

APPENDIX

List of Jô-ô's Tea Utensils

In the following pages, a list of tea utensils (recorded in *Chadô Koten Zenshû*) that were owned or admired by Jô-ô is compiled. The number of utensils found in various classical sources totals 101 pieces. First, the Japanese name of the utensil is mentioned, next the source, then other information about the utensil follows. Some of the utensils are also mentioned in sources other than those noted in the list below. The significance of this list is that it helps to understand the general atmosphere and sense of *wabi* in Jô-ô's *chadô* and gives depth to the information on Jô-ô's tea gatherings and on the utensils he used, which are discussed in Section 4.3.2.

Hanging scroll (*kakemono*)

1. *Kuwashi no e* (Picture of Fruits). Sôtatsu Takaiki in *Tennôjijyakaiki*, p. 37. Supposedly made by Chôshô (趙昌), Southern Song dynasty 13th c. Jô-ô used this item once out of six gatherings he hosted.
2. *Teika no shikishi; Amanohara* (from Teika's poem Fields of Heaven). Imai Sôkyû Chanoyu Nikki Nukigaki, p. 6. Written on a *shikishi* style of square paper. Jô-ô used this once out of six gatherings he hosted.
3. *Nami no e* (Picture of Waves). Hisamasa Chakaiki in *Matsuyakaiki*, p. 4. Scroll by Gyokukan (玉石間), Southern Song dynasty, 13th c. Jô-ô used this once out of six gatherings he hosted.
4. *Two scrolls of Calligraphy by Kidô* (虚堂智愚). Yamanoue Sôjiki, p. 73. Southern Song dynasty, 13th c. One of these is classified as a famed utensil. Jô-ô used one of them once out of six gatherings he hosted. See picture in Yamanoue Sôjiki exhibition catalogue, p. 62. This calligraphy text is called *Yaburekidô* and it is said to have been owned by Jô-ô.
5. *Chosan* (Morning in Mountains). Yamanoue Sôjiki, p. 75. Scroll by Barin (馬麟), Southern Song dynasty, 13th c.
6. *Yûyake* (Sunset). Matsuya Meibutsushû, p. 7. Scroll by Barin (馬麟), 13th c.
7. *Kikyorai* (Returning). Yamanoue Sôjiki, p. 78. Scroll by Chô Sugô (趙子昂) from the end of the Southern Song dynasty to the Yüan dynasty.
8. *Ryûen* (Willow and Swallow). Matsuya Meibutsushû, p. 7. Scroll by Mokkei (牧溪), Southern Song dynasty, 13th c.

9. *Sagi no e* (Picture of Heron). Yamanoue Sôjiki, p. 78. Scroll by Joki (徐熙).¹ This picture was originally owned by Shukô and also appreciated by Jô-ô. Should be classified with the *sukidôgu* (read here *wabidôgu*, possessing the spirit of *wabi*). Late Tang dynasty or early Northern Song dynasty.
10. *Tanjaku kakemono* (short scroll). Without a poem, *kirigami* (cutting folded papers into a figure) style. Hisashige Chakaiki in Matsuyakaiki, p. 286.
11. *Hotei*. Sôkyû Takaiki in Tennôjyakaiki, p. 347. Scroll by Mukan Fumon (無関普門) who lived 1212-1291.
12. *Sekirei* (Wagtail). Sôkyû Takaiki, p. 347.
13. *Hisui* (Green Jade). Sôkyû Takaiki, p. 347. Scroll by Mokkei (牧溪), Southern Song dynasty, 13th c.

