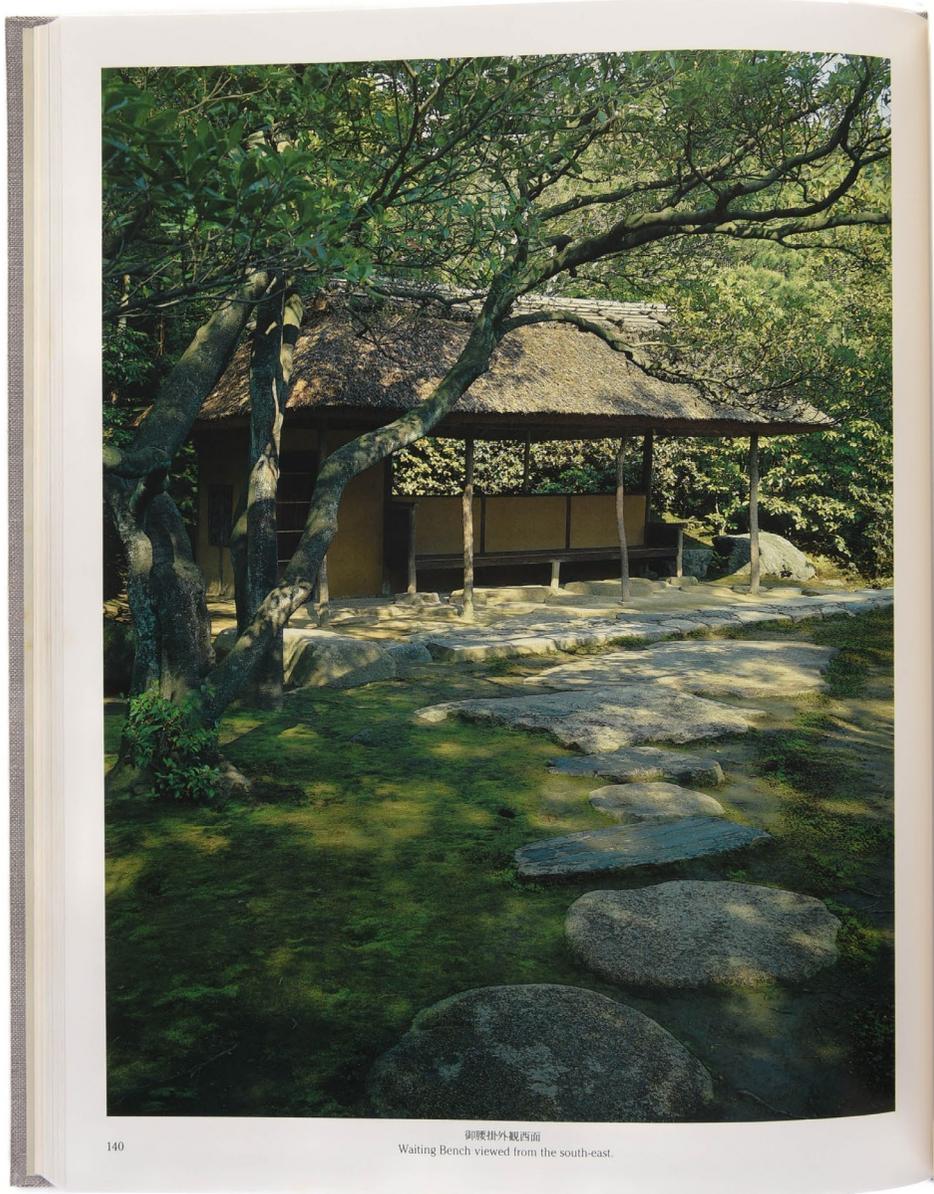
The description of these tea houses is accompanied by numerous photographs and architectural drawings. At the end of the book, there are a number of essays on specific subjects relating to tea-houses, incl. a general introduction by Nakamura Matsuo.



**18. ISHIMOTO (Yasuhiro). TANAKA (Ikko).  
Katsura Rikyu - kukan to katachi [Katsura Imperial Villa –  
its Space and Form].**

*First edition. Numerous colour plates. Japanese text. Folio. Original cloth in slipcase and cardboard box. Decorated endpapers. A fine copy. 281pp. Tokyo, Iwanami Shoten, 1983. £450*

Katsura is possibly the single most important piece of landscape garden-  
ing in combination with architecture in Japan. Designed and built in the  
early 17<sup>th</sup> century it is chiefly formed by a main palace area (*Shoin*) sur-  
rounded by groups of four tea-houses (*Geppa-ro*, *Shokin-tei*, *Shoka-tei*, and  
*Shoi-ken*), and a Buddhist chapel (*Onrin-do*) set in a spectacular landscape  
garden. The quality of Katsura lies in the fact that although every aspect of  
the enclosure has been minutely thought out, the whole appears to be en-  
tirely organic - to the point where it denies human influence. In the twen-  
tieth century Katsura became a major source of inspiration for modern  
architects like Bruno Taut and Walter Gropius who praised its clarity and  
functional aspects. In 1960 Ishimoto had already published a book of b&w  
photographs under the title: “Katsura: Tradition and Creation in Japanese  
Architecture.” The present book shows Ishimoto to be a master of archi-  
tectural photography. Book design by Tanaka Ikko.



140

御腰掛外観西面  
Waiting Bench viewed from the south-east.

