

WINTER 1975

# Urasenke

## NEWSLETTER

KONNICHIAN KYOTO, JAPAN



MASTER'S TEA

I do not like a moon that is not  
occasionally shrouded by clouds.  
Murata Shuko



HONSAI OIEMOTO  
SOSHITSU SEN

ONENESS WITH THE SPIRIT

All my days begin with an offering of tea to God and Buddha and a plea for their guidance and end with gratitude for their peace and assistance. This daily appreciation has given shape to my life through the years and a focus to each moment of my day.

It is Tea philosophy that teaches us to be renewed each morning, to partake of the energy and freshness in every new day. For me there is no better guide. It can be a tremendous source of strength, understanding, and direction in becoming a morally responsible person and in facing each days' demands with clarity and wisdom. This philosophy implies a focused direction, a oneness with the spirit, a union between words and understanding. Here is a Zen story or teaching that may illustrate what I mean.

One day a monk named Kogendoshi was walking in the woods looking for a *dojo*\* thought to be somewhere deep in the nearby mountains. During his walk he happened to see the monk Yuimakoji, and happy to have an opportunity to meet this famous monk he asked, "Koji, where are you coming from?" Without thinking Koji answered, "from the *dojo*." At this, Kogendoshi became excited thinking that this monk had just come from

the very place he was seeking. Hoping that Yuimakoji would take him back, and he might begin study with him there, he threw himself at Koji's feet. But the *dojo* that Koji was referring to was a state of mind and not a physical place, and he told Kogendoshi to rise and said, "The physical world remains an enigma when perceived only by the senses, it clouds our mind, and then fact becomes delusion," for Kogendoshi's attachment to the physical end of words had become the substance of his reality and his spiritual eye could not 'see'. Absorbing the monk's words, Kogendoshi experienced a direct and piercing understanding as Koji's teaching penetrated his delusion.

So no matter what your path of endeavor, if it is sincere and devoted it can lead you to the purity of reality and daily residence in the *dojo*.

A poet wrote, in the Spring there are flowers, in the Winter snow, in the Summer, the cool breeze, in the Autumn, the moon.

Just as these things are clearly seen contained in each season, so we must try to find nature in ourselves and 'see' the Autumn moon within. It is said that, "If there is no heart in the sound of silence as the moon rises, you cannot know nature." It is of course most difficult, this purification through matter of spiritual energy. Sen Rikyu suggested that real *chanoyu* does not begin until you can hear the wind in the pines in the boiling of the kettle and the guests and host unite in a moment of complete sharing.

Okakura Tenshin in his Book of Tea observes that tea is a most comprehensive of paths and an oasis in our social world but beyond this I believe that Tea in addition to nourishing our inner lives must enrich our human relationships as well. I hope that *chanoyu* can be a focus in your life, affording you energy and direction both for 'seeing' and selfless sharing with others.

\*Literally "The place of the Way" and traditionally a center for physical or ascetic training and spiritual discipline.



Oiemoto received the Officer's Cross of the Order of Merit of the Federal Republic of Germany, presented by the German Consul-General Dr. Wilhelm Loer. The award ceremony was held in October at the German Consulate-General in Kobe.

Mr. Sen was so honored by the German government for his services in the promotion of cultural relations with Germany through tea being taught in the tea house which he donated in 1972 during the commemoration of the 20th Olympic games.

Upon receiving the medal, Mr. Sen said, "I am only pleased to learn that my art, which is quiet and modest in nature, is contributing to the furtherance of German and Japanese understanding at a time when such bloody incidents as bomb scares by young radicals plague the world. I am more determined to dedicate myself to the cause of world peace through my art."

OKUCHA

Oiemoto's offering of Tea at Buddhist Temples. November 13th at Ikegami Honmonji and November 22nd at Daitokuji in a memorial service for the temple's founder.

IMPORTANT EVENTS OF KONNICHIAN

November 1st, *Robiraki*, formal opening of the ro.

November 19th, *Sotanki*, commemoration of the death of Sotan.

