

Japanese Life through Tea Ceremony 茶道を通した日本生活

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1 Course Outline

This course gives an overview of the poetics and politics of tea. It introduces the history of tea's development in Japan by referring to English language tea scholarship and representations of tea in Japanese cinema. It is in the context of this national development that the Nambo Ryu School of Tea, based here in Fukuoka, is introduced. The course is suitable for students who are interested in learning the grammar of the tea ritual and understanding how tea synthesised a broad range of material practices to create a distinctive national culture. It is designed to give students a sense of the cultural context of tea's development that should provide some framework for interpreting other Japanese cultural practices.

Readings will include translated chapters from 『茶の湯と筑前 利休らの足跡と「南方録」の系譜』 by 松岡博和.

Students will receive an introduction to the serving procedures of the Nambo Ryu School of Tea and will be assessed on their performance of basic tea room etiquette.

2 Course Objectives

The course integrates an interrogation of tea's history with practical experience in tea room etiquette. The course examines critical incidents in the development of institutionalised tea instruction, with the intention of identifying the trajectory of tea's self-presentation as the embodiment of the nation. Tea films will be read as documentary outlines of tea practices and as critical comments on certain aspects of tea

pedagogy and the use of culture as a national ideology. By the end of the course, students are expected to be able to enter a tea room, inspect the scroll and flowers, and cross the tea room to inspect the kettle and hearth before returning to their designated position. Students should also be able to distinguish between thin and thick tea serving procedures and utensils. Students will learn the basic rules for eating tea sweets and a simple tea serving procedure using a tray, and will be required to serve tea to each other.

There is a limit to how many students can enroll in this course.

3 Course Assessment

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|---------------|--|-----|
| For 2 credits | (1) Weekly Readings, Discussions and Email | 25% |
| | (2) 1 Essay (2,000 words) | 50% |
| | (3) Practicum: practical performance | 25% |

4 Organisation, Attendance and Other Requirements

This course consists of discussions, close readings of film texts, and practical lessons in tea rooms. Clothing for the tea room classes should be restrained and comfortable enough to allow you to sit on *tatami*. Please prepare a pair of clean white socks for the practical lessons, and remove any rings or watches before entering the tea room. Please wash your hands before class!

Student attendance will be assessed, strictly following the relevant section of the JTW Rules and Policies:

1 Marks for attendance and participation will be deducted in the case of unauthorized absences and late arrival.

2 Any unauthorized absence will automatically incur a 3% reduction in the student's final mark.

3 Any late arrival (more than five minutes after the start of class) will incur a 1% reduction in the student's final mark.

In the event that you cannot attend class because of sickness or family emergency, please send me an explanatory email before class.

There is one additional pre-requisite for classroom attendance. You must have completed the weekly reading assignment before class. Classes will generally start with a short quiz; this gives all students the opportunity to demonstrate that they have done the reading homework.

As preparation for the first session, please make a list of questions that outline any areas of interest that you would like to explore in depth in this course.

5 Textbook and Recommended Readings and Viewings

Please buy the core textbook for this course: Cross (2009) ISBN 978-1-905246-74-8. This book and some of the other readings listed here are available from the International Room on the second floor of the main library on the Hakozaki campus.

Anderson, J. L. (1991) *Introduction to Japanese Tea Ritual*, State University of New York Press, Albany

Bodart, B. (1977) 'Tea and Counsel: The Political Role of Sen Rikyu', *Monumenta Nipponica*, vol.32, no.1, pp.49-74

Cross, T. (1998) 'Reifying the deified Rikyu: (mis)representing the intersection of economic activities, military responsibilities, and aesthetic authority', *Fukuoka University Review of Literature and Humanities*, vol.29, no.4, pp.2407-2476

Cross, T. (1999) 'Speaking truth to power: Is tea a cult? (Anderson interrogated)', *Fukuoka University Review of Literature and Humanities*, vol.30, no.3, pp.1667-1695

Cross, T. (2000) 'Communicating history in Teshigahara's *Rikyu*: representations, identities and relations', *Fukuoka University Review of Literature and Humanities*, vol.31, no.4, pp.2467-2518

Cross, T. (2001a) 'Communicating Tea's Nationalist Fable: Kumai Kei's *Sen no Rikyu: Honkakubo no Ibun*', *Fukuoka University Review of Literature and Humanities*, vol.32, no.4, pp.2409-2458

Cross, T. (2001b) 'Why tea? ', *Index Magazine*, Sept/Oct., pp.96-103

Cross, T. (2003) 'Rikyu has left the tearoom: cinema interrogates the anecdotal legend', in Pitelka, M. (ed) (2003) *Japanese Tea. Culture: Art, History, and Practice*, New York, RoutledgeCurzon, pp.151-183.

