# KAISEKI: ZEN TASTES IN JAPANESE COOKING

by KAICHI TSUJI

Introduction by SŌSHITSU SEN
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Original Woodcuts by MASAKAZU KUWATA

# KAISEKI: ZEN TASTES IN JAPANESE COOKING

Kaiseki cooking will surprise people who think that the Way of Tea involves only a beverage. Here in the same Zen tradition is an art form of the kitchen that equals the tea ceremony in its concern for naturalness, harmony, and restraint. Into the tearoom's subtle balance of color and texture, Kaiseki blends aromas, flavors, and serving ware.

This is not an exotic cuisine. The ingredients are used in Japanese homes daily. But Kaiseki *is* unique because of its perfect accommodation to the season, to the guests, and to the occasion. And it is the sensitivity and care that go into preparing and serving it that makes Kaiseki an art—a cooking art of extraordinary refinement.

Since Kaiseki evolved within the Tea tradition, it partakes fully of the aesthetics of that tradition. This can be seen in the 96 color plates of this book, which beautifully illustrate how much thought is given to the selection of suitable ware for a meal. The influence of Zen, by way of the tea ceremony, is reflected not only in the rustic loveliness of tea utensils, but also in the exquisite attention paid to proportion and color when matching food and ceramics.

Of course the contribution made by food to the Kaiseki meal is not simply one of appearance. The harmony, repose, and rhythm that one senses in the mood of the tearoom have their palatable echos in every Kaiseki course. The techniques for creating these qualities appear here in English for the first time. They are the fruits of a tradition—an art—of transforming the blessings of nature into food, not only for man's stomach but for his heart and mind as well.

*Jacket design by M. Kuwata*

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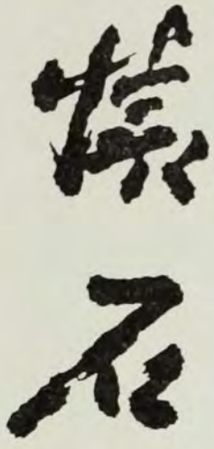

# KAISEKI

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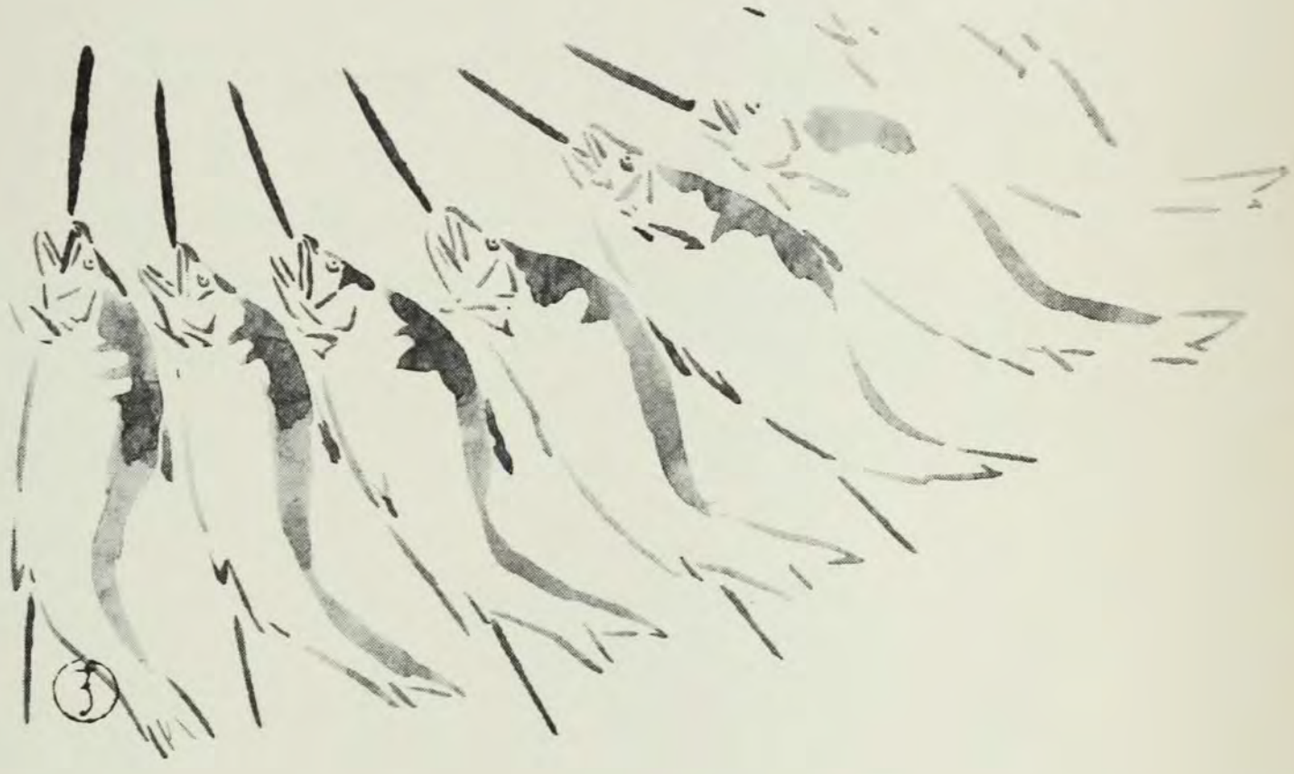
# Zen Tastes in Japanese Cooking

by KAICHI TSUJI



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# FOREWORD

More than a book about cooking, unique as it is in that respect, Mr. Tsuji's *Kaiseki* has taught me much about beauty, and an attitude toward it that is truly Japanese. The pleasures I have taken in the text and photographs, and the knowledge I have gained, recall to me many good things about Japan that I had forgotten.

I had often heard that the distinctive character of a culture shows clearest in the way its people cook. Directed at Japan, this idea was discouraging: at least since the end of the war, many Japanese seemed to have lost sight of the traditions underlying our national cuisine. Regrettably, they could not use the inspiration of the past as an ingredient in the natural and healthy evolution of modern cooking. But here, in *Kaiseki*, I have been delighted to discover that the Japanese taste continues to exist, to indeed flourish, not as an artificial revival of the quaint past but in the vital and unbroken practice of Kaiseki cooking.

The charm of Mr. Tsuji's art is in its simultaneous appeal to both our highest instincts and to our most fundamental. His works—his exquisite combinations of food and ware—excite the man hungry for beauty as well as good food. They are, as the photographs show, meant to be held and eaten, not admired from a distance. Besides its ideas, from which we can learn so much, it is the palpability of its art that makes *Kaiseki* a book of consuming joy.

YASUNARI KAWABATA

# THE TEA CEREMONY AND KAISEKI

The tea ceremony (called *chanoyu* in Japanese) is an occasion for a host to entertain guests over a bowl of tea, much as you might at tea in a Western home. It is a gathering, conducted according to a prescribed etiquette and in simple, quiet surroundings, of friends who have artistic tastes in common. As such, *chanoyu* seems to Westerners a refined and admirable pastime, but to the Japanese practitioner it is much more. To him it is a forum for spiritual training.

Tea came to Japan from China, where it had been drunk by Zen monks as a means of staying awake during meditation. From Japanese Zen temples, where it was brewed for reasons medicinal and religious, as well as stimulative, tea diffused into the court and the upper classes of society. With aristocratic extravagance, these people boiled their tea—a very scarce commodity—for amusement. They held tea-tasting contests and tea parties that eventually reached such alarmingly opulent proportions that they were, in the thirteenth century, proscribed by government edict.

It was at this time, during the thirteenth and following centuries, when Japan was torn by fighting among aspiring generals for the right to rule the country, that a new trend surfaced in the history of tea. Several factors contributed to a new sensibility. The warring that struck repeatedly at Kyoto, the cultural center of the country, diverted wealth from the conspicuous consumption of peacetime to military uses. Frugality became the byword of the higher pastimes. The justification for this arose handily in the form of Zen Buddhism. Besides emphasizing meditation by the individual (unencumbered by the need to consult texts) and the importance of direct, spontaneous action (which made it a very popular creed with the warrior class) Zen also preached the importance of the simple, uncluttered life. At a time when the destruction of war seemed to many a foreshadowing of the

end of the world, simplicity and frugality, both in perfect accord with native ideas of purity and man's oneness with nature, easily evolved into canons of aesthetic judgment.

From the mid- to late fifteenth centuries *chanoyu* was reformed in the hands of several great masters. Its showiness gave way to the simplicity and calm of the Zen monastery. The structural style of the teahouse came to emphasize an ideal of rusticity by having a sunken hearth (like that found in farmhouses) in the middle of the reduced floor space. Its walls were made of mud, its roof thatched, and for an entranceway it gave up its elaborately painted sliding doors for a hole in the wall so small that a man had to humbly get down on his hands and knees to enter. The teahouse became a poor hut that by its physical limitations encouraged the devotee to enjoy the tea with whatever he had, however meager.

During the late sixteenth century the greatest of tea masters, Sen no Rikyū, completed the reformation and systemization of *chanoyu*, making it a source of philosophical, moral, religious, social, and artistic meaning. His canons represent the essence of Tea as it is practiced today and reflect the principles by which he lived as a Zen priest and tea instructor. Rikyū believed that amid the solitude of calm withdrawal from worldly cares sought by those who practice *chanoyu*, there should exist an element of creativity that leads to the serene enjoyment of beauty. The heart of this creativity, according to Rikyū's Zen aesthetics, lies in the careful avoidance of the trite, the obvious, and the emphatic. Beauty has its most powerful effects when it arises from suggestion and restraint.

A well-known story about Rikyū illustrates perhaps the most vital idea in the Way of Tea. A man once asked the master to disclose the secret of Tea, and the master answered, "First you boil the water; then you mix the tea; then you drink it properly. That is all there is." The questioner, it seems, said that if that is all there is to it, then he knew that much already. Whereupon Rikyū riposted, "If there is anyone who knows this much, then I will gladly become his pupil."

The awesome simplicity of Rikyū's description of *chanoyu* makes it susceptible to several interpretations. In general, however, we can recognize in these words Rikyū's belief that the ceremony, in all its manifestations, is the product of accumulated wisdom. To prepare and drink tea properly, and to appreciate fully the beauty of *chanoyu* as it lies modestly beneath the surface of things, requires the trained taste of the connoisseur. To this same end, moreover, the ritual—or etiquette—of *chanoyu* encourages discipline in taste as well as grace in deportment.

Rikyū went on to say that although in its simplest form *chanoyu* is a matter of boiling water and making tea with it, these activities ought to be motivated by the spirit that makes a host go an extra mile to get the best tea, that makes him keep the charcoal in good order, and that makes him want the room to be cool in summer

and warm in winter. In seeing that the flowers of the teahouse are arranged naturally and pleasantly, and in other such ways showing his unstinting concern for his guest, a host gives substance to his experience and taste.

Taste is essentially a private matter, in so far as it brings pleasure to an individual, but it has its public aspect as well. Decisions about what kind of ceremony to hold and how and when to hold it are rooted in the ability of a host to appreciate both what is beautiful and what is appropriate. A critical element in these calculations is the choice of guests. A host must plan carefully for a suitable mix of guests, in terms of their ages, sex, social position, education, mutual friendship, religion, and, of course, their tastes. This is a matter of distinguishing between people, not discriminating against them, for in order to reach the *chanoyu* ideal of self-abandonment and the equality it promotes, there must exist a preestablished community of interests on which to build.

*Chanoyu* can be held for a number of reasons. The host may wish to celebrate the completion of a new teahouse, or he might invite friends to join him on one of the birthdays considered special in Japan—his sixtieth, seventieth, seventy-seventh or eighty-eighth. In spring, there might be a gathering to view the cherry blossoms; in autumn, the maple leaves; in winter, the snow. Ceremonies are also held to celebrate the acquisition of a valuable tea utensil, such as a tea bowl. As a rule, then, there is a specific purpose for calling people together, and that purpose determines the nature of the gathering.

The forms of *chanoyu* from which a host can choose are also various. At midday one conducts a very formal affair, with a rather elaborate Kaiseki meal. During the summer one can have guests come during the cool morning hours. In autumn the favorite hours are at dusk, at the beginning of the lengthening evenings. There is one ceremony for after meals, at which just sweets are served, not Kaiseki. There is even a ceremony for unexpected guests—the *atomi* ("after look"). If a man hears that a midday tea is to be held and wants to see the utensils that are used, he shows up after the ceremony and asks the host, who, overwhelmed by the man's enthusiasm, invites him in for the *atomi*.

These forms, and a few others, are held throughout the year, but certain ceremonies are preferably held during a specific season—for instance, the morning *chanoyu* in summer. The major division of the twelve months of *chanoyu* comes in May. At this time the pit hearth that has served through the first six months of the year (corresponding to the last six months of the lunar calendar) is replaced with a portable brazier. This sits on a square of mat that covers the pit. The two halves of the year are called *ro* ("fireplace") and *fūro* ("wind fireplace," referring to the exposed position of the brazier).

When you are invited to *chanoyu*, it is customary, if you plan to accept, to call on your host two or three days beforehand. At this time you thank him for the invitation and assure him that you will be prompt and that you anticipate a very pleasant time. When the day comes, you dress in appropriately quiet colors and dress yourself spiritually as well by putting out of mind concerns that arise from the din and bustle of everyday life. Today you are to lose your ordinary self in the enjoyment of pleasures that exist out of the usual rush of time. The getting and spending of common life are exchanged at the teahouse for peace of mind.

At the entrance to the host's home, or the temple where he has arranged to use the teahouse, you pass through the doorway and into a room where you change your footwear or refresh your makeup. From this first stop you go to a waiting room, the *machiai*, where you are served warm water and crackers while preparations for the ceremony are being completed. From the *machiai* you are invited to enter the garden.

You move through the garden along a path called the *roji*. This is a Zen word for the path to the consecrated world, along which one sheds one's worldly dust. The path has been swept clean and watered, and you follow its mossy stones through high and low shrubbery and flowers, beneath trees, past boulders and stone lanterns —all set with a wealth of imagination to appeal directly to your senses. Earth, wood, and stone bridges float the path back and forth across a stream, and the stream winks merrily up at the sun from beneath the ferns that embrace it. As you round a pond, tied to the vision it reflects by its rushes and irises and water lilies, you come to a hollowed stone beside the path, filled with clear, cold water. Here you rinse your mouth and hands before entering the tea room.

In harmony with the surrounding garden, the tearoom (*chaseki*) has a thatched roof and earthen walls and sits lightly on pillars made of unfinished tree trunks. The exterior and interior are without nonessential colors and decorations. Inside, an ink painting by a Zen priest hangs in the alcove. Incense hangs lightly in the air. From the kettle in the sunken hearth comes the sound of wind through pines. As the guests take their places the host comes forward, and greetings and conversation set the stage for the Kaiseki meal.

Centuries ago, it was a rule that Zen priests ate only two regular meals a day —morning and noon. But since the priests engaged in rather strenuous work, by evening they were often hungry, and to assuage this hunger they would eat a light meal, which was called *yakuseki* ("hot stones"). This term came from the practice of putting heated stones inside their clothing, by which the priests staved off hunger and cold during long sessions of meditation. When the tea masters developed the custom of serving a meal during the tea ceremony, they called it

*kaiseki* ("breast stones"). By evoking the image used in the Zen term, they seasoned their specialty with religious connotations.

In a more significant way, too, Buddhism helped determine the Kaiseki style. Rikyū wrote that "*chanoyu* conducted in a small room is comparable to Buddhist training to achieve an elevated state of mind. The desire to live in a grand house and to eat elegant dishes is a mean desire. A house should be just enough to protect you from the rain, and food just enough to stop your hunger." Banquets are out of place in the world of *chanoyu*; the Kaiseki ideal is simplicity, what we would call lightness—a bowl of soup, a few side dishes, and a bit of *saké*.

Another master, Kobori Enshū (seventeenth century), wrote about *chanoyu* and Kaiseki in a way that makes them heirs to traditions of hospitality shared throughout the world and that has made them fine arts in the hands of the Japanese. He said, "If the goodwill of the host is wholehearted, even a bowl of rice will seem delicious to the guest. But if the host's goodwill is grudging, even the most delicious food will seem tasteless, even the delicious sweet fish and the carp will seem poor fare."

SŌSHITSU SEN

# UTENSILS AND KAISEKI

Kaiseki is a totally integrated art form. Music only is lacking in the experience, but to include such organized sound would overload the senses and defeat the purpose of the tea ceremony. Instead of music, Kaiseki is punctuated by the natural sounds of the occasion—the sighing of the boiling tea kettle, the footsteps of the host bringing the courses, the opening and closing of the teahouse doors, the host's splashing the garden rocks with water, and the inimitable sound of the tea whisk whipping powdered tea.

How this art form developed is in itself remarkable. The overrefined amusement of an effete aristocracy became, under the influence of a few men, a simple, austere vehicle for contemplation and full experience. Instead of indulgence, the Tea of Sen no Rikyū and the other masters of the Momoyama period demanded the full *presence* of participants.

Creating an atmosphere free of the cacophony of everyday life means more than just creating a brief, happy retreat in a little house. This momentary freedom from everyday cares imposes on those who share it the responsibility of fully utilizing the experience, of being more conscious of their surroundings, of being more fully present and more fully alive during the serenity of the tea ceremony than is possible in the overstimulated world of daily routine. Kaiseki is designed to both aid and provide a focus for the pleasure of living more quietly and more deeply than usual, and, hopefully, to have some of this experience overflow into daily life.

It is hard to imagine an elegant and formal pastime, in which the most precious, exotic, and opulent imported wares are flaunted, becoming a custom enjoyed by both aristocrats and commoners and held in a simulated peasant's hut, using the rough utensils and wares of the peasant craftsman. Yet this is exactly what happened

in Japan. The influence that transformed the opulent and empty tea parties of the Ashikaga shoguns into the serene, austere, and profound Tea (*wabicha*) of Sen no Rikyū was Zen. The details of the religious influence are too complex to be related here. It is sufficient to say that Zen was responsible for creating the austere form of Tea (*wabicha*) still current today, for making it an integrated, total art form, and for thus imbueing the utensils used with an importance far deeper than mere ostentation.

"Freedom" is probably the best word to describe the selection and the nature of Kaiseki ware. That is, there is no limitation on the utensils that may be used in Kaiseki other than that they should impart to the participant the same sense of freedom with which they are chosen. And, of course, they must not be too large or ungainly to fit appropriately in the tearoom.

The great aesthetic revolution brought about by *wabicha* was the recognition of the beauty of everyday objects born from the hands of anonymous folk craftsmen. *Wabicha* favors objects "born, not made," though this preference may be and often is very effectively and appropriately discarded, as can be seen in the variety of objects included in the photographs here. The aesthetic of Sen no Rikyū did not fully reject the elegant Chinese ware used by the aristocracy but opened the gates to the appreciation and use of unobtrusive, humble objects.

Only this freedom allows the total integration and harmony of Kaiseki. The wares—both lacquer and ceramic—must harmonize fully with the season, day, room, guests, and food. If the bowls, dishes, and trays of any single Kaiseki sequence pictured here were emptied and arranged in a glass case, the impression would be of an arrangement of beautiful objects, but nothing more. In the setting of the tearoom, and used to serve food, the objects live; an inspired choice of objects served with appropriate timing and holding foods of appropriate colors and flavors can create a symphony of experience equal to the most immortal music. Yet the essence of the beauty of Kaiseki is that this experience is ephemeral—the same event cannot occur twice.

With the complete freedom of choice of utensils, the remaining criterion for Kaiseki ware is appropriateness. This is easy to say, but in practice such wares are chosen by drawing upon the host's range of experience, feeling, instinct, and appreciation, without the obstruction of abstract ideas. It does not matter what wares are used as long as the result is harmonious; when it is said that certain wares are preferred by tea masters, it means that these objects are effective and appropriate to producing the harmony that is the aim of the tea ceremony. And just as in music, harmony of the whole does not mean a bland sameness—Kaiseki must have its quiet passages, crescendos, transitions, and surprises.

There is probably no other cuisine in the world that uses such a great variety

of different utensils and wares for one meal. Besides the aesthetic considerations just mentioned, there are also historical conditions that have made this possible. The Momoyama period (1574-1615) was a time of profound change in technology, as well as in politics and society. Throughout the previous Muromachi period, local kilns produced mostly large storage jars and containers for farm use. Pottery and kiln techniques were primitive. Rice bowls and daily utensils were of unfinished or lacquered wood. The aristocracy imported pottery and porcelain from China, and fine Chinese ceramics became treasured items in a Japan that knew no large-scale domestic production of ceramic tableware. The development of Tea in the last years of the Muromachi and early Momoyama periods increased the demand for ceramics, and the aesthetic of *wabicha* broadened the demand for humble wares. It was during this time that the Ido, Irabo, and other famous types of teabowls were imported from Korea, and Raku ware was developed in Kyoto under the influence of Rikyū.

It is no surprise, then, that in the abortive Japanese invasions of Korea in 1592 and 1597 a concerted and successful effort was made to capture and bring back Korean potters. The sophisticated techniques of the Korean craftsmen and the discovery of porcelain clay in Japan allowed the country almost overnight to supply her domestic demand for ceramic ware. In the sophisticated culture of Kyoto, pottery became a means of expression that inspired such virtuoso artist-potters as Ninsei, Kōetsu, Kenzan, and Nonkō.

The eclectic demands of the Tea aesthetic were also met by the tea masters by utilizing the new vigor in pottery production to commission wares to their taste. Thus ceramic styles were started that are still alive today. Perhaps the most famous of these is the Oribe style, named after Rikyū's disciple Furuta Oribe, who commissioned pieces from kilns in his native Mino Province. Oribe's influence was also felt in the various Shino styles, also produced in Mino. Oribe's disciple Kobori Enshū patronized seven widely separated kilns (Zeze, Agano, Takatori, Asahi, Akahada, Shidoro, Kosobe) and also commissioned the rough wares of the Shigaraki and Iga kilns. Other provincial kilns whose wares have been favored by tea masters are Bizen, Tamba, and Hagi. The greatest age of ceramic production, an age that saw the initiation of many styles and traditions that are extant today, was the late Momoyama period, from 1596 to 1615, known as the Keichō era. It was during this time that the imported potters first began production in Japan and that Furuta Oribe was most active.

The Edo period (1615-1868) saw mainly a continuation and strengthening of the trends that had started during the early Momoyama period and climaxed in the Keichō era. The long period of peace and increased prosperity saw the spread of *wabicha* into the society of the local feudal lords and from there into the

world of the wealthy merchants. Although domestic wares could meet the basic demands of Tea, Chinese and Korean wares were still treasured, and often pieces were commissioned in Japan and made in Chinese kilns.

The freedom and eclecticism of the Tea aesthetic has in no way diminished in the past four hundred years. In modern times it has allowed the use of any and all appropriate wares, regardless of origin. "Appropriateness" is a qualification that limits the wares used in Kaiseki to shapes, sizes and styles in harmony with Japanese sensibilities, though many European pieces are used effectively.

The greatest treasures of the Tea world today are the utensils dating from the time of Rikyū and Oribe, most of which are being actively enjoyed even at the present day. Included in this book are many objects that are now literally priceless. All the ware for Kaiseki was made to be used and not entombed in glass cases. The rare ceramic and lacquer pieces in this book, gathered from museums and private collections, have been photographed as they were intended—to hold and serve food. This alone makes the objects come alive in a way no museum exhibition or art book can.

SEIZŌ HAYASHIYA

OPENING

# 口切りの茶事

The twelve months of *chanoyu* begin with the *Kuchikiri* tea. Leaves of the young tea plant are plucked in early spring, at the eighty-eighth moon, and sealed in a pottery jar by pasting paper over the opening. Come November, six months later, the tea has matured in taste and aroma, and in the presence of his guests the host cuts (*-kiri*) open the mouth (*kuchi-*) of the jar and removes the tea.

When the charcoal in the pit brazier has been set and the Kaiseki meal served, the host takes the year's first tea into the next room, where he grinds it in a stone mortar to make the powder for the tea ceremony.

The guests enjoy their meal to the sound of the tea being ground. After they have taken sweets and rested in the arbor outside, at the summons of a gong they return to the tea room for the *Kuchikiri* tea ceremony, which begins the winter cycle. This is a formal tea, always held in November and preceded by Kaiseki. From November through April the tea room is heated by a sunken hearth.

PLATE 1. *gohan*, *misoshiru*, and *mukōzuke*

椀盛

PLATE 2. *wanmori*

焼物

PLATE 3. *yakimono*

# 預鉢

PLATE 4. *azukebachi*

PLATE 5. *azukebachi* and *saké* cup

PLATE 6. *shiizakana*, *saké* bottle, and *saké* cups

八寸
銚子

PLATE 7. *hassun* and *saké* server

湯斗
香の物

PLATE 8. *kōnomono* and *yutō*

1. *Mukōzuke:* A fresh sea bream, which has been scaled, filleted and skinned, is sliced into rectangular pieces just before serving. Five slices per person are prepared. Each slice is folded in half and arranged in a serving dish. Chrysanthemum petals that have been boiled briefly and drained and *umisōmen* that has been washed, drained, and cut into about 1-inch lengths are placed beside the sea bream slices with finely grated *wasabi*. Equal amounts of *usukuchi* and ordinary soy sauces are combined and citron juice (about 5 percent of the soy sauce mixture) is added. This is poured over the sea bream just before serving.

*Misoshiru:* White and red *miso* (9: 1) are dissolved in a soup stock of kelp and dried bonito flakes and brought to the simmering point. *Aonorifu—namafu* that has been mixed with *aonoriko*—is cut into pieces suitable to the serving bowl and put into the simmering *misoshiru*. When the soup comes to the simmering point again, a piece of *aonorifu* is removed into each individual serving bowl, and the hot *misoshiru* is poured over it. *Azuki* (red beans), which have been soaked in water overnight until swollen, are cooked in a mixture of half *misoshiru* and half "second" stock until soft. Powdered mustard is mixed well in a bit of hot *misoshiru* to make a mustard paste. A few of the hot *azuki* and a dab of mustard are arranged on top of the *aonorifu*.

Black Raku ware, three-petalled bowl by Nonkō (1599-1659). Lacquer tray, paper on wood base, Meiji period.

2. *Wanmori:* A scaled, filleted and skinned *sawara* is cut into rectangular pieces according to the size of the serving bowl, salted lightly, and drained for three hours. Grated turnip is wrapped in a piece of cloth, its water squeezed, then it is mixed with egg white (10: 1), and seasoned with a pinch of salt. The pieces of *sawara* are spaced out on a leaf of bamboo-sheath and thinly coated with the grated turnip and egg white mixture. Small *shimeji* are pressed lightly into the coating. The *sawara* are placed in a preheated steamer and steamed gently until done. Each piece is removed into an individual serving bowl, and a hot soup that is seasoned lightly with a pinch of salt and soy sauce and thickened with *kuzu* starch is poured into the bowl. The turnip stems are boiled in water until tender, drained, cut into 2-inch lengths, and placed on the *sawara* along with finely grated *wasabi*.

Hidehira type lacquer bowl with bamboo-grass design, early Edo period.

3. *Yakimono:* An *amadai* is scaled and filleted, its small bones removed with a pair of tweezers, and the fillets cut into rectangular pieces. After the pieces are soaked in a marinade of soy sauce, *mirin* and *saké* (5: 3: 2) for about 30 minutes, they are skewered and broiled over a medium charcoal fire.

Oribe type, handled dish, "pine bark flake" shape, Momoyama period, Motoyashiki kiln, Mino area.

4. *Azukebachi I: Ebi-imo* are thickly peeled and, starting in cold water, boiled until tender. Then they are removed into boiling soup stock in another pot, seasoned lightly with *usukuchi* soy sauce and a bit of *mirin*, simmered until they absorb the soup flavor, and let cool in the broth. Small prawns are shelled (leaving tails), cut along the inner curves, deveined, and flattened. *Mijinko* is sprinkled on the meat side only of each prawn, and the prawns deep fried briefly in hot oil. Chrysanthemum leaves are dipped in a batter of egg and flour on the underside only and deep fried quickly. The cooked *ebi-imo* are coated lightly with flour and also deep fried. These three are arranged in a serving dish with grated Japanese icicle radish and served immediately. Soup stock and soy sauce (7: 3) are combined, *mirin* or *saké* is added to taste, the mixture brought to a boil, let cool, and served as a sauce.

Bizen ware dish with natural ash glaze, Momoyama period. Celadon spouted cup and overglaze-enameled porcelain spoon, by Hōzen, late Edo period.

5. *Azukebachi II:* Shelled and cleaned Washington clams (one medium clam per person) are put into boiling water briefly, then removed into cold water, skinned and rubbed with salt. They are then rinsed well in water, wiped with a cloth, and cut into bite-sized pieces. *Iwatake* is put into a pot of water and brought to a boil for several minutes, then removed

into cool water again and rinsed well until the water becomes clear. It is next soaked in cold water for several minutes, cut into 1-inch lengths, and marinated in a mixture of vinegar and soy sauce (*nihaizu*). Trefoil stems are parboiled, drained, and cut into 1-inch lengths. Just before serving, the trefoil stems are dipped into *nihaizu*, to which a few drops of ginger juice have been added, and arranged with the Washington clams and the *iwatake*.