December 13th, *Kotohajime*, start of New Year's preparations, and students thank their teachers for the whole year's teaching, and ask guidance for the coming year.

December 19th, *Keiko Osame*, last day of classes.

December 29th, *Susuharai*, final cleaning of the year.

December 30th, *Goyo Osame*, final day of work.

December 31st, *Joyagama*, tea served on New Year's Eve.



Yoshiharu Naya, Vice President, Urasenke Foundation. President, Tanko Publishing Co.

TRAINING SPIRIT

In one of the poems written by Sen Rikyu we are reminded that we should never forget the basic patterns of chanoyu.

As I travel around and visit the various branches of Urasenke I often hear from people who are perplexed by the differences in what is taught by the tea teachers, and what appears in the books about chanoyu. As teachers, although we endeavor to teach the basic patterns, we sometimes perform them in our own way. This is noticed by students who in turn question me.

Each person does have a different physique and different habits, and these differences become more noticeable as chanoyu spreads and the numbers of students increase and begin to practice on their own. As you progress through to the higher temae, which become more complicated with a greater variety of utensils, and little written information, it is possible for bad habits to form.

When these students are with a teacher, they may be at loss to understand the basic patterns. It is said that it is enough to boil water, make tea and offer it to your guests with reverence as though they were the Buddha. In order to reach this goal it requires that you attain a very high mental, spiritual and physical awareness, making a great effort to resolve any doubts. There are three parts to this training: *Do*, spiritual feeling; *Gaku*, academic learning; *Jitsu*, practice, and these must be developed in balance.

It is important for students to question their teachers about points on which they are not clear, while the training is in progress. And it is important for teachers to have courage and humility to admit and correct their own mistakes. In this way a healthy relationship is developed between student and teacher and each learns to trust and respect the other. This is the true spirit of training.

MIDORI KAI NEWS

21 members of Midori Kai accompanied Oiemoto to Kanazawa in mid October. The overnight trip included study visits to the studios of Ohi ceramics and Miyazaki kama makers. The extraordinary occasion was highlighted by a dinner with Oiemoto.

5 men of Midori Kai were asked by Oiemoto to present the tea training *ichi-ni-san* at the commemorative service for Sotan: Michael Birch, John Freeman, Girma Belachew, Len Nuvoloni and John McGee.

An article featuring Mr. Sen and members of Midori Kai appeared in the November issue of *Pacific Friend* magazine. Included were classroom teaching, and preparations and presentation of a chaji.

NEWS OF THE SEN FAMILY  
KAYOKO SEN AWARDED  
KYOTO MEIYO SHIMIN

Mrs. Kayoko Sen, mother of the present Urasenke Grand Master, recently became the first woman ever to receive Kyoto City's "Honorable Citizen" award. As it was also her 78th birthday, the poem she composed upon the occasion expressed her pleasure. "Yorokobi o kasanete iwau kiku biyori," which expresses her redoubled joy mingling with the fragrance of chrysanthemums. Mrs. Sen, President of Soroptimist International of Japan, has been active for many years working for world peace and appreciation of Tea.



\* \* \*

Mrs. Tomiko Sen recently published a book of reminiscences of Old Kyoto being a collection of articles which previously appeared in *Mainichi Shinbun* publications. The book is titled *Koto Ujo*.

VISITORS TO KONNICHIAN

Mrs. Hideki Yukawa, wife of the Nobel Prize Winner, in the company of 20 renown scholars attending the International Pogwash Symposium at Kyoto's International Conference Hall. (August 31st.)

Mrs. Elizabeth Vensert and three wives of West German Diet Members. (September 9th.)

Professor Uichaire, President of the University of Paris, in the company of professors from Kyoto University.

Dr. Adalbert Klein, Director of the Hetjens Museum. (October 3rd.)

Mr. James K. Fujikawa, advisor to the Urasenke Chapter in Hawaii with a group of 13 people organized as a Goodwill-Cultural Mission from Honolulu. (October 13th.)

Mrs. Jacqueline Ryn, with a group of 30 scholars and their wives attending the Fifth Extraordinary Meeting of the Barany Society. (October 21st.)

