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The Book of Tea

WHAT FOLLOWS ARE EXCERPTS FROM *THE BOOK OF TEA* BY OKAKURA-KAKUZO. RELEASED IN 1906, IT WAS PUBLISHED BY G. P. PUTNAM'S SONS. IT MAY BE FOUND IN ITS ENTIRETY ON ARCHIVE.ORG.

Tea began as a medicine and grew into a beverage. In China, in the eighth century, it entered the realm of poetry as one of the polite amusements. The fifteenth century saw Japan ennoble it into a religion of aestheticism—Teaism. Teaism is a cult founded on the adoration of the beautiful among the sordid facts of everyday existence. It inculcates purity and harmony, the mystery of mutual charity, the romanticism of the social order. It is essentially a worship of the Imperfect, as it is a tender attempt to accomplish something possible in this impossible thing we know as life.

The Philosophy of Tea is not mere aestheticism in the ordinary acceptance of the term, for it expresses conjointly with ethics and religion our whole point of view about man and nature. It is hygiene, for it enforces cleanliness; it is economics, for it shows comfort in simplicity rather than in the complex and costly; it is moral geometry, inasmuch as it defines our sense of proportion to the universe. It represents the true spirit of Eastern democracy by making all its votaries aristocrats in taste.

The long isolation of Japan from the rest of the world, so conducive to introspection, has been highly favorable to the development of Teaism. Our home and habits, costume and cuisine, porcelain, lacquer, painting—our very literature—all have been subject to its influence. No student of Japanese culture could ever ignore its presence. It has permeated the elegance of noble boudoirs, and entered the abode of the humble.

Why not consecrate ourselves to the queen of the Camellias and revel in the warm stream of sympathy that flows from her altar? In the liquid

amber within the ivory porcelain, the initiated may touch the sweet reticence of Confucius, the piquancy of Lao Tzu, and the ethereal aroma of Sakyamuni (the Buddha) himself.

The Schools of Tea

Tea is a work of art and needs a master hand to bring out its noblest qualities. We have good and bad tea, as we have good and bad paintings. There is no single recipe for making the perfect tea, as there are no rules for producing a Titian or a Sesson. Each preparation of the leaves has its individuality, its special affinity with water and heat, its hereditary memories to recall, its own method of telling a story. The truly beautiful must be always in it. How much do we not suffer through the constant failure of society to recognize this simple and fundamental law of art and life. Lichihlai, a Sung poet, has sadly remarked that there were three most deplorable things in the world: the spoiling of fine youths through false education, the degradation of fine paintings through vulgar admiration, and the utter waste of fine tea through incompetent manipulation.

Like art, tea has its periods and its schools. Its evolution may be roughly divided into three main stages: the Boiled Tea, the Whipped Tea, and the Steeped Tea. We moderns belong to the last school. These several methods of appreciating the beverage are indicative of the spirit of the age in which they prevailed. For life is an expression, our unconscious actions the constant betrayal of our innermost thought.

Even as the difference in favorite vintage marks the separate idiosyncrasies of different periods and nationalities of Europe, so the tea-ideals characterize the various moods of Oriental culture. The Cake-tea, which was boiled, the Powdered-tea, which was whipped, the Leaf-tea, which was steeped, mark the distinct emotional impulses of the Tang, the Sung, and the Ming dynasties of China. If we were inclined to borrow the much abused terminology of art classification, we might designate them respectively: the Classic, the Romantic, and the Naturalistic schools of tea.

The tea plant, a native of southern China, was known from very early times to Chinese botany and medicine. It is alluded to in the classics under the various names of *Tou*, *Tseh*, *Chung*, *Kha*, and *Ming*, and was highly prized for possessing the virtues of relieving fatigue, delighting the soul, strengthening the will, and repairing the eyesight. It was not only administered as an internal dose, but often applied externally in the form of paste to alleviate rheumatic pains. The Taoists claimed it as an important ingredient of the elixir of immortality. The Buddhists used it extensively to prevent drowsiness during their long hours of meditation.