Swatow ware porcelain bowl, overglaze enamel decoration, late Ming dynasty. Porcelain saucer, overglaze red enamel and gold, late Ming dynasty, Ching-te-chen kilns. Lung-ch'üan ware, fluted celadon *saké* cup, late Ming dynasty.

6. *Shiizakana:* Salted jellyfish is soaked in water for two days, changing the water three or four times to remove salt. The jellyfish is plunged into hot water to curl it, removed into cold water, and thinly shredded into 1-inch lengths. Sea urchin is crushed with the cut end of a Japanese icicle radish and mixed with the shredded jellyfish.

Porcelain bowl, overglaze gold and cobalt underglaze decoration, late Ming dynasty, Ching-te-chen kilns. *Shonzui* type, gourd-shaped porcelain *saké* bottle, cobalt underglaze decoration, Ch'ung-cheng reign period (1628–44), late Ming dynasty. Porcelain *saké* cup, cobalt underglaze and overglaze enamel decoration, Wan-li reign period (1573–1620), Ming dynasty. Yellow Seto type, hexagonal *saké* cup, middle Edo period, Mino area.

7. *Hassun:* Quail meat is soaked in a marinade of soy sauce and *saké* (3 : 2) for ten minutes. Vegetable oil is heated in a thick iron pan, and the meat is browned in it until about 80 percent done. *Sanshō* is sprinkled on the browned meat. Shelled ginko nuts are toasted in an unglazed earthenware casserole with a pinch of salt, and the thin inner skins removed. Three nuts each are skewered on double pine needles, which are then cut to even lengths.

Iron *saké* server with Ming dynasty celadon lid.

8. *Kōnomono:* Salt-pickled *mizuna* is placed on the ends of two slices of *senmaizuke* and rolled up in the slices. The rolls are cut into bite-sized pieces. *Shibazuke* is chopped and mixed with soy sauce and *saké* to taste. *Takuan* is cut into rectangular bite-sized pieces.

Delftware bowl, eighteenth century, Holland.

EVENING

夜半の茶事

Guests are welcomed to this tea on cold nights, and they gather at the tearoom at dusk. Atmosphere is provided by candle-lit lanterns, and the room and food are sufficiently warmed to make one forget the cold of winter.

After the meal, guests wait on garden benches near which a large charcoal brazier has been set. As soon as preparations are made, they return to the room, revived by the breath of cold air.

The heart of the Evening tea is in the serving of cold food—slices of raw fish or vinegared vegetables—as well as hot, so that guests can enjoy both cold and warmth at the same time. This tea, in December for this book, can be held at anytime during the cold months. Its Japanese name, *Yobanashi*, means "evening talk."

白飯 汁 漬物

PLATE 9. *gohan*, *misoshiru*, and *mukōzuke*

◀ PLATE 10. *saké* server and *saké* saucers

木至錫銅

椀盛

PLATE 11. *wanmori*

PLATE 12. *azukebachi*

預鉢

PLATE 13. *azukebachi* and *saké* bottle

PLATE 14. *shiizakana*, *saké* bottle, and *saké* cups

八寸

PLATE 15. *hassun*

PLATE 16. *kōnomono* and *yutō* ▶

湯斗
香の物

9 *Mukōzuke:* Five leaves of fresh *yuba* are cut in half. A relatively large amount of soup stock seasoned with *usukuchi* soy sauce and a pinch of sugar is brought to a boil, and the *yuba* cooked in it. The cooked *yuba* is removed to a chopping board, cut in bite-sized pieces while hot, and put in prewarmed individual serving bowls. Very finely shaved bonito flakes are piled lightly on top of the *yuba* as garnish.

*Misoshiru* Parched white sesame seeds are ground in a serrated mortar with a wooden pestle until their oil is released and they turn to paste. *Kuzu* starch in an amount equal to the sesame paste is added. Then water (2 1/2 times as much water as the sesame-*kuzu* starch mixture) is added, and the mixture is blended well and strained. This mixture is put into a pot with a pinch of salt, and boiled down over a low flame until very thick, stirring constantly with a spatula to prevent scorching. Then it is poured into a mold and chilled until it gels into a sesame custard. Shelled and skinned ginko nuts are cooked in a mixture of half *misoshiru* and half "second" stock until they absorb the *miso* flavor. The sesame custard is removed from its mold, cut in square pieces according to the size of the serving bowl, and put into the simmering *misoshiru*, which is then brought to the simmering point again. A piece of sesame custard is put into each individual serving bowl, and the hot *misoshiru* poured gently over it. A ginko nut and a dab of mustard are placed on top.

Shino type, square bowl, Momoyama period, Ōgaya kiln, Mino area.

10. Iron *saké* server with Oribe type lid and design of twelve horary characters.

11. *Wauuori:* A softshell snapping turtle (about 1 3/4 lbs.), which has been cut open, is plunged into boiling water for a few seconds, just after a small amont of cold water has been added to still the surface. The turtle is removed into cold water and then skinned. One-third of this turtle is placed in a pot, covered with water and *saké* (2: 1), and simmered uncovered until tender (about 15 minutes). Just before removing from the flame, it is flavored with *usukuchi* soy sauce. Then it is removed from the pot, boned thoroughly, and the meat broken into small pieces. The broth in which the turtle was cooked is mixed with lightly beaten egg (3 : 2) and seasoned with salt. The mixture is poured into small individual molds, and the meat of the turtle added. The molds are put in a preheated steamer and steamed gently until the mixture is set (about 20 minutes), and then the custard is removed from the molds into individual serving bowls. The remaining broth is heated to the simmering point, seasoned lightly with salt, and poured gently over the custard in each serving bowl. A few drops of ginger juice are added, and leek sprouts are used to garnish the top of the custard. Each bowl is covered with its lid, and the food is immediately served while it is still hot.

Lacquer bowl with gold design, Meiji period.

12. *Azukebachi:* A Japanese icicle radish is cut into 1 1/4-inch slices and peeled. The slices are arranged on strips of kelp placed on the bottom of a pot, and covered with water. A small lid is set directly on them and they are simmered over a low flame. When they are almost tender, they are seasoned lightly with *usukuchi* soy sauce, further cooked until completely soft, and allowed to stand in the broth overnight.

An octopus is rubbed with salt, washed well, and the legs cut from the head one by one and placed in a jar. Next the legs are kneaded vigorously in the jar with the cut end of a Japanese icicle radish and washed well with water. Then they are put into another pot, covered with water and *saké* (1: 1), and simmered until tender with a small lid set directly on them. Finally they are cut into bite-sized pieces. (One must avoid breaking the skin of the octopus by overcooking it.)

*Konnyaku* is placed on a chopping board and patted on both sides with the flat of a knife, then cut into rectangular pieces. These are heated in a dry pan to rid them of all moisture. Next, enough water is added to cover them, and this is brought to a boil. Broths from the radish and octopus are combined, and the boiled *konnyaku* pieces are then simmered in this mixture. The radish, *konnyaku*, and octopus are placed together in an iron serving pot. The broths from the three are combined, seasoned with salt and *usukuchi* soy sauce to taste, and poured into the pot to cover the contents. When heated to the simmering point, the dish is served hot with a side dish of mustard.

Rural iron stew kettle, northern Japan, Meiji period.

13. *Shiizakana I:* Lightly salted *amadai* is filleted, skinned, and cut into 1-inch cubes. *Kotobuki-nori* is soaked in water and cut into strips. Parboiled trefoil is cut into 1-inch lengths. These three are combined just before serving with *nihaizu*, in which finely grated *wasabi* has been dissolved.

Kutani ware, gourd-shaped porcelain *saké* bottle, overglaze enamel decoration, early Edo period. Karatsu ware bowl in the shape of a bag, Momoyama period.

14. *Shiizakana II: Kikuna* is boiled until tender and drained. *Nameko* are cooked in soup stock and soy sauce. The *kikuna* and the *nameko* are mixed with a bit of soup stock and soy sauce. Toasted poppy seeds are sprinkled over them just before serving.

Bizen ware *saké* bottle, "burnt straw marks," Momoyama period. Yellow Seto type *saké* cup, Momoyama period, Mino area. Three-color *saké* cup, T'ang dynasty. Kakiemon ware, fluted porcelain bowl, overglaze enamel decoration, early Edo period.

15. *Hassun:* Salted salmon fillets are sliced into pieces slightly larger than bitesized, soaked in *saké*, and broiled on both sides. Walnut meats are deep fried quickly in hot oil and sprinkled with salt.

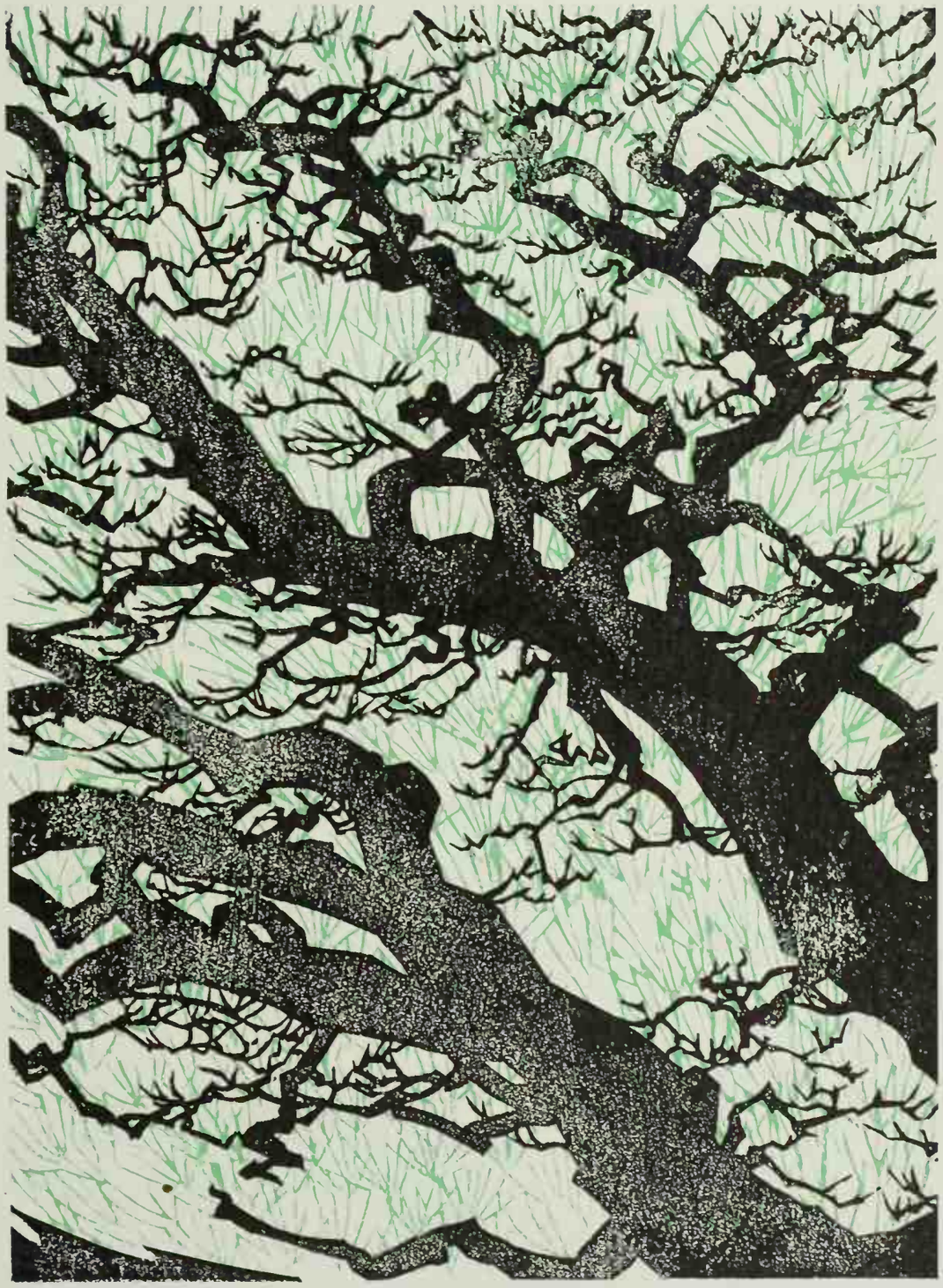
Gray Shino type shallow bowl, plum blossoms and plovers design, Momoyama period, Mino area.

16. *Kōnomono:* Salted *mizuna* is rolled in slices of *senmaizuke*, and the rolls are cut into bite-sized pieces. *Takuan* is cut into bite-sized rectangular pieces and arranged with the *mizuna* in a bowl.

Karatsu ware bowl, underglaze iron decoration, Momoyama period.

NEW YEAR'S

# 松の内の茶事



New Year's is a grand occasion in Japan. For the first half of January gates are decorated with pine branches, bamboo, and plum, as symbols of the longevity and prosperity desired by the household.

In the New Year's Kaiseki these symbols are also used. The best ceremonial ware and food must be served, with as much thought given to the rusticity and austerity appropriate to the tea tradition as to the gaiety and exuberance of the season.

The New Year's Kaiseki may be held throughout January (the Japanese name is *Matsunouchi*, or "during the pines"), although it need not be followed by a formal tea ceremony.

PLATE 17. *gohan*, *misoshiru*, and *mukōzuke*

銚子
木盃

PLATE 18. *saké* server and *saké* saucers

PLATE 19. *wanmori*

椀盛

◀ PLATE 20. *yakimono* and *kōnomono*

焼物

PLATE 21. *saké* bottle and *saké* cups

頴川紘利 石画

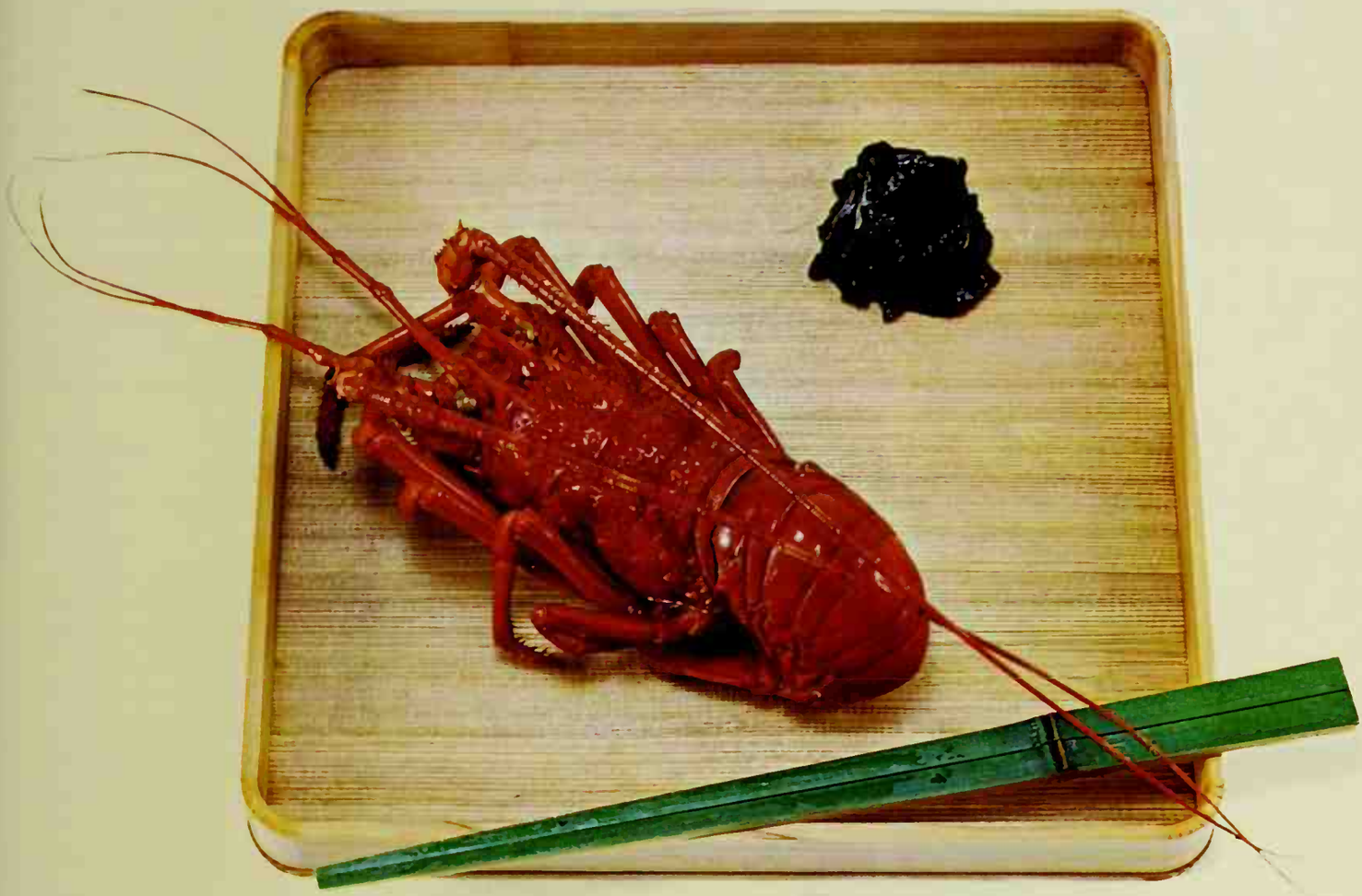


PLATE 23. *hassun*

八寸

漆鉢

◀ PLATE 22. *azukebachi*

PLATE 24. *shiizakana* and *saké* bottle

17. *Mukōzuke:* Small sea breams are scaled and filleted, sprinkled with salt and drained in a cool place for five hours. Then the fillets are soaked in *nihaizu* for ten minutes and cut into 1/2 to 1-inch pieces. *Wakame* is soaked in water for three hours, and the tough central veins are removed. The *wakame* is put in a pot with cold water, simmered for several minutes, removed into cold water, drained, and cut into 1/2-inch lengths. Then it is soaked in *nihaizu* in another bowl. The stems of *chisha* are cut into 1-inch lengths, thickly peeled, and thinly sliced. The *chisha* pieces are parboiled and drained. Seven pieces of sea bream, a bit of *wakame*, and five pieces of *chisha* are arranged together in each individual serving bowl. Citron juice, *usukuchi* soy sauce, and soup stock are combined to taste. Just before serving the sauce is poured into the bowls.

*Misoshiru:* White and red *miso* (9.5 : 0.5) are dissolved in "first" stock and strained twice. Fresh young greens are boiled and minced, then mixed in *namafu* to make *wakanafu*, and this is cut into 1-inch squares. *Kampyō* is rubbed with salt, washed, and soaked in water over two hours, then cut into 4-inch lengths. Two pieces of *kampyō* are tied together loosely and cooked in a mixture of half "second" stock and half *misoshiru* over a low flame until they absorb the flavor. The *wakanafu* is put into simmering *misoshiru*, and the soup brought to the simmering point again. A square of *wakanafu* is placed into an individual serving bowl with the *misoshiru*, and one tied *kampyō* pair arranged alongside it with a dab of mustard.

Porcelain bowl, overglaze red and gold enamel and cobalt underglaze decoration, late Ming dynasty, Ching-te-chen kilns.

18. Iron *saké* server; porcelain lid, cobalt and copper underglaze decoration, late Ming dynasty

19. *Wanmori:* Wild duck meat is sliced and sprinkled lightly with salt and allowed to stand for about one hour. The slices are coated with *katakuri* starch, put in boiling "second" stock, and cooked until almost done. If the duck is overcooked, it will be tough. Millet *mochi* is cut into rectangular pieces and broiled on a rack over a charcoal fire. A Japanese icicle radish is cut into a hexagon and sliced into 1/4-inch pieces. A carrot is peeled and sliced also into 1/4-inch widths. Both are boiled in water until tender and removed into "second" stock, where they are cooked. A bit of soy sauce is added to flavor them. Spinach (young inner leaves only) is boiled until tender and simmered quickly in hot soup stock just before arranging. These vegetables and the wild duck meat are arranged in serving bowls while hot, and hot clear soup, seasoned with salt and *usukuchi* soy sauce, is poured over them. Just before serving, the skin of a citron is cut into fan-shaped pieces and added as garnish.

Modern lacquer bowls with gold decoration.

20. *Yakimono:* A fresh butter fish is filleted and cut into rectangular pieces. These are marinated in a mixture of *saké*, soy sauce, and *mirin* (2 : 5 : 3) for forty minutes. Then they are skewered and broiled over a medium charcoal fire. The skewers are removed, and the broiled butter fish pieces are arranged in a prewarmed serving dish. The proportion of ingredients and the marinating time is adjusted to the freshness of the fish, the thickness of the meat, and the season.

Oribe type, fan-shaped bowl with cover, Momoyama period, Motoyashiki kiln, Mino area.

21. Bizen ware *saké* bottle, Momoyama period. Oribe type, hexagonal *saké* cup, Momoyama period, Mino area. Gray Shino type *saké* cup, no date, Mino area. Delftware cup, overglaze yellow decoration, eighteenth century, Holland.

22. *Azukebachi I:* Watercress is washed well and boiled in water until tender. Shelled and cleaned egg cockles are shredded. They are mixed with *nihaizu* and ground, parched white sesame seeds.

*Azukebachi II:* Dried sea cucumbers are boiled in green tea (*bancha*) until soft, removed from the pot, and cut open to remove the intestines. Then they are returned to the pot, brought to a boil again, and simmered until completely soft. Next they are washed well with water and cooked in soup stock with soy sauce, *saké*, and *mirin*

until they absorb the flavor. They are cut into bite-sized pieces just before serving. Five leaves of fresh *yuba* are tied together with a thin strip of split bamboo-sheath and cooked in soup stock with soy sauce and a pinch of salt. They are cut into 1 1/2-inch lengths and arranged in a prewarmed serving bowl with the cooked sea cucumber. Shredded citron peel is placed on top as garnish.

Yellow Seto ware, flower-shaped bowl, iron underglaze in incised decoration, Momoyama period, Ōgaya kiln, Mino area. Swatow ware porcelain bowl, overglaze enamel decoration, late Ming dynasty.

23. *Hassun:* The legs of a live lobster are tied to the belly with a thin strip of split bamboo-sheath. The lobster is gently put into salted boiling water and boiled until the color changes, then removed into cold water and washed with a bamboo whisk. A knife is inserted into the belly—once on each side—and drawn down to the tail. Then the knife is used to separate the head and the body and to remove the meat from the shell. The shell is kept. The meat is broken into small pieces, salted lightly, and returned to the shell. The shell is realigned with the head and the whole is steamed in a preheated steamer. *Iwatake*, which has been soaked in water until tender and thoroughly cleansed, is rubbed between the palms under water, soaked in water again until the water is clear, then removed and the water squeezed out. Then it is cooked in *saké*, sugar, and soy sauce until the flavor is absorbed. It is rinsed in "second" stock, drained, and mixed with finely grated *wasabi* and soy sauce. The steamed lobster and the *iwatake* are arranged in a serving dish.

24. *Shiizakana:* Salted sea urchin is put in a small serving bowl. If it is too thick, a bit of *saké* is added and mixed in to make it soft.

Kutani ware, gourd-shaped porcelain *saké* bottle, overglaze enamel decoration, early Edo period. Karatsu ware bowl, early Edo period.

SPRING

厳冬の茶

Although February is a month of intense cold in Japan, by the old lunar calendar it is early spring. As in the Evening tea, the tea must be heated before guests arrive, and they are served warm room food. Dishes are also warmed before the meal is set.

The occasions of this tea are the day before the first day of Spring, the first "Horse day" of the lunar calender, and plum-blossom viewing.

Food for the Spring Kaiseki is frugal, unlike ordinary Japanese dishes. The contrast between the food and the elaborate ware on which it is served creates a subtle mood of refinement. The food must not only be pleasing to the eye but must give a visual impression of tastiness.

In Japanese the Spring gathering is called *Taishun*, "waiting for spring." It may be held on those days in late January and throughout February when the lingering cold of winter excites expectations of warmer days ahead.

PLATE 25. *gohan*, *misoshiru*, and *mukōzuke*

銚子
木盃

PLATE 26. *saké* server and *saké* saucers

椀盛

PLATE 27. *wanmori*

PLATE 28. *yakimono*

焼物

PLATE 29. *azukebachi* and *saké* bottle

祝鉢
石皿

PLATE 30. *azukebachi* and *saké* cups

八寸

PLATE 31. *hassun*

湯斗
香の物

PLATE 32. *kōnomono* and *yutō*

25. *Mukōzuke:* Shelled and cleaned Washington clams are cut into strips, and minute cuts are made in each strip to make it easier to eat. After *wakame* has been soaked in water until tender, and its hard central veins removed, it is cut into 1 1/2-inch lengths, put into water, and brought to a boil for several minutes. Then it is removed into cold water, rinsed, wrapped in a cloth, and the water squeezed out. The *wakame* is then soaked in vinegar that has been flavored with a few drops of ginger juice. *Kanzō* are put into boiling water, parboiled, and immediately removed into cold water and drained. After ends have been removed and discarded, the *kanzō* are skinned. The clams and the *wakame* are combined, put in individual serving bowls, and garnished with three *kanzō* per bowl. Just before serving, a mixture of rice vinegar, *usukuchi* soy sauce, a small amount of soup stock, and a few drops of ginger juice is poured over them. When ordinary vinegar is used, more soup stock or *saké* is added to make the taste mild.

*Misoshiru:* A strong soupstock is made from kelp and dried bonito flakes. *Sanshū-miso* is chopped, dissolved in the soup stock, strained, and heated. When it comes to a simmer, dried bonito flakes are added to taste. Then it is brought to the simmering point again, removed from the flame, and strained to remove the bonito flakes. As *sanshū-miso* has a strong flavor, it is necessary to make the soup stock strong as well. To make roast bean curd, *momen* bean curd is cut into thick sticks, barely covered with water in a shallow pan, and roasted on all sides over a gas burner. The sticks are then cut into pieces suitable to the serving bowls. Black beans are boiled over a low flame until tender and then cooked in a mixture of half "second" stock and half *misoshiru* until they absorb the flavor. The *misoshiru* is brought to the simmering point, and the roasted bean curd added to it. When it simmers again, it is poured into the individual serving bowls with one piece of bean curd to each, and two black beans are put on top.

Yellow Seto type, flower-shaped bowl, iron and copper underglaze and incised decoration, early Edo period, Ōgaya kiln, Mino area. Lacquer tray, late Edo period.

26. Boat-shaped iron *saké* server, shrimp-shaped handle, and lacquer lid handle in the form of an anchor, late Edo or early Meiji period.

27. *Wanmori:* Lobster meat is sliced into 3/4-inch pieces and sprinkled lightly with salt. Grated turnip is mixed with egg white (10: 1) and a pinch of salt. Five slices of the lobster meat are coated with the mixture of turnip and egg white, spaced out on a leaf of bamboo-sheath, and steamed gently in a preheated steamer until the coating is set. Fillets of conger eel are broiled over a charcoal fire, dipped in soy sauce, and broiled again. Then they are cut into rectangular pieces. *Suizenji-nori* is soaked in water for three hours, and cut into the shape of large, flat pine needles. The eel and the *suizenji-nori* in turn are simmered in a mixture of soup stock and soy sauce just before serving. One piece of steamed lobster, two pieces of the eel, and a piece of the *suizenji-nori* are arranged together in prewarmed individual serving bowls while hot. The soup, thickened with *kuzu* starch, is poured into the bowl, and a dab of finely grated *wasabi* is placed on top. "First" stock is heated. When it boils up, it is flavored with *usukuchi* soy sauce and brought to a second boil. *Kuzu* starch mixed with a small amount of cool "first" stock is poured gently into it, stirring constantly until it is clear and thick.

28. *Yakimono:* Large crucian carp are filleted, and small cuts are made crosswise on the meat side of each fillet to cut small bones. Then both ends of each fillet are folded backwards, and the fillets are skewered as if to stitch them. First the meat side is broiled over a charcoal fire until brown, then dipped in a mixture of soy sauce and vinegar, and broiled again. When the moisture disappears, the fillets are dipped in soy sauce once more, and broiled quickly. Then the skin sides are broiled until brown, dipped in soy sauce, and broiled just until dry. Powdered *sanshō* is sprinkled on both sides of each fillet, the skewers are removed, and the fish arranged in a prewarmed serving dish.

*Shonzui* type porcelain bowl, cobalt underglaze decoration, Ch'ung-cheng reign period (1628–44), Ming dynasty.

29. *Azukebachi I:* Thickly peeled *ebi-imo* are put into cold water and brought to a boil. When they are tender, they are removed into boiling soup stock and simmered over a low flame, gradually adding *usukuchi* soy sauce and *mirin* one third at a time. Cleaned quail are coarsely

minced and put into a serrated mortar. White *miso*, in volume a little less than ten percent of the quail meat, and a pinch of salt, are added and blended in with a wooden pestle. *Ukiko* is mixed with soup stock, and this is added to the quail meat little by little and blended until the quail meat mixture drops in a lump when dipped up with a spatula. A soup of stock, *saké*, *mirin*, and *usukuchi* soy sauce, sufficient to cover the quail meat balls, is brought to a boil, the meat mixture is dropped into it a spoonful at a time, and simmered. The *ebi-imo* and the quail meat balls are topped with shredded citron peel.

Gourd-shaped porcelain *saké* bottle, overglaze enamel decoration, Chia-ching reign period (1522–66), Ming dynasty. Takatori ware bowl, Momoyama period.

30. *Azukebachi II: Komatsuna* leaves are boiled until tender. *Udo* sprouts are peeled thickly, sliced vertically, and boiled in water with a bit of vinegar to prevent them from discoloring. Parched sesame seeds are coarsely ground in a serrated mortar, and mustard paste is added in and mixed well. Then the mixture is made soft with soup stock and soy sauce and combined with the cooked vegetables.

Old Chosa ware *saké* cup, Momoyama period, Satsuma area. Shino type square *saké* cup, iron underglaze decoration, Momoyama period, Mino area. Porecelain bowl, red and gold overglaze enamel decoration, late Ming dynasty, Ching-te-chen kilns.

31. *Hassun:* A sea bream is scaled, filleted, skinned, and sliced very thinly. Thin slices of *daitokuji-nattō* are placed in the center of each sea bream slice, and the fish folded in half. *Chisha* stems are cut into 1 1/4-inch lengths, peeled thickly, put into boiling water, and parboiled. They are then wrapped with gauze and pickled in coarse white *miso* for one hour.

Gray Shino type shallow bowl, lotus design, Momoyama period, Mino area.

32. *Kōnomono: Takuan* and the stems of pickled *suguki* are cut into bite-sized pieces. The leaves of the *suguki* are chopped and mixed with *saké* and *usukuchi* soy sauce.

Shigaraki ware, narrow-mouthed, deep bowl, applied ash glaze, early Edo period.

# 雛祭の茶事

The Doll Festival is a holiday for girls, which is held on March 3. The entire family joins the festivities by arranging in the alcove dolls representing a husband and his wife, cups of white *saké*, rice cakes, and other delicacies. The tea ceremony for this month, *Hinamatsuri* (Doll Festival), is designed for women.

The Kaiseki for the Doll Festival tea is prepared especially to suit the taste of women and girls, and the serving ware is chosen in keeping with the holiday atmosphere. Shellfish are usual in this month's meal.

PLATE 33. *gohan*, *misoshiru*, and *mukōzuke*

椀盛

PLATE 34. *wanmori*

焼物

PLATE 35. *yakimono*

PLATE 36. *azukebachi*

預鉢

PLATE 37. *saké* bottle and *saké* cups

PLATE 38. *azukebachi* and *shiizakana*

PLATE 39. *hassun* and *saké* server

八寸
銚子

PLATE 40. *kōnomono* and *yutō* ▶

湯斗
香の物

33. *Mukōzuke:* Shelled and cleaned scallops and red clams are sliced diagonally, mixed together, and put into individual serving bowls. The shellfish is then sprinkled with *bōfū* sprouts. A sauce made from vinegar that has been mixed with juice from a grated Japanese icicle radish and flavored with *usukuchi* soy sauce and a few drops of ginger juice is poured over all just before serving.

*Misoshiru:* White and red *miso* (9: 1) are dissolved in "first" stock taken from dried kelp and dried bonito flakes, strained, and brought to the simmering point. A Japanese icicle radish is cut into diamonds and boiled in water until tender. The radish pieces are then put into a mixture of half "second" stock and half *misoshiru* and simmered until they absorb the flavor. A piece of radish is placed in each individual serving bowl. *Temarifu* are put into the simmering *misoshiru*. When it simmers again, one *temarifu* is removed into each serving bowl along with the *misoshiru*. A dab of mustard is dropped on the radish.

Shino type, clam-shaped bowl, underglaze iron decoration, Momoyama period.

34. *Wanmori:* Large clams are put into boiling kelp stock and the stock brought to a boil again. As soon as the shells open, they are removed from the stock, and the meat is extracted and sliced. The sliced clam meat is mixed with *shinjōmi* (2: 3), and egg white (about 10 percent of the amount of meat mixture) is added and mixed well. This mixture is put into large clam shells, and the shells put into a preheated steamer and steamed gently until the mixture is set.

Headless prawns are speared with bamboo skewers to prevent them from curling and then boiled in salted water. When they are cool, they are shelled, cut along the inner curves, flattened, and small cuts made along both edges of each prawn. Then the tails are removed. *Uguisuna* is boiled until tender. The steamed clam mixture is removed from the shells with toothpicks, and two pieces of the mixture are arranged in each individual serving bowl with a boiled prawn and *uguisuna*. A mixture of half "first" stock and half stock from the clams is seasoned with salt and soy sauce, brought to the simmering point, and poured into the serving bowls.

Lacquer bowl with polychrome and gold decoration, early or middle Meiji period.

35. *Yakimono:* A trout is filleted, cut into rectangular pieces, sprinkled with salt, and allowed to stand for five hours. *Shirozake* is mixed with egg white (5: 1). The pieces of salted trout are skewered and broiled over a charcoal fire while the *shirozake* and egg white mixture is being brushed on with a bamboo whisk. The trout pieces are arranged in a prewarmed serving dish.

Bizen ware, half-moon-shaped, handled bowl, natural ash glaze, Momoyama period.

36. *Azukebachi I:* The ends of the tentacles and the hard mouth parts of *iidako* are cut off and discarded. The *iidako* are put in grated Japanese icicle radish, massaged with the hands to remove ink, and washed well. *Saké*, *usukuchi* soy sauce, and a bit of *mirin* are mixed and brought to a boil. The *iidako* are put into this, a heavy lid is set directly on top of them, and they are simmered until the flavor is absorbed. Five leaves of fresh *yuba* are cut in half and cooked in a mixture of *saké*, soy sauce, and a pinch of sugar. They are removed to a chopping board and cut into bite-sized pieces while hot. The tentacles are removed and the *iidako* cut in half lengthwise while hot, then arranged with the *yuba* in a serving bowl. Young *sanshō* leaves are used as garnish.

Square, deep porcelain bowl, overglaze enamel decoration, Wan-li reign period (1573-1620), Ming dynasty, Ching-te-chen kilns.

37. *Saké* bottle, white engobe over brown clay, Yi dynasty (Korea). Pottery *saké* cup, brushmarked white engobe over brown clay, Yi dynasty. Porcelain *saké* cup, cobalt underglaze decoration, *shouzui* type porcelain copy, by Hōzen, late Edo period. Lung-ching-yao ware, celadon *saké* cup, Min dynasty.

38. *Azukebachi II:* The leaves of *yomena* are boiled until tender, and the excess water is squeezed out.

Horsetails are parboiled, then the sheaths are removed and discarded. They are soaked in a mixture of soup stock and soy sauce. *Udo* is cut into 1-inch lengths, thickly peeled, put into boiling water with a bit of vinegar to prevent discoloring, and boiled. It is removed from the water, sliced into strips, and cooked quickly in soup stock and soy sauce. Just before serving, *yomena*, horsetails, and *udo* are mixed with soup stock and *usukuchi* soy sauce and put into a serving dish that has been chilled in water and wiped dry.

Lung-ching-yao ware celadon bowl, Ming dynasty. Three-color Cochin ware copy, by Hōzen, late Edo period.

39. *Hassun: Kuchiko* is warmed over a low flame and cut into bite-sized pieces. Fresh water chestnuts are thinly skinned (leaving the stems), boiled until tender (adding sugar and salt to taste), and cooked for several minutes. Then they are removed into vinegar and soaked for several minutes. Before serving, they are placed on a cloth to rid them of moisture.

*Shiizakana:* Salted sea urchin.

Gourd-shaped iron *saké* server with Ch'ing dynasty cloisonné lid. Hassun in "pine bark flake" shape.

40. *Kōnomono:* The roots of *hinona*, which have been pickled, are cut crosswise from the end. *Takuan* is cut into bite-sized pieces, and each piece is scored to make it easier to chew.

Takatori ware bowl, Momoyama period.

# FLOWER VIEWING

# 花見の茶事

The climax of spring in Japan is signaled by cherry blossoms. Since the Japanese archipelago extends from the subpolar north to the subtropic south, these blossoms can be seen from March to May. But April is the month when they bloom throughout most of the country, which lies in the temperate zone.

Cherry blossom viewing (a translation of the Japanese name, *Hanami*) is the theme of the April tea. Picnics were once the practice at this time of year, and the food for these outings was carried in gorgeous, layered boxes. The Flower-Viewing Kaiseki includes in its planning the theme, wares, and food of an outing beneath the cherry trees.

This tea is the last of the hearth-pit season, and after this event the sunken hearth remains covered until November.

PLATE 41. *gohan*, *misoshiru*, and *mukōzuke*

木燗
至錫

PLATE 42. *saké* server and *saké* saucers

椀盛

PLATE 43. *wanmori*

PLATE 44. *yakimono* and lacquer serving plates

PLATE 45. lacquer picnic box with pewter *saké* bottle

提重

預鉢

PLATE 46. *azukebachi*

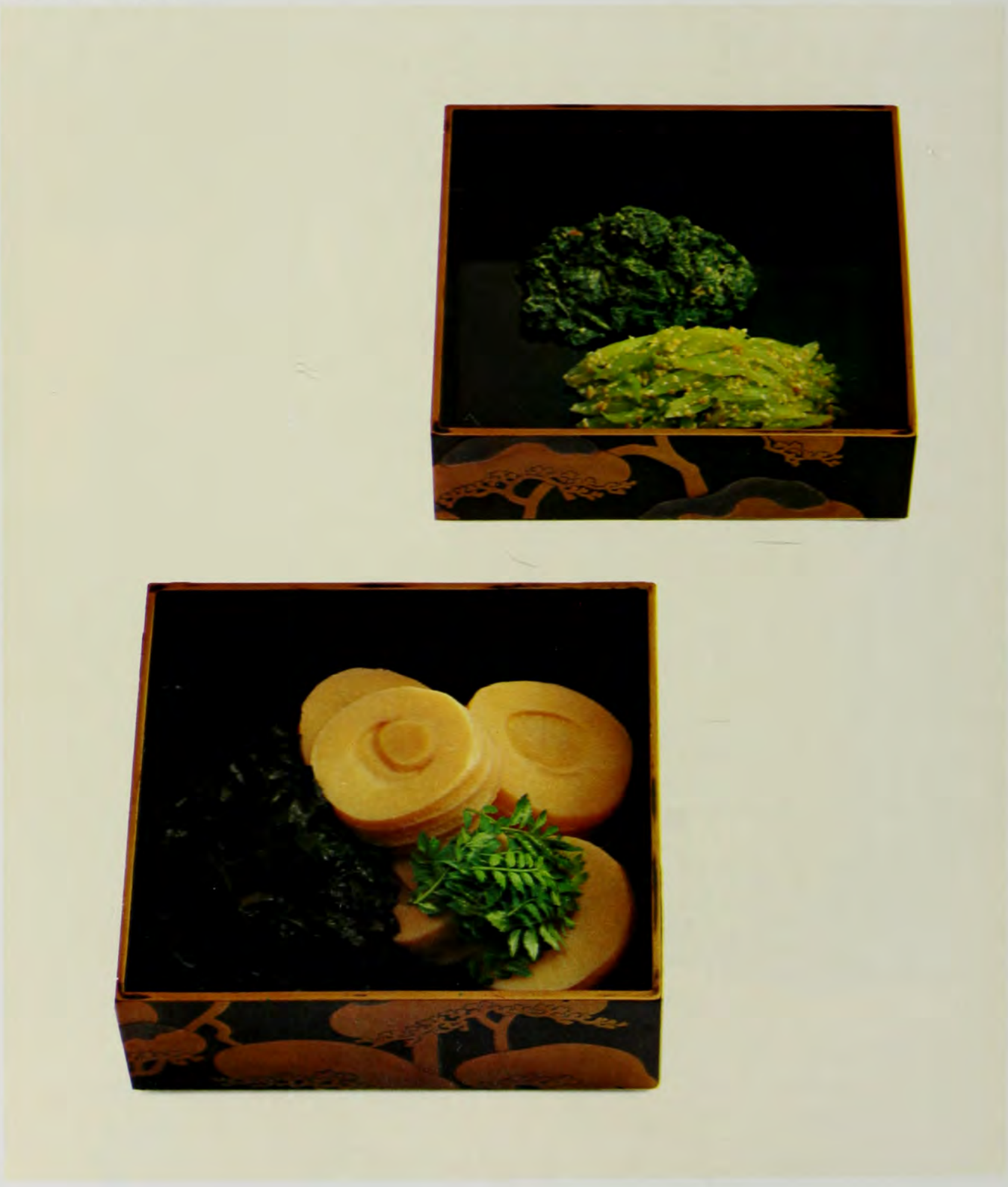


PLATE 47. *hassun* and *hashiarai*

八寸
箸洗

PLATE 48. *kōnomono* and *yutō* ▶

湯斗
香の物

41. *Mukōzuke:* A sea bream is scaled, filleted, skinned, and cut into thin slices. *Iwatake* is boiled and then washed by rubbing with the hands under running water until the water is clear. After excess water has been squeezed out, the *iwatake* is put into a pot with "second" stock and cooked until completely soft. It is then soaked in *kagenjōyu*. Some of the sea bream slices are placed in an individual serving bowl, and the *iwatake*, finely grated *wasabi*, and a sprig of *bōfū* are arranged alongside.

*Misoshiru:* Fresh *yuba* is cut in half lengthwise and tied loosely. Strong soup stock is taken from kelp and dried bonito flakes. White and red *miso* (9: 1) are dissolved in the soup stock, strained twice, and brought to the simmering point. The hard parts of *warabi* (fern shoots) are removed and discarded, and the *warabi* put into a pot. The shoots are sprinkled with wood ash, abundant boiling water is poured over them, and the pot is covered and allowed to cool. Then they are rinsed with water. In this recipe only the tips are used. The tips of the *warabi* are cut into 1 1/4-inch lengths and cooked in a mixture of half "second" stock and half *misoshiru* until they absorb the flavor. The tied *yuba* are simmered in *misoshiru* in a separate pot. A piece of *yuba* and two *warabi* tips are put in each individual serving bowl along with simmering *misoshiru*. A dab of mustard is garnish.

Himeji ware procelain bowl, cobalt underglaze decoration, copy of *shonzui* type porcelain, Meiji period. Lacquer bowls, vermillion peony design, Meiji period, Yoshino area. Lacquer tray, Meiji period, Hida area.

42. Hand-mill-shaped iron *saké* server, Meiji period.

43. *Wanmori:* Shelled shrimp are coarsely chopped and mixed with an equal amount of *shinjomi*. Then egg white (10 percent of the amount of shrimp mixture) is added. Abundant "second" stock is brought to a boil, and the shrimp mixture is dropped into it in large, flat balls with a wet spoon. When the surfaces of the balls are just set, the balls are removed immediately into a preheated steamer lined with a wet cloth and steamed gently until completely set. Dried brown mushrooms are soaked in water until tender, their stems removed, and the tops cooked in soup stock. Trefoil is parboiled and cut into 2-inch lengths. A shrimp ball is put into each individual serving bowl along with the stems of the parboiled trefoil and the cooked mushrooms. Soup seasoned with salt and *usukuchi* soy sauce is poured over them. Three leaves of *sanshō* go on top as garnish.

Lacquer bowls, Meiji period, Kyoto.

44. *Yakimono:* A squid is cut open. The legs, the intestines, and the thin skin are removed, and the flesh cleaned well. It is then cut into 2 × 2 1/2-inch pieces, and each piece is scored in a diagonal crisscross pattern on the outside and a square crisscross pattern on the inside. The pieces are then soaked in a marinade of soy sauce, *saké*, and *mirin* (5: 3: 2) for 20 minutes. A thick iron pan is heated and then coated with a small amount of vegetable oil. The squid pieces are browned on the outside first, then turned over and fried on the inside until almost done. Chopped *sanshō* leaves are sprinkled on the squid before serving.

44–46. Lacquer picnic container, gold decoration with lead inlay, pewter *saké* bottle with incised decoration, early Edo period, Kanazawa.

46. *Azukebachi I:* Wood ash is put into boiling water, and the stems of *fuki* are added and boiled until completely soft. They are removed into cold water, where they are skinned. Then they are shredded diagonally and combined with a mixture of soup stock, soy sauce, and white sesame seeds that have been parched and coarsely ground. The leaves of *fuki* are put into boiling water until tender, removed into cold water, and soaked for two days, the water being changed now and then to remove the bitterness. Then the water is squeezed out, and the leaves cut into 1-inch lengths. Walnut meats are boiled and skinned. Then they are crushed in a serrated mortar with a pestle and mixed with soup stock and soy sauce into a paste, The *fuki* leaves are combined with this mixture and arranged with the cooked stems.

*Azukebachi II:* A fresh, unpeeled bamboo shoot is boiled in water until tender, taken from the pot,

peeled, and then sliced crosswise. *Wakame* is soaked in water until tender, and the tough central veins removed. It is cut into 2-inch lengths. The bamboo shoot and the *wakame* are placed in a pot with abundant soup stock and brought to a boil. Then they are seasoned lightly with *usukuchi* soy sauce and simmered until the flavor is absorbed. After the flame is turned off, they are allowed to stand in the broth for one hour. Just before serving, they are simmered again and put into a serving bowl while hot. *Sanshō* leaves are used as garnish.

47. *Hashiarai:* Soup stock from kelp is seasoned lightly with a pinch of salt. The hot soup is poured into each individual serving bowl, and three cherry blossom petals are added. The bowls are covered and served hot.

*Hassun:* Sea bream roe is plunged briefly into hot water, *saké*, *usukuchi* soy sauce, and *mirin* are brought to a boil, and the roe added. A small lid is set directly on the roe and it is simmered over a low flame for several minutes. Japanese truffles are washed with water. A thick iron pan is heated, and a pinch of salt put in it. The truffles are toasted while shaking the pan to stir them. Three truffles are skewered on a double pine needle, two truffles on one needle and one on the other, and the needles cut to equal length.

48. Kōnomono: *Takuan* and *miso*-pickled *gobō* are cut into bite-sized pieces. Pickled rape blossoms are rinsed quickly in water and cut into 1-inch lengths. The water is squeezed out, and the blossoms are dredged with a mixture of *saké* and *usukuchi* soy sauce (2: 3).

Lacquer *yutō*, late Edo period.

BRAZIER

# 初風爐の茶事

The interior of the tearoom changes in May as the hearth pit is closed and the *tatami* mats renewed. This is a major occasion, marking the beginning of the *fūro* season. *Fūro* refers to the portable brazier that replaces the hearth pit in warm weather, and the Japanese name for this month's tea, *Hatsubūro*, means "first *fūro*."

Since the weather is favorable, many teas are held during May, and the Kaiseki for these gatherings makes extensive use of shellfish. May is the month of the Boy's Festival, and the brightly colored carp streamers that wave over homes symbolize the carp's bravery and hardiness, which parents hope their sons will inherit. The treats of this season—rice dumplings wrapped in bamboo leaves and rice cake around a sweet beanpaste core, the whole wrapped in oak leaves—are served in Kaiseki to celebrate good health.

PLATE 49. *gohan*, *misoshiru*, and *mukōzuke*

燗鍋
木盃

PLATE 50. *saké* server and *saké* saucers

椀盛

PLATE 51. *wanmori*

PLATE 53. *azukebachi* and *shiizakana* ▶

PLATE 52. *yakimono*

PLATE 54. *saké* bottles and *saké* cups

箸洗
八寸

PLATE 55. *hassun* and *hashiarai*

PLATE 56. *azukebachi* and *kōnomono* ▶

御飯
香の物

49. *Mukōzuke:* Sillago are scaled, filleted, and barely covered with water. Salt is dissolved in the water to form a brine with about the same salinity as sea water, and the fillets are soaked in this brine for 10 minutes. Next they are refrigerated for three hours, skinned, the small bones in the center of each fillet cut away, and the fillets shredded lengthwise. All bumps and blemishes on the skin of a cucumber are scraped off with a knife, the cucumber cut into 2-inch lengths, thinly skinned, and the skin shredded lengthwise. The shredded cucumber skin is soaked in water until crisp, drained, and wiped dry. *Kotobuki-nori* is soaked in water for a day and cut into small, square-ended wedge shapes. The shredded sillago and cucumber skin are combined and arranged in conical piles in each individual serving bowl. A few pieces of *kotobuki-nori* and a dab of finely grated *wasabi* are arranged alongside. *Usukuchi* soy sauce and lemon juice to taste are mixed well and poured into the bowls just before serving.

*Misoshiru:* Walnut meats are boiled, skinned, and finely crushed in a serrated mortar with a pestle. *Kuzu* starch (twice the quantity of walnut meats) is added and mixed well. This is then blended well with water (2 1/2 to 3 times the walnut mixture) and strained. A pinch of salt is added, and the mixture is heated over a low flame, constantly stirring it with a spatula until very thick. When thick, it is poured into a mold, allowed to cool until set into a custard, and then removed from the mold and cut into 1-inch squares. Trefoil is parboiled, drained, and tied loosely, three to a bunch. Powdered mustard is dissolved in hot *misoshiru* and mixed well into a mustard paste. Simmering *misoshiru* is poured into each individual serving bowl, and a piece of walnut custard (warmed in a separate pot of simmering *misoshiru*) is placed in the center. Warmed trefoil and a dab of mustard top it as garnish.

Yellow Seto type square bowl, incised iris decoration, Momoyama period, Ōgaya kiln, Mino area. Lacquer tray, paper on wood base, Meiji period.

50. Iron *saké* server with cloisonné central band and Ming dynasty porcelain lid.

51. *Wanmori:* A carp is scaled and filleted. Small cuts are made crosswise on the meat side of each fillet to cut small bones. Each fillet is folded in half, with the skin side in, and tied loosely around the middle with a thin strip of split bamboo-sheath. Abundant soup stock from kelp is brought to a boil and the fillets are placed in it. When they float to the surface, *saké* (30 percent of the quantity of stock) is added. When it boils up again, *usukuchi* soy sauce is added The ends of *chōjifu* are cut off. The *chōjifu* are soaked in water until soft and cooked in turtle stock. Green onions are cut into 1-inch lengths and shredded. The shredded onion is wrapped in cloth, rubbed clean in water, and the water squeezed out. Then they are removed from the cloth and separated. A fillet of the carp is put into each serving bowl, its bamboo-sheath removed, and two of the *chōjifu* are placed beside it. Ginger juice is dropped into the soup from which the carp was taken, which is then poured into the bowl. The carp is garnished with the shredded onion.

Lacquer bowl, polychrome and gold design, late Edo period, Kyoto.

52. *Yakimono:* A greenling is scaled and filleted. Small cuts are made crosswise on the meat side of each fillet to cut small bones, and the fillets are then cut into rectangular pieces and skewered. Soy sauce, *saké* (3 : 2), and a bit if *mirin* are combined and brought to a boil. The skewered fillets are broiled over a charcoal fire on the meat side until browned, dipped in the marinade, and broiled again until the surface becomes just dry. This process is repeated two or three times with the meat side. Then the skin side is dipped in the marinade and broiled quickly. The skewers are removed, and the pieces arranged in a prewarmed serving dish.

*Shonzui* type, handled porcelain bowl, cobalt underglaze and overglaze enamel decoration, late Ming or early Ch'ing dynasty.

53. *Azukebachi I:* Young bamboo shoots are boiled until tender in water containing rice bran and allowed to stand until cool. Then they are peeled, washed well, and cooked in a mixture of soup stock, soy sauce, and *mirin*. Chicken thighs are cut into bite-sized pieces.

An iron pan is heated and vegetable oil added. The chicken meat is sautéed over a high flame until the color changes. Then it is removed into another pan containing chicken stock and cooked until tender, adding soy sauce and *mirin*. Each bamboo shoot is cut in half lengthwise and arranged with the cooked chicken meat in a serving bowl. *Sanshō* leaves garnish the dish.

*Shiizakana:* Salted sea bream roe is skinned, the eggs separated, washed with *saké* to remove salt, wrapped in cloth, and the water squeezed out. Then it is broken into small bits again and put into a serving bowl.

Karatsu ware square bowl, underglaze iron decoration, Momoyama period. Lung-ching-yao ware celadon bowl, paired fish design, Southern Sung dynasty.

54. *Shonzui* type, gourd-shaped porcelain *saké* bottle, cobalt underglaze decoration, Ch'ung-cheng reign period (1628–44), late Ming dynasty. Kutani ware, gourd-shaped porcelain *saké* bottle, overglaze enamel decoration, early Edo period. Karatsu ware, tall *saké* cup, Momoyama period. Shino type, squat *saké* cup, Momoyama period. Mishima type *saké* cup, incised and stamped decoration, Yi dynasty (Korea).

55. *Hassun:* Halfbeaks are scaled, filleted, and soaked in salted water for 10 minutes. The fillets are skewered through one end and dried in the sun until the surfaces are just dry and the meat still soft. Just before serving they are broiled over a low flame and cut into bite-sized pieces. Shelled broad beans are put into boiling water, boiled until tender, and drained. Soup stock, salt, and sugar are heated together until fragrant, and the beans soaked in the mixture until served.

56. *Azukebachi II:* Small young eggplants are boiled in water until tender. Immediately they are removed to a board, another board is put on top of them, and a weight added to rid them of water. Each eggplant is cut in half lengthwise. String beans are put into boiling water, boiled until tender, and shredded diagonally. Soup stock, soy sauce, and parched, ground sesame seeds are mixed. Then the vegetables are added, blended well, and chilled in a refrigerator until served.

*Konomono: Takuan* are peeled and cut into rectangular bite-sized pieces, and these are arranged in a serving bowl with 1 1/2 inch pieces of *fuki* that have been boiled briefly in water, seasoned with soy sauce and then simmered slowly.

Iga ware bowl, natural ash glaze, early Edo period. Porcelain bowl with cobalt underglaze and overgalze enamel decoration, Wan-li era (1573–1620), Ming dynasty, Ching-te-chen kilns.

# OFF SEASON

時はずれの茶亭

Teas are not held at midday in June, since the weather is oppressively hot. People meet in the early evening for the *Tokihazure*, a tea here called Off Season but which is more literally translated "off time," meaning escape from the hottest hours of the day.

The Off Season tea is usually held at mountain villas, near the seashore, on the banks of rivers, or in thickly wooded areas—places where cool afternoon breezes rise. Utensils are generally very simple. A common dish is marbled slices of raw fish that have been rinsed in cold water. Dishes are chilled in water before serving.

向附

PLATE 57. *mukōzuke*

PLATE 58. *gohan*, *misoshiru*, and *mukōzuke*

向附 汁 飯

PLATE 59. *wanmori*

椀盛

焼物

PLATE 60. *yakimono*

PLATE 61. *saké* bottle and *saké* cups

預鉢

PLATE 62. *azukebachi*

PLATE 63. *shiizakana* and *saké* bottle

PLATE 64. *hassun*

八寸

57. *Mukōzuke:* Live prawns are deheaded, shelled, cut along the inner curves, deveined, and flattened. Each prawn is cut crosswise into three pieces and put under running water until crisp. Next they are removed into ice water, then placed in a bamboo strainer and rid of water by shaking the strainer. The shrimp pieces are immediately placed in chilled, individual serving bowls in appropriate amounts. *Kamogawa-nori* is washed well and drained. The *nori*, boiled *matsubana*, and finely grated *wasabi* are arranged beside each prawn. *Usukuchi* and regular soy sauces are combined, and lemon juice (5 percent of the amount of mixed soy sauce) is added and mixed well. This sauce is chilled and poured into the bowls just before serving.

Bowl in shape of lily blossom, by Ninsei (mid-seventeenth century), underglaze iron wash on petal tips.

58. *Misoshiru:* White and red *miso* (3 : 2) are dissolved in soup stock from kelp and dried bonito flakes and brought to the simmering point. Small eggplants are stemmed and cut in half lengthwise. Small diagonal cuts are made on their skin sides, and the eggplants are put into boiling water with the skin sides down and parboiled with a small lid set directly on top of them. Then they are removed into a mixture of half soup stock and half *misoshiru* and simmered until the flavor is absorbed. In another pot, boiled and peeled small bamboo shoots (*shinodake*) are also cooked in the mixture of soup stock and *misoshiru*. A piece of eggplant and two bamboo shoots are arranged together in each individual serving bowl, and simmering *misoshiru* is poured over them. A dab of mustard is dropped in.

Triangular lacquer tray with silver design, middle Edo period.

59. *Wanmori:* A cake of bean curd is wrapped in cloth, a weight is placed on it to rid it of moisture, and it is allowed to stand until firm. Then it is placed in a serrated mortar and crushed well with a pestle. Grated *tsukune-imo* and egg white (each 10 percent of the amount of bean curd) are added to the bean curd and mixed well.

Abalone are scrubbed with a brush that has been sprinkled with salt and then they are washed. A spatula is inserted between the shell and meat to separate them. The intestines are removed, boiled, and diced. The meat is grated and mixed with an equal amount of the bean curd. Egg white (about 10 percent of the abalone and bean curd mixture) is added and mixed well. This mixture is then poured into a mold, sprinkled with the diced intestines, put in a preheated steamer, and steamed gently until set. When cool, the custard is removed from the mold and cut into pieces suitable to the serving bowls.