Cross, T. (2009) *The Ideologies of Japanese Tea: Subjectivity, Transience and National Identity*, Global Oriental, Folkstone

Dale, P.N. (1991) *The Myth of Japanese Uniqueness*, St Martin, New York

Hickman, M. (1996) *Japan's Golden Age: Momoyama*, Yale University Press, New Haven and London

Hume, N. G. (ed) (1995) *Japanese Aesthetics and Culture: A Reader*, State University of New York Press, Albany

Kato, E. (2005) *Tea Ceremony and Women's Empowerment in Modern Japan: Bodies Re-presenting the Past*, Routledge, New York

Kramer, R. (1985) 'The Cult of Tea', unpublished Ph.D thesis, Department of Far Eastern Languages and Civilizations, University of Chicago

Kumai, K. (1989) *Sen no Rikyu: Honkakubo no Iibun*, Seiyo, Tokyo

Ludwig, T. M. (1981) 'Before Rikyu: Religious and Aesthetic Influences in the Early History of the Tea Ceremony', *Monumenta Nipponica*, vol.36, no.4, pp.367--390

Mori, B. L. R. (1992) *Americans Studying the Traditional Japanese Art of the Tea Ceremony: The Internationalizing of a Traditional Art*, Mellen Research University Press, San Francisco

Okakura, K. (1964) *The Book of Tea*, Dover Publications, New York

Pitelka, M. (ed) (2003) *Japanese Tea. Culture: Art, History, and Practice*, New York, RoutledgeCurzon

Pitelka, M. (2005) *Handmade Culture: Raku Potters, Patrons, and Tea Practitioners in Japan*, University of Hawai'i Press, Honolulu

Sadler, A. L. (1998)[1933] *Cha-no-yu: The Japanese Tea Ceremony*, Rutland & Tokyo, Charles Tuttle

Sen, S. (1979) *Chado: The Japanese Way of Tea*, translated and edited by Masuo Yamaguchi, James T. Conte, Nancy Yamada, Takeya Yamasaki, Charles C. Santon, and Akiko Mori, Weatherhill and Tankosha, New York, Tokyo, Kyoto

Sen, S. (1998) *The Japanese Way of Tea: From Its Origins in China to Sen Rikyu*, translated V. Dixon Morris, University of Hawaii Press, Honolulu

Surak, K. (2013) *Making Tea, Making Nation: Cultural Nationalism in Practice*, Stanford University Press, Stanford

Tanaka, K. (1962) *Oginsama*, Shochiku, Tokyo

Teshigawara, H. (1989) *Rikyu*, Shochiku, Tokyo

Tsutsui, H. (1981) 'The Role of Anecdotes in the Transmission of Tea Traditions', *Chanoyu Quarterly*, no.29, pp.44-49

Varley, P. & Kumakura, I. (1989) *Tea in Japan: Essays on the History of Chanoyu*, University of Hawaii Press, Honolulu

Watsky, A. M. (1995) 'Commerce, Politics, and Tea: The Career of Imai Sokyu', *Monumenta Nipponica*, vol.50, no.1, pp.47--65

6 Communications

At our first class I will give you my email address. Please regularly check the JTW notice-board for any changes that may arise during the semester.

7 Pre-requisites

Apart from the ability to do the required reading for homework, none. As English is the language of instruction, this course is structured on the assumption that students have no working knowledge of Japanese. Sitting on *tatami* is part of the class experience, so please wear appropriate clothing that will not cause any discomfort or embarrassment. Please wash your hands before class!