By the fourth and fifth centuries tea became a favorite beverage among the inhabitants of the Yangtse-Kiang valley. It was about this time that the modern ideograph *Cha* was coined, evidently a corruption of the classic *Tou*. The poets of the southern dynasties have left some fragments of their fervent adoration of the "froth of the liquid jade." Then emperors used to bestow some rare preparation of the leaves on their high ministers as a reward for eminent services. Yet the method of drinking tea at this stage was primitive in the extreme. The leaves were steamed, crushed in a mortar, made into a cake, and boiled together with rice, ginger, salt, orange peel, spices, milk, and sometimes with onions! The custom continues in the present day among the Tibetans and various Mongolian tribes, who make a curious syrup of these ingredients. The use of lemon slices by the Russians, who learned to take tea from the Chinese caravansaries, points to the survival of the ancient method.

It needed the genius of the Tang dynasty to emancipate tea from its crude state and lead to its final idealization. With Luwuh in the middle of the eighth century we have our first apostle of tea. He was born in an age when Buddhism, Taoism, and Confucianism were seeking mutual synthesis. The pantheistic symbolism of the time was urging one to mirror the Universal in the Particular. Luwuh, a poet, saw in the tea service the same harmony and order that reigned through all things. In his celebrated work, *The Chaking* (*The Holy Scripture of Tea*) he formulated the Code of Tea. He has since been worshiped as the tutelary god of the Chinese tea merchants.

The Chaking consists of three volumes and ten chapters. In the first chapter Luwuh considers the nature of the tea plant, in the second the implements for gathering the leaves, in the third the selection of the leaves. According to him, the best quality of the leaves must have "creases like the leathern boot of Tartar horsemen, curl like the dewlap of a mighty bullock, unfold like a mist rising out of a ravine, gleam like a lake touched by a zephyr, and be wet and soft like fine earth newly swept by rain."

The fourth chapter is "devoted to the enumeration and description of the twenty-four members of the tea equipage, beginning with the tripod brazier and ending with the bamboo cabinet for containing all these utensils. Here we notice Luwuh's predilection for Taoist symbolism. Also it is interesting to observe in this connection the influence of tea on Chinese ceramics. The Celestial porcelain, as is well known, had it origin in an attempt to reproduce the exquisite shade of jade, resulting, in the Tang dynasty, in the blue glaze of the south and the white glaze of the north. Luwuh considered the blue as the ideal color for the tea cup, as it lent additional greenness to the beverage, whereas the white made it look pinkish and distasteful. It was because he used Cake-tea. (Later on, when the tea masters of Sung took to the powdered tea, they preferred heavy bowls of blue black and dark brown. The Mings, with their steeped tea, rejoiced in light ware of white porcelain.)

In the fifth chapter Luwuh describes the method of making tea. He eliminates all ingredients except salt. He dwells also on the much discussed question of the choice of water and the degree of boiling it. According to him, the mountain spring is the best, the river water and the spring water come next in the order of excellence. There are three stages of boiling: the first boil is when the little bubbles like the eye of fishes swim on the surface; the second boil is when the bubbles are like crystal beads

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rolling in a fountain; the third boil is when the billows surge wildly in the kettle. The Cake-tea is roasted before the fire until it becomes soft like a baby's arm and is shredded into powder between pieces of fine paper. Salt is put in the first boil, the tea in the second. At the third boil, a dipperful of cold water is poured into the kettle to settle the tea and revive the "youth of the water." Then the beverage was poured into cups and drunk. O nectar! The filmy leaflet hung like scaly clouds in a serene sky or floated like water lilies on emerald streams. It was of such a beverage that Lotung, a Tang poet, wrote, "The first cup moistens my lips and throat, the second cup breaks my loneliness, the third cup searches my barren entrail but to find therein some five thousand volumes of odd ideographs. The fourth cup raises a slight perspiration—all the wrong of life passes away through my pores. At the fifth cup I am purified; the sixth cup calls me to the realms of immortals. The seventh cup—ah, but I could take no more! I only feel the breath of cool wind that rises in my sleeves."

The remaining chapters of *The Chaking* treat the vulgarity of the ordinary methods of tea drinking, a historical summary of illustrious tea drinkers, the famous tea plantations of China, the possible variations of the tea service, and illustrations of the tea utensils. The last is unfortunately lost. The appearance of *The Chaking* must have created considerable sensation at the time. Luwuh was befriended by the Emperor Taisung (763–779), and his fame attracted many followers. Some exquisites were said to have been able to detect the tea made by Luwuh from that of his disciples. One mandarin has his name immortalized by his failure to appreciate the tea of this great master.