10 members of the group of visitors from South America, sponsored by the Ministry of Foreign Affairs. (October 22nd.)

President of Rotary International Ernesto Imbassahy de Mello and his wife. (November 6th.)

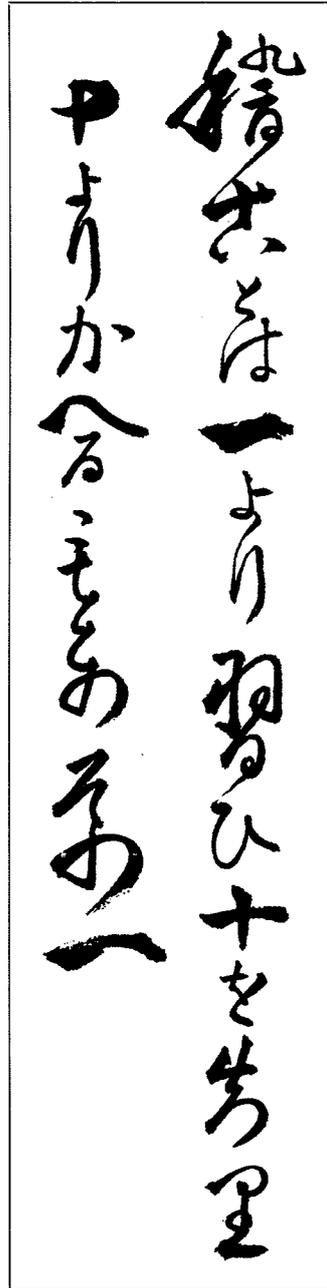
Professor and Mrs. William Johnson, from the University of Cambridge, London. (November 15th.)

Honorary Consul of Iraq and Mrs. Sadon. (November 25th.)

Mrs. Soei Matsumoto, President of Urasenke's Los Angeles chapter, participated in activities and events at Konnichian from mid-October to mid-November.

RIKYU HYAKU SHU

One hundred poems of Sen Rikyu

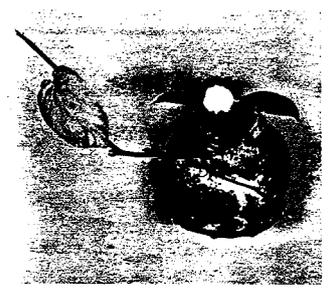


*Keiko to wa ichi yori narai ju o shiri ju yori kaeru moto no sono ichi*

In the training of chanoyu, as you study and advance through each of the stages, you must from time to time return to the very beginning. Each time you do this you will gain a deeper understanding of chanoyu. Should you feel that you have completed your study it will not be possible to make any further gains towards this deeper understanding.

The complex movements and the variety of utensils involved in the higher temaes tend to absorb the attention of the host and guests. This attention is needed to create the spiritual bond in the service of tea and is best achieved in the serving of usucha with each of the utensils carried into the tearoom by the host. A way of serving which in its simplicity can take a lifetime to master.

CHABANA



November is the beginning of the ro season. With the coming of winter, flowers for chabana change. Now the *Tsubaki* (camellia) is the mainstay of the arrangements. However, there are still a few grassy flowers and reminders of autumn in the fields and these are used also, mingling the fading autumn with the first signs of winter.

This arrangement is typical of those found in November. The branch is *Tosa Mizuki*, which belongs to the birch family. This shrub gets its name from Tosa, a city in Shikoku, one of the four main islands of Japan, where it is most common, although found throughout Japan. In the fall the leaves are a yellow-green, and in the spring it blooms in a yellow flower, making it a perfect chabana for both the beginning and end of the ro season.

The flower is a *Shira Tama Tsubaki* (pearl camellia). This camellia is one

SEASONAL FEELING

Notes on the feeling of chanoyu during this season, compiled mainly from the *Chado Diary* of Sasaki Sanmi published by Tankosha. The transliteration of the Chinese characters is given as a rough guide only.