Kettles (*kama*)

14. *Shinnari kama* (formal shape of kettle). Hisamasa Chakaiki, p. 4. See picture in Sen no Rikyû – The 400th Memorial, p. 45. The picture there is of the *shinnari* shape of kettle owned by Jô-ô, called *Koashiya Karasu Jimon Shinnari Kama* (Old *Ashiya* type, formal shape kettle with crow pattern). Jô-ô used this once out of six gatherings he hosted.
15. *Meijin teoke* (Master's hand-bucket style of kettle). Sôtatsu Takaiki, p. 6. Jô-ô used this at one out of six gatherings he hosted.
16. *Jôbari* style of kettle (ears for the kettle-lifters are on the top of the kettle). Imai Sôkyû Chanoyu Nikki Nukigaki, p. 3. This kettle resembles the *Kotennyô* (another reading is *kôten*, Chinese Dog) style of kettle. See picture of Rikyû's *jôbari* kettle in Sen no Rikyû – The 400th Memorial, p. 126. Jô-ô used this type of kettle at two out of six gatherings he hosted, and it was used at one out of five gatherings to which he was invited as the first guest (a guest of honour).
17. *Koarare* (a little hail style of kettle). Imai Sôkyû Chanoyu Nikki Nukigaki, p. 6. In Yamanoue Sôjiki, p. 65. This kettle is considered to be a famed utensil (*meibutsu*).
18. *Fujinami* (Wisteria Wave) kettle. Matsuya Meibutsushû, p. 7. Jô-ô used this at one out of six gatherings he hosted.
19. *Fuku afuri teoke* (Roast Belly type of hand-bucket kettle). Matsuya Meibutsushû, p. 7.
20. *Suji kama* (kettle with striped pattern). Yamanoue Sôjiki p. 66. According to the source, this is classified as a favoured utensil (*sukidôgu*). See picture of this type of kettle in Genshoku Chadô Daijiten, p. 485.
21. *Kasa kama* (bamboo hat-shaped kettle). Yamanoue Sôjiki, p. 66. Classified as a favoured utensil (*sukidôgu*).
22. *Tsuri kama* (kettle hung from chains over the hearth). Sôtatsu Jikaiki in Tennôjyakaiki, p. 29. Jô-ô used this at one out of six gatherings he hosted.

¹ Kuwata 1987, p. 70. Kuwata also uses the Chinese characters 徐熙 for Joki and these are used in this study, too, because the latter character *ki* that should actually be written either with the *water* radical (three dots) or *freeze* (冫) radical is not available to me.

Shelves (*tana*)

23. *Daisu* (formal style of shelf). Sôtatsu Jikaiki, p. 6. See picture of the *daisu* style of shelf (not Jô-ô's *daisu*) in Sen no Rikyû – The 400th Memorial, p. 124. Jô-ô used a *daisu* type of shelf at one out of six gatherings he hosted and it was used at one out of five gatherings to which he was invited as the first guest.
24. *Kuri iro no tana* (shelf with chestnut colour). Sôtatsu Takaiki, p. 6.
25. *Kyûdaisu* (a kind of *daisu* shelf). Nanpôroku, p. 52. *Kyûdaisu* can be lacquered (favoured by Rikyû) or wooden. The distinctive feature of this *daisu* is two pillars between the upper and the lower boards, which broaden at the ends to the shape of a cloud. The origin of *kyûdaisu* lies in Song dynasty China, where those who passed the civil-service exam passed through a special gate. The shape of the gate was adapted and made into the *kyûdaisu*.
26. *Fukuro tana* (an enclosed shelf). Nanpôroku, p. 53. This is also known as *Jô-ô tana* (Jô-ô shelf)
27. *Chûôtaku* (middle table). Nanpôroku, p. 80.

Fresh-water containers (*mizusashi*)

28. *Shimekiri* (a bag/sack-shaped container). Hisamasa Chakaiki, p. 4. *Nanban* ware (from South-east Asia). See picture in Chanoyu no Utsuwa, p. 14. The picture there is of a *shimekiri* type of waste-water container. Jô-ô used a *shimekiri* at one out of six gatherings he hosted.
29. *Shigaraki*. Imai Sôkyû Chanoyu Nikki Nukigaki, p. 3. See picture in Sen no Rikyû – The 400th Memorial, pp. 48-49. There are two kinds of *shigaraki* fresh-water containers owned by Jô-ô. One has the shape of a pot and the other the shape of a bucket and is called *Onioke* (Devil's Bucket). Jô-ô used *Shigaraki* at one out of six gatherings he hosted and it was used at one out of five gatherings to which Jô-ô was invited as the first guest.
30. *Teoke* (Hand Bucket). Sôtatsu Takaiki, p. 29. See picture in Sen no Rikyû – The 400th Memorial, p. 136. The picture there is of Rikyû's lacquered *teoke*. Jô-ô used a *teoke* at one out of six gatherings he hosted and it was used at one out of five gatherings to which he was invited as the first guest.
31. *Imogashira* (Potato Shape). Imai Sôkyû Chanoyu Nikki Nukigaki, p. 6. See picture in Sen no Rikyû – The 400th Memorial, p. 46. This is Jô-ô's *Nanban* ware *imogashira* fresh-water container. Jô-ô used this at two out of six gatherings he hosted and it was used at one out of five gatherings to which he was invited as the first guest. See also Gankameibutsuki, p. 99. Here it is called *ôimogashira* (big potato shape of fresh-water container), which refers to the same object as mentioned here.
32. *Shigaraki, 'Yosakura'* (Cherry Trees in the Evening). Unshûmeibutsushû², p. 395.

² A purchase and storehouse register dated in 1811.

33. *Tsurube* (a wooden well-bucket). Yamanoue Sôjiki, p. 67. See picture in Sen no Rikyû – The 400th Memorial, p. 135. The picture there is of Rikyû's *tsurube*.
34. *Tarai*. Kôshingegaki, p. 68. *Nanban* ware with straw lid.
35. *Bizen mizusashi*. Called *Seikai* (Blue Sea). Gankameibutsuki, p. 99. See picture in Sen no Rikyû – The 400th Memorial, p. 47.
36. *Hizen imogashira*. Hizen is the name of an ancient prefecture in Japan. Gankameibutsuki, p. 100.

Waste-water containers (*mizukoboshikensui*)

37. *Bônosaki*. Hisamasa Chakaiki, p. 4. For the type of piece, see picture in Chanoyu no Utsuwa, p. 33. Jô-ô used *bônosaki* at two out of six gatherings he hosted and it was used at one out of five gatherings to which Jô-ô was invited as the first guest.
38. *Mentsû*. Yamanoue Sôjiki, p. 67. For type of utensil, see picture, Genshoku Chanoyu Daijiten, s.v. *magekensui*. Jô-ô used this at one out of six gatherings he hosted, and it was used at one out of five gatherings to which Jô-ô was invited as the first guest.
39. *Bizen no mentsû* (*mentsû* type of the item made of *Bizen* ceramics). Imai Sôkyû Chanoyu Nikki Nukigaki, p. 6.
40. *Sekishôbachi* (sweet flag flowerpot). Yamanoue Sôjiki, p. 67. Celadon. Can be used also as a flower vase.
41. *Soriguchi*. Nanpôroku, p. 370. Is also called by the name *Tsubameguchi* (Swallow's Mouth). Nickel.
42. *Shugô kamenofuta* (lidded sake container type of jar). Yamanoue Sôjiki, p. 66. Jô-ô admired this item but did not own one.
43. *Sui-iro no bônosaki* (vinegar-coloured *bônosaki* type of container). Yamanoue Sôjiki, p. 66.
44. *Gôsu* (a kind of container with a lid). Sôtatsu Jikaiki, p. 29. Used with a *daisu* shelf. This type of item was used at one out of the five gatherings to which Jô-ô was invited as the first guest.

Thick tea-caddies (*chaire*)

45. *Enza* (Round Seat). Hisamasa Chakaiki, p. 4. See picture in Sen no Rikyû – The 400th Memorial, p. 107. The picture there is of Rikyû's *Enza*. Jô-ô used an *Enza katatsuki* tea-caddy for thick tea at two out of six gatherings he hosted.
46. *Bunrin* (Apple Shape). Sôtatsu Jikaiki, p. 29. This type of *chaire* is quite similar to *nasu chaire* (below). See drawing in Yamanoue Sôjiki exhibition catalogue, p. 33. Jô-ô used this kind of item at one out of six gatherings, and it was also used at one out of five gatherings to which he was invited as the first guest.
47. *Nasu* (Eggplant). Sôtatsu Takaiki, p. 6. See picture in Yamanoue Sôjiki exhibition catalogue, pp. 91-92. There are two pictures of different *nasu* types of *chaire* that

- Jô-ô owned. Jô-ô used this *chaire* at three out of six gatherings he hosted, and it was used at one out of five gatherings to which he was invited as the first guest.
48. *Jô-ô katatsuki seto*. Matsuya Meibutsushû, p. 55. For the type of utensil, see picture in Yamanoue Sôjiki, exhibition catalogue, p. 79. This piece is called *hatsuhana* and it was not owned by Jô-ô.
49. *Seto shirifukura* (Broad Bottom). Senrin³, p. 387. See picture of this type of *chaire* in Sen no Rikyû – The 400th Memorial, p. 107. The picture there is of Rikyû's *Shirifukura*.
50. *Sôhekikatatsuki*. Yamanoue Sôjiki, p. 82. Jô-ô admired this *chaire*.
51. *Matsumoto nasu*. Matsuya Meibutsushû, p. 7.

Tea bowls (*chawan*) and *tenmoku* stands

52. *Shino*. Imai Sôkyû Chanoyu Nikki Nukigaki, p. 6. For further information, see Narukawa 1983, p. 60; Kazue 1985, p. 121; Genshoku Chadô Daijiten, s.v. *Shino chawan*; Kadokawa Chadô Daijiten, s.v. *Shino chawan*. Both Narukawa and Kazue consider this tea bowl to be a Japanese *Shino* type (*Mino* ceramics). Narukawa defines it as being Jô-ô's *Seto tenmoku* tea bowl fired in the Mino prefecture. The name of the bowl, *Shino*, suggests its being a Japanese style *Shino* bowl. However, in *Genshoku Chadô Daijiten* it says that there exists also a Chinese *Shino* tea bowl that was supposedly white or blue celadon. The bowl was probably *tenmoku* style, or a bowl with carvings on the side. Moreover, if a *Shino* bowl was used in tea gatherings dated 1532-1592, it is supposedly this Chinese style of bowl, not the Japanese *Shino*. Jô-ô used a *Shino* bowl at two out of six tea gatherings he hosted. See picture in Sen no Rikyû – The 400th Memorial, p. 52. In this exhibition catalogue it says that this is the *seto (shino)* style of tea bowl.
53. *Daitenmoku* (*tenmoku* bowl with a stand). Hisamasa Chakaiki, p. 4. See picture in Sen no Rikyû – The 400th Memorial, pp. 137-138. There are two different kinds of *tenmoku* tea bowls with a stand. Both were owned by Rikyû. Jô-ô used an unspecified *tenmoku* tea bowl in four out of six tea gatherings he hosted and a *tenmoku* bowl was used at three out of five gatherings to which Jô-ô was invited as the first guest.
54. *Nanatsudai* (Seven Stands). Matsuya Meibutsushû, p. 7. These are also called *Kazunodai*. They have different explanations: one is that it contains an assortment of thirty pieces which contains three different types of stands (one of them is *Amagasakidai*) and is called *Nanatsudai*. But according to another explanation, *Amagasakidai* is not included in the seven stands. For further information, see Genshoku Chadô Daijiten, s.v. *kazunodai*.

³ *Senrin*: Written in 1612. It is included in a book called *Sukidô Jidai* that comprises three volumes. The author of the book is unknown. The first book is Furuta Oribe's teachings on Tea, the second book is known by the name *Senrin* (the word *Senrin* is found in the first book), and the third book continues the story in the second book. In the original copy, these volumes do not have any titles. The source contains information on Tea before Rikyû. For further information, see Genshoku Chadô Daijiten, s.v. *Sukidô Jidai*, and Nagashima 1956b.

55. *Kôrai chawan* (Korean tea bowl). Enshû Kuramochô, p. 307. The *kôrai* tea bowl was used at two out of five gatherings to which Jô-ô was invited as the first guest. There are many different kinds of Korean tea bowls. See, as one example, Sen no Rikyû – The 400th Memorial, p. 53. This Korean bowl was owned by Jô-ô and it is called *Takeno Idol/Hôrai* (Goosefoot).
56. *Zenkô chawan* (Zenkô's tea bowl). Yