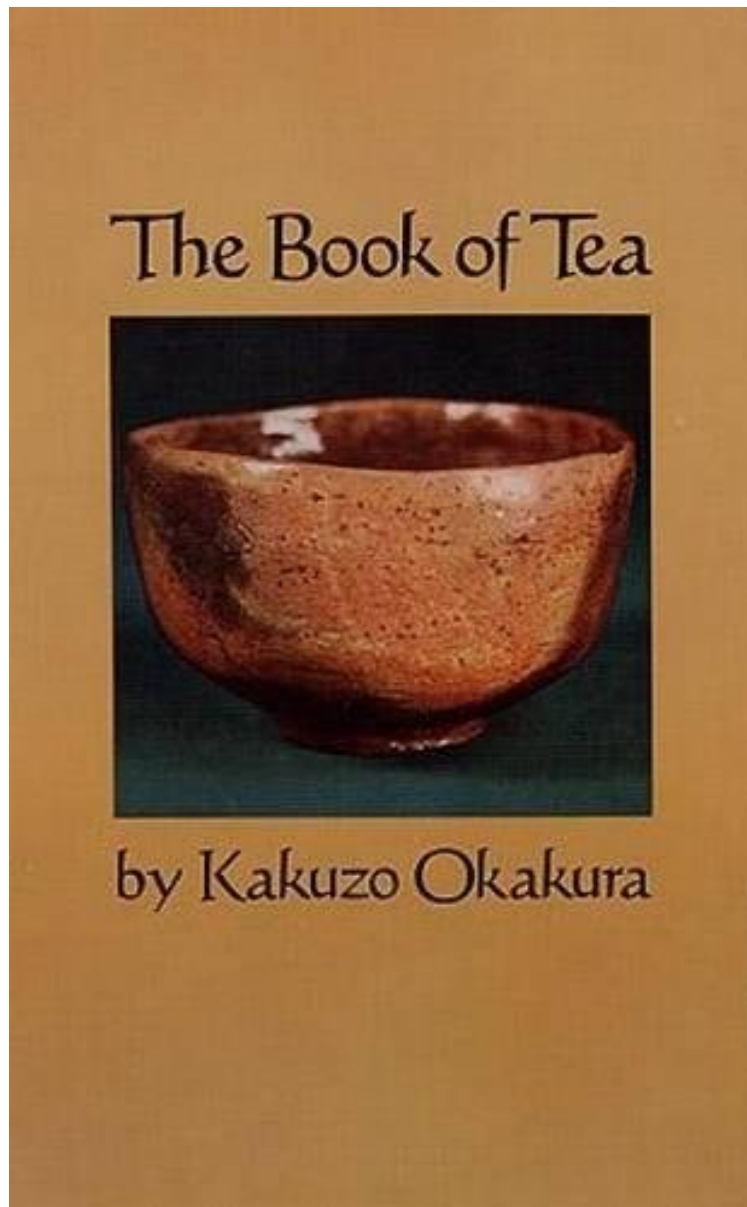



(Read now) The Book of Tea

## The Book of Tea

*Kakuzo Okakura*

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#54988 in Books Kakuzo Okakura 1964-06-01 1964-06-01 Original language: English PDF # 1 8.45 x .28 x 5.40l, .33 #File Name: 048620070176 pages The Book of Tea | File size: 44.Mb

**Kakuzo Okakura : The Book of Tea** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Book of Tea:

96 of 97 people found the following review helpful. Philosophy of Tea By Jacob This books is a quick and informative introduction to the philosophy underpinnig "Teaism". The book outlines how tea masters tried to live their lives