*Chisha* leaves are boiled until tender and combined into layered groups of three each. "First" stock is brought to the simmering point and flavored with *usukuchi* soy sauce. *Kuzu* starch is mixed with the cold "first" stock, and this is poured into the soup to thicken it. The abalone and bean curd custard is simmered in a kelp stock. A piece of it is then placed in each individual serving bowl, and the simmering thickened soup is poured over it. A group of three layered *chisha* leaves warmed in boiling water is placed on the custard, and grated ginger put on top of the leaves.

Hidehira type lacquer bowl with peach design, seventeenth or eighteenth century.

60. *Yakimono:* A fresh sea bass is scaled, filleted, and cut into rectangular pieces. The pieces are skewered, sprinkled with salt, and broiled over a charcoal fire until nearly done. The skewers are removed, and the broiled bass served hot in a prewarmed serving dish. *Tade* leaves are finely ground in a serrated mortar with a pestle. Just before serving, rice vinegar is added, the mixture strained, and poured into a small container.

Oribe type square dish, underglaze iron decoration and applied iron glaze, Keichō era (1596–1615), Mino area. Handled tea caddy by Ninsei (mid-seventeenth century).

61. *Shonzui* type, gourd-shaped porcelain *saké* bottle, cobalt underglaze decoration, Ch'ung-cheng era (1628–44), Ming dynasty. Yellow Seto type, hexagonal *saké* cup, middle Edo period. Porcelain *saké* cup, overglaze red enamel and gold decoration, late Ming dynasty, Ching-te-chen kilns.

62. *Azukebachi I:* *Namafu* is cut into strips and deep fried quickly in hot oil over a high flame. The deep fried *namafu* is placed in a strainer and boiling water poured over it to rid it of the oil. It is then put into a pot with stock, soy sauce, and *mirin*, and simmered until the flavor is absorbed. Wild duck meat is sliced thinly and coated with flour. Another stock is seasoned somewhat more heavily with soy sauce and *mirin* and brought to a boil. When the mixture boils up, the wild duck meat is added and cooked until 80 percent done. The *namafu* and meat are arranged together in a serving bowl, and *sanshō* leaves placed on top.

*Azukebachi II:* Jellyfish, which has been soaked in water for two days, changing the water 3 or 4 times, is plunged into hot water to curl it and then thinly shredded into 1 1/4-inch lengths. *Shirouri* is cut horizontally into 2-inch lengths, thinly skinned, the seeds removed, and washed. Then it is peeled spirally in a thin continuous strip. The strips are dipped into salted water and hung on chopsticks in the sun until the surfaces are barely dry. They are then washed and cut into 1 1/4-inch lengths. Shredded jellyfish and an equal amount of dried *shirouri* are combined, blended with a mixture of rice vinegar and *usukuchi* soy sauce, arranged in a serving bowl, and topped with very finely shaved bonito flakes.

Tz'u-chou ware bowl, incised and iron underglaze decoraton over white engobe, Ming dynasty. Swatow ware porcelain bowl with overglaze enamel decoration, late Ming dynasty.

63. *Shiizakana:* *Shutō* is finely chopped, washed with *saké* to make the taste mild, and wrapped with cloth to squeeze out water. Then it is placed in a serving bowl.

Pottery *saké* bottle, white engobe over brown clay, Yi dynasty (Korea). Delftware square bowl, eighteenth century, Holland.

64. *Hassun:* Sweet-dried (*kanrōzuke*) crucian carp (small fish full of eggs should be chosen) are sliced crosswise. String beans are put into boiling water that contains a bit of wood ash and boiled until tender. They are washed well, put into boiling stock with soy sauce and a bit of *mirin*, and cooked, taking care not to overcook. Just before arranging them, the string beans are cut in half and wiped dry.

Square dish, iron underglaze decoration over white engobe, by Ogata Kenzan, early Edo period.

MORNING

# 朝の茶事

In July, at the height of summer, teas are held just after dawn. The Morning tea lasts about two and one-half hours and ends when the heat begins. The Kaiseki is simple, its quantity small. Raw fish is never served, but several kinds of pickled vegetables are. The only fish served are dried or fried. Simple as they are, the other foods for this meal—eggs, seaweed, pickled plums—are prepared carefully. Utensils of bamboo and glass are used for the coolness they convey.

PLATE 65. *gohan*, *misoshiru*, and *mukōzuke*

PLATE 66. *saké* server and *saké* saucers

銚子
木盃

PLATE 67. rice basket and silver rice spatula

飯器
飯杓

PLATE 68. *wanmori*

椀盛

PLATE 69. *azukebachi*

預鉢

◀ PLATE 70. *shiizakana*, *saké* bottle, and *saké* cups

進肴
酒器

八寸

PLATE 71. *hassun*

PLATE 72. *kōnomono*

香の物

65. *Mukōzuke:* Sweetfish are filleted, and the small bones removed with a knife. The fillets are soaked in salted water for ten minutes. The ends of the fillets are speared with a long skewer and dried in the sun. Grated Japanese icicle radish is drained, mixed with *nihaizu*, and put into individual serving bowls. Just before serving, the dried sweetfish are broiled on a rack, and each fillet is cut into two or three pieces. The pieces are arranged beside the radish. Shredded cucumber is dredged with salt, washed, and drained. Then it is arranged beside the broiled sweetfish in the serving bowls.

*Misoshiru:* Strongly flavored soup stock is taken from kelp and dried bonito flakes. *Sanshū-miso* is finely chopped and dissolved in the stock. Abundant dried bonito flakes are added to the stock again, brought to the simmering point, and strained. *Shiratamako* is mixed with salted water, kneaded into a soft dough, and rolled into small balls. The balls are flattened slightly, and small dimples are made with a fingertip on opposite sides of each ball. The balls are put into boiling water, boiled until they float to the surface, removed into cold water, washed, and drained. They are warmed in "first" stock just before serving. *Junsai* is washed gently with water, drained, and put into individual serving bowls with a straining spoon. One *shiratama* ball is placed in the center of each serving bowl, and simmering *misoshiru* poured over it.

French cut crystal glass bowl, nineteenth century.

66. Silver *saké* server with cloisonné design and wooden cylinder. Pottery cup stand with appliqué net pattern, by Hōzen, late Edo period, Kyoto.

67. *Gohan:* Young lotus leaves are chopped fine and dredged with salt. The water is squeezed out. Using two spatulas, the leaves are mixed with hot cooked rice that has had a bit of salt added to its cooking water.

Basket and silver spoon.

68. *Wanmori:* Fresh *yuba* is finely chopped. Eggs are beaten well, blended with soup stock (2: 3), and flavored with *usukuchi* soy sauce. Then the chopped *yuba* is added and mixed well. This mixture is poured into a mold, put into a preheated steamer, and steamed gently until set (about 20 minutes). When it is done, it is removed from the mold and cut into square pieces suitable to the size of a serving bowl. *Asauri* is cut into 7-inch lengths and thinly peeled. The peels are cut lengthwise into 3/4-inch widths and the strips are slit five or six times lengthwise in the center only, leaving both ends uncut. A bit of wood ash is put into boiling water, then the peels are added and boiled until tender.

Soup stock from kelp and dried bonito flakes is brought to a boil, and the square pieces of egg custard are added to it along with a light seasoning of *usukuchi* soy sauce and a pinch of salt. When it comes to a simmer again, a mixture of *kuzu* starch and soup stock is added to thicken it. When the egg custard floats to the surface, one piece is placed in each individual serving bowl and the simmering soup is poured over it. *Asauri* peel and finely grated *wasabi* are arranged on the egg custard as garnishes.

Lacquer bowls, gold and silver decoration, nineteenth century, Kyoto.

69. *Azukebachi: Koimo* are peeled, started in cold water, and boiled until tender. Then they are removed into boiling stock, seasoned with *usukuchi* soy sauce and a small amount of *mirin*, and cooked until completely soft. *Hasuimo* are thinly peeled, boiled in water until tender, and cooked with stock and soy sauce until the flavor is absorbed. Then they are cut into bite-sized pieces and arranged with the *koimo* in a serving dish. Grated citron peel is sprinkled on top.

French cut crystal glass bowl.

70. *Shiizakana:* The sprouts of *hamachisha* are boiled in water until tender. Parched white sesame seeds are roughly ground and combined with small amounts of stock and soy sauce. The sprouts are added and mixed well.

Crystal glass *saké* bottle and *saké* cups. Porcelain bowl with cobalt underglaze decoration, late Ming dynasty, Ching-te-chen kilns.

71. *Hassun:* Smoked salmon is thinly sliced. Two slices are laid together, folded in half, then sprinkled with lemon juice. If the slices are hard, they are soaked in *saké* or sprinkled with it and allowed to stand until tender. Two sheets of *nori* are brushed with salad oil on one side. Then they are paired with the oiled sides together and warmed on a rack over a medium flame until the color changes slightly. They are separated, salt is sprinkled on the oiled sides, and they are paired again and cut into small, slightly tapered rectangles. Each piece is inserted in the slit end of a bamboo stick and arranged opposite the smoked salmon in a serving dish.

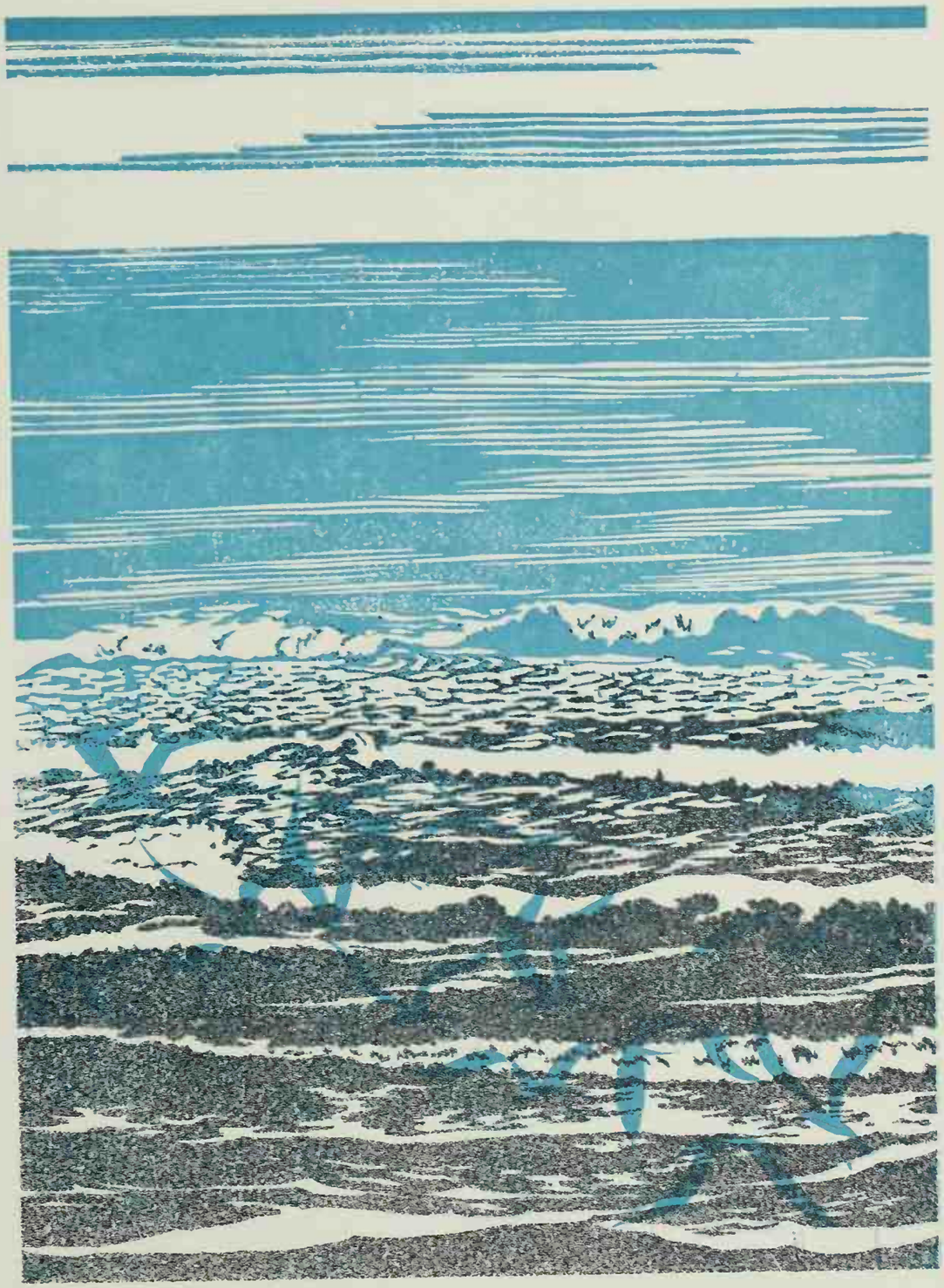
French cut crystal glass dish.

72. *Kōnomono: Takuan* is cut into bite-sized pieces. The ends and edges from the *takuan* are shredded and mixed with shredded cucumber. These are washed, squeezed, loosened, and sprinkled with ginger juice. Japanese pickled water-melon is cut into bite-sized pieces. and pickled baby cucumbers are halved crosswise. The pickles, plus salted kelp, go in one serving bowl.

Bizen ware bowl with natural ash glaze, early Edo period.

# ALL SOULS' DAY

# 追善の茶事



The influence of Buddhism in Japan is great. In its various forms, it has made its way into virtually every corner of Japanese life, perhaps substantiating the Japanese belief that our country is holy. In its most characteristically Japanese form—Zen—Buddhism influenced the evolution of the tea ceremony through its early masters, many of whom were Zen priests.

One important tenant of Buddhism—the abstention from eating meat—rules the Kaiseki for August. This is the month when, according to Buddhist belief, the souls of the dead return to their former homes in this world. They are welcomed with festivals and offerings of food. Family members often do without meat for two or three days in keeping with this belief. Without meat the Kaiseki meal looses much of its color, which is compensated for by serving the vegetarian meals on brightly colored ware.

PLATE 73. *gohan*, *misoshiru*, and *mukōzuke*

銚子
木盃

PLATE 74. *saké* server and *saké* saucers

PLATE 75. *wanmori*

椀盛

焼
物

PLATE 76. *yakimono*

PLATE 77. *azukebachi*

預鉢

進肴

PLATE 78. *shiizakana*

PLATE 79. *hassun*

八寸

PLATE 80. *kōnomono* and *yutō* ▶

湯斗
香の物

73. *Mukōzuke:* Dried *zenmai* is soaked in abundant water until tender, changing the water frequently. The hard parts of the stems are removed. The remaining stems are cut into 1 1/4-inch lengths and cooked in "second" stock seasoned lightly with soy sauce. *Itawarabi*, a dry wafer made from *warabi* powder, is soaked in lukewarm water for one hour and simmered in water until tender. It is then cut into strips 1 1/4-inches long and cooked in "second" stock that is seasoned lightly with soy sauce. The *zenmai* and the *itawarabi* are squeezed to get rid of liquid.

Powdered mustard is dissolved in hot water one hour before using and mixed well into a thick paste. Parched white sesame seeds are ground in a serrated mortar with a pestle until their oil is released. The mustard paste is added to the ground sesame (1: 10) and mixed well, adding small amounts of stock and soy sauce until the mixture is soft. The *zenmai* and the *itawarabi* are blended with this mixture and chilled in a refrigerator. Just before serving, the serving bowls are dipped into cold water and wiped dry. The chilled *zenmai* and *itawarabi* mixture is placed in each serving bowl, and thinly sliced baby cucumber is sprinkled on top.

*Misoshiru: Koimo* are washed, peeled, and both ends cut off. They are started in cold water, boiled until tender, removed into a mixture of half *misoshiru* and half "second" stock, and cooked until the flavor is absorbed. *Sendai-miso* and *sanshū-miso* (4: 1) are dissolved in "first" stock, strained, and brought to the simmering point. The simmering *misoshiru* is poured into serving bowls, and one *koimo* is placed in the center of each one. A sprig of *hojiso* is used to garnish the *koimo*.

Seto Oribe type bowl, iron underglaze decoration, early Edo period, Seto. Vermillion *negoro* type lacquer tray and bowls, middle Edo period.

74. Kiyomizu ware pottery *saké* server, overglaze enamel decoration, late Edo period, Kyoto. Modern lacquer *saké* saucers, gold and black decoration.

75. *Wamnori:* Cloud ear mushrooms, which have been soaked in water until tender, and lily roots, are finely shredded. A cake of bean curd is wrapped with cloth, a weight placed on it to rid it of water, and it is allowed to stand until firm. The bean curd is then crushed well in a serrated mortar with a pestle. Grated *tsukune-imo* and egg white—each about 10 percent of the bean curd—are added and mixed well. The bean curd mixture, the shredded lily root, and the shredded cloud ear mushroom are combined in the ratio 10: 3: 3 respectively, blended well, and made into flat balls according to the size of the serving bowl. The balls are deep fried in hot oil until golden, then put into a strainer, and boiling water poured over them to remove oil. "Second" stock is seasoned lightly with *usukuchi* soy sauce and brought to a boil. The balls are added and cooked over a medium flame for about one hour.

Lotus roots are cut into 2-inch lengths, started in a pot of cold water containing a bit of vinegar to prevent them from discoloring, and boiled. Then they are thinly skinned, sliced horizontally, and cooked in "second" stock that is seasoned lightly with soy sauce. *Hamachisha* leaves are boiled until tender and two of them paired. Soup stock is brought to a boil and seasoned lightly with salt and *usukuchi* soy sauce. A cooked bean curd ball and two slices of the lotus roots are put into each individual serving bowl, a pair of the *hamachisha* leaves that has been warmed in stock is placed on top of them, and the simmering *misoshiru* is poured over all. A pinch of powdered *sanshō* is put in the center.

76. *Yakimono:* An eggplant is thinly peeled and cut horizontally into thick slices. Each slice is deep fried in hot oil over a medium flame, drained on paper, and speared with two bamboo skewers. Sweet white *miso* is spread on one side of each slice. The *miso* is scored in a crisscross pattern with a wet, thin-bladed knife. Just before serving, the slices are broiled on both sides until brown. The skewers are removed, and the slices of egg plant arranged with their coated sides up in a serving dish. Grated citron peel is sprinkled on the eggplant.

Shodai ware platter, straw ash glaze, seventeenth century.

77. *Azukebachi:* A winter melon is thickly peeled and cut into rectangular pieces. Small cuts are made on the edges of each piece, because the meat near the skin is tough. The pieces are started in cold water and

boiled. Then they are removed into soup stock, seasoned with *usukuchi* soy sauce, and cooked. When they are barely soft, a mixture of *kuzu* starch and soup stock is poured into the stock to thicken it. *Daitokuji-fu* is put into boiling water to remove oil, then sliced, and cooked in the broth from the winter melon. Fresh ginger root is finely shredded and soaked in water until ready to use. The winter melon and the *daitokuji-fu* are arranged together in a serving bowl while hot and topped with the shredded ginger root.

Yellow Seto type bowl, Momoyama period, Seto.

78. *Shiizakana I:* A sheet of laver is warmed until the color changes slightly, then broken into small pieces with the hands, and mixed with finely grated *wasabi*, the strained pulp of salt-pickled plums, and soy sauce.

*Shiizakana II:* Potatoes are peeled and finely shredded. The shredded potato is soaked in water until crisp, dipped in hot water, and immediately put in *saubaizu*. Just before serving, it is mixed with trefoil stems, which have been boiled and cut into 1 1/4-inch lengths, and parched black sesame seeds.

Chün ware handled jar, Northern Sung dynasty. Flower-shaped bowl with incised decoration, *ying-ch'ing* glaze, Northern Sung dynasty. Vermillion lacquer tray, middle Edo period.

79. *Hassun:* *Gobō*, the diameter of a little finger, are washed, plunged into boiling water for a few seconds, and then removed into cold water. A needle is inserted into the centers of the cut ends of each one and rotated to remove the insides. The *gobō* tubes are cooked in a stock lightly seasoned with soy sauce. Three each of the *gobō* are rolled in a sheet of fresh *yuba* to make squarish rolls. Each roll is tied with a thin strip of slit bamboo-sheath and skewered. *Saké*, soy sauce, and a small small amount of *mirin* are mixed together to make a marinade and then boiled down. Each roll of *gobō* is broiled on one side first, and then that side is dipped in the marinade. The same process is repeated with the remaining sides, the bamboo-sheath and skewers are removed, and the roll is sliced into bite-size pieces. Green chili peppers are skewered, deep fried in hot oil, and sprinkled with salt.

Square Dish, underglaze blue and overglaze enamel decoration, by Ogata Kenzan, early Edo perliod.

80. *Kōnomono:* Fresh cucumber pickled in salt and malt, *takuan*, and *myōga*, the latter dipped in hot water and soaked in vinegar, are cut into bite-sized pieces and arranged in a serving bowl.

Karatsu ware bowl, iron underglaze decoration, seventeenth century. Vermillion *yutō*, dipper, and tray, middle Edo period.

# MOON VIEWING

月見の茶事

The Japanese have taken pleasure in the cold loveliness of the moon since ancient times. It represents to them the mysteries of the universe, and the awe in which its beauty and symbolism are held has made the moon a religious object to many.

Just as certain flowers are the products of spring, the moon belongs to autumn in Japan, when clear skies reveal it at its finest, and it has long been the custom to hold gatherings at this time to view and admire the moon. On these occasions the bounty of the autumn harvest, including the new taro potatoes, beans, and chestnuts (all of which invariably appear in the September Kaiseki), are served. The traditional offerings to the moon are twelve rice dumplings in ordinary years and thirteen on leap years.

PLATE 81. *gohan*, *misoshiru*, and *mukōzuke*

銅錫
木至

◀ PLATE 82. *saké* server and *saké* saucers

椀盛

PLATE 83. *wanmori*

PLATE 84. *yakimono*

焼物

PLATE 85. *azukebachi*, *saké* server, and *saké* cups

PLATE 86. *shiizakana*

PLATE 87. *hassun* and *hashiarai*

八寸
箸洗

湯斗
香の物

PLATE 88. *kōnomono* and *yutō*

81 *Mukōzuke:* Small horse mackerel are filleted, skinned, sprinkled with salt, and allowed to stand for five hours. The fillets are cut lengthwise into thin strips. The skin of a cucumber is thinly shredded. Just before serving, finely grated *wasabi* is mixed with *nihaizu*, and the strips of horse mackerel and the shredded cucumber skin are blended with it and placed in individual serving bowls. Sprigs of *hojiso* are used for garnish.

*Misoshiru:* White and red *miso* (7: 3) are dissolved in "first" stock and strained. The *misoshiru* is brought to the simmering point. *Namafu* containing millet is cut into square slices, washed, then put into the *misoshiru* and simmered. *Shirouri* is cut into 1 1/4-inch lengths and thinly skinned. Square chopsticks are inserted in the centers of the cut end of each piece to remove the seeds. Then the *shirouri* is washed and sliced crosswise. The slices are put into boiling water that contains a bit of wood ash, and boiled until tender. Before serving, the slices are simmered in the *misoshiru*. Powdered mustard is dissolved in hot water and mixed into a thick paste one hour before using. Just before serving, a bit of hot *misoshiru* is mixed with the paste to soften it. A piece of *namafu* and two slices of *shirouri* are placed in individual serving bowls. The simmering *misoshiru* is poured over them, and a dab of mustard dropped into the soup.

Shino type, flower-shaped bowl, iron underglaze decoration, Momoyama period.

82. Pumpkin-shaped iron *saké* server, Japanese porcelain lid with cobalt underglaze decoration.

83. *Wanmori. Zuiki* are skinned from both ends and cut into lengths suitable to the pot used to boil them. The pieces are then cut lengthwise into thick sticks, and ten sticks each are bundled with thin strips of split bamboo-sheath. The bundles are boiled in water with a bit of vinegar. Then they are soaked in cold water for about one hour to remove the vinegar. The *zuiki* pieces are next simmered in "second" stock, seasoned with *usukuchi* soy sauce, and cooked until completely soft. *Komo* are started in a pot of cold water and boiled until tender. Immediately they are removed into boiling "second" stock, seasoned with *usukuchi* soy sauce, and simmered. The *zuiki* are cut into 2-inch lengths and put with the *komo* into individual serving bowls while hot. "First" stock is flavored with *usukuchi* soy sauce and thickened with a mixture of *kuzu* starch and a bit of "first" stock. This simmering, thick soup is poured into the bowls, and boiled string beans are arranged with the other ingredients. A dab of finely grated ginger is added.

Lacquer bowls, gold decoration inside lid, Meiji period.

84. *Yakimono:* Small barracuda are scaled, the intestines removed through the gills, and the heads removed. They are then sprinkled with salt and drained for five hours. Each one is cut in half crosswise, skewered, and broiled on both sides over a medium charcoal fire. The skewers are removed and the central bones drawn out through the cut end with a pair of tweezers. The pieces are placed in a serving dish. *Tade* leaves are finely ground in a serrated mortar with a pestle. Just before serving, rice vinegar is added, the mixture strained, and poured in a small container. The broiled barracuda is served with this sauce.

Bizen ware, spouted and handled bowl, early Edo period. Yellow Seto type, hexagonal *saké* cup, middle Edo period.

85. *Azukebachi:* Small eggplants are stemmed and broiled directly over a strong charcoal fire until browned. They are then removed into cold water and peeled by hand. *Momen* bean curd is wrapped with cloth, a weight placed on it to remove water, and allowed to stand until firm. The bean curd is then crushed well in a serrated mortar with a pestle. Fine cuts are made on the meat sides of *hamo* fillets. The fillets are then sliced at every third cut, cut into thin strips, and mixed with an equal amount of the bean curd. This mixture is rolled into balls and deep fried in hot oil until golden. The fried balls are put in a strainer, and boiling water is poured over them to rid them of oil. Then the balls are placed in a mixture of *saké*, *usukuchi* soy sauce, and *mirin*, and cooked until the flavor is absorbed. The broiled eggplant and the balls of bean curd are arranged together in a serving bowl and topped with finely shredded citron peel.

*Shonzui* type porcelain bowl, cobalt underglaze decoration, Ch'ung-cheng reign period (1628–44), Ming dynasty. Kutani ware, Yoshidaya type, gourd-shaped porcelain *saké* bottle, overglaze enamel decoration, late Edo period. Karatsu ware *saké* cup, Momoyama period. Japanese small porcelain *saké* cup, late Edo period.

86. *Shiizakana I:* The heads and tails of small dried sardines are removed with the fingers. The sardines are toasted quickly in an unglazed earthen pan, and each one is pinched on the back and underside and pushed to separate the meat from the bones. The meat is soaked in a mixture of *saké* and *usukuchi* soy sauce until ready to use. A *shirouri* is cut crosswise into 2-inch lengths and thinly skinned. The seeds are removed from the cut ends with a square chopstick, the *shirouri* shaved spirally in a thin continuous strip from the end of each piece, and the shavings soaked in salted water and hung on chopsticks in the sun until the surfaces are barely dry. The strips are then washed in water, cut into 1 1/4-inch lengths, and soaked in *sanbaizu* until ready to use. Just before serving, the sardines and the *shirouri* are mixed.

*Shiizakana II:* The salted spawn and soft roe of sweetfish are chilled until serving time and then mixed. If they are too salty, they are mixed in *saké* and squeezed to make the taste milder.

Takatori ware, gourd-shaped bowl, early seventeenth century. Lung-ching-yao ware, celadon bowl, paired fish design, Southern Sung dynasty.

87. *Hashiarai:* Dried kelp is plunged momentarily into boiling water to make stock. The stock is flavored slightly with salty pickled plums and poured into individual serving bowls. Two or three shreds of jellyfish are placed in each bowl.

*Hassun:* Abalone meat is simmered in a mixture of half *saké* and half water until barely tender. Red *miso* is mixed with soup stock and added to the abalone, which is then cooked until completely soft and placed in a refrigerator until needed. Before serving, each abalone is cut in half lengthwise and then cut into rectangular slices. Fresh young soy beans in the pods are started in cold water and boiled until tender. After salt has been added to them, the beans are drained and both ends of each pod removed.

88. *Kōnomono: Takuan* is sliced crosswise. A fresh cucumber (pickled in salt and malt) is seeded, filled with *shiso* leaves that have been finely chopped and rubbed with salt, and cut into bite-sized pieces. These are arranged with eggplants pickled in mustard.

Yellow Seto type bowl with flower-shaped rim, incised decoration, Momoyama period, Ōgaya kiln, Mino area.

# CLOSING

名残りの茶事

Many people have argued that Japanese sensitivity to change and impermanence, which is at the heart of a large part of traditional literature, has meteorological origins. To the Japanese, their seasons are sharply delineated and richly symbolic of the seasons of man. On the one hand, October means that the approaching winter must be prepared for. On the other, it is a time of nostalgia for what has passed, a time when the subdued colors of autumn suggest changes in one's own condition. Autumn brings an awareness that there has been some loss and some gain in the nature of things, which is, in any case, inexorable.