In the Sung dynasty the whipped tea came into fashion and created the second school of tea. The leaves were ground to fine powder in a small stone mill, and the preparation was whipped in hot water by a delicate whisk made of split bamboo. The new process led to some change in the tea equipage of Luwuh, as well as the choice of leaves. Salt was discarded forever. The enthusiasm of the Sung people for tea knew no bounds. Epicures vied with each other in discovering new varieties, and regular tournaments were held to decide their superiority. The Emperor Kiasung (1101–1124), who was too great an artist to be a well behaved monarch, lavished his treasures on the attainment of rare species. He himself wrote a dissertation on the twenty kinds of tea, among which he prizes the "white tea" as of the rarest and finest quality.

The tea-ideal of the Sungs differed from the Tangs even as their notion of life differed. They sought to actualize what their predecessors tried to symbolize. To the Neo-Confucian mind the cosmic law was not reflected in the phenomenal world, but the phenomenal world was the cosmic law itself. Aeons were but moments—Nirvana always within grasp. The Taoist conception that immortality lay in the eternal change permeated all their modes of thought. It was the process, not the deed, which was interesting. It was completing, not the completion, which was really vital. Man came thus at once face to face with nature. A new meaning grew into the art of life. The tea began to be not a poetical pastime, but one of the methods of self-realization. Wangyucheng eulogized tea as "flooding his soul like a direct appeal, that its delicate bitterness reminded him of the aftertaste of a good counsel." Sotumpa wrote of the strength of the immaculate purity in tea which defied corruption as a truly virtuous man. Among the Buddhists, the southern Zen sect, which incorporated so much of Taoist doctrines, formulated an elaborate ritual of tea. The monks gathered before the image of Bodhi Dharma and drank tea out of a single bowl with the profound formality of a holy sacrament. It was this Zen ritual which finally developed into the tea ceremony of Japan in the fifteenth century.

Unfortunately, the sudden outburst of the Mongol tribes in the thirteenth century, which resulted in the devastation and conquest of China under the barbaric rule of the Yuen Emperors, destroyed all the fruits of Sung culture. The native dynasty of the Mings, which attempted renationalization in the middle of the fifteenth century, was harassed by internal troubles, and China again fell under the alien rule of the Manchus in the seventeenth century. Manners and customs changed to leave no vestige of the former times. The powdered tea is entirely forgotten. We find a Ming commentator at loss to recall the shape of the tea whisk mentioned in one of the Sung classics. Tea is now taken by steeping the leaves in hot water in a bowl or cup. The reason why the Western world is innocent of the older method of drinking tea is explained by the fact that Europe knew it only at the close of the Ming dynasty.

To the latter-day Chinese, tea is a delicious beverage, but not an ideal. The long woes of his country have robbed him of the zest for the meaning of life. He has become modern, that is to say, old and disenchanted. He has lost that sublime faith in illusions that constitutes the eternal youth and vigor of the poets and ancients. He is an eclectic and politely accepts the traditions of the universe. He toys with

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Nature, but does not condescend to conquer or worship her. His Leaf-tea is often wonderful with its flowerlike aroma, but the romance of the Tang and Sung ceremonials are not to be found in his cup.

Japan, which followed closely on the footsteps of Chinese civilization, has known the tea in all its three stages. As early as the year 729 we read of the Emperor Shomu giving tea to one hundred monks at his palace in Nara. The leaves were probably imported by our ambassadors to the Tang Court and prepared in the way then in fashion. In 801 the monk Saicho brought back some seeds and planted them in Yeisan. Many tea gardens are heard of in the succeeding centuries, as well as the delight of the aristocracy and priesthood in the beverage. The Sung tea reached us in 1191 with the return of Yeisai-zenji, who went there to study the southern Zen school. The new seeds that he carried home were successfully planted in three places, one of which, the Uji district near Kioto, bears still the name of producing the best tea in the world. The southern Zen spread with marvelous rapidity, and with it the tea ritual and the tea-ideal of the Sung. By the fifteenth century, under the patronage of the Shogun, Ashikaga-Voshinasa, the tea ceremony is fully constituted and made into an independent and secular performance. Since then Teaism is fully established in Japan. The use of the steeped tea of the later China is comparatively recent among us, being only known since the middle of the seventeenth century. It has replaced the powdered tea in ordinary consumption, though the latter still continues to hold its place as the tea of teas.