PART II

THE SYLLABUS

Session 1

Course overview, expressions of student interest. The practical problem of serving tea.

Locating Fukuoka in tea history.

Homework: Cross (2001b), Sadler (1998) How are tea values represented in these anecdotes?

Session 2

Inventing modern tea as apolitical: anecdotes as tea pedagogy. Tea as discourse: comparing the representations of tea values in Tsutsui (1981) with Sadler (1998).

Homework: Anderson (1991) Chapters 9, 10, 11

Session 3

The grammar of tea ritual, the physical aspects of the tea room spaces.

Practicum I: Tea room etiquette. Entrances and exits. Handling tea utensils: *fukusa* (an almost square piece of silk used to purify other utensils), *cha shaku* (tea scoop), *cha sen* (tea whisk), *cha kin* (white linen cloth for wiping bowl), *natsume* (thin tea container), *hishaku* (ladle).

Please remember to bring a pair of clean white socks.

Homework: Anderson (1991) Chapters 2 & 3

Session 4

Introducing the Nambo Ryu School of Tea: Tachibana Jitsuzan (1655-1708), Kissa Nanpoo Roku.

Charcoal, thick tea, thin tea.

Homework: Anderson (1991) Chapters 4 & 5, Sen (1998)

Session 5

How did the nature of tea in Japan change during the Heian Period (794-1185)? What elements of tea in Kamakura Period (1185-1333) are significant for modern tea practice?

Homework: Anderson (1991) Chapters 6 & 8, Sen (1998)

Session 6

Class discussion after handing in short essay: a 1,000 word reflective response to Okakura (1964).

How have Muromachi Period (1336-1573) tea contests influenced contemporary connoisseurship practices? Modern tea pedagogy: remembering with the body.

Homework: Cross (2000), Anderson (1991) Chapters 12 & 13

Session 7

How do opening scenes in films like Tanaka Kinuyo's 1962 *Oginsama* and Teshigawara Hiroshi's 1989 *Rikyū* reinforce and undermine tea's self-presentation as a purely cultural practice innocent of commercial or political concerns?

Homework: Hume (1995) Chapter 10, Anderson (1991) Chapters 14 & 15

Session 8

How much of an oversimplification is the general association of *wabi* with Sen no Rikyū (1522-1591)? Murata Shukō (ca. 1423-1502), cold and withered. Takeno Jō (1502-1555), the ethical components of wabi tea. Nanpō Roku as a source.

Homework: Anderson (1991) *Toriawase* Appendix

Session 9

Practicum II: Purifying tea utensils

Please remember to bring a pair of clean white socks.

Homework: Cross (2001a), watch *Sen no Rikyū: Honkakubo no Ibun*

Session 10

How does Kumai Kei's 1989 film *Sen no Rikyū: Honkakubo no Ibun* comment on tea's role of creating a distinctive national culture, based on a discourse of transcience, and the lethal slippage between the natural and the social in the use of *sakura* as persuasive motif for the special attack units that included the current Grand Master of Urasenke?

Homework: Anderson (1991) Chapter 7, Cross (1999), watch *Rikyū*

Session 11

How does Teshigawara Hiroshi's 1989 film *Rikyu* comment on fifteen generations of tea pedagogy?

Homework: Anderson (1991) Chapter 7

Session 12

Practicum III: Serving tea

Please remember to bring a pair of clean white socks.

Homework: Anderson (1991) *Temae* Appendix

Session 13

Establishing *iemoto*: the grand master system as modern tea pedagogy. <http://www.urasenke.or.jp/eframe.html>

Session 14

Final review and student reports

Session 15

Student reports

Please note that this is a tentative schedule, and will definitely be subject to changes. Please regularly check the JTW noticeboard for the dates of the practical sessions.

御注意下さい **END OF SYLLABUS**

授業科目

茶道を通じた日本生活 Japanese Life through Tea Ceremony

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テキスト

Cross, T. (2009) *The Ideologies of Japanese Tea: Subjectivity, Transience and National Identity*, Global Oriental, Folkstone

Pitelka, M. (2003) *Japanese Tea. Culture: Art, History, and Practice*, New York, Routledge, Curzon

授業内容

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