according to the simple grace of the Japanese tea ceremony. For those looking for detailed instructions on conducting a tea ceremony, look elsewhere. But for those who want a handbook on a way of life, read further. 6 of 6 people found the following review helpful. *Philosophy, Life, Art, Flowers, Architecture, This Moment... and Tea. Appreciation.* By M. DeKalb. Published in 1906, Okakura's *Book of Tea* espouses that tea is the foundation for a system of life, a philosophy, and its associated benefits all conspire to bring together that which is fundamental, holistically and spiritually. From Taoist and Zen upbringings, Teism (not a typo!) comes with an admixture of the two as a world-philosophy, disposition and mindset. Being in the here and now and as Okakura writes: The whole ideal of Teism is a result of this Zen conception of greatness in the smallest incidents of life. (308) And beyond the philosophy which is the work's pertinence, we are given a glimpse of the importance of the things of everyday life and how they should be approached, also we get both an education in tea-making and architecture. It's a pretty neat, quick, read if you have any interest in Eastern Philosophy / Religion. Broken into brief segments the work includes: 1. The Cup of Humanity. 2. The Schools of Tea. 3. Taoism and Zennism. 4. The Tea Room. 5. Art Appreciation. 6. Flowers. 7. Tea-Masters. The work begins with Okakura's reaction of the end of Japanese Isolationism (mid-1600s to mid-1800s), the bemuddled feeling of the people when they've realized that their governments' xenophobia has led them to all sorts of bizarre conceptions and contrarily, that Westerners also have laid many poor misconceptions upon the Japanese people. However, the binding, humanitarian element throughout the discourse between the east and west, the thing that weaves together our humanity, has been the reverence and esteem toward good tea. The white man has scoffed at our religion and our morals, but has accepted the brown beverage without hesitation. (53), since at least 1610 when the Dutch East India Company brought tea first to Europe. The second part of the work deals with the beginnings of tea. It focuses on preparation: boiled (Sang), whipped (Tong) and steeped (Ming) - (100). Okakura acknowledges that the Western world is bereft of the prior two methods because Europe entered the picture at the end of the Ming Dynasty (in China: 1368-1644). He elaborates on the preparation methods, detailing them finely and with the care one would expect of a teaist. The third segment of the book brings about a discussion regarding Taoism and its component philosophies as they relate to both enhancing characteristics of Zen and Confucianism, the major players in, then, Eastern philosophy / religion. The major tenants include: present-mindedness, laughter at absurdity, an easy demeanor and path, way, means, mode of being, existing, in the world. The fourth section puts on display the tea-room and it introduces the tea ceremony. Much time is given the architectural process and much thought put into criticizing Western architecture for using oft repeated styles and this is usually coupled with, upon strolling the inside, a lack of modesty so great as it regards material matter, that one is stricken by its indecency. Whereas the tea-room was a small, non-descript, humility begging structure, which may have one or two decorations and seat no more than usually 5 at a time. A very intimate gathering, and one full of custom as Okakura goes on to explain in the sixth section during his analysis of the use of flowers during the tea ceremony. Sections 5 and 6 are brief and deal mainly with what truly appreciating the respective titles means (art, flowers) and their usefulness and symbolism in Japanese culture, and specifically as it may relate to the tea rooms. Here is learned a snippet of some of Japan's earliest competitive decorative florists: the Ikenobos (Formalistic School)! But Okakura finds that to be a topic which would be too long discussed and probably insubstantiate a work about tea. The work concludes with a summary of how a tea-master lives his life and directs his abilities. There is found here much accreditation, justly due, to the inventions of Japan's tea-masters. Quotes: Teism is a cult founded on the adoration of the beautiful among the sordid facts of everyday existence. (3) scarcely any attention has been drawn to Teism, which represents so much of our Art of Life. (24) Teism is the art of concealing beauty that you may discover it, of suggesting what you dare not reveal. (78) Teism was Taoism in disguise. (192) People are not taught to be really virtuous, but to behave properly. We are wicked because we are frightfully self-conscious. (229) How can one be serious with the world when the world itself is so ridiculous! (231) But, after all, we see only our own image in the universe, - our particular idiosyncrasies dictate the mode of our perceptions. (505) 0 of 0 people found the following review helpful. Beautiful book about beauty of the moment. By Abigail Holmes. I love this book! It is not only a guide through history of tea, but a guide through the history of humanity, history of the relation between East and West and its values. The way it is written is poetic but it is still showing what the main differences between East and West are and how we are unable to understand the beauty of the moment, the beauty of present time, which is in the center of the tea ceremony. Western people are so determined to stick to their past and trying so hard to conquer their future that they forget to enjoy the only time they really can feel, the only time in which they can do something: the present time.

Kakuzo Okakura, who was known in America as a scholar, art critic, and Curator of Chinese and Japanese Art at the Boston Museum of Fine Arts, directed almost his entire adult life toward the preservation and reawakening of the Japanese national heritage in art, ethics, social customs, and other areas of life in the face of the Westernizing influences that were revolutionizing Japan around the turn of the century. This modern classic is essentially an apology for Eastern traditions and feelings to the Western world not in passionate, oversentimental terms, but with a charm and underlying toughness which clearly indicate some of the enduring differences between the Eastern and Western mind. Okakura exhibits the distinctive "personality" of the East through the philosophy of Teism and the ancient Japanese

tea ceremony. This ceremony is particularly revelatory of a conservative strain in Japanese culture; its ideals of aesthetic tranquility and submission to the ways of the past find no parallel in the major cultural motifs of the West. Not only does he discuss the tea ceremony and its rigid formalities, and the cult and patterns of belief surrounding tea and tea-drinking, but Okakura also considers religious influences, origins, and history, and goes into the importance of flowers and floral arrangements in Japanese life their proper appreciation and cultivation, great tea-masters of the past, the tea-room with its air of serenity and purity, and the aesthetic and quasi-religious values pervading all these activities and attitudes. Okakura's English style was graceful, yet exceptionally clear and precise, and this book is one of the most delightful essay-volumes to the English language. It has introduced hundreds of thousands of American readers to Japanese thinking and traditions. This new, corrected edition, complete with an illuminating preliminary essay on Okakura's life and work, will provide an engrossing account for anyone interested in the current and central themes of Oriental life.