It is in the Japanese tea ceremony that we see the culmination of tea-ideals. Our successful resistance of the Mongol invasion in 1281 had enabled us to carry on the Sung movement so disastrously cut off in China itself through the nomadic inroad. Tea with us became more than an idealization of the form of drinking; it is a religion of the art of life. The beverage grew

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to be an excuse for the worship of purity and refinement, a sacred function at which the host and guest joined to produce for that occasion the utmost beatitude of the mundane. The tea room was an oasis in the dreary waste of existence where weary travelers could meet to drink from the common spring of art appreciation. The ceremony was an improvised drama whose plot was woven about the tea, the flowers, and the paintings. Not a color to disturb the tone of the room, not a sound to mar the rhythm of things, not a gesture to obtrude on the harmony, not a word to break the unity of the surroundings, all movements to be performed simply and naturally—such were the aims of the tea ceremony. And strangely enough it was often successful. A subtle philosophy lay behind it all. Teaism was Taoism in disguise.

Taoism and Zennism

The connection of Zennism with tea is proverbial. We have already remarked that the tea ceremony was a development of the Zen ritual. The name of Lao Tzu, the founder of Taoism [and author of the *Tao Te Ching*], is also intimately associated with the history of tea. It is written in the Chinese school manual concerning the origin of habits and customs that the ceremony of offering tea to a guest began with Kwanyin, a well known disciple of Lao Tzu. Our interest in Taoism and Zennism here lies mainly in those ideas regarding life and art which are so embodied in what we call Teaism.

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The Tao literally means a Path. It has been severally translated as the Way, the Absolute, the Law, Nature, Supreme Reason, the Mode. These renderings are not incorrect, for the use of the term by the Taoists differs according to the subject matter of the inquiry. Lao Tzu himself spoke of it thus: "There is a thing which is all-containing, which was born before the existence of Heaven and Earth. How silent! How solitary! It stands alone and changes not. It revolves without danger to itself and is the mother of the universe. I do not know its name and so call it the Path. With reluctance I call it the Infinite. Infinity is the Fleeting, the Fleeting is the Vanishing, the Vanishing is the Reverting." The Tao is in the Passage rather than the Path. It is the spirit of Cosmic Change—the eternal growth that returns upon itself to produce new forms. It recoils upon itself like the dragon, the beloved symbol of the Taoists. It folds and unfolds as do the clouds. The Tao might be spoken of as the Great Transition. Subjectively, it is the Mood of the Universe. Its Absolute is the Relative.

It should be remembered in the first place that Taoism, like its legitimate successor Zennism, represents the individualistic trend of the Southern Chinese mind in contradistinction to the communism of Northern China that expressed itself in Confucianism. The Middle Kingdom is as vast as Europe and has a differentiation of idiosyncrasies marked by the two great river systems that traverse

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it. The Yangste-Kiang and Hoang-Ho are respectively the Mediterranean and the Baltic. Even today, in spite of centuries of unification, the Southern Celestial differs in his thoughts and beliefs from his Northern brother as a member of the Latin race differs from the Teuton. In ancient days, when communication was even more difficult than at present, and especially during the feudal period, this difference in thought was most pronounced. The art and poetry of the one breathes an atmosphere entirely distinct from that of the other. In Lao Tzu and his followers and in Kutsugen, the forerunner of the Yangtse-Kiang nature poets, we find an idealism quite inconsistent with the prosaic ethical notions of their contemporary northern writers. Lao Tzu lived five centuries before the Christian era.

The germ of Taoist speculation may be found long before the advent of Lao Tzu, surnamed the Long-Eared. The archaic records of China, especially the *I Ching* (*Book of Changes*), foreshadow his thought. But the great respect paid to the laws and customs of that classic period of Chinese civilization that culminated with the establishment of the Chow dynasty in the sixteenth century B.C., kept the development of individualism in check for a long while, so that it was not until after the disintegration of the Chow dynasty and the establishment of innumerable independent kingdoms that it was able to blossom forth in the luxuriance of free thought. Lao Tzu and Soshi (Chuangtse) were both Southerners and the greatest exponents of the New School. On the other hand, Confucius, with his numerous disciples, aimed at retaining ancestral conventions. Taoism cannot be understood without some knowledge of Confucianism and vice versa.