The feeling in November is of early winter, it has become quieter outside, and our attention is drawn to the sound of the water boiling in the kama. The ro is open and the paper on the sliding doors has been replaced and the pine needles spread over the moss and the bare earth where the frost will form. In each detail there is the feeling of the restful quiet and purity of winter.

The time for the opening of the ro is not fixed. Rikyu said it should be when the *juzu*, a small citrus fruit, turns from green to yellow. It also occurs when the last of the previous years' tea has been used, known as *nagori*. In Kyoto the *robiraki*, opening of the ro, is held around the beginning of November.

Seasonal words 季語

SHOTOU 初冬

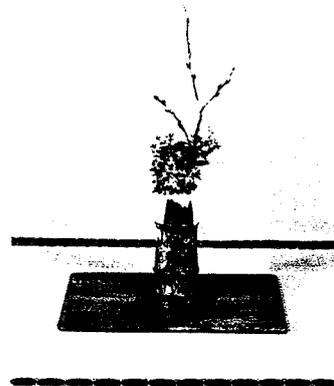
In the fields and mountains the feeling of autumn has disappeared, our breath seems white and the winter scenery has come unnoticed. When we leave our home in the morning the air is clear and fresh. *Sho*-beginning. *To*-winter.

FUYU NO ASA 冬の朝

The crisp and fresh feeling affects our bodies and minds and is very much in keeping with the feeling of chanoyu. *Fuyu*-winter. *Asa*-morning.

of the first to bloom, making it perfect for chabana for the opening of the hearth. It blooms into a single row of petals and looks much like the roundness of a pearl in its bud state. Well loved by chajin because of its simple purity, we see it often.

The hanging vase is of Shiga pottery and is of the *uzukumaru* (crouch, squat down) shape. (When using camellias, we usually leave on an odd number of leaves, such as 3 or 5.)

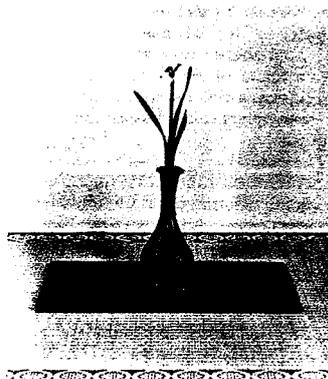


December's arrangement is *wabi* and reflects the month when nature is asleep. The branch is *Akame Yanagi* ('red bud willow') or sometimes known as *Kawa Yanagi* ('river willow'). It is related to *Neko Yanagi* pussy willow. Yanagi is used throughout the year

for different occasions in chanoyu. This particular willow is found in Japan, Korea and China.

The variegated leaves of brown and light green is known as *Kan Giku* (winter chrysanthemum). It is native to southern Korea. In November, small buds appear and in December, tiny yellow flowers bloom. With the frost, the leaves turn red, and used in any container they add a *wabi* feeling to the *chashitsu*.

The vase is *take hitoe giri* (bamboo with one mouth) and the *usuita* (base-informal *so*) is *kiji* (unlacquered) with *hamaguri* (tapered edges).



January finds us working with a very formal arrangement of *Suisen* (narcissus). The *Suisen* comes from southern Europe, but came to Japan from China. It begins to bloom in

### KOHARU 小春

The few spring-like days appearing in the cold weather. *Ko*-small or little. *Haru*-spring.

With the coming of December it is much more like winter, there are still fine days but the sunlight is weaker. Most of the leaves have fallen from the trees but still the north wind blows shaking the bare branches. This is the time when it feels good to sit by oneself beside the *ro*. In the *tokonoma* is the hanging scroll and one flower, around us are the familiar tea utensils. Being tired of reading or writing we make a bowl of tea for our own enjoyment and we feel very comfortable.

### SHIWASU 師走

It was the custom for each home to invite a priest to read Buddhist scriptures during this month and in a well-populated district they were very busy. *Shi*-teacher. *Hasu*-running.