October is the final month of *fūro*. The year's tea has come full circle. Autumn foods, such as shellfish and mushrooms, are served. Each guest is served on ware different from that given to other guests, and the dishes include some that have been pieced together after breaking. The chopsticks for this final meal of the tea year are of dried bamboo.

PLATE 89. *gohan*, *misoshiru*, and *mukōzuke*

木燗至錫

PLATES 90-91. *saké* server and *saké* saucers

PLATE 92. *wanmori*

椀盛

焼物

PLATE 93. *yakimono*

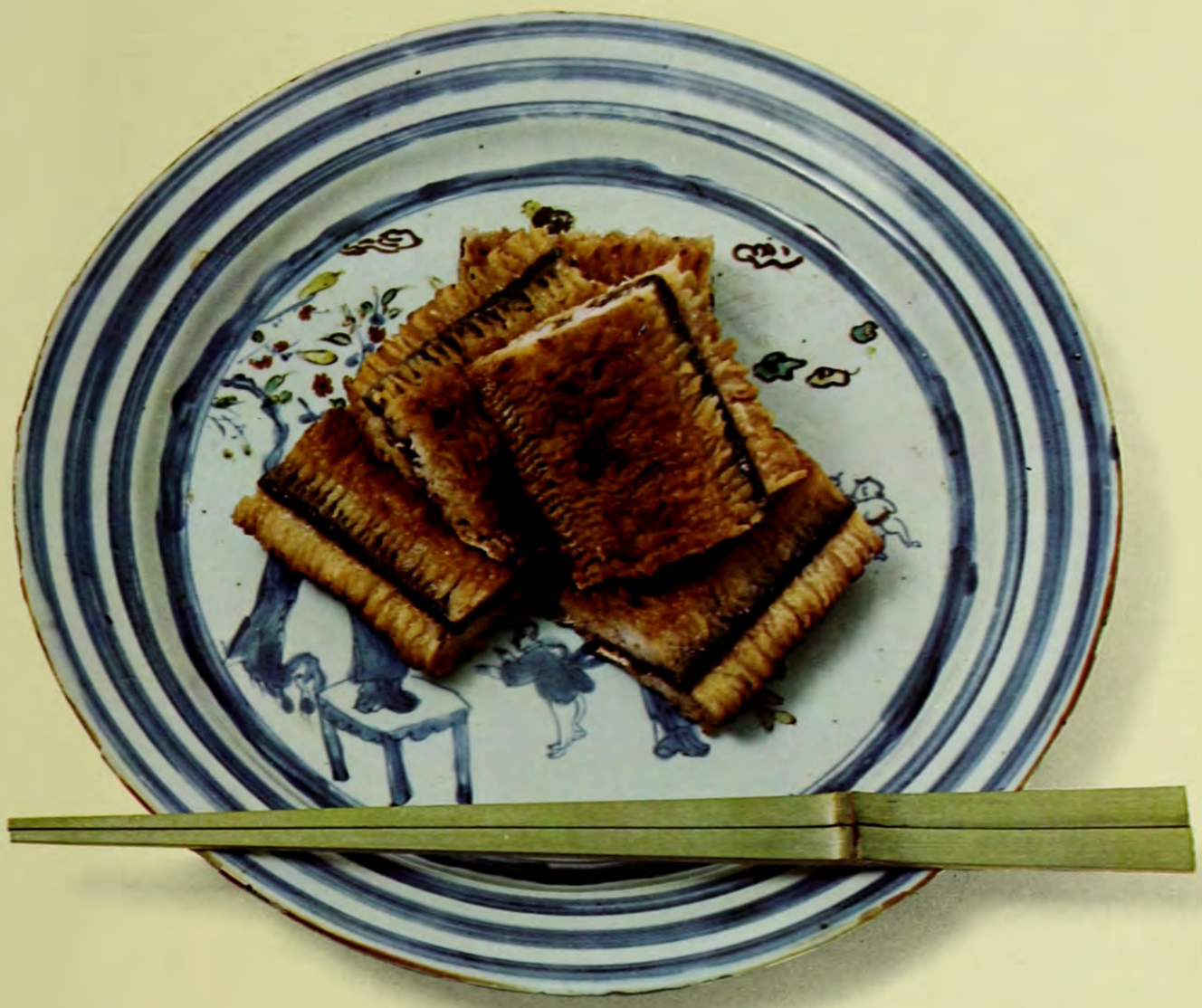


PLATE 94. *azukebachi*, *shiizakana*, and *saké* bottle

PLATE 95. *hassun*

八寸

PLATE 96. *kōnomono*

香の物

89. *Mukōzuke:* The meat sides of abalone are scrubbed with a brush that has been sprinkled with salt. The abalone are then washed and steamed in the shells. When they are cool, the meat is removed from the shells and thinly shredded. A cucumber is also thinly shredded and soaked in water until used. A cake of *momen* bean curd is started in cold water and gently boiled for several minutes. It is then removed from the pot, wrapped in cloth, and a weight added to remove the water. Next it is well crushed with a pestle in a serrated mortar. White sesame seeds are parched, then ground until their oil is released. The sesame is mixed with the bean curd (1: 3), adding sugar, rice vinegar, and *usukuchi* soy sauce. Just before serving, the shredded abalone and the shredded cucumber are blended with the sauce and placed in individual serving bowls.

*Misoshiru: Sendai-miso* and white *miso* (4: 1) are dissolved in stock from kelp and dried bonito flakes, strained twice, and brought to the simmering point. *Koimo* are peeled, started in cold water, and boiled. When they are barely tender, they are removed into a mixture of half *misoshiru* and half "second" stock and simmered until the flavor is absorbed. *Zuiki* are skinned from both ends and cut into 8-inch lengths. Then the pieces are cut lengthwise into 1/2-inch widths and boiled in water with a small amount of vinegar. Next they are soaked in water to remove the vinegar. Each piece is tied loosely and cooked in a mixture of half *misoshiru* and half "second" stock until completely soft. One *koimo* and a piece of *zuiki* are placed together in each serving bowl while hot, and the simmering *misoshiru* is poured over them. Parched black sesame seeds are sprinkled on top of the *koimo*.

Shino type cylindrical *mukōzuke*, iron underglaze decoration, Momoyama period, Mino area.

90. Black Satsuma ware, pottery *saké* server in the shape of an iron kettle with wooden lid.

91. Lacquer *saké* saucers with gold *togidashi* designs, Meiji period.

92. *Wanmori:* Small pine mushrooms (*matsutake*) are halved lengthwise, and small cuts are made on the surfaces of each piece. The halved mushrooms are put into hot "first" stock just before it boils up. A cake of *momen* bean curd is placed in "second" stock. The flames under the mushrooms and the bean curd are adjusted so that both pots boil at the same time. Sheets of *nori* are warmed until the color changes slightly, cut into large strips, and skewered with toothpicks until ready to be used. A piece of the bean curd and two or three mushroom halves are arranged together in each serving bowl when they have boiled. Simmering soup, seasoned with *usukuchi* soy sauce and salt, is poured into the bowl. Then five pieces of the *nori* are arranged one on top of the other and placed over each piece of bean curd. A bit of sliced citron peel is added as garnish. The bowls are served immediately.

93. *Yakimono:* A *hamo* is cut open, and the slime on its skin is scraped away with a knife. (The liquid on the chopping board is also scraped away with the back of the knife.) The *hamo* is placed firmly on the board with the skin side down, and fine cuts are made crosswise through the meat side nearly to the skin. Four skewers are inserted into the *hamo* lengthwise. To make a marinade, soy sauce, *saké* (3: 2), and *mirin* to taste are mixed and boiled briefly. The *hamo* fillet is broiled over a strong charcoal fire on the meat side until brown, then dipped in the marinade and broiled again. This process is repeated with the meat side two more times. Then it is turned over to broil on the skin side. When the skin side becomes brown, it is dipped in the marinade and broiled until just dry. The skewers are removed and the fillet is cut into 3-inch lengths while hot. The pieces are folded in half with the skin sides in.

Porcelain dish, cobalt underglaze and overglaze enamel decoration, Ten-chi era (1621–27), late Ming dynasty, Ching-te-chen kilns.

94. *Azukebachi:* Long eggplants are put directly over a high flame, broiled quickly until brown, immediately removed into cold water, and skinned with the fingers. Then they are put into boiling water briefly. Next they are put into stock seasoned with soy sauce and a small amount of *mirin* and simmered with a small lid set directly on top of them. Cut, dried herring are soaked in water and rice bran all day, then simmered in the

water until tender. Tap water is run into the pot to cool the herring, they are removed from the pot, washed well, and placed in a deep pot. They are put into a preheated steamer and steamed for about 20 minutes. The liquid from the herring is discarded, and a marinade of half soy sauce, half *saké*, and brown sugar, is added to just cover the fish. Then they are steamed again and soaked in the marinade all day. Just before serving, the herring are steamed once more, cut into bite-sized pieces while hot, and arranged with the eggplants in a serving bowl. For garnish, the eggplant and herring are topped with grated ginger.

*Shiizakana:* The salted roe of *ayu* (sweetfish) are served in a small bowl.

Porcelain *saké* bottle, overglaze enamel decoration, late Ming dynasty. Eared porcelain *saké* cup, cobalt underglaze decoration, late Ming dynasty. Yellow Seto type, chrysanthemum-shaped dish, Momoyama period.

95. *Hassun:* Small, dried barracuda are filleted and the small bones removed with tweezers. Just before serving, they are broiled until brown, dipped in *saké*, then broiled again. This process is repeated two times more, then the fillets are cut into bite-sized pieces. Okra are put into boiling water and boiled briefly. Then they are cooked with stock and soy sauce, placed on a cloth to rid them of moisture, and arranged with the broiled barracuda in a serving dish.

Lacquer inkstone box lid, gold decoration, late Muromachi or Momoyama period.

96. *Kōnomono: Takuan* is cut crosswise into thin slices, soaked in ice water to remove some of the salt, and squeezed. Ginger juice is sprinkled on it. Salt-pickled eggplants are also sliced crosswise. These pickles are arranged together in a serving bowl.

Brushmarked bowl, Yi dynasty, (Korea).

# THE KAISEKI COURSES

*The value of an art is in the uniqueness of conception and the disciplined execution that lie beneath the surface of its familiar forms.*

Zeami

Kaiseki food is ordinary. Many of the dishes are everyday fare, and they are all part of traditional Japanese cooking. It is the care that goes into its preparation and serving that makes Kaiseki truly unique. Over the centuries, the accumulating experience of Kaiseki cooks has given rise to certain principles that are followed by today's cook, not as one adheres to the rules of a sport but rather as one is unconsciously guided by the wisdom that works in the hands, eyes, and judgment of a master craftsman.

Kaiseki is a light meal, meant to set the stomach for the tea that follows. The quantity of food served should be roughly eighty percent of what a man can comfortably eat. This quantity is usually adjusted by concern for what is suitable to the time of day.

Kaiseki always uses ingredients in season. Economy is one obvious reason for this, but flavor is perhaps a better one. In summer there are the light, white-meat fish. In spring one enjoys the harvest of new greens that refresh one's system, unexercised during the winter.

Excessive ornamentation is avoided in Kaiseki. One might think that during the cherry blossom season a platter of sliced fish arranged to resemble a flower would be in order, or that a rabbit cut from a boiled egg would be appropriate for a moon-viewing tea (since that animal is what the Japanese see in the shadows of the full moon). But these are mere tricks, and in preparing them one necessarily sacrifices

freshness and flavor to the time they require. Food is prepared as naturally as possible.

Except for the August Kaiseki, which is vegetarian, all meals are half vegetable and half meat. The vegetable half of a meal includes all parts of the plant—root, stem, leaf, and seed—though not necessarily in the same course. For the sake of nutrition and variety, it is a rule to include in every meal foods from the mountains and the fields, the rivers and the sea.

Apart from the choice of food for the meal, there are other considerations that have traditionally been important in planning for Kaiseki. The dominating concern is that the meal be in harmony with the theme and atmosphere of the tea gathering of which it is a part. Kaiseki is a preliminary to tea and must conform to its aesthetics.

Much thought is given to the guests invited for a tea gathering. This is particularly true of the person who is to be the principal guest, the one most knowledgeable in the Way of Tea. His age, profession, family background, interests, education—all are taken into account in deciding the flavors and colors and mood that will inform the meal. The guests are elements in the design of the gathering as much as are the foods and utensils.

After the menu for a meal has been set, the ware on which it will be served is chosen. In the West there is a general preference for sets of dishes, all matched in pattern, color, and number of pieces. But in Japan, and especially in Kaiseki cooking, the harmonized irregularity of pieces in many shapes and different materials has been for many years one of the pleasures of dining. Each piece of serving ware is chosen to suit the course and the food that appears in it. No one piece should attract so much attention that it intrudes on the harmony of the whole.

In the preparation of food for Kaiseki the most important rule is to obtain ingredients that are of high quality and freshness. These two conditions insure that at least half the desired flavor is present. Then the necessary precooking can be done: taking soup and sauce stocks, salting, marinating, coating, and the cooking of those ingredients that can last without losing freshness or flavor.

Final preparations for a Kaiseki meal are made in a room attached to or near the teahouse. This is called the *mizuya*, or "water room", and is used as a kitchen. Here enough fires are laid for the smooth, well-ordered disposition of all cooking. Cutting boards and knives are set out for the different meats and vegetables to be served. All dishes are washed ahead of time and either warmed or cooled, for all hot foods must be on warm dishes, all cold foods on cold. Certain foods, such as raw seafood, cannot be prepared far in advance of serving; for each dish there is a right time for removing it from the heat or putting it into serving ware. Cooking must be timed to coincide with progress within the tea room—the prearrangement of the *mizuya*

helps to blend these conditions into an easy, unhurried order. A quiet, efficient kitchen from which the courses move without confusion and with proper timing is indispensable for the reposeful mood of the tearoom.

A Kaiseki meal begins as the host brings into the room a tray that he hands to the principal guest, who has moved forward to receive it. They exchange bows, and the host withdraws for a second tray. When all the guests have received and set down their trays, the host sits at the door to the room and asks them to begin, and the door is then quietly closed.

Before each guest is a lacquered wooden tray, which is called an *oshiki* after the folded place mat made of rice paper, also lacquered, that was carried by Zen monks. Against the side of the *oshiki* nearest the guest is a pair of cedarwood chopsticks, their blunt ends resting on the right rim of the tray. There are two lacquer bowls on the near side and another dish set beyond. Counting the lids of the bowls, there are five pieces on the tray. This number corresponds to the number of nesting bowls carried by Zen monks on their travels.

The first exquisite surprise in the Kaiseki meal comes when you gently remove the covers from the bowls. On the left you see a small portion of white rice against the rich darkness that is the inside of the bowl. On the right a soft steam carries up the aroma of the soup.

Setting the covers carefully aside to prevent their dews from spilling, you take up the chopsticks, which are refreshingly moist from the water in which they have been rinsed. In the other hand is the rice bowl, comfortably warm against your palm. This is the first taste of Kaiseki—*gohan.*

## *GOHAN*

At the end of the Second World War, America sent large quantities of surplus food to Japan as relief, and among these supplies was foreign rice, perhaps the first that the general public had eaten. Apart from the gratitude they felt, many Japanese felt sympathy as well—for the Americans who had to eat such malodorous, ill-flavored, long-grained, loose and generally poor rice. Allowing that odor and flavor suffered in transit, the average Japanese found it hard to believe that anyone actually preferred the fluffy, dry rice of California and considered the Japanese variety a cheap and sticky substitute.

The moral: of the many kinds of rice and ways of cooking it, everyone prefers his own. To the native, his way of cooking is ideal for rice cultivated in the conditions of soil, climate, water, and taste prevailing in his country. But no matter how you cook it, in areas where both rice and another grain are grown, rice always commands the higher price because of its desirability. What is more, if we can

believe a contemporary student of the subject, there has never been a people who voluntarily changed their main diet from rice to wheat, and today more and more wheat eaters are switching over to rice.

How rice came to Japan is a mystery as unlikely to be unraveled as the origins of the people who brought it. But it is generally accepted that the people who first cultivated rice in Japan were the first rulers as well. These people consolidated their limited rule in the humid marshlands of western Japan and began growing rice there around 200 B.C. By the seventh century rice had become the main source of tax revenue, and until the modern period (mid-nineteenth century), rice holdings were the basis of economic and, therefore, political power in Japan. Today, still, the price of rice is a critical element in Japan's domestic economy. The importance of rice, more as an indispensable part of a meal than as an economic unit of measure, has earned it an honorific name—*gohan*, which is used to refer to cooked rice, and often to an entire meal of which rice is only a part. *Gohan* will be used here to mean cooked rice; "rice" will refer to the grain in any state other than the final, eatable one.

The remains of ancient hearths suggest that primitive Japanese simply scorched their rice over a fire before eating it. Later, with the development of utensils, rice was steamed in earthen pots. Later still it was boiled into a porridge or cooked as a mixture with other vegetables. Then, between the twelfth and fourteenth centuries, Japanese cooks apparently settled on a way of steaming rice that is similar to the method of today.

During the seventeenth century, farmers began hulling and polishing their rice, which resulted in the highly valued "silver *gohan*"—and a wave of beri-beri (from a lack of vitamin $B_1$, caused by the loss of the nutritious bran). Today polished rice is still the favorite, and it is cooked in most homes by electric rice cookers. Vitamin pills have supplemented the loss of $B_1$, but many older people feel that nothing can make up for the flavor that has been sacrificed to the convenience of modern, electrified living.

The basic procedure for cooking rice sounds simple: the rice is washed, barely covered with water, and placed on the heat; it is simmered for about twenty minutes after it has boiled, then removed from the heat and set aside for about ten minutes—without removing the cover during cooking. But a great many details go into this basic formula if you want perfect *gohan*.

The day before rice is cooked, it is washed to remove dirt and bran, and at the same time irregular or discolored grains are sorted out. This operation must be carried out quickly and with dexterity, for high quality rice will soak up water very soon. If the rice remains immersed too long, the film of bran powder on each grain turns glutinous and makes thorough washing almost impossible. And if the water

is not dumped as soon as washing is done, the rice grains absorb it and the odor of bran that it carries. While in the water, the rice is stirred with a kneading motion to clean it of the bran that has remained after mill polishing. Then, after kneading the rice and changing the water several times, until it becomes clear, the washed rice is drained onto a tray of woven bamboo and left to stand for two hours. During this time the rice swells gently, from the water it has absorbed so far, to roughly twenty percent larger than its normal size.

The amount of absorbed water and the dryness of the rice before washing, determine how much water will be used for cooking. The usual measure is one part water to one part unwashed rice plus twenty percent more water, or, the same thing, six parts water to five parts rice. A bit more water than usual is used in Kaiseki because it is thought more considerate to serve softer *gohan*. However tasty a dryer, firmer *gohan* might be, if a guest must work his jaws mightily to chew it, the effect of these contortions on the atmosphere of the meal can be disastrous.

The traditional caldron for cooking rice is made of thick iron. It is round and has a curved bottom. Just above the middle of the caldron is a molded flange that prevents the caldron from falling into the stove and serves also to restrict the heat of the fire to the lower half of the caldron. The lid is made of thick, heavy wood, and its weight keeps heat within the caldron.

There is an old saying about the heat at which one should cook rice; it might be rhymed into English like this:

> Start the pot with a flame quite low.
> Halfway through let it blaze, let it go;
> Turn it down when there's a mighty steaming,
> Don't touch the lid even if baby's screaming.

When rice is started at too high a flame, the bottom of the caldron heats too rapidly and cooks only the rice close to it. This rice, as it cooks, becomes a glutinous wall through which heat is unable to pass easily to the center of the caldron, and one ends up with a hard, uncooked middle. A low flame at the beginning allows the water to heat up evenly.

The blazing-up stage permits the already heated water to cook the rice uniformly. After a short time, steam begins to escape horizontally from under the lid, and the flame is lowered. The rice grains are still not cooked through at this point, so you must not turn the heat off completely. Actually, heat is "withdrawn" in three steps, to let it travel just to the center of the caldron without overcooking. As the heat is lowered the steam loses its force and begins to drift upwards. At this point rice becomes *gohan*. Now the flame is turned up for a few seconds to evaporate excess steam from the caldron, which is then taken off the stove and allowed

to stand for several minutes so the *gohan* will settle. The most important point in all this is that the withdrawal of heat is far more critical than the adding of it.

Perfect *gohan* forms a gentle mound in the center of the caldron with small craters in the surface of the rice and each grain richly puffed. Its color is a pure, crystalline white. These qualities characterize what is known as "living" *gohan*. "Dead" *gohan*, its shrunken grains lying flat and heavy in the pot, usually dies when someone has for some reason removed the lid during cooking.

The Japanese word for putting rice into bowls is *yosou*, the same word used to mean "to dress up." In Kaiseki, *gohan* is served with at least as much thought to visual appeal as goes into dressing for a ball. One spatula of glistening *gohan* is laid in a white line across the bottom of a dark, round bowl. At first sight it seems perhaps too little to be satisfying, and yet this exquisite portion is designed to stimulate your appetite in anticipation for what is to follow.

This first spatula of *gohan* is taken from the side of the caldron, where the rice has cooked longer and is tastier than that in the middle. This is the host's modest way of saying, "Here, for the time being, is a taste of the early-fired *gohan*. I hope this will do until the meal is ready." By the time it reaches you from the kitchen it has cooled somewhat, and the first bite is pleasantly warm in your mouth, delicious on your empty stomach. Shortly, a lacquer serving dish will be brought in for seconds.

## *MISOSHIRU*

After one bite of *gohan*, you replace the bowl on your tray and take up the one to its right. The second taste of Kaiseki is the soup, *misoshiru*.

Like consommé and potage in Western cooking, Japanese soups can also be divided into clear soup and unclear soup. Clear soup is transparently clear, sometimes tinged with soy sauce or thickened with starch, and may be seasoned variously. But unclear soup, unlike potage, is invariably seasoned with *miso*—fermented soybean paste. Whatever other ingredients go into it, a soup seasoned with *miso* is called *misoshiru*. *Misoshiru* is the simple, everyday soup of Japan, while clear soup is considered quite formal. Almost any meat or vegetable can go into *misoshiru*, and one of the joys of traveling in Japan is the tasting of the many provincial varieties of this nourishing soup.

In Kaiseki, *gohan* and *misoshiru* are a pair, meant to be tasted alternately. Both are light and refreshing. They are basic foods that complement each other, and they have nourished in the Japanese an almost physiological dependency on them. These are the foods that most naturally stimulate an appetite, coming as they do at the start of an ordinary meal and in some cases constituting the entire meal.

The origins of *miso* are not clear; it has not been established whether it came from China or Korea. But it is certain that some type of *miso* had reached Japan before the introduction of Buddhism in the mid-sixth century. It seems likely that, as with so many other foods, the use of soybeans in their natural state led quite by accident to the discovery of ways to ferment them and turn them into condiments or preserves. By the eighth century the word *miso* appears in writing, and *miso* itself was by then being collected as a tax. Later in the same century it was marketed more generally, although it is not until the fifteenth century that we have evidence of its having lost luxury status and made its way into the homes of common people. Ever since, *miso* has been the most widely consumed condiment in Japan, and its flavor, together with that of soy sauce, is indeed the "taste of Japan."

The kinds of *miso* in Japan are virtually countless, for every district has developed a type suitable to its own climate. Reddish, salty *miso* is produced in the colder parts of the country, using about twelve percent salt in a mixture of rice and beans that is allowed to ferment for about a year. In the past, a *miso* was developed specially as a military ration. It was a hard, dark brown paste that contained whole soybeans and was fermented for three years.

White *miso* is used almost exclusively in Kaiseki cooking. It is less salty than other types but contains twice as much fermented rice, and it is set for only a month in winter and a week in summer. Its color is beige and it has a distinct sweetness (today, factory produced *miso* is sweetened artificially). It is said that this sweet, white *miso* was developed to suit the tastes of the indolent court nobility during the fourteenth and fifteenth centuries. It was also in Kyoto, where the court was situated, that Kaiseki itself developed.

In home cooking, *misoshiru* is made by first taking a stock from dried bonito. *Miso* is dissolved in this, and a leafy vegetable and bean curd, or seaweed, is added, the mixture is boiled, and it is done. But in Kaiseki, *misoshiru* is somewhat different, owing to the need to match the amount of soup to the one spatula of *gohan*. Since it comes at the beginning of the meal, its quality sets the tone for what is to follow; only a small amount is served, and it must "invite" the guest into the rest of the meal, must evoke in him a yearning. Its taste must be subtle, complex, compact—all within what is appropriate to the atmosphere of the tea ceremony. A fine *misoshiru* is like the trailing reverberations of a great temple bell. Its goodness lies in its aftertaste, which invites the guest to a second bowl.

The complexity of taste in Kaiseki *misoshiru* is obtained by mixing different kinds of *miso*, which gives a depth to the taste that cannot be reached with one *miso* only. In winter, for example, on a very cold day, one might mix a small amount of the reddish, saltier *miso* with the sweet variety. As the temperature rises, more and more of the saltier *miso* is added to balance the sweetness. During Japan's hot and humid

summer, sweet *miso* is abandoned altogether in favor of a mixture, or even one simple variety, of salty *miso*. From the cold months to the hot, from a rich taste to lightness, Kaiseki cooking invariably takes account of the season and adjusts its flavors to harmonize with what nature requires.

To prepare *misoshiru*, first the *miso* (in proportions suitable to the season) is ground in an earthenware mortar with a wooden pestle. It is then thinned gradually with a stock (*dashi*) taken from kelp and flakes of dried bonito (explained in the *Wanmori* section beginning on page 175). This mixture is filtered several times through a very fine sieve into a pot for warming. The mixing and filtering insure that the different flavors blend well, and it also imparts to the liquid its characteristic satin smoothness.

The ingredients to go into ordinary *misoshiru*—vegetables or bean curd—are sliced or diced fine so that they will cook quickly. But in Kaiseki, as one can see in the plates that include *misoshiru*, each bowl of soup contains only one principal ingredient, which is whole. This suits the small amount of soup and the size of the bowls. The size of the central ingredient is such that it just breaks the surface of the liquid. This prevents the item itself from sliding about sloppily and, by dampening the movement of the soup as it is carried, preserves the neatness of any relish or ornamentation that accompanies the central piece.

The central ingredient of *misoshiru* is usually too large to be cooked in the soup, so it is prepared separately. The icicle radish lozenge of the Doll Festival and the small taro of All Souls' Day are boiled, starting in cold water, until tender. They are then put into a warmed mixture of half *dashi* stock and half *misoshiru*, simmered, and seasoned.

Decorating the top of the central ingredient, or alongside it, is an ornamental ingredient that, depending on the time of year, may be beans, leaves, nuts, seeds, shoots or fruit. Whichever, this ingredient is chosen to contrast with the main ingredient in kind, color, shape, flavor or consistency. In the Off Season tea, for example, two delicate bamboo shoots are arranged against a small, young eggplant that has been halved and scored. Both have been cooked until tender, but their characteristic textures remain essentially different. The eggplant has an unresisting softness when chewed, while the bamboo presents, in contrast, a crisp surprise to the teeth.

In the Opening Kaiseki you find in your beige, almost ivory-colored *misoshiru* a light green ball (*namafu*) of steamed wheat gluten and powdered laver. On top of this there are the magnificent purple-brown beans (*dainagon-azuki*) that traditionally signify happy occasions, and next to these a small drop of mustard. This last has been prepared by first vigorously beating the mustard in hot water and then thinning it with *misoshiru* until it is just soft enough to drop from a spoon yet firm

enough not to run. The color harmony of these ingredients is subtle and appetizing, but it is not primarily to contribute to this harmony that the mustard has been added. It is here for its pungency, and it only accompanies sweet *misoshiru*, which, although tempered by some of the saltier *miso* and appreciated for its lingering taste, can interfere with the flavor of the next course if its sweetness is cloying. The pungency of the mustard stills the reverberations.

When the cook senses that the time is right to begin serving, bowls are taken out of the warm water where they have been heated and they are wiped. The main or central ingredient is set in each bowl, and then the *misoshiru*, which was started so that it would boil just at this moment, is poured gently into the bowls with a dipper. The soup is scooped from the bubbling surface of the caldron, where the flavor is best, so that, as with *gohan*, the guests experience the finest taste "for the time being." Ladling is done very carefully, slipping the bowls beneath the dipper between drops, to avoid an unsightly mess and wasted time in wiping. Next, the ornamental relishes are arranged and the bowl is covered and placed on a tray (*oshiki*). (In summer, drops of water are sprinkled onto the lid to give a feeling of coolness.)

In the tea room, as you finish your first bowls of *gohan* and *misoshiru*, you place your chopsticks on the tray with the used end outermost to avoid dripping on the tray. The covers are put back onto the bowls in time with your sigh of first satisfaction.

## *MUKŌZUKE*

The sliding door to the tea room opens and the host enters with a small, steaming pot and a tray on which sit dainty, lacquer saucers. Kneeling before the principal guest, the host offers the saucer tray, which the guest accepts. He takes one of the saucers and hands the tray to the next guest. The host moves from one guest to the next pouring into each saucer from the pot he holds. As you sip the clear liquid in your saucer you experience warmth, sweetness, alcohol. This is *saké*, the Japanese rice wine made by fermenting rice and then distilling it.