We have said that the Taoist Absolute was the Relative. In ethics the Taoist railed at the laws and the moral codes of society, for to them right and wrong were but relative terms. Definition is always limitation—the "fixed" and "unchangeless" are but terms expressive of a stoppage of growth. Said Kuzugen—"The Sages move the world." Our standards of morality are begotten of the past needs of society, but is society to remain always the same? The observance of communal traditions involves a constant sacrifice of the individual to the state. Education, in order to keep up the mighty delusion, encourages a species of ignorance. People are not taught to be really virtuous, but to behave properly. We are wicked because we are frightfully self-conscious. We never forgive others because we know that we ourselves are in the wrong. We nurse a conscience because we are afraid to tell the truth to others; we take refuge in pride because we are afraid to tell the truth to ourselves.

But the chief contribution of Taoism to Asiatic life has been in the realm of aesthetics. Chinese historians have always spoken of Taoism as the "art of being in the world," for it deals with the present—ourselves. It is in us that God meets with Nature, and yesterday parts from tomorrow. The Present is the moving Infinity, the legitimate sphere of the Relative. Relativity seeks Adjustment; Adjustment is Art. The art of life lies in a constant readjustment to our surroundings. Taoism accepts the mundane as it is and, unlike the Confucians and the Buddhists, tries to find beauty in our world of woe and worry. The Sung allegory of the Three Vinegar Tasters explains admirably the trend of the three doctrines. Sakyamuni, Confucius, and Lao Tzu once stood before a jar of vinegar—the

emblem of life—and each dipped in his finger to taste the brew. The matter-of-fact Confucius found it sour, the Buddha called it bitter, and Lao Tzu pronounced it sweet.

The Taoists claimed that the comedy of life could be made more interesting if everyone would preserve the unities. To keep the proportion of things and give place to others without losing one's own position was the secret of success in the mundane drama. We must know the whole play in order to properly act our parts; the conception of totality must never be lost in that of the individual. This Lao Tzu illustrates by his favorite metaphor of the Vacuum. He claimed that only in vacuum lay the truly essential. The reality of a room, for instance, was to be found in the vacant space enclosed by the roof and walls, not in the roof and walls themselves. The usefulness of a water pitcher dwelt in the emptiness where water might be put, not in the form of the pitcher or the material of which it was made. Vacuum is all potent because all containing. In vacuum alone motion becomes possible. One who could make of himself a vacuum into which others might freely enter would become master of all situations. The whole can always dominate the part.

These Taoists' ideas have greatly influenced all our theories of action, even to those of fencing and wrestling. Jiu jitsu, the Japanese art of self-defense, owes its name to a passage in the Taoteiking. In jiu-jitsu one seeks to draw out and exhaust the enemy's strength by nonresistance, vacuum, while conserving one's own strength for victory in the final struggle. In art the importance of the same principle is illustrated by the value of suggestion. In leaving something unsaid the beholder is given a chance to complete the idea and thus a great masterpiece irresistibly rivets your attention until you seem to become actually a part of it. A vacuum is there for you to enter and fill up to the full measure of your aesthetic emotion.

He who had made himself master of the art of living was the Real Man of the Taoist. At birth he enters the realm of dreams only to awaken to reality at death. He tempers his own brightness in order to merge himself into the obscurity of others. He is "reluctant, as one who crosses a stream in winter; hesitating as one who fears the neighborhood; respectful, like a guest; trembling, like ice that is about to melt; unassuming, like a piece of wood not yet carved; vacant, like a valley; formless, like troubled waters." To him the three jewels of life were Pity, Economy, and Modesty.

If now we turn our attention to Zennism, we shall fine that it emphasizes the teachings of Taoism. Zen is a name derived from the Sanskrit word *Dhyana*, which signifies meditation. It claims that through consecrated meditation may be attained supreme self-realization. Meditation is one of the six ways through which Buddhahood may be reached, and the Zen sectarians affirm that Sakyamuni laid special stress on this method in his later teachings, handing down the rules to his chief disciple Kashiapa. According to their tradition, Kashiapa, the first Zen patriarch, imparted the secret to Ananda, who in turn passed it on to successive patriarchs until it reached Bodhi-Dharma, the twenty-eighth. Bodhi-Dharma came to northern China in the early half of the sixth century and was the first patriarch of Chinese Zen. There is much uncertainty about the history of these patriarchs and their doctrines. In its philosophical aspect, early Zennism seems to have affinity on one hand to the Indian negativism of Nagarjuna and on the other to the Gnan philosophy formulated by Sancharacharya. The first teaching of Zen as we know it at the present day must be attributed to the sixth Chinese patriarch Yeno (637–713), founder of Southern Zen, so-called from the fact of its predominance in Southern China. He is closely fallowed by the great Baso (died 788) who made of Zen a living influence in Celestial life. Hiakujo, (719–814) the pupil of Baso, first instituted the Zen monastery and established a ritual and regulations for its government. In the discussions of the Zen school after the time of Baso we find the play of the Yangtse-Kiang mind causing an accession of native modes of thought in contrast to the former Indian idealism. Whatever sectarian pride may assert to the contrary, one cannot help being impressed by