### OCHIBA 落葉

Even though there is no wind there are still leaves falling from the trees. On the ground are the fallen leaves which are sometimes picked up and swirled by the wind. In *chanoyu* the *ochiba* feeling is thought to embody the greatest amount of *wabi* and *sabi*, and the *ochiba* theme is the epitome of refined sensitivity and elegant simplicity. *Ochi*-fall. *Ha*-leaves.

### YUKIORE 雪折

The trees and the bamboo are bent under a heavy fall of snow. *Yuki*-snow. *Ore*-bending.

### KORI NO KOROMO 氷の衣

Clothing of ice. *Kori*-ice. *Koromo*-clothing.

### YAMA NEMURU 山眠る

All around us looks severe and quiet as though the whole countryside is sleeping after a hard year's work. *Yama*-mountain. *Nemuru*-sleeping.

### ROHATSU 臘八

The time of the Buddha's enlightenment, around the 8th of December, during this period in zen temples there are *zazen* sittings under very strict conditions. *Re*-12th lunar month. *Hatsu*-eight.

According to the lunar calendar January is the end of winter, and this month has the first feeling of the expected warmth of spring. In *chanoyu* whether serving or receiving tea the mind is full of thanks and hope.

*Chajin* begin *chanoyu* at four o'clock in the morning on the first day of the New Year and the water drawn from the well for this first tea is called *Wakamizu*, young or fresh water. The embers of charcoal from the *ro* have been kept from the night of the thirty first, *sumibi* or *nokoribi*, and now fresh charcoal is added.

The seasonal words for January are often preceded by or contain the Chinese character for first, *hatsu*.

### HATSU MODE 初詣

A shrine visit during the first three days of the New Year.

### HATSU KARASU 初鶉

The first cry of the crow.

### HATSU GOYOMI 初暦

The new calendar.

### KAKIZOME 書初

The first brush writing of the year.

late autumn and continues thru March. It is thought of as being almost like a water nymph.

The *Suisen* is not mentioned in the *Manyoshu* or *Genji Monogatari*. In the *Kagakushu*, a volume of the *Muromachi* period, we find it mentioned as a snow flower. From this time on it was known to the Japanese in general. A poet of the Edo period, *Kaga-No-Chiyo*, mentioned it as a flower born of winter.

When it first blooms in the fall, the flower is lower than the leaves, later growing above the leaves. When arranging it, keep this in mind. Unlike the *Tsukaki*, you can use an even or odd number of leaves. No more than 2 or 3 flowers should be used.

The vase is a six-sided Chinese bronze (*Kodo Rokkaku*). The base (formal-*shin*) is of black lacquer (*shin-nuri*) and is V-edged (*yahazu*).

### CHADOGU KAMA

*Shinnari gama* with hailstone pattern, Old Ashiya, early 16th Century.

Sen Rikyu said that if a person had only a single *kama*, they still might make the best tea anywhere in all Japan. Rikyu felt that a good *kama* was essential for making good tea, and a good *kama* is of fine iron, and does not damage the flavor or color of the water within.

If there were to be a single ideal *kama*, it would be the *shinnari gama*, for although it was originally designed for use with the *furo*, it may be used with the *ro* as well. It is also considered the most appropriate kettle used during the most formal presentations of tea.

Its name *shinnari* means true or authentic form or style, and it originated in the T'ang period of China. It has a flange around the body which rests on the upright rim of the supporting *furo*, which contained a wood fuel fire. This style of *furo* and *kama* unit is called *kirikake buro*. The wood fire produced soot and smoke which was held somewhat under control by this design, and the smoke being directed away from the kettle through the fire windows in the *furo*.