The characteristic roundness and smoothness of *saké* is brought to perfection by heating the wine to just below boiling. The tempting aroma escaping from the serving pot is released when the warm *saké* is poured into the pot shortly after the pot has been taken from the cool water in which it is placed to chill. An extra touch of freshness and purity is provided by the drops of water that have been sprinkled onto the saucers. The *saké* has been brought to accompany the third dish on your tray—*mukōzuke*—which is, in the harmonious logic of Kaiseki, food to be eaten while drinking *saké*.

Of the three dishes arranged in a triangle on your tray, the two nearest you are (left) *gohan* and (right) *misoshiru*. Farthest from you (*mukō* = "beyond") is your *mukōzuke* dish (*-zuke* = "set"). As you take up the dish, it conveys a pleasant coolness to your hand that is almost a surprise after the warmth of the *gohan* and *misoshiru*. The dish has been soaked in cool water before serving, and the moisture imparts to it that same life that rain gives to a rock in the garden. The feel of "living" ware is far more memorable than the appearance of cups and plates locked up in the breathless security of the museum case. A fine dish can, if it is appropriate, enhance the personality of a food as readily as a suitable garment can bring out the best in a person; or it can distract, embarrass, or destroy in the same way.

Fresh, raw seafood is the heart of *mukōzuke*, for two reasons: one, it is the king of foods in Japan (and better in Japan than perhaps anywhere else in the world); and, two, because it goes so well with *saké*. Exceptions are found in the vegetarian Kaiseki of August (All Souls' Day) and in the Morning Kaiseki. Raw fish is generally avoided at the morning meal in Japan, and sun-dried fish served instead.

It is a basic premise of Japanese cooking that when one can get very fresh, high quality food, it should be appreciated in its raw, natural state, without elaboration or delay. The thought of raw fish, however, often has a retching effect on Westerners. To these people the Japanese offer consolation by pointing out that in Japan the idea of a large piece of rare steak is equally repulsive. It is a matter of preference born out of habit. It is also a matter of freshness, as anyone who has enjoyed raw oysters will tell you. Unless fish is very fresh it is not fit to be eaten. And it must be well washed with clean water, otherwise it smells fishy. This is quite different from beef, which is not as tasty when freshly killed as when it has aged to a point just prior to decay. This holds for many large fish too, like tuna. But with shellfish, small saltwater fish and river fish, rotting begins very soon, the smaller the fish the sooner. And once a fish begins to decay it releases the smell of death—the fishiness of the fish market.

The appropriate tools for cooking are often as important as ingredients. Kaiseki makes much practical and artistic use of a variety of kitchen knives. But of the many knives available to the Japanese cook only three are commonly used. One is heavy and square, and this is used for cutting vegetables. Another is also heavy—enough so to chop large bones—and is sharply pointed for cutting out entrails and for slivering. The third knife is long, thin, and narrow, for slicing seafood thin and quickly. As one draws the knife from butt to tip through a piece of fish, describing a bowlike arc, the blade comes in contact with only a small area of the flesh. With a bulkier blade, or with one less sharp, the sawing or chopping needed to finish the job would disfigure the tender flesh into an unappetizing mess.

Just as there are proper tools for cutting food, there are also proper cuts. This is a propriety, however, learned only with experience. Although there are many traditional ways of slicing seafood, and names for each cut, the important thing is to prepare the fish (or any other food) with thought to the guests' comfort and enjoyment. Thus, when a meal is to be eaten with chopsticks, it is considerate to have things already in bite-sized pieces. There are not, on the other hand, fixed rules as to how many ounces one should prepare, or how large a "bite-sized" piece is. Experience will show you what is right. By noting the color, brilliance, shape, and firmness of a piece of fish you will be able to decide quickly what should be done.

In general, the thickness of a slice of fish depends on the firmness of the flesh and the fattiness of it. Flatfish, from the beds of the continental shelf, are often used in Kaiseki because they are tasty and because their firm flesh is suitable for slicing cleanly. Also because of the firmness, flatfish are slow to lose their freshness. They tend to be chewier for the same reason and are therefore sliced very thin, in long strips or strings.

*Tai*, or sea bream, also firm enough for delicate slicing, is another favorite in a Kaiseki menu. *Tai* is, in fact, the fish of fish in Japan, and is served on many happy occasions. It is best from winter until just before spawning in spring, during which time the Japanese consider it a great treat.

Sardine and mackerel are virtually impossible to slice thin, and they deteriorate quickly. Tuna, another fish that spends much time near the surface of the water, must be sliced into relatively thick pieces because its red back meat is so tender. Bottom meat from tuna can be cut somewhat thinner because the fat it contains gives it more firmness. I mention tuna here because it is Japan's favorite fish for *sushi* or *sashimi*, and its fatty portions are especially prized—but it is almost never served in Kaiseki. Both red back meat and pink belly meat are too gaudy for the subdued harmony at which Kaiseki aims. White meat, too, if cut in thick, straight slices, can be ostentatious.

Since the days before refrigeration, when salt was used to preserve fish during its transport from the sea to inland cities, salted fish has been eaten throughout much of the world. Kaiseki very frequently makes use of thin strips of salted fish in its menu. Sometimes very ordinary fish takes on a fine flavor when salted, which also firms its flesh. This is especially so when, as with the *ayu* (sweetfish) in the Morning Kaiseki, the salted fish has been dried in the sun. The amount of salt used on a fish depends on its size and freshness and the way it is to be cooked. A fish that is not quite fresh will need more salt than one just caught. Small fish or fish with solid flesh do not get a coating of salt, just an even dusting.

With the exception of abalone, a summer shellfish, shellfish for Kaiseki taste best in March. For the finest results, the shellfish must remain alive until the actual preparation begins, and the water in which they are washed must be of good quality. As shellfish generally are rather tough,. they must always be sliced very carefully, with the grain of the meat.

When *sashimi* is served at home or in ordinary restaurants, each person gets an individual saucer into which he pours soy sauce. The fish is dipped into this before eating. In Kaiseki, however, the flavor of the soy sauce is adjusted with other condiments to suit the meal, and then just the right amount is poured into the *mukōzuke* dish before it is served.

Of the several kinds of *shōyu* (soy sauce), Kaiseki uses dark *shōyu* and light *shōyu*. Dark *shōyu* is in common use all over Japan; light *shōyu* is used mainly in the Kyoto area of western Japan. The dark is a deep maroon; the pale a light amber, and much saltier than the dark. To adjust the flavor and color of the sauces, they are often mixed. Sometimes the *shōyu* is too dark for the seafood even after being mixed, and at these times it is further thinned with either *dashi* stock or *saké*. Whatever the mixture, it is always given an appetizing edge by adding a few drops of fresh citron juice.

The garnish for *mukōzuke* seafood is called *tsuma*, and it plays an important role. *Tsuma* gives to the dish flavor, freshness, color, aroma, texture—all of these as expressions of the season. In the Opening Kaiseki, slices of sea bream rest on a bed of chrysanthemum petals and *sōmen* noodles. The lustrous ivory of the *tai* shows red-orange in the meat from near the skin; the chrysanthemum petals are yellow and fragrant; the noodles a deep reddish purple. The dish is a perfect expression of autumn, in color and aroma and in the textures of the ingredients.

Grated *wasabi*, a green horseradish that grows near clear, cold streams, gives *mukōzuke* a touch of green and a sharp pungency. Although the leaves and stems of the *wasabi* can be eaten as well, it is the root that is grated down into a pastelike substance. Ordinarily, when eating sliced raw fish, one mixes the *wasabi* in *shōyu* to make a dipping sauce, but not in Kaiseki. As I mentioned before, *shōyu* is poured over the fish beforehand. *Wasabi* is therefore simply placed in a small lump on one of the pieces of fish near the bottom of the dish. It is put on the right side so that a guest can easily remove it (with the chopsticks in his right hand) should he not want it, and it sits up out of the sauce into which it might otherwise run.

As you wipe the *mukōzuke* dish clean with the paper you have brought along for that purpose, so that it can be used later, the host comes in with the *gohan* server, which is passed around from the principal guest. The *misoshiru* bowls are refilled one by one—the host leaving with an empty bowl and returning with a full one until finished. The portion of *gohan* is larger this time, and so is that of the *misoshiru*.

## *WANMORI*

As you finish the second servings of *gohan* and *misoshiru* and return the covers to their bowls, the host enters with a round serving tray on which sits a lacquer bowl. This course is called *wanmori*. The host kneels and puts the tray down so that the front of the bowl faces the principal guest, lifts the bowl with both hands (carefully avoiding the rim), sets the bowl near the guest's tray, bows lightly, and, picking up the serving tray, leaves the room.

Even more than this description indicates, a minute prescription of which moves shall be made and in what order is fundamental to Kaiseki. Although it may sound terribly stiff and ceremonial, the serving proceeds with such grace, smoothness and certainty that it makes the guests not uncomfortable but relaxed. The steps have been thought out thoroughly, and the unimpeachable performance of them conveys to the guest a sense of self-confidence and rightness.

The *wanmori* for the other guests are brought in together on a larger, square tray and served in the same way as the first. The apparent discrimination in the procedure is not based on position, family, or age. It is, in fact, not at all discrimination in the perjorative sense of the word but shows respect for the principal guest as the most knowlegeable in the ways of the tearoom. He is necessary and has been invited to lead and teach by his example, by the atmosphere he builds around himself.

As the host leaves the room he pauses outside the door and says, "Please, don't let it become cold." The guests lightly bow their acknowledgment, and the principal guest then invites the others to begin.

The *wanmori* bowl is taken up gently but securely in the left hand. With the right you remove the lid, holding it above the bowl to avoid dripping the moisture that has collected on its underside. The rising steam carries with it a delectable aroma, inviting without being too strong. It would be too weak to appreciate if the bowl were not brought near, and here, as with all fine cooking in Japan, is one of the ways to take full advantage of the subtle aromas that add so much to refined eating. The lid is placed where the bowl rested, and the chopsticks are poised for the first taste of *wanmori*. Here are aroma, color, the season, atmosphere, toil and care. Everything is in such perfect harmony that one hesitates to disturb it with the chopsticks. But the real beauty lies in the flavor itself.

*Wanmori* is the heart of Kaiseki, its center and climax. Once the *wanmori* course has been decided, then the rest of the meal is constructed around it. If *mukōzuke* is a sort of appetizer to be taken with *saké*, and *yakimono* an extension of *wanmori*, *wanmori* itself is the course that sets one's stomach for the tea that is the goal of the Kaiseki meal. If *wanmori* is a success, the entire tea counts as a success, and it is for

this reason that the choice of ingredients and their preparation are given the utmost attention. The *wan* of *wanmori* refers to the lacquer bowl in which this course is served, and *mori* is the noun form of the verb *moru*, "to pile up." The bowl is larger than the bowl used for *misoshiru* and is filled with abundant ingredients in a clear soup.

Stock for *wanmori* is taken from *katsuobushi* (dried bonito) and *konbu* (dried kelp). In ordinary Japanese cooking there are many foods used for stock, virtually all the extra or less desirable parts of meats and vegetables. Most common of all, however, are sun-dried fish and vegetables, including bonito and kelp as well as small fishes, melons, and mushrooms. Bonito and kelp are the choice of Kaiseki because of their easily blended flavors, which gently accentuate the best in the dishes they accompany.

A good *katsuobushi* struck against another produces an almost metallic click. It takes nearly a year of drying and treating to get an ordinary fish to this hardness (much like a stone knife) by a process known since the seventeenth century. Stock is taken by shaving fine flakes off the fish with a tool resembling a simple single-bladed plane. Prepackaged *katsuo* shavings are popular these days as a great time-saver for housewives, but, as usual in these cases, the results are a poor second to the traditional way.

*Konbu* kelp is harvested from the waters around northern Japan. After being pulled up from the sea, it is stretched out in long sheets on sandy beaches for drying. By evening of the day it is taken it has become quite hard and dark. It is from one of these sheets that, just before using, a cook cuts a small piece, which he wipes clean with a wet cloth.

Stock is first taken from *konbu* (and this alone used in the vegetarian Kaiseki). This is done, quite simply, by putting a small piece of the dried kelp into lukewarm water and removing it when the surface of the water begins to heave, just before boiling. If left to boil, the *konbu* emits an evil smell and flavor. The trick is to match the right amount of water with the right size pot and the heat, again a function of experience.

Next, enough cold water is added to just still the boiling *konbu* stock, and onto the surface are lightly dusted the bonito flakes, until they cover the entire surface. The pot is removed from the heat when the soup once again boils, for it takes only a short time for the finely shaved *katsuo* to release its flavor. Suds (the lye in the bonito) are scooped from the surface, and then the entire contents is poured through a fine silk seive. The flakes in the seive are allowed to drip (never squeezed), and when they have, the finished stock is known as the "first" *dashi*. It is used for clear soup, *misoshiru*, and as flavoring.

"Second" *dashi* can be taken by boiling the used bonito flakes and *konbu*, strain-

ing the stock from them and then squeezing the dregs. This stock is used for precooking, preseasoning, and warming, but never as soup in Kaiseki.

It is not an inviolable rule that only *katsuobushi* and *konbu* be used for *dashi*. In some cases the contents of the soup have such fine flavors that stock is taken from these. Turtle, clams, carp, and mushrooms all have distinctive flavors, and since they are boiled anyway, the flavored water makes an excellent stock.

Seasoning for the *wanmori* is mainly salt and light *shōyu*. Just as sweet and salty *miso* are mixed for *misoshiru*, so the seasoning of this soup is determined by the season in which it is to be served. In winter there is relatively more *shōyu* used, and in summer more salt. But the Kaiseki for some gatherings (Opening, Evening, Flower Viewing, Morning, Moon Viewing) call for arrowroot starch as a thickener in the *wanmori*, and this seems to heighten saltiness so much that light *shōyu* is almost enough by itself. Just before the *dashi* comes to a boil, the salt is dusted in and *shōyu* poured evenly onto the surface. When the broth boils, the soup is done.

The beauty of *wanmori* resides in the harmony between the broth and the contents, and the seasoning of the latter depends on the flavor of the former. In the Opening Kaiseki, for example, the fish known as *sawara* (a large, white-fleshed member of the mackerel family) and its coating of grated turnip are salted lightly. The soup contains starch and is seasoned, therefore, with light *shōyu* only.

One of the most exquisite *wanmori* dishes is served for the Evening Kaiseki. *Suppon*, snapping turtle, is served in a custard of eggs, which warms and nourishes on a winter's night. The tender, light flesh of the turtle tastes vaguely like chicken and has the consistency of fresh white fish.

First the meat is boiled, starting from cold water, and when the water has bubbled, the heat is turned down and *saké* added to remove the peculiar muddy flavor of turtle (which it shares with many river fish). When the meat is tender, light *shōyu* is added and the turtle taken out of the pot and finely shredded.

For the custard, eggs are well beaten—but never whipped, since the resulting foam makes holes in the custard. The eggs are then strained through a fine silk seive or cloth to remove any egg tissues, and mixed with the water in which the turtle was boiled (a fifty-fifty mixture makes a custard firm enough for cutting.) After being gently stirred, the mixture is poured into a mold and the turtle meat added.

To get the best results during steaming, heat under the steamer should be strong until steam begins to escape, at which time the heat should be turned down very low for about twenty minutes. Prolonged steaming at high temperatures makes bubbles on the surface of the custard and does not allow it to cook evenly to the center of the mold. If the steaming is still too vigorous even after the heat is turned down, the lid of the pot can be set askew to allow steam to escape, or,

better yet, the distance between the mold and the boiling water can be increased by inserting supports of some kind beneath the mold. (A cloth stretched across the lid's underside before covering the pot prevents the dripping of condensed steam from the lid during cooking.)

The soup, as was indicated earlier in this section, consists of the stock drawn during the boiling of the meat. This is brought nearly to boiling and seasoned with light *shōyu*. As with seasoning in general for Kaiseki, discretion and experience are better guides than precise measurements. It is a good rule to always add somewhat less seasoning than you think is necessary. In this way minute additions can be made in bringing taste up to the level you desire. In Kaiseki, at least, this has always seemed a far wiser method than to overseason and then try to thin a taste "back" to where you want it. It never seems to work.

The custard is taken from its mold and placed in the center of the *wanmori* bowl. When the custard has been made in a large mold and requires cutting, it is first cooled until firm and then removed and cut. In this case, it is rewarmed in the simmering stock before being placed in the bowl. The soup is poured carefully into the bowl, a touch of fresh ginger root juice added (against any remaining "muddiness"), and very young onion shoots arranged on top of the custard. This garnish, after its strong onion taste has been boiled away, gives a very necessary touch to the visual flavor of the dish. The tasty contribution that color makes can be seen equally well in the *wanmori* of the New Year's Kaiseki. Here, against the beige of the duck meat and the brown cakes of millet, the white icicle radish and the orange carrot, you have the brightness of a green spinach leaf and the yellow rind of the citron.

Every *wanmori* contains some kind of spice or aromatic relish. This is what tickles your nostrils when you first take the lid from your bowl. In soups that use arrowroot starch, *wasabi* and ginger give lightness to the rich flavor and by their pungency harmonize the several ingredients. Pepper erases the muddy odor of the clam and stimulates the appetite for the Doll Festival Kaiseki. *Sanshō*, the Japanese powdered pepper, supports the fried beancurd ball of the All Soul's Day menu. *Menegi* (young onion shoots) announce the first tentative signs of spring pushing up through the late frost; the new leaves of the *sanshō* glorify warm weather; citron evokes the regret that marks the end of summer—the beginning of autumn.

The name for all these garnishes is *suikuchi* ("sip-mouth"). Those that can be picked up with chopsticks are held at the rim of the bowl, and through them you drink the soup, savoring until the last sip their flavor and aroma.

When it is time to part with the *wanmori*, the cover is replaced and the bowl set where the host can easily clear it away. He enters now with *saké*, and after the rich bowl of soup, it tastes especially refreshing as you wait for the next course.

## *YAKIMONO*

The host brings in on a tray a serving dish and a pair of chopsticks of green bamboo. He kneels in front of the principal guest, who bows slightly—to the host and then to his neighbor—before taking a portion with the chopsticks. When he has placed this in his empty *mukōzuke* bowl, he passes the serving dish on to the next guest. The dish is warm to the touch, the chopsticks moist and fresh. The food is easy to pick up. It has a seasonal atmosphere about it and an exquisite aroma. This is *yakimono*, broiled food prepared directly over a flame.

No one will ever know precisely how man came to eat cooked food. It is quite likely that he began by accident, when, we can imagine, he was induced by the smell of burning meat (say, in a forest fire) to try some—and he found that it was good. We can be reasonably sure that these earliest meals were prepared directly over flames, for other kinds of cooking had to wait for the development of containers to hold water or oil. We can also imagine that in waiting for meat or plants to cook, and in the excruciating pause inflicted by hot food on the tongue, primitive cooks experienced the first glimmerings of the restraint and self-control that were to grow into table manners. In the comfort of the modern campground, cooking as the primitives did is not difficult, but neither is it likely to produce the excellence to which Kaiseki aspires.

When meat is put on a fire that is very high, it gets burnt on the surface while on the inside it remains relatively raw. If the fire is too low, the time required to cook the meat through means that fat, juices, and nutrition are lost. The best way to broil meat, therefore, would seem to be to first set the surface quickly with a strong flame and thus keep the flavor intact, and then to patiently cook through to the center with a medium heat. Finally, a brief surge of strong heat at the end will impart the savory scorch flavor that is characteristic of the best broiling.

The problem of temperature, important in all cooking, is acute in Kaiseki. Gas is perhaps the most adjustable of all fuels, but it burns unevenly and its odor gets into food. Broiling in an oven is actually a form of steaming: liquids from the food turn to steam inside the oven and carry away flavor and aroma without scorching the meat properly. Charcoal made from oak wood satisfies nearly all the requirements for good broiling. As it is hard, it burns long and evenly; it does not flame up; it produces an odorless heat with high radiation and few ashes. Since charcoal heat tends to concentrate at the center of a burner, it is important to pile briquets around the sides and in the corners in order to draw heat to these areas as well. An earthen brazier, since it heats up slowly and does not cool off too rapidly, is best for charcoal cooking, but any arrangement by which the distance between the food and the coals can be adjusted can, with experience, serve as well.

All broiling is done in Kaiseki by skewering the food and cooking it above charcoal heat. There are several ways to skewer something, whether it is fish, shrimp, shellfish, poultry, or vegetable, but the basic rule is to insert the skewers against the grain of whatever you are cooking. The second rule is that one always uses two or more skewers in order to keep the food well balanced. As it is difficult to know the exact duration and heat at which a variety of fish should be cooked, the skewers also provide a clock of sorts for determining when the fish is done—when it is, the skewers can be turned smoothly inside the meat; if not yet done, there is noticeable resistance.

For the Moon-Viewing Kaiseki, *yakimono* is a species of barracuda known as *kamasu*. Towards the end of summer, when *kamasu* is served, it is in its best condition, with an abundance of rich fat. The fish is seasoned with salt only, to firm the meat. Without skinning or boning, it is cut into rather large pieces, skewered, and then broiled over a medium heat after its skin has been singed quickly. Whenever the meat looks to be drying, as its liquid evaporates, *saké* is sprinkled over the pieces without removing them from the fire.

When the meat has cooked, the pieces are unskewered onto a lacquer board (which does not absorb fat or odors), and with large tweezers the backbone and its attached bones are pulled out from the front (head) end of each piece. The bones will not come if the fish is not done. The pieces are piled neatly in a dish with the best piece on top, where the principal guest can easily reach it. An accompanying sauce is served in a separate dish.

The sauce for *kamasu* is made from *tade*, a knotweed that grows wild on the banks of rivers in the summer. Its long, narrow leaves are ground well with a pinch of salt and a bit of *gohan*. The resulting paste is thinned with rice vinegar (until it just drips) and strained through a fine seive with the help of a wooden spatula. The sauce turns out a sparkling green and it has a cool aroma and a light pungency —particularly refreshing in combination with the salt-broiled *kamasu* on a hot day.

*Yakimono* is always served alone, for its delicate flavor would suffer if tasted in turn with something else. Instead of another food, one prepares complimentary flavors such as *tade* sauce, the powder of ground *sanshō* (pepper) seeds, or grated citron rind. For the Doll Festival Kaiseki, broiled trout is brushed with a mixture of egg white and a white *saké* (prepared specially for the Doll's Festival and as thick as creamed soup). The white icing on the pink salmon, tinged a golden brown, highlights the flavor of the fish at the same time it suggests the white flowers veiling the pink fruit of the peach tree, which represents this March holiday.

In summer, the refreshing sauces are ideal with broiled fish, but as winter draws near the body and spirit call for something richer. The sauce known as *yuan* serves

this need. It contains dark *shōyu*, *saké*, and *mirin* (a sweet rice wine used in cooking as sherry is used in the West; it imparts to food a faint sweetness and luster). The proportions of these ingredients vary with the temperature of the day, roughly as follows:

Very cold day: *shōyu* 5, *saké* 2, *mirin* 3;
Somewhat cold: *shōyu* 5, *saké* 3, *mirin* 2;
Comfortable: *shōyu* 6, *saké* 4, *mirin* a few drops.

During the cold months the fish is marinated in *yuan* sauce and then broiled. But in May and September, the meat is first broiled lightly and the *yuan* sauce then brushed on (3 times on the meat side and once on the skin side). For the Flower-Viewing Kaiseki, cuttlefish is marinated in *yuan*, but its cooking is a departure from the usual. The cuttlefish is prepared by *kuwayaki*, or hoe-broiling. The name derives from the field workers' practice of frying food on the blades of their hoes for the noon meal. Actually, the cuttlefish is fried in a pan with a very small amount of vegetable oil, just long enough to set the marinade and warm the pieces through, without losing the sweet and tender qualities of the raw flesh.

To further insure that the cuttlefish remains tender, the flesh is scored with a knife. On the skin side the cuts are diagonal and about halfway through the meat. On the other side the cuts are perpendicular crisscrosses. So the entire piece, although still whole, is held together only at the few points where the meat has not been cut. This delicate network of ribboned cuttlefish, looking rather heavy in its coating of rich browns, surprises one not only with its flavor but also with the alacrity with which it yields to the teeth.

The same crisscrosses are made also in the eggplant slices for the All Souls' Day Kaiseki. In this case the cuts are for appearance only, to break up the flat heaviness of the eggplant. After the pieces are very briefly deep fried in clean oil, they are set on paper to drain while bamboo skewers (the taint of steel is contagious) are inserted, two to a row of slices. They are then coated with a paste made of white *miso*. A moistened knife is inserted straight down into the slices with the blade at a slight angle. When the knife is removed after each cut it brings with it some of the *miso* and leaves a pattern like a fine tie-dye. The slices are then broiled over quite hot charcoal until the tips of the *miso* within the squares between the lines have scorched to a rich brown.

Deep frying, as for the eggplant, is a subject about which Japanese cooks have often argued. One of the chief points of contention is the proper temperature of the oil. Although there will be minor adjustments depending on the size of a piece, Kaiseki cooks are generally agreed that for ordinary deep frying (of *tempura*, for example) 360° F. works best. A handy way of judging when the oil has reached this

temperature is to drop a few crystals of salt into it. If the salt sinks, the oil is not yet hot enough. If it stays on the surface and sizzles, it is ready. This is, of course, a rough test, and the beginner should use a thermometer until he gains confidence.

For ordinary pan frying the oil can be slightly cooler, about 340° to 350° F. At this temperature the oil will begin to give off a white smoke, for which the cook must watch carefully. When the smoke appears, the piece to be cooked is put into the pan, done well on one side, and then turned once to be finished from the other —like a good steak. Flipping the piece now and again to check it slows the cooking and does not make for a good scorching.

*Yakimono* was orginally planned, in the early years of Kaiseki, as a way to use materials left over from the preparation of previous courses. The parts of the fish not used in *mukōzuke*, for instance, were broiled or steamed to bring out flavors different from those enjoyed when it first appeared as raw slices. At the same time, the vegetables remaining from the *misoshiru* or *wanmori* could be marinated or cooked with the fish. In this early form *yakimono* was served in elaborate or dignified ware to disguise any shabbiness that the food might have picked up in its left-over state.

With the revival of the tea ceremony at the turn of the century, in company with economic prosperity, *yakimono* got its independence. The soup and several dishes that had long been the ideal of Kaiseki no longer seemed satisfying. *Yakimono* was one of the extra courses set up to be served on its own ware in order to fill this lack. *Azukebachi* (discussed in the next section) was another. Finally there was a course established to display more ceramics and to serve something to accompany *saké* later on in the meal.

When the number of courses was still limited, a host could easily handle the tearoom, the garden, and the cooking by himself. But the increase in dishes made the professional Kaiseki cook a necessity. Although my profession has prospered since that time, I still believe that the essence of Kaiseki is in the simplicity prescribed by its founders.

## *AZUKEBACHI*

Among the many occasions for *chanoyu*, broaching the tea jar at the Opening in November and changing the brazier in May are the most meaningful. But there are other special, happy occasions, such as the opening of a new tearoom or the celebration of an elderly person's birthday, when the theme of the tea is unique to the event and will never be repeated. At these times it is only natural to want to serve extra dishes using the finest serving ware, and the courses that precede the extras are adjusted to maintain the harmony of the entire meal.

The host enters with the *gohan* server and places it in front of the principal guest, whom he offers to serve. The guest responds for everyone by telling the host not to trouble himself because they will serve themselves. At this the host brings in the one or two bowls of the *azukebachi* course, which he also sets by the principal guest and then, if the group wishes it, *saké* is served. Earthenware cups, each of a different shape and design, are chosen by the guests from a tray held by the host, and the warmed wine is poured into these from an earthenware bottle. When the last guest has been served, and the bottle left to him, the host retires to the door. There he kneels and says, "I shall be eating in the kitchen. Please call for me if there is anything you wish." The host may have tested the dishes beforehand, but he must in any case be certain at this stage that the flow of the courses is satisfactory, and he must also prepare his own stomach for the ritual *saké* to come later and the tea at the end of the meal.

As the sliding door closes, the room returns to its secluded tranquillity. Left with the guests are the *gohan* server, the *saké* bottle, and the *azukebachi* bowls. Hence the name of the course, which means "entrusted bowl."

*Azukebachi* adds a new dimension to the appreciation of the Kaiseki meal in that it consists of dishes prepared differently from what has gone before. One dish in the course is a *niawase* ("simmered together"), or stewlike dish, enjoyed for its homey appearance and the harmony it creates from the different flavors of its ingredients. The second bowl is in most cases a saladlike dish.

One of the most exquisite of all *niawase* is that served for the Flower-Viewing Kaiseki. Its ingredients are bamboo shoots and *wakame* (bright green, crisp, tender seaweed). Just as fish begin to go bad as soon as they are taken from the water, so do vegetables begin to spoil once out of the earth. A bamboo shoot that has grown stale from being picked and left unused has a very harsh taste, which can be neutralized only by boiling the shoot in lye. But this harshness is, in slight degrees, one of the characteristic flavors of bamboo and should not be lost altogether, as it is in the boiled-out shoots used for canning. Just out of the earth, a bamboo shoot has only a faint harshness, and when the shoots are boiled together with the *wakame* this harshness is smoothed out.