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the similarity of southern Zen to the teachings of Lao Tzu and the Taoist Conversationalists. In the Tao-teiking we already find allusions to the importance of self-concentration and the need of properly regulating the breath—essential points in the practice of Zen meditation. Some of the best commentaries on the book of Lao Tzu have been written by Zen scholars.

Zennism, like Taoism, is the worship of Relativity. One master defines Zen as the art of feeling the polar star in the southern sky. Truth can be reached only through the comprehension of opposites. Again, Zennism, like Taoism, is a strong advocate of individualism. Nothing is real except that which concerns the working of our own minds.

Yeno, the sixth patriarch, once saw two monks watching the flag of a pagoda fluttering in the wind. One said, "It is the wind that moves"; the other said, "It is the flag that moves." But Yeno explained to them that the real movement was neither of the wind nor the flag, but of something within their own minds. One day Soshi was walking on the bank of a river with a friend. "How delightfully the fishes are enjoying themselves in the water!" exclaimed Soshi. His friend spake to him thus: "You are not a fish; how do you know that the fishes are enjoying themselves?" "You are not myself," returned Soshi. "How do you know that I do not know that the fishes are enjoying themselves?"

A special contribution of Zen to Eastern thought was its recognition of the mundane as of equal importance with the spiritual. It held that in the great relation of things there was no distinction of small and great, an atom possessing equal possibilities with the universe. The seeker for perfection must discover in his own life the reflection of the inner light. The organization of the Zen monastery was very significant of this point of view. To every member, except the abbot, was assigned some special work in the caretaking of the monastery, and curiously enough, to the novices were committed the lighter duties, while to the most respected and advanced monks were given the more irksome and menial tasks. Such services formed a part of the Zen discipline, and every least action must be done absolutely perfectly. Thus many a weighty discussion ensued while weeding the garden, paring a turnip, or serving tea. The whole ideal of Teaism is a result of this Zen conception of greatness in the smallest incidents of life. Taoism furnished the basis for aesthetic ideals, Zennism made them practical.

Tea Masters

In religion the Future is behind us. In art the Present is the eternal. The tea masters held that real appreciation of art is only possible to those who make of it a living influence. Thus they sought to regulate their own daily life by the high standard of refinement which obtained in the tea room. In all circumstances, serenity of mind should be maintained, and conversation should be so conducted as never to mar the harmony of the surroundings. The cut and color of the dress, the poise of the body, and the manner of walking could all be made expressions of artistic personality. These were matters not to be lightly ignored, for until one has made himself beautiful he has no right to approach beauty. Thus the tea master strove to be something more than the artist—art itself. It was the Zen of aestheticism. Perfection is everywhere if we only choose to recognize it.

Manifold indeed have been the contributions of the tea masters to art. They completely revolutionized the classical architecture and interior decorations, and established the new style to whose influence even the palaces and monasteries built after the sixteenth century have all been subject. All the celebrated gardens of Japan were laid out by the tea masters. Our pottery would probably never have attained its high quality of excellence if the tea masters had not lent to it their inspiration, the manufacture of the utensils used in the tea ceremony calling forth the utmost expenditure of ingenuity on the part of our ceramists. Many of our textile fabrics bear the names of tea masters who conceived their color or design. It is impossible, indeed, to find any department of art in which the tea masters have not left marks of their genius. In painting and lacquer it seems almost superfluous to mention the immense service they have rendered.

Great as has been the influence of the tea masters in the field of art, it is as nothing compared to that which they have exerted on the conduct of life. Not only in the usages of polite society, but also in the arrangement of all our domestic details, do we feel the presence of the tea masters. Many of our delicate dishes, as well as our way of serving food, are their inventions. They have taught us to dress only in garments of sober colors. They have instructed us in the proper spirit in which to approach flowers. They have given emphasis to our natural love of simplicity and shown us the beauty of humility. In fact, through their teachings tea has entered the life of the people.

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