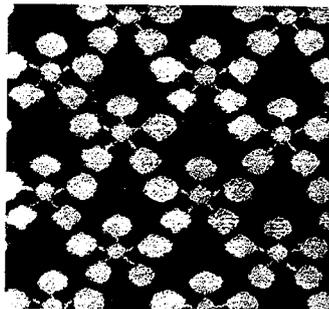
The ancient kettles from China were much larger than those made in the 16th Century in Japan. Sen Rikyu with his teacher Takeno Jo-o changed most of the method of preparing tea and many of the utensils. The *kirikake buro* style persisted, but a *furo* was designed of ceramic rather than iron, and it resembled a bowl, the *kama* resting on a trivet set within. Charcoal was substituted for the wood fuel, cutting down on pollution, and it was laid on a bed of fine ash. There was no real need for the flange, *hane*, but it was retained for its style. Many

other styles of *kama* were designed as well without the *hane*. The *hane* served also to cover the seam of the *kama* where the body joined the bottom. The exposed seam is called *haochi*, literally 'fallen wing'. These wingless kettles have since outnumbered the *shinnari gama*, but as its name implies it is the true form and has no substitute.

The hailstone or *arare* pattern on the present *kama* is decorative as well as helping to retain heat, and giving a more constant temperature. This particular *arare* is quite delicate and fine while other patterns are more rugged and pronounced, some taking the form of knobs. The *kantsuki*, lugs, are the classic *kimen* or demon masks; the *tsumami*, lid knob, is composed of two apricot blossoms forming a ball. The patination is a delicate medium brown. Old Ashiya *kama* were prized in Rikyu's day, yet the quality of the kettle production had already fallen by his time.

### KIREJI

The patterns on the *shifuku* and *ko-bukusa* used in *chado* seem to be innumerable. However, they are divided into three categories. These are *kinran*, *donsu* and *kanto*. *Kinran* is considered the most elegant (*goka*). It is that which contains the gold threads, making the material somewhat stiff. *Donsu* is not considered elegant, but *wabi* and *shibui*. Originating in China, it is the most loved by *chajin*, and is the most numerous. *Kanto* is the striped fabric that is almost modern in appearance. It can be excitingly bright (*hade*) or quiet (*shibui*).



### RIKYU DONSU

It is well known that Rikyu loved black. So many of his favorite utensils are solid black with no decoration. The *raku chawan* and the *natsume* are perfect examples. When we begin to study we find that we are allowed to use as many black utensils at one time as we want, but this is not encouraged with other colors such as red.

On the *meibutsu natsume* in the Fujita Art Museum is a very handsome *shifuku*. It is made of the material known as Rikyu Donsu. The pattern on the material is known as Rikyu Bai and represents plum. On this *shifuku*, both the string and the pattern are of mustard color which makes a beautiful contrast with the black *natsume*. The background is blue. It can be interpreted as a reflection of plum blossoms on the water or seeing them against the sky. As we look at this material we realize that it is not at all elaborate, but still it is the perfect representation of elegance. *Chajin* love it because this elegance in simplicity is what we strive for.

(continued on following page.)

## KAISEKI GOHAN

*Gohan*, cooked rice, for *kaiseki* must be well-made as it is the foundation of the meal. There are, it seems, as many ways of cooking *gohan* as there are cooks in Asia. The method used for *kaiseki gohan* seems to be the best for cooking the short grain rice which is the staple of the Japanese diet.

*Kaiseki gohan* differs from everyday *gohan* in that it is softer and moister so that it can be easily and quietly eaten without upsetting the atmosphere of the tearoom.

At least several hours before the guests are to arrive, the rice should be washed; this should be done in water with a vigorous kneading motion. The water should be changed until all of the bran is removed, and the water remains clear. The rice should then be drained on a bamboo mat or in a basket. During the several hours that it sits, it absorbs the moisture remaining from washing, and will gently swell. Half an hour before the guests are to arrive, it should be placed in the kettle with 1.1 to 1.3 times as much water as rice. This will vary according to kettle and source of heat.

The traditional version of this kettle is made of thick cast iron, with a round bottom and a flange around the middle, which keeps the heat low in the pot. The top is a heavy, flat piece of wood. It was fired by wood, but these days a large gas burner is usually used. The most important properties of a good rice cooker are thickness, a heavy lid, and a good heat source, preferably gas.

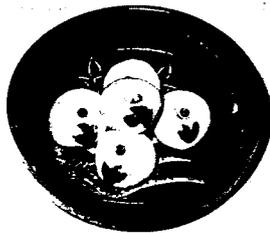
In the *furo* season, the *gohan* should be started when the guests arrive: in the *ro* season, because the *sumi demae* precedes the meal, it should be later. The heat should be a low heat at first; if it is too high, it will cook the rice at the outside of the kettle, and form a heat barrier, such that the rice in the center doesn't really cook but becomes a sticky mass.

After the water is boiling, the heat should be put on full. The steam should escape horizontally, and with great force from under the lid. After ten to fifteen minutes, the steam should become lazier. This means that most of the water is gone from the pot, and the heat should be gradually withdrawn so that the *gohan* can absorb the steam.

The whole process from turning on to turning off the heat should take between fifteen to twenty minutes: the rice should then sit for five minutes until the steam is absorbed. The surface of the rice is rounded with small air holes. If the rice is flat and the grains are hard, it is not well made, and this is usually the result of the lid having been lifted during the cooking. Don't lift the lid.

The design is Chinese from the Ming period. The plum blossom is one of the flowers held in high esteem in China. In the coldest part of winter it blooms and gives off its scent which is a harbinger of spring. *Rikyu* requested the pattern from China and being his favorite he cherished it. To this day it bears his name.

At the time of *Rikyu*, a *shifuku* was used with a black *natsume* for *koicha*. Today, we no longer use a *shifuku*, but instead *Otsu bukuro* (purple silk bag with no string) or *tsutsumi bukusa* (the *natsume* is wrapped in a *fukusa*).



## OKASHI

ORIBE MANJU  
ORIBE BEAN JAM BUN

Manju style sweets are the most elegant of the tea sweets and most loved by *chajin*. They are used throughout the cold months because they are best served warm and steaming. This *Oribe manju* gets its name from the randomly placed spot of green on the outer skin of the sweet which resembles the spot of green on the famous *Oribe* pottery used in *chanoyu*.

Ingredients: Makes 12

<i>Joshinko</i> (quality rice flour)	70 grams
Sugar	70 grams
<i>Tsukuneimo</i> (Japanese yam)	30 grams
<i>Azuki no koshi an</i> (strained red bean jam)	300 grams
green vegetable coloring	

## Recipe:

1. Make 12 balls from the *koshi an*.
2. Sift flour and sugar together.
3. Peel yam and soak in vinegar water for 15 minutes. Now grate the yam very, very finely or mash it. It should look like flour and water paste-very sticky.
4. In a bowl, add the yam to the flour-sugar mixture and knead well.
5. Divide this into 13 parts.
6. To one part of the yam-flour-sugar mixture that you have made, add a very little green food coloring. Press a small amount into each of the 12 white portions. Wrap around *koshi an* balls.
7. Place a damp cloth in the bottom of the steamer. Place the cakes on this cloth and steam over a very strong heat for 15 minutes.
8. Cool.
  - \* Before steaming, if you brush the sweet thoroughly with a mixture of egg white thinned with water, the skin will not split.
  - \*\* These sweets are especially delicious and show "*Ocha no Kokoro*" when served warm.

AZUKI NO KOSHI AN  
STRAINED RED BEAN JAM

Ingredients: Makes 400 grams

<i>Azuki</i> (red beans)	150 grams (1 cup)
Sugar	170 grams

## Recipe:

1. Wash, clean and soak the beans overnight.
2. Over a medium flame in 3 to 4 times as much water as beans, bring the beans to a boil. When boiling strongly, add a cup of cold water to stop the boiling, bring to a boil again and add another cup of cold water. This process is to remove the acid from the beans. Throw out this water.

## URASENKE AROUND THE WORLD

## II. CENTRO URASENKE IN ROME

In the beginning of 1963 *Oiemoto* spoke to *Somei Nojiri*, and asked if she would approach the Europeans who took pride in their own culture, and introduce to them the culture of Japan through *chanoyu*. She selected Rome as the best place to begin her work, as Rome is the ancient fountain-head of western civilization. She presented *chanoyu* each month, and in March 1969 she devoted all of her efforts to the establishment of a branch of *Urasenke* in Rome.