Thick slices of bamboo shoot are put into a pot with pieces of soft *wakame* and covered with cold *dashi*. When the *dashi* has boiled down (over a medium flame) about ten percent, light *shōyu* is added to bolster the somewhat thin taste. When it has been determined that the shoots are tender, by poking them with a skewer, the pot is removed from the fire and set aside for an hour or so, during which time the seasoning is absorbed into the bamboo and *wakame*. The pot is heated once again just before serving and into a lacquer box of the deepest black are arranged the bamboo shoots—round, beige, crisp—and *wakame*—dark green and tender. The

final touch is a small spring of *sanshō* (pepper) leaf that is popped once between the palms of the hands to bring out its rich aroma and placed in the box. Since bamboo and *wakame* ripen only once a year, this delightful dish can be enjoyed no more than that.

The *azukebachi* for the Evening Kaiseki consists of octopus tentacles, icicle radish, and *konnyaku* (the tuberous root of a plant of the taro family, which has been ground to powder, mixed with milk of lime, and boiled in a mold). Each ingredient requires a different length of time for cooking, and each loses its distinctive contribution to the dish if cooked together with another.

The octopus tentacles are boiled in water, to which has been added some *saké* (to remove the muddy flavor of the meat) and bits of icicle radish (to help tenderize it). As the pot comes to a boil, a lid smaller than the pot is placed over the contents; this insures that the heat circulates evenly for uniform cooking. After the tentacles have shrunk, they are simmered about two hours more, until they are tender, and the pot (with its lid) is chilled.

The icicle radish is cut into thick slices and boiled (from cold water) with a piece of *konbu* (kelp) and the head of the octopus. This also is done with a sunken lid. By the time the radish is tender, so will be the head, and its flavor will have gone into the water and the radish. Next, light *shōyu* is added and the pot is allowed to chill for a day so that the full flavor of the seasoning is absorbed by the radish.

Strips of *konnyaku* are browned lightly, without oil or water, to remove excessive milk of lime, and then they are covered with water and boiled until tender. The seasoning for these is a mixture of the octopus stock and the radish stock.

The soup for this dish is a mixture of the three stocks: octopus, icicle radish, and *konnyaku*. The result is a harmony between the flavors of each ingredient—each cooked in the way best for itself—and a oneness of taste imparted by the soup, which is a unified flavor. The rhythm of the dish is in the various degrees of tenderness and consistency playing against the teeth and tongue, the alternation of lighter and darker seasonings, the hot pot and chilled mustard. This harmonious variety is the heart of *niawase*, or combination boiling.

As a general principle in Kaiseki cooking, when vegetables that are hard or in large pieces are to be boiled they are started in cold water. If they are dropped into already boiling water, it very often happens that the surface sets and heat cannot penetrate to the center. On the other hand, vegetables that are boiled too long not only lose their natural flavor, they become unpleasantly sticky in the mouth. Some vegetables, such as potatoes or taro, must not be allowed to cool, because when cool they lose their steamy plumpness and reheating does not restore this quality. When these are tender enough, therefore, they are put into simmering *dashi*, seasoned, and kept hot until serving.

Green leaf vegetables are put into already boiling water. This is to keep flavor and color intact. Invariably this cools the water to below the boiling point. In order to preserve flavor and color at their best, therefore, the quantity of vegetables put into the pot must be small enough to allow the water to resume boiling as soon as possible. This calculation will of course depend on the size of the boiler one uses, but it is generally a good idea to boil only a small amount of a green at one time, even when there is a large amount to prepare. When greens have boiled to the desired tenderness they are drained in a strainer, which is then dipped into cold water to refresh the color of the vegetables. These are, finally, pressed between one's fists to remove excess water. Wild plants, after boiling, are soaked in cold water, which is changed several times to get rid of any bitterness.

Seasoning for the saladlike *azukebachi* is added as a marinade or coating. It is always simple, refreshing, and clean in taste, because it is served after the rather rich *niawase* and towards the end of the meal. For example, in the second *azukebachi* in the All Souls' Day Kaiseki, potato needles are soaked in cold water until very crisp and straight, dipped in hot water, and soaked in a mixture of light *shōyu*, *saké*, and rice vinegar. Just before serving they are tossed with the trefoil *mitsuba*, which has been boiled, and with whole, parched, black sesame seeds. The flavor is light, in contrast to the *mukōzuke* of the same month with its rich seasoning of ground white sesame, beaten mustard, *dashi*, and light *shōyu*. A pleasant contrast in texture is provided by the crisp potato needles and the tender stems.

A white melon pared into a helix and dried in the sun is the treat of the Off Season Kaiseki. This is called *kaminariboshi*, or "dried-thunder," because it resembles the circle of drums carried by the thunder god, according to one explanation. Another has it that the sound of chewing this dried melon is similar to thunder. Still another theory also claims that the name derives from the sound, but this time because it is so loud against the teeth that it wakes the thunder maker. Whatever the origin of the term, when one eats the melon, mixed with crisp strips of jellyfish, a great part of one's pleasure, indeed, is in the "taste of sound."

Unlike a Japanese dinner party, a tearoom Kaiseki is a quiet affair. Guests do not move around the room noisily exchanging *saké* cups, but usually pour for their neighbors only. When the door closes behind the host at the beginning of this *azukebachi* course, the mood of the meal becomes more relaxed. The guests talk about the meal, comment on the serving ware, the effort that the host has put into the day, or any other subject that suits the atmosphere of the tea ceremony. Business, politics, or boisterous talk are avoided with very little difficulty in the reposeful mood that the host has designed and in which the guests gladly let themselves be submerged.

You put your tray in order, wiping with soft paper the *mukōzuke* dish and the

*wanmori* bowl, as the tea kettle begins its faint song. Any scraps are wrapped in paper and placed under the lid of the *wanmori* bowl, although it is more correct to take them home with you. The last guest removes the empty *azukebachi* dishes, the *gohan* server, and the *saké* bottle to the door of the tea room.

## *HASHIARAI*

In the kitchen the host finishes his meal quickly, and when he senses that the moment is right he brings in the next course. The timing so critical to serving is governed by his appreciation of the mood in the tearoom, his ability to sense an atmosphere of satisfaction and anticipation before it fades into awkwardness.

As he removes the used dishes and serves the new, the host asks how the guests have enjoyed the meal. It is usual for the principal guest to reply with unrestrained praise, but when the host is on particularly intimate terms with the guests, there will also be a frank and honest exchange of opinions and advice. The host retires now, and at the door encourages the guests to start their *hashiarai*.

The bowl in which it has come is much smaller than others so far, much like a large, covered teacup. As you uncover it there is just a hint of an aroma. The liquid looks like hot water, and through its vapors you see that it contains something. A sip gives you only the slightest flavor, of salt or tanginess.

At one time in Japan salt and plums were the only seasonings, and even now the word for "seasoning" is written with the Chinese characters for "salt" and "plum." Either of these can be used in *hashiarai*.

For the plum flavor, Kaiseki uses the dried Japanese plum, *umeboshi*. Green plums picked in June are salted and stored for about two weeks under a weight (usually a rock) in a closed jar. When they begin to give off their vinegar, they are put out to dry for three days and nights, during which time the sun dries and firms them and the dews keep them soft. They are then put into another jar and kept for a month. They turn out soft and sour.

For either the salty or plum-flavored *hashiarai* a stock is taken. It is very light, a small piece of *konbu* merely dipped and swirled in hot water and taken out. Then a dash of salt or the *umeboshi* is added. For the plum variety, the preserved fruit is squeezed out of its skin and into the stock. Its flavor is tested and the soup then filtered through a fine seive before it is poured into the delicate *hashiarai* bowls.

*Umeboshi* has its own fragrance, but for the salted soup, ginger, *wasabi*, or pepper is added for aroma, depending on which has not been used in the meal so far. In both soups something extra is added—nothing too strong or large—to reflect the theme of the tea gathering or express the season's mood. It may be a few petals from the plum or cherry tree, or, as in the Moon-Viewing Kaiseki, it can be an

intellectual treat: this *hashiarai* contains a sliver of jellyfish, which, as every tea devotee knows, is written with the characters for "moon" and "sea."

With this course the Kaiseki meal is essentially complete. Next will come *hassun* to accompany the ritual wine. This is to celebrate the gratitude everyone shares for this occasion to get together. It is also designed to prolong the gathering, for there will never again be a tea at which the same people gather at the same place during the same season.

*Hashiarai* has been served to prepare for this ritual *saké*. The tips of your chopsticks are rinsed in the bowl, to clean them of what has gone before, and in the sipping your taste is refreshed, your mind, in the Zen sense, purified. *Hashiarai*, which means "chopstick wash," could just as well be hot water, but that would be a repetition of what was served in the *machiai*, and it would be unsatisfying after the previous courses.

## *HASSUN*

The name of this course comes from the size of the tray on which it is served. *Sun* is a unit of length just longer than an inch. The *has-* of the name is a form of the number eight. *Hassun* is equivalent to eight *sun*, the square of which is the area of the *hassun* tray.

A large part of the beauty of this course is in the tray itself. It is almost always made of Japanese cedar and is unpainted. As you can see in the photographs, the grain of the wood is straight and tight. This characteristic of the pinkish wood is the result of the cold temperatures in the area where the cedar grows in Japan, the addition of new wood each year being limited by the climate. This same compactness gives the wood great strength.

Up to this point in the meal, serving ware has been ceramic or lacquered. Here, towards the end, you have the purity and dignity of natural wood for the food that goes with the ritual *saké*. Although this unpainted tray is considered appropriate for all formal gatherings—after which it is always renewed since it absorbs virtually anything that comes in contact with it—a ceramic tray can be used for an informal meal among close friends. It is customary, however, to always use a lacquer tray for the Closing Kaiseki in remembrance of ancient rites during which food was served on the lacquer lid of a writing box.

Two foods are served on the *hassun* tray, and the contrast between the two is a focal point of the course. At the Moon-Viewing Kaiseki, for example, you have white slices of abalone trimmed in brown and soybeans in their green pods. The abalone is in thin slices and square; the soybean pod is an elongated, irregular shape. The abalone offers no resistance to the teeth; the soybeans are crisp. For seasoning,

the abalone is softened with *saké* and flavored with red *miso*; the soybeans are boiled with salt. There are, then, contrasts in color, shape, texture, seasoning, and cooking —contrasts in harmony with each other.

Another point of interest in *hassun* is the arrangement of the foods into piles. Each piece is intended as one bite to accompany a cup of *saké*, and the piles are built to remain intact when the tray is carried. One way to build a pile is to line things up neatly, as is done with the cabbage lettuce stalks in the Spring Kaiseki. The abalone slices for the Moon-Viewing *hassun* are also well ordered, but more relaxed, as are the string beans for the Off Season. The third way to make a pile is with the casualness of the wind gathering fallen leaves. The skewered truffles of the Flower-Viewing Kaiseki and the okra for the Closing are like this. When both meat and vegetable portions are piled up neatly, the arrangement looks stiff; when both are "wind-blown," the effect is messy. So the piles are arranged differently, and the one in front is piled slightly higher than the one in back, creating a balanced disequilibrium.

The placement of the piles on the tray is at least as important as their shape. The size of the tray has a tendency to swallow up the portions in large areas of dead space. But this space can be made to live by the careful placing of the food. When you divide the tray into diagonal thirds and place the piles on points where these imaginary lines intersect an opposite diagonal through the corners, the piles seem crowded. If you do the same with fourths, they look too far apart. In both cases the surrounding space is dull. But when the piles are placed on points *between* those made by intersecting thirds and fourths, the entire tray comes to life in the harmonious interplay between the food and the living space around it.

It cannot be said too often that the sensitivity, consideration, and effort that go into the preparations for a Kaiseki dish are part of its seasoning. Besides the flavors inherent in the food, Kaiseki adds to the eating experience the spice of tasteful color, arrangement, ware, harmony, contrast, rhythm, and atmosphere.

The serving chopsticks for *hassun* are of freshly cut, green bamboo. Their natural purity makes the tray even more appetizing by contributing a mood of coolness in summer, one of warmth in winter. The fresh green also serves to brace up the entire color scheme of the course. In the Closing Kaiseki, however, faded chopsticks are used to suggest in their mottled patina regret that the year past will soon fade to a memory.

Two final words about chopsticks: they are never aligned parallel with the diagonal on which the food sits. To do so would make the entire arrangement stiff and affected. And, the chopsticks can be sharpened at both ends, one for meat and one for vegetables, in order to keep the flavors distinct.

The host enters with the *hassun* tray and a *saké* server. He kneels before the prin-

cipal guest and pours *saké* for him into a lacquer saucer and then serves him one piece of the meat portion on the underside of the *hashiarai* lid. He moves down the line with the same procedure and then back to the first guest to begin serving the vegetable. At this point the principal guest serves the host with one each of the *hassun* as the second guest pours *saké* for him. This is the only time during the meal that host and guests eat at the same time. Again the host moves down the line, serving the vegetable *hassun* and exchanging cups of *saké* with the guests. The same lacquer saucer is used throughout this ritual, handed back and forth and from one guest to the next. This practice has earned for the saucer the name *chidori*, or "plover," after that bird's manner of hopping.

If everyone wants more *saké* after this rite has been completed, another dish, called *shiizakana* ("insisting fish"), is served. This is usually some fine delicacy from the sea, and it is always served in very small portions. The host can add this course on his own if he has more ceramic ware that he wants to show.

When everyone seems satisfied, the principal guest announces that they have had enough and suggests that, if it is convenient to the host, they finish with hot water.

## *YUTŌ · KŌNOMONO*

The host brings in a tray on which sits a lacquer pail, a dipper, and a bowl. He sets these down near the principal guest and uses the tray to clear away everything but the dishes that remain from the initial course, *mukōzuke*. As he leaves, he says, "Please tell me if the *yutō* is not sufficient."

The principal guest takes a few pieces from the bowl and puts them in his *mukōzuke* dish before passing the bowl on—this is *kōnomono*. Next he removes the covers from the *gohan* and *misoshiru* bowls and into both of them he dips *yutō* from the pail. When each guest has passed the pail on he pours the *yutō* from his *misoshiru* bowl into that already in his *gohan* bowl.

*Yutō* means "hot water pail." Meals in a Zen monastary always end with hot water, in which bowls are washed clean and the mouth rinsed. In Japanese home cooking, a light tea is served at the conclusion of a meal to freshen the mouth, but since the ultimate goal of Kaiseki is to prepare the guests for the tea ceremony, *yutō* has been substituted.

*Yutō* is a stock taken from rice. After *gohan* has been put into its server, some sticks to the sides and bottom of the caldron in which it was cooked. It has stuck and been scorched to a golden brown. Hot water is poured into the caldron, these savory remains loosened, and a dash of salt added to complete the dish.

*Kōnomono* are pickled vegetables. They are served at all Japanese meals, after

a light lunch or a full-dress banquet. The name means "a thing for incense." During the tenth century, incense contests became very popular in court life, and when the contestants felt their sense of smell becoming dull they would chew a slice of pickled icicle radish to refresh themselves. Thus the pretty name. In Kaiseki, *kōnomono* does the same job. It erases lingering odors and tastes in preparation for the formal tea drinking.

At the beginning of the seventeenth century a Zen monk, Takuan, discovered how to pickle icicle radishes (so large that they look more like turnips) in a mixture of rice bran and salt. The reigning shogun took such a liking to these pickles that he named them "Takuan's pickles," the name still used. *Takuan* are served for Kaiseki in all seasons, for their simplicity and familiarity. Since pressing them with a stone weight, as part of the pickling process, makes them very crisp, and therefore too noisy for the tearoom, they are sliced thin or scored before serving.

One or two other vegetables are also served for the *kōnomono* course. They are always in season at the time and are pickled only slightly in the bran-salt mixture.

For the Morning Kaiseki, five to seven kinds of pickles are usual, since this meal is very light. The New Year's course has *kōnomono* in the upper part of a two-layered box, with *yakimono* in the lower part, after an older fashion. In the Flower-Viewing season the pickles are carried in a several-layered picnic container along with other foods. The year-end reluctance of the Closing Kaiseki is symbolized by serving *kōnomono* on the lid of the *yutō* pail and so avoiding the gaiety of some new or original piece of serving ware.

While the guests are enjoying *yutō* and *kōnomono*, the host goes out to the garden near the teahouse to make sure the grounds are neat and in order. He sprinkles water on the stones and paths to freshen them, and the sounds reach the teahouse as a cue to a change of mood. When he has finished outside, the host prepares sweets and waits at the doorway.

Inside, the guests wipe all their dishes with soft paper, so as not to damage the lacquer, and replace the covers on their bowls. When all is ready everyone simultaneously drops his chopsticks in the center of his tray. At this sound the host enters with apologies for the poorness of the meal. The guests respond by thanking him for the great pains he has taken.

## *OCHA*

When the host has cleared away all the serving ware and trays, he brings in a stack of layered boxes containing sweets. These are not for dessert, as they would be in the West, but to accompany the bitterness of the ground tea that is to come. The

host asks the guests to rest at the arbor outside while the room is tidied for the ceremony, and leaves the sweets.

Passing the boxes around, the guests each take a piece on the paper they have brought with them. The sweet is usually soft, made of bean paste, steamed pastry, or starch cake, and has a name suitable to the occasion. Each piece is on a pick of slightly fragrant, black-barked wood, and the pick serves as a momento of this unrepeatable gathering. The guests will write the date and the place on it. Taking a final look at the scroll in the alcove, the guests leave the room through the small, humbling doorway.

At the sound of the latch being returned, the host enters from the kitchen. He clears the boxes, takes down the scroll, and sweeps the floor. In place of the scroll he hangs a small vase, and in this he places a single flower. For the Evening tea a stone basin is set in the alcove, since a flower at night would seem odd. An exception to this custom is the Evening tea in February when white plum blossoms are used to evoke the image of the plum tree glowing against a night sky.

The guests are summoned back to the tea room by a gong. While they rinse their hands and drink from the stone basin outside and then move inside to admire the flower and the arrangement of the charcoal in the brazier, the host straightens up the arbor and raises the blinds on the teahouse windows. He then returns to the room with a single teabowl to begin the ceremony.

The only sounds in the room are those made by the kettle and the spinning whisk as the powdered tea is whipped in the teabowl. Host and guests alike are totally involved in the atmosphere, the calm, the freedom from worldly cares. When the tea is ready the host places it before the principal guest, who takes it up, turns it so that the front of the bowl is away from himself, and takes a sip. He wipes the lip of the bowl, turns it back to its original position, and hands it down to the next guest.

Conversation begins again as the host asks how the tea was. The principal guest responds and asks about the name of the tea, the sweets, the vase, the gong, and other points of interest in the room or the ceremony itself. Only the teabowl escapes comment, until the last guest in line has had a chance to drink from it and to enjoy examining it on his own.

Finally, the host relays the charcoal fire for a light tea. The atmosphere is very relaxed now. Less formal sweets, such as pressed cookies, are brought in, and light tea is whipped in separate bowls for each guest. When they have examined the utensils for the light tea, the guests thank their host and leave through the humbling doorway, from where the host sees them off.

# POSTSCRIPT

Japan is an island country near enough to the Asian mainland to have benefited from its cultural influences. And yet she is far enough away that she has been able to select for adoption only those elements that blend harmoniously with her native culture. Her location, and the fact that she enjoys four different seasons, has contributed to the development of a unique and diverse culture.

Since the end of World War II a large number of books and articles have been published to introduce to the Western world the arts and crafts of Japan. And although Japanese cuisine has come in for its share of this attention, until now, as far as I know, no one has done more than mention Kaiseki cooking. It gives me great pleasure, then, to be able to contribute toward filling this gap.

I have been guided throughout my fifty years as a Kaiseki cook by three masters of the tea ceremony—Ennosai, Tantansai, and Hounsai. These men are heirs to an art that was perfected by their master, Rikyū, some four hundred years ago.

The Kaiseki restaurant, "Tsujitome," which I inherited from my father and shall bequeath to my son, has enjoyed the constant patronage of the family of its original master.

Here I would like to express my deepest gratitude to these people as well as to those many who allowed us to take photographs of rare and precious wares in private collections and museums. My special thanks go to Miss Akiko Sugawara who, in her unstinting efforts to render this unusual book into English, has made me feel that I have at last been rewarded for the work I began fifty years ago.

KAICHI TSUJI

# NOTES ON UTENSILS

1. Black Raku is the famous low-fired, lead-glazed ware so much favored for use as teabowls. Nonkō was the third-generation master potter of Raku ware, and is the greatest figure in its history after its founder, Chōjirō. This type of bowl, resembling the split seed pod of *sanshō*, is considered one of the best for *mukōzuke*. It was developed by Nonkō to maintain a round shape while providing a pleasing escape from the monotony of three identical bowls on a square tray. The tray is of the type favored by the Meiji period tea master Gengensai and was made by one of the Ten Craftsmen attached to the Urasenke school of Tea.

2. The Hidehira lacquer type comes from the north of Honshu, was made from a very early date, and is quite distinct in design, but almost nothing is known about its origin, development, or exact provenance. The type is characterized by diamond-shaped patterns or strips of gold foil, often applied over areas of fine lines or cloudlike forms, alternating with designs of plants.

3. The vigorous ceramic designs made under the supervision of the great tea master Furuta Oribe (d. 1615) started a ceramic tradition that has continued to this day. Oribe pieces were originally made at a number of kilns in the Mino area. To distinguish from wares bearing the names of the districts where they were produced, both Oribe and Shino pieces are referred to here as *types*. The Oribe type is characterized by a beige body color, stylized or abstract decoration in underglaze iron, and frequent use of areas of liquid green, oxidized iron glaze. This piece is a famous masterpiece of its type.

4. This piece of Bizen ware dates from the time when this ware was just coming to the attention of the tea masters. The dense, poor-quality clay made long and repeated firings necessary, resulting in the deposit of quantities of pine ash on the pieces, which fused with the clay to produce natural glaze effects, often of great beauty. Hōzen (active *ca.* 1804-17) was a Kyoto potter who specialized in making expert copies of Ming dynasty porcelains.

6. *Shonzui* is a Japanese term for this type of Ming blue-and-white made at Ching-te-chen in the last reign period of the dynasty. It is not clear what this term refers to—whether to the Chinese maker or to a Japanese who may have commissioned the ware. The name *shonzui* derives from two characters of ten found in an inscription of this ware. The twisted fluting and busy decoration covering the entire surface of the piece are typical of the type.

7. When lids of exceptional quality were found, often an iron pot was designed and cast to fit the lid. This Chinese Ming dynasty lid might have belonged to an incense burner.

At this point in the Kaiseki, the combination of iron *saké* server and unfinished *hassun* tray is traditional, though in the twelve Kaiseki meals presented here various substitutions are made for the orthodox *hassun*.

8. This Dutch bowl is a copy of the so-called Chinese blue-and-white ware that was made for export. Though Oriental in inspiration, it is totally European in feeling and is a good example of the freedom possible in the utensils for Kaiseki.

9. The pottery called Shino, like Oribe, is a style or type that originated out of the Tea aesthetic in the Momoyama period. Like Oribe, it was produced at a number of kilns in the Mino area. The general characteristics of Shino are a thick, feldspathic glaze, iron underglaze decoration, a creamy beige body color. The gray type has a gray engobe, often with incised decoration.

11. Quietness is the mood of this bowl. The scattered chrysanthemums with heavy petals and sparse leaves of the arabesque in gold on a black ground evoke the season, in which the late autumn flowers have begun to wither in winter's chill.

12. The use of unassuming, anonymous, and well-designed rural utensils is an integral part of Tea. The iron kettle here is an excellent example of a sturdy and honest object, whose roughness is used to the best effect to serve food cut in chunks—it would be hard to imagine finely sliced or delicately slivered foods being offered in this kettle.

14. The two extreme poles of Japanese ceramics are represented by the unglazed, Bizen stoneware bottle splashed with marks of salt-water soaked straw ropes that burn away during firing and the delicate white porcelain bowl with highly refined and controlled overglaze decoration of dancing figures. At the same time the movement of the dancers is echoed in the red flashes on the bottle and even in the streaks of the three-color *saké* cup.

15. This type of dish is usually used for broiled fish, but here it is substituted for the *hassun* tray of unfinished wood. The design of flying plovers and floating plum blossoms is associated with early spring and, presented here at the end of the twelfth month Kaiseki, evokes a strong image of the thawing snows and rebirth of life to come shortly.

16. The last bowl of the Kaiseki before New Year brings the mood back to the quiet, introspective browns and blacks of the first course. The decoration of overlapping paper umbrellas is echoed in the lip of the bowl and in the round slices of *senmaizuke*.

16. The three round bowls on the black lacquer square tray represent the most formal setting, appropriate for the New Year season. Though the shapes and colors are strictly formal, the Chinese procelain at the same time imparts the sense of joy appropriate at this most felicitous of Japanese seasons.

18. The interplay of straight and round lines in this *saké* server is again appropriate to the New Year season. Iron is used for such servers because, when the porous metal is first cooled in cold water and the heated *saké* then poured in, the surface of the metal gives off steam. The entrance of this steaming server into the tea room adds to the atmosphere and pleasure of winter Kaiseki.

19. These complex, highly ornate vermillion bowls were favored by the nineteenth-century tea master Gengensai, the eleventh master of the Urasenke school of Tea. The lacquer craftsman was Nakamura Sōtetsu, one of the Ten Craftsmen traditionally associated with this school. Since the master of every generation of this lacquer craft house inherits the same name, and often produces copies of the same pieces, it is not known exactly which Sōtetsu made these bowls.

20. This fan-shaped bowl is a masterpiece of Oribe pottery. Though actually made in the early years of the Edo period, it can be considered a good example of the creativity in ceramic design that arose from the Tea aesthetic in the Momoyama. The fan was an accessory of a Japanese gentleman's formal attire and was carried when he made formal calls during the New Year season.

25. Though most of the lacquer trays and bowls used to serve the *gohan*, *misoshiru*, and *mukōzuke* are not identified because they are modern pieces made especially for Kaiseki, this tray is worthy of note as a particularly beautiful example of workmanship and design. The yellow Seto piece provides pleasing shape variation and brings out the highlights of the wood grain under the transparent brown lacquer of the tray.

29. The gourd shape for *saké* bottles seems to have been

a favorite of master craftsmen, so many outstanding pieces have this form. One reason might be the technical problems involved in making this shape; another that the shape has great appeal and practicality as a *saké* container; yet another reason is that gourds themselves were often used as containers for water or *saké*.

30. This small Shino *saké* cup with grass design is considered a great masterpiece of this type of pottery, as well as an example of the ultimate in *saké* cups.

31. This piece and the piece in Plate 15 are both masterpieces of Momoyama Shino ware. The use of flat areas and delicate lines is typical of Momoyama period taste. Ceramic pieces of this type are used in place of the traditional unfinished *hassun* for informal gatherings of friends. For formal occasions, the traditional *hassun* is required.

32. The Shigaraki bowl is of a type known as Enshū Shigaraki, after the tea master Kobori Enshū who ordered ware of this type from the Shigaraki kilns. The shape is rare; this piece, in fact, may be unique.

34. This showy bowl effectively catches the gaiety of the Doll Festival. The fans evoke the image of the tiered arrangement of dolls in formal court attire and bring to mind the pattern of a kimono in the way they are composed on the lacquer surface. The bowl is also perfect for the gaily colored ingredients of this holiday soup.

36. This large porcelain bowl may have been made in China for a Japanese order. It is large enough to use as a tea ceremony water container and has had a lacquer lid fitted to it for this purpose.

37. The Korean *saké* bottle and cup were creamy white when new. Such engobe-covered, Yi dynasty pieces become richer in color with use and often develop cloudlike mottlings of great beauty.

39. The author has had a *hassun* tray made in an eccentric shape, both to provide a pleasing variation and to express the Doll Festival, at which a three-colored, layered confection, cut in a diamond shape, is served. The cloisonné lid of this charming iron *saké* server is inscribed with the character for "good fortune."

41. Though the flower pattern of the bowls is of peonies, they are bright and appropriate to use in this cherry blossom season Kaiseki. The tray is a beautiful example of the "bent wood" and clear lacquer craftsmanship of the mountainous Hida region. The deep, reddish amber lacquer gives a much lighter effect than the traditional black tray.

42. This playfully shaped *saké* server is cast in the form of a stone hand mill used to grind tea. Such small touches of charming nonsense are an integral part of the Tea world, and also show up in other areas of Japanese culture, such as the kabuki stage and haiku poetry.

43. On close examination, these bowls are beautiful examples of artistic craftsmanship. The lathe work on the red banded area is delicate and the bands are done in the half round (compare the tray in Pl. 65). The lid shape is complex, while the body is the traditional "small round" shape first favored by Rikyū, yet the whole is perfectly balanced. If the red banded area were either slightly larger or smaller the entire effect would surely be destroyed.

44–46. This splendid picnic container was probably made for the household of the lord of Kaga Province, one of the wealthiest lords of Edo period Japan. All the designs are stylized, but show a vigor not present in the more refined lacquer ware of Kyoto. Like much luxury lacquer ware made for the feudal lords, the box is fragile and not made to last: the lacquer is applied directly to the wood without a cloth or prepared clay undersurface. This container set was meant to be carried on outings, quite probably for cherry viewing.

49. The same tray appears in Plate 1 and the pattern appears on the lacquer bowls in Plates 19 and 68. The Japanese name for this pattern is translated as "four seasons cloisonné" (the characters for cloisonné translate as "seven treasures") because the four designs of plants are associated with the four seasons. Accordingly, ware using this design is eminently practical for Kaiseki since it can be used the year round. It was apparently designed by or for the nineteenth century tea master Gengensai for this purpose. The square *mukōzuke* with notched corners is arranged to echo the shape of the area formed by the four arcs intersecting the circle in the lacquer design.

50. This eccentric *saké* server has a deeply set, inverted mouth, which is referred to in Japanese as *ubaguchi*, loosely translated as "granny mouth," a rather affectionate reference to its resemblance to the mouth of a toothless old lady. Cloisonné was very much liked by Kobori Enshū and has thus found an honored place among tea utensils.

51. This showy piece, with lavish decoration of peonies, chrysanthemums, plum blossoms, and clematis, is used here because May flowers start blooming in abundance in this month and some of the best weather of the year occurs. Actually, this bowl may be used throughout the year, since the flowers pictured are associated with the four seasons.

52. This is a very rare example of *shonzui* porcelain with overglaze enamel decoration. The design is florid and strong, in keeping with the bright skies and flowers of May.

53. The effect of the flowery lacquer and the boldness of the *shonzui* piece in the previous two plates is here balanced by two quiet pieces. The Karatsu ware potters of northern Kyushu were brought to Japan from Korea in the late sixteenth century, and the Korean inspiration is clearly seen in the shape and decoration of this square bowl.

57–58. The oppressive heat of summer is forgotten immediately one sits before this charming lily-shaped *mukōzuke* by the seventeenth-century Kyoto master potter Ninsei. As evidence of Ninsei's genius, this piece is honest and strong, avoiding any hint of the cuteness or prettiness common with ceramic flower shapes. The triangular tray with squared angles has what is known as an "ice" shape. In June, there used to be a rite of offering a piece of ice in this triangular form to the emperor.

60. This strong and beautifully simple Oribe dish is a masterpiece of its type and is thought to have been used by Oribe himself. The taste that inspired this remarkable abstract design in the early seventeenth century never ceases to amaze.

The handled tea caddy by Ninsei will not surprise a Westerner, but it must have been quite a novelty of its time, since the shape and handle seem to have been inspired by European ware, perhaps brought to Japan by the Portuguese.

61. The *shonzui saké* bottle shown here has the twisted fluting but not the heavy cobalt blue patterns in panels and the *horror vacui* that are characteristic of this Ming porcelain style

63. This Korean Yi dynasty bottle is a famous piece. It is the same type of ware as the bottle in Plate 37. The Delftware chinoiserie piece is equally well known, since it was imported early and has been in Japan for centuries.

64. This dish is by the one of the greatest figures in Japanese ceramics, Ogata Kenzan. That Kenzan knew cooking seems certain in that he left open spaces in the composition of this piece in exactly the right places to arrange the food. Further, the custom of including a product of the sea and a product of the mountains in the *hassun* fits exactly with the theme and organization of the painted decoration.

65. The unremitting humidity and heat of the Japanese summer makes welcome any objects that suggest coolness. The glassware used for the Morning Kaiseki is thus very appropriate to the season and exhibits the freedom possible in choosing the utensils for Kaiseki. The round, banded tray, evoking the ripples on a small pond, is also a good choice for this season. The placement and shaped of the glass bowl emphasizes the roundness and pattern of the tray.

73. In August grapes start to ripen; the grape design on this unusual and charming *mukōzuke* is in harmony with the season.

All the vermillion lacquer pieces appearing in this sequence are part of a large set made for a Buddhist temple and are thus appropriate for the vegetarian All Souls' Day Kaiseki. This ware is of the *negoro* type: vermillion applied over a black lacquer ground. As the vermillion wears down, the black shows through, often resulting in spectecular effects on the older pieces. Though the four bowls shown are meant to nest, the shapes are noticeably different. One explanation for this is in the practical problem of dishwashing. A temple with lacquer bowls for, say, one hundred parishioners, may occasionally find itself having to feed

many times that number. Under these circumstances, washing bowls becomes a major task. If the shapes of nesting bowls differ slightly, they can be quickly sorted without confusion.

74. This *saké* server is typical of the enameled pottery of Kyoto in the tradition started by Ninsei. Both design and shape are somewhat aristocratic and have a Buddhist mood.

The pattern on the *saké* saucers is of waves, but the curlicues reminiscent of fern shoots have given this design the name of "fern-waves."

75. The shape of this lacquer bowl, belonging to the same set as the pieces appearing in Plates 73, 78, and 80, is that used for boiled foods.

79. This square dish by Kenzan, used here for *hassun*, is a problem piece. Some say that it is excellent while some hold the opposite opinion. The shape and rough decoration of chrysanthemums and stream contrast strongly with the almost religious preciousness of the previous two Chinese pieces, but the stylized water evokes an image of the stream of Buddhist parable over which the initiate must cross to reach the "further bank."

80. The last piece in the All Souls' Day Kaiseki is decorated with a bridge. Whether this piece was chosen to symbolize the link between this and the other world or simply because it seemed appropriate to highlight the ingredients is the kind of conjecture that adds pleasure to the Kaiseki experience.

81. Bush clover blooms in autumn, and the Japanese know from the bush clover design on this bowl that it is best used in the fall season.

82. Again the fruits of autumn are represented, this time by the pumpkin shaped *saké* server and its porcelain lid with design reminiscent of squash or pumpkin blossoms.

83. This is the only example in this book of lacquer bowls with decoration on the inside of the lid only. This unusual decoration provides a pleasant surprise for the guest when he lifts the cover of his bowl.

85. The ware for this Moon-Viewing sequence is homey and relaxed, without much formality. This combination of *shonzui* bowl and *saké* service is a well-chosen hodgepodge that gives a sense of everyday household ware, though each piece can be appreciated by itself.

86. Both the Flower-Viewing and Moon-Viewing Kaiseki here use this same type of Sung bowl. Though it may be entirely fortuitous, in this photograph the deep, frosty celadon dish in the center of the round black tray is strongly evocative of the full moon reflected in a water basin.

89. The *mukōzuke*, the bowls, and the *oshiki* tray of this Closing Kaiseki are all characterized by straight, deep sides. When using this ware, one enjoys the illusory sensation of picking up the food from a distant, shadowed depth. The *mukōzuke* is obviously pitted and cracked, and a nick in the rim has been repaired with gold lacquer.

90. The deep colors of this piece contrast strongly with the often gorgeous and gaudy *saké* servers of previous selections. The rings of the wooden lid are evocative of age, like the remains of an old tree.

91. The nostalgia of the Closing Kaiseki is poignantly clear in these *saké* saucers. The design of rounded hills and stylized mist is soft, yet stark and lonely against the black. The *togidashi* technique allows delicate shading by covering the gold with a layer of lacquer and then polishing this away to the desired degree with soft charcoal.

93. A large quantity of late Ming porcelain has been preserved in Japan and abroad. The reason is that the weakening Ming government tried to gather revenue by exporting such ware. The pieces were produced in great quantity with hand labor, and the result was rough and free decoration of great vigor and appeal. The faded green chopsticks are used only in the Closing Kaiseki.

94. The use of ware with obviously repaired cracks and breaks occurs only in the Closing Kaiseki. The large breaks on the bottle have been repaired with gold lacquer. The chrysanthemum is a fall flower; the yellow Seto bowl also expresses the season. Dried and spotted chopsticks are used.

95. A new *hassun* is inappropriate for the Closing Kaiseki, and in this case an old box lid is used. The delicate design of autumn grasses and chrysanthemums is quiet, somewhat sad, and beautifully appropriate to the occasion.

96. The pattern of gold lacquer-mended breaks adds to the beauty of this Korean bowl. These Korean rice bowls, made with a hasty application of white slip, by anonymous craftman, have become some of the most precious ceramic masterpieces of the world.

# LIST OF RECIPES

*MUKŌZUKE*


Sea bream, *umisomen*, chryanthemum petals, *wasabi*; p. 29, pl. 1.
*Yuba*, bonito flakes; p. 41, pl. 9.
Sea bream, *wakame*, *chisha*; p. 53, pl. 17.
Washington clams, *wakame*, *kanzō*; p. 65, pl. 25.
Scallops, clams, *bōfū*; p. 77, pl. 33.
Sea bream, *iwatake*, *wasabi*, *bōfū*; p. 89, pl. 41.
Sillago, cucumbers, *kotobuki-nori*, *wasabi*; p. 101, pl. 49.
Shrimp, *kamogawa-nori*, *matsubana*, *wasabi*; p. 113, pl. 57.
Sweetfish, icicle radish, cucumber; p. 125, pl. 65.
*Zenmai*, *itawarabi*, cucumber, sesame seeds, mustard; p. 137, pl. 73.
Mackerel, cucumber, *hojiso*, *wasabi*; p. 149, pl. 81.
Abalone, cucumber, bean curd, sesame seeds; p. 161, pl. 89.


*MISOSHIRU*


*Aonorifu*, *azuki* red beans, mustard; p. 29, pl. 1.
Sesame custard, gingko nuts, mustard; p. 41, pl. 9.
*Wakanafu*, *kampyō*, mustard; p. 53, pl. 17.
*Sanshū-miso*, *momen* bean curd, black beans; p. 65, pl. 25.
Icicle radish, *temarifu*, mustard; p. 77, pl. 33.
*Yuba*, *warabi* fern shoots, mustard; p. 89, pl. 41.
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*Namafu*, *shirouri*, mustard; p. 149, pl. 81.
*Koimo*, *zuiki*, sesame seeds; p. 161, pl. 89.

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Snapping turtle custard, leek sprouts; p. 41, pl. 11.
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*AZUKEBACHI* (Hot dish)

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Broiled eggplants, marinated and steamed herring; p. 161, pl. 94.

*AZUKEBACHI* (Cold dish)

Shelled and boiled clams, *iwatake*, trefoil; p. 29, pl. 5.
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*Komatsuna* leaves and *udo* sprouts in a sauce of sesame and mustard; p. 66, pl. 30.
*Yomena* leaves, horsetails, and udo, flavored with stock and soy sauce; p. 77, pl. 38.
*Fuki* leaves mixed with crushed chestnut meats, *fuki* stems with sesame; p. 89, pl. 46.
Boiled and then chilled egg plants and string beans in sesame and stock; p. 102, pl. 56.
Boiled *koimo* and *hasuimo* sprinkled with grated citron; p. 125, pl. 67.

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Shredded jellyfish and sea urchin; p. 30, pl. 6.
*Amadai, kotobuki-nori,* trefoil, *wasabi*; p. 42, pl. 13.
*Kikuna, nameko,* poppy seeds; p. 42, pl. 14.
Salted sea urchin; p. 54, pl. 24; p. 78, pl. 39.
Salted sea bream roe; p. 102, pl. 53.
Bonito washed in *saké*; p. 114, pl. 63.
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Laver mixed with *wasabi,* pickled plums and soy; p. 138, pl. 78.
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*Uruka*; p. 162, pl. 94.

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*Nattō* wrapped in sea bream fillets, miso-pickled *chisha* stems; p. 66, pl. 31.
*Kuchiko,* vinegared water chestnuts; p. 78, pl. 39.
Sea bream roe in *saké* and soy ,toasted truffles; p. 90, pl. 47.
Broiled halfbeaks, boiled broad beans; p. 102, pl. 55.
Sweet-dried crucian carp, stringbeans flavored with stock and soy; p. 114, pl. 64.
Smoked salmon, browned *nori*; p. 128, pl. 71.
Broiled burdock wrapped in *yuba,* deep fried green peppers; p. 138, pl. 79.
Abalone cooked in *saké* and *miso,* soy beans in the pod; p. 150, pl. 86.
Barracuda broiled in *saké,* boiled okra; p. 162, pl. 95.

*KŌNOMONO*

*Mizuna, senmaizuke, shibazuke, takuan*; p. 30. pl. 8.
*Mizuna, senmaizuke*; p. 42, pl. 16.
*Takuan, suguki*; p. 66, pl. 32.
*Hinona, takuan*; p. 78, pl. 40.
*Takuan,* burdock; p. 90, pl. 48.
*Takuan, fuki;* p. 102, pl. 56.
*Takuan,* cucumber, pickled watermelon, kelp; p. 126, pl. 72.
Cucumber, *takuan, myōga*; p. 138, pl. 80.
*Takuan,* cucumber, *shiso* leaves, eggplants in mustard; p. 150, pl. 88.
Salted eggplants, chilled *takuan* with ginger juice; p. 162, pl. 96.

# GLOSSARY

*Aonorifu* — See *Fu.*

*Aonoriko* — The powder of the dried green alga (genus *Enteromorpha*) known as green confetti or green string lettuce, used in Japanese cooking for its fragrance.

*Amadai* — Members of the Serranid family of sea basses, these lean fish are caught off the coast of Southern Japan and Korea from winter to spring. Among the several species, *Branchiostegus. argentatus*, which has white flesh, is considered the tastiest. Others are *B. japonicus*, a red-meat fish, and *B. japonicus auratus*, which has yellow meat.

*Asauri* — Also known as *shirouri*, this oblong, smooth, pale-skinned melon, *Cucumis melo*, is harvested in summer and, when pickled, is often used instead of cucumbers as a relish.

*Ayu* — Called a sweetfish in English, this freshwater member of the herring family, *Plecoglossus altivelis*, is in season from July through September, when its especially fragrant white meat is often salt-fried or coated with bean paste and broiled.

*Azuki* — Red beans of the same genus (*Phaseolus*) as lima beans, these are used decoratively and for the sweet filling of many Japanese confections. *Dainagon-azuki* are a large, dark red variety that is grown in Western Japan.

*Bancha* — See *Cha.*

*Bōfū* — This is one of the Umbelliferae, which includes anis, celery, parsely and dill. Of the several varieties found in Japan, *Glehnia littoralis*, a perennial that grows near sandy beaches, is the one used in cooking.

*Cha* — *Cha* is the general name for tea in Japanese. *Bancha* is tea made from the coarse tea leaves that remain after the finer varieties have been picked. It is an everyday beverage. The tea used for the tea ceremony is called *matcha.* It is a powder made by grinding in a mortar young leaves from the best strains of tea plants.

*Chisha* — Both this and *Hamachisha* are varieties of lettuce, much like asparagus lettuce. Their stalks or leaves are used after they have been boiled.

*Chōjifu* — See *Fu*.

Citron — See *Yuzu*.

*Dainagon-azuki* — See *Azuki*.

*Daitokuji-fu* — See *Fu*.

*Daitokuji-nattō* — See *Nattō*.

*Dashi* — See discussion of stock in text, pp. 176–177.

*Ebi-imo*. — See *Imo*.

*Fu* — *Fu* is the general name for a light cake make of wheat gluten. The two basic types of this cake are uncooked (*namafu*) and baked (*yakifu*). The names that precede the suffix refer to what has been added to the gluten, the shape of the cake, or the area famous for a certain kind of cake. *Aonorifu* is baked and contains *Aonoriko*. *Chōjifu* is made long (=*cho-*) and cut to fit the bowl. *Daitokuji-fu* is a fried cake that originated from the Daitoku temple in Kyoto. *Temarifu* is a cake in the shape of a child's ball (=*temari*). *Wakanafu* contains several kinds of young greens (=*wakana*) that give it a fresh springlike color.

*Fuki* — *Petasites japonicus*, or coltsfoot, is a perennial, long-stemmed plant that is at its peak between February and May. Both stems and leaves are eaten, the stems peeled and cut after boiling, and the leaves served after their harshness has been boiled away.

*Gobō* — *Arctium lappa*, great burdock or edible burdock, is cultivated and eaten only in Japan, although it grows wild throughout the moist regions of Europe and continental Asia.

*Hamachisha* — See *Chisha*.

*Hamo* — The sea, or conger, eel *Muraenesox cinereus* is a summer fish.

*Hasuimo* — See *Imo*.

*Hinona* — A member of the genus *Brassica*, which includes rape and cole. The long, tapering root of this turnip is white below and purple at the surface of the soil.

*Hojiso* — A perennial plant used for ornamentation as well as cooking. Its purple color has earned it the popular name beefsteak plant; its scientific name is *Perilla frutescens crispa*. *Shiso* is the common name in Japanese, while *hojiso* refers to the young plant. It is used as a garnish for raw fish, an aromatic in soups, and for coloring.

*Iidako* — *Octopus ocellatus*, from the waters off Japan and China.

*Imo* — Tuberous rootstocks grown throughout East Asia for their starch. Taro is the common name for the members of the genus *Colocasia*, and the most widely used of these is *C. esculenta*. *Ebi-imo* refers to the tuber of one variety that resembles a prawn (=*ebi*). *Koimo* are the small tubers surrounding the main root at its base. *Hasuimo* belong to the same family but their tubers are too hard for eating; only their stalks are cooked, in soups and stews. *Zuiki* is another name for the stalk of the taro. *Tsukene-imo* are Chinese yams, *Dioscores batatas*.

*Itawarabi* — See *Warabi*.

*Iwatake* — The edible lichen *Gryophora esculenta*, which grows mainly on rocks. Its upper surface is gray and its underside black. After being boiled, it is often served in vinegar.

Japanese truffles — A mushroom, *Rhizopogon rubescens*, that grows in the sandy soil under seashore pine forests, between April and May.

*Junsai* — Water shield, *Brasenia schrebi*, a perennial aquatic plant with oblong, floating leaves. It is picked between May and July, and is served in vinegar and soups.

*Kamogawa-nori* — See *Nori*.

*Kanpyō* — White flower gourd *Lagenaria siceraria*, usually dried and used in strips or shavings, or pickled.

*Kanrōzuke* — A method of pickling in the dregs of *saké* or *mirin*. A fish is wrapped in gauze to keep it clean and buried in the dregs for two or three days before serving.

*Kanzō* — Day lily, *Hemorocallis*, which puts out its yellow or orange flowers for one day only (during the day or only at night) before wilting. The young stem and the head are used in cooking.

*Kagenjōyu* — See *Vinegar*.

*Kikuna* — See *Shungiku*.

*Koimo* — See *Imo*.

*Konbu* — *Laminaria* kelp, used extensively in Japanese cooking.

*Kotobuki-nori* — See *Nori*.

*Komatsuna* — *Brassica rapa*, a green leaf vegetable related to the cabbages and turnips. Its season is from fall through spring. Those plants that are picked young in early spring are called *uguisuna* after the bush warbler (=*uguisu*; *na*=*greens*) that begins singing at that time.

*Konnyaku* — Related to the taro family, the tuberous root of *Amorphophallus konjac* (elephant foot) is ground to a powder which is then made into devil's tongue jelly. Dumplings or cubes of this jelly are used mainly in stews.

*Kuchiko* — The dried and salted gonads of a sea cucumber. These are braised and eaten as is, or chopped fine and sprinkled on other food.

*Kuzu* — Arrowroot starch, made from the roots of the tree *Pueraria lobata*. The white, irregular grains are crushed and boiled before using.

*Matsubana* — A plant of the genus *Chenopodium*, the leaves of which resemble those of a pine tree (=*matsu*).

*Matsutake* — An Armillaria mushroom, *Tricholoma matsutake* grows under Japanese red pines (*Pinus densiflora*). They appear in mid-autumn and are considered a great delicacy, fresh or canned.

*Menegi* — The young shoots of green, or spring, onions.

*Mijinko* — Glutinous rice that has been steamed, dried, and then crushed into powder.

*Mirin* — A sweet, lustrous rice wine, used mainly for cooking. Its alcohol content is about 13 percent and its sugar about 40 percent.

*Miso* — *Miso* is made by steaming then crushing soy beans, adding to this rice bran and salt, putting the mixture into a barrel and letting it ferment. *Sanshū-miso* is representative of the kinds of *miso* that include more soy beans than rice. Its fermenting period is the longest and its price the highest of the marketed varieties. The color is dark russet and the flavor quite salty. *Sendai-miso* is one of the kinds of *miso* that uses relatively more rice than beans. It is dark brown and also one of the saltier kinds. See text discussion, pp. 168–171.

*Mitsuba* — A trefoil, *Cryptotaenia japonica*, of the parsley family.

*Mizuna* — Pot herb mustard, *Brassica japonica*.

*Mochi* Glutinous rice cake made from steamed then pounded rice. Millet *mochi* is that made by mixing into the rice a generous amount of millet.

*Momen* See *Tōfu.*

*Myōga* *Zingiber mioga*, a member of the ginger family.

*Namafu* See *Fu.*

*Nameko* A slimey mushroom, *Pholiota nameko*, that grows abundantly near beech trees. It is now cultivated and canned.

*Nattō* Soy beans that have been boiled and then allowed to ferment in straw wrappers, soaked in brine, and dried to the desired viscosity. *Daitokuji-nattō* is a variety to which extra salt has been added, from the Daitokuji temple in Kyoto where it was first made as a preserve to be eaten in times of famine.

*Nihaizu* See Vinegar.

*Nori* *Nori* usually freers to the seaweeds found on the coast and used after drying, etc. in everyday cooking. The *nori* in the names that appear here are not seaweeds at all but fresh water algae (*Myxophyceae*). *Kamogawa-nori* and *Suizenji-nori*, (=*Kotobuki-nori*) are both examples of this blue-green algae that is picked from rocks, pressed into rectangular sheets, and then soaked in water to swell them before serving.

*Sanbaizu* See Vinegar.

*Sanshō* Japanese pepper (*Xanthoxylum piperitum*), either the whole leaves or as a powder.

*Sanshū-miso* See *Miso.*

*Sawara* *Scomberomorous niphonius*, a member of the mackerel family, is usually broiled or steamed.

*Sendai-miso* See *Miso.*

*Senmaizuke* Thin, rounded slices of turnip that have been salted and then further pickled with kelp and *mirin.*

*Shibazuke* A salt-pickled mixture of thinly sliced egg plant, beefsteak plant leaves, ginger, cucumbers, squash, etc. A specialty of the Kyoto area.

*Shimeji* *Lyphyllum aggregatum*, a mushroom growing under Japanese oaks. Its season is autumn and it is used mainly in soups and stews.

*Shinjomi* A white-meat fish or prawn that is chopped, ground in a mortar until glutinous, mixed with egg white or cornstarch, and softened with soup stock.

*Shinodake* A bamboo grass that grows with beech trees in the warm, moist regions of Japan. The shoots that are used in cooking are much more slender than ordinary bamboo shoots.

*Shiratamako* Glutinous rice that during the winter has been washed repeatedly in cold water and then crushed into a pure white powder. Used to make dumplings (*shiratama* =white balls).

*Shirouri* See *Asauri.*

*Shirozake* A thick, white *saké* made with glutinous rice that has been steamed in *mirin.* It contains whole grains of rice that escape crushing.

*Shōyu* Known as soy sauce in the West, this clear, reddish brown liquid is an indispensable ingredient in Japanese cooking. It is made by first adding seed bran to a mixture of steamed soy beans and wheat bran, to make soy bran, and then adding a solution of common salt in water and letting it age. Finally, the unrefined soy sauce is pressed to refine it. *Koikuchi*

*shōyu*, or dark soy sauce, is ordinary soy sauce that contains about 18 percent salt. *Usukuchi shōyu*, or light soy sauce, is lighter in color but contains relatively more salt than dark soy sauce. It also contains sweet *saké*, added at the bran stage.

*Shungiku* — *Chrysanthemum coronarium*, a garland chrysanthemum. *Kikuna* is the name used in the Kyoto area.

*Sōmen* — Vermicelli made from wheat flour.

*Suguki* — This is a variety of *Hinona*, *Brassica rapa*, and has a shortened, fat, all white root.

*Suizenji-nori* — See *Nori*.

*Shutō* — The salt-preserved then finely chopped intestines of sea bream.

Stock — See *Dashi*.

*Tade* — Water pepper, *Polygonum hydropiper*, a plant of moist plains and the seacoast. The leaves, plucked in summer and autumn, are crushed, mixed with vinegar, and served as a garnish with fish.

*Takuan* — A large, white Japanese radish, *Raphanus sativus*, that has been dried for a week and then pickled in salt and rice bran.

Taro — See *Imo*.

*Temarifu* — See *Fu*.

*Tōfu* — *Tōfu* is made by softening soy beans in water and then crushing them, boiling the resulting liquid, and adding magnesium chloride to make it curdle. The curds are usually molded into rectangular cakes. *Momen tōfu* is ordinary *tōfu* that has been strained through cotton (=*momen*) to make it more compact and solid.

Trefoil — See *Mitsuba*.

*Tsukene-imo* — See *Imo*.

*Udo* — A long, white member of the ginger family, *Aralia cordata* is a perennial that is dug up young and used widely in Japanese cooking.

*Uguisuna* — See *Komatsuna*.

*Ukiko* — A flour made by drying the starch that separates and floats to the surface of water in which wheat flour has been dissolved.

*Umeboshi* — A plum that has been pickled in a mixture of salt and beefsteak plant leaves.

*Umisōmen* — *Nemalion lubricum*, a species of reddish brown, gelatinous, wormlike algae that clings to the rocks on the coast and in saltwater marshes. It is pickled in salt before eating.

*Uruka* — The salted intestines or roe of sweetfish, served as a condiment with *saké*.

*Usukuchi* — See *Shōyu*.

Vinegar — Vinegar in Japanese cooking means rice vinegar. It has the same rice base as Western rice vinegar, but it is much less acid. If the Western product must be used, its sharpness is reduced by thinning with *saké*. *Kagenjōyu* is a sauce and sometimes a dip made from soy sauce and the juice of bitter oranges (bigarade). *Nihaizu* is seasoning made from vinegar and soy sauce, used on dark-meat fish, shellfish, and as a basic seasoning in many dishes. *Sanbaizu* contains sugar as well as soy sauce and vinegar, and is used more generally than *Nihaizu*. Both are mixed according to the food they are to flavor, in a way that heightens or subdues that food's contribution to the entire dish.

*Wakame* — A green, sometimes brown, seaweed, *Undaria pinnatifida*, that is found along the entire seacoast of Japan. It is usually dried and then boiled before being served.

*Wakanafu* — See *Fu*.

*Warabi* An edible fern, *Pteridium aquilinum*, the young leaves of which must be boiled before eating to remove their bitterness. *Itawarabi* is a wafer made from the crushed and dried leaves.

*Wasabi* A Japanese green horseradish, *Eutrema wasabi*, which is grated and used as a garnish for fish.

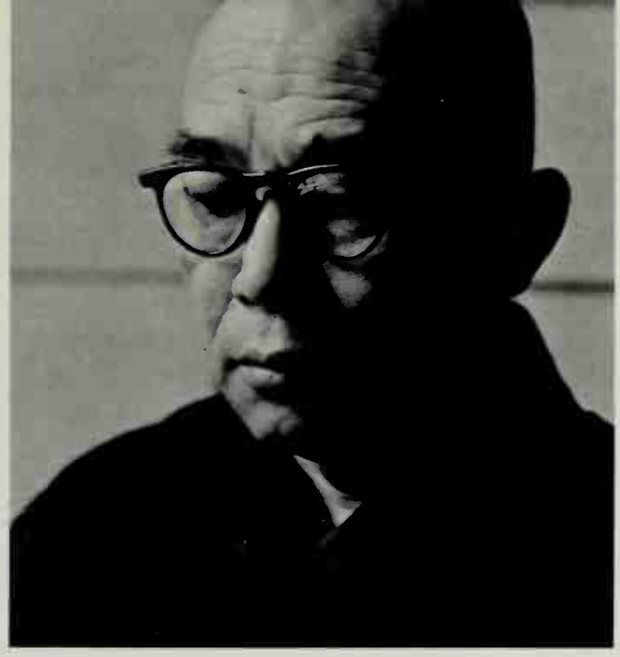
*Yomena* Starwort, a chickweed of the species *Aster indious*.

*Yuba* The thin film that forms on heated soy bean milk when it is sprinkled with soy bean powder is lifted off with a stick of bamboo and dried over a charcoal fire. This is cut and folded into various shapes and used in stews and soups.

*Yuzu* *Citrus junos*, also called a citron, is a strongly acidic and aromatic citrus fruit, the skin and juice of which is used in Japanese cooking.

*Zenmai* *Osmundia regalis* (*O. japonica*), the royal fern or osmund, picked in spring while the leaves are still coiled and then boiled free of bitterness. Eaten boiled or as a dried preserve.

*Zuiki* See *Imo*.



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Kaichi Tsuji was born in Kyoto in 1908 and at the age of fourteen began his apprenticeship as a cook. His master was the first head of the Tsujitome family of Kaiseki cooks, from whom the author inherited his name and the tradition that he will pass on to his son. During the past fifty years Tsujitome (Kaiichi Tsuji's professional name) has written many books about Kaiseki cooking and has appeared often on radio and television programs about cooking. He now has restaurants in both Kyoto and Tokyo, between which he commutes in his dual capacity as owner and chief cook.

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