Later in July, she had found a suitable apartment, and transformed it into a teahouse with a six-mat room for classes, a *mizuya* and a large Japanese-style room for lessons and gatherings.

The official opening of the office was in September of that year, the ceremony being attended by *Oiemoto* and *Mrs. Sen*, the Japanese ambassador to Italy, many diplomats and other guests associated with the arts.

In March 1972, *Mr. Juzo Ikeda* was appointed director of the office to handle the increasing demands, and served until November, 1972. The branch became officially recognized by the Italian government in June 1972, and was called *Centro Urasenke*.

*Mrs. Kayoko Sen*, with *Mrs. Tomiko Sen*, visited this office in July 1972, and gave the name plaque of the tearoom, *Kojitsuken*. The word *Kojitsu* comes from a Zen phrase implying that through one's own efforts each day will become great.

In February 1975, it was officially admitted as a cultural asset by the Italian Department of Education.

3. Next, in plenty of water, boil the beans slowly adding water 2 or 3 times as it evaporates. Always keep the beans well covered with water. The beans, when done should be soft enough to crush easily with your fingers. Drain off the remaining water.
4. Place a sieve, in a large bowl. There should be enough water in the bowl to come well up on the bottom of the sieve. Put the beans in the sieve and strain. Throw away the skins remaining in the sieve.
5. Pour the water and strained beans into a heavy cheesecloth bag. Squeeze out the water. The remains in the bag is raw bean jam. (1 cup=250 grams)
6. Put 1/3 of the raw bean jam into a saucepan and stirring constantly over a low heat, blend in all the sugar. Add remaining 2/3 of the raw bean jam and cook until soft. It may seem too soft, but it stiffens as it cools.
7. On a damp cloth, drop by spoonfuls. Cover with another damp cloth.
8. When the bean jam is cool, knead it very well in the damp cloth and also knead well before using, if not used immediately. (This can be made the day before using.)



Presently *Miss Nojiri* is assisted by *Miss Emma de Valerio*, who has recently completed three months of intensive study at the *Urasenke* school in *Kyoto*. Classes are held Thursday, Friday and Saturday, the students arriving early for cleaning, and readying the *mizuya*. They also gather for an hour for *Zazen* before beginning the lessons. Each month special classes are offered in Japanese culture, showing films, playing traditional music and having discussions. On fine days the students may prepare tea out of doors, or go to gather flowers for *chabana*.

The *Centro Urasenke* gives presentations of *chanoyu* throughout Italy and neighboring countries. *Miss Nojiri* assembles utensils, and loads her car, taking along *tatami*, and makes distant journeys to present *chanoyu*.

There are at present over forty students registered, with a large number of Catholic nuns. More than twenty-five students attend classes regularly each week.

In November of this year, a new *Urasenke* group will begin in the city of *Torino* for students living nearby that cannot easily travel to Rome for lessons. The person to head this group is *Mr. Vittorio Maria Brandoni*, who has studied for two years in *Urasenke Midorikai* in *Kyoto*.

*Centro Urasenke* and especially *Miss Nojiri* shape the manner of teaching tea for the students in Europe: it is felt that the European is steeped in countless generations of tradition, which places special demands on the Japanese teacher, and that few Europeans have an understanding of Japanese culture. However with gentle persistence, *Miss Nojiri* has instilled in her students a deepening respect and admiration for Japan, but more important, a greater appreciation for life through their study of *chanoyu*.

*Centro Urasenke*  
Via Giovanni Nicotera 29  
Roma, Italia  
Tel. 356-3379

## URASENKE NEWSLETTER

With the publication of this newsletter it is *Oiemoto's* desire that each of the overseas branches and chapters may feel closer to the *Sen* family and the main school in *Kyoto* and closer to one another. As the content of the newsletter, we hope to give news from *Kyoto* and information relative to students' studies and to send it to you where possible four times a year.

*Urasenke* Foundation, Foreign Affairs Section, *Konnichian* Ogawa-dori, *Teranouchi-agaru* Kamikyo-ku, *Kyoto* 602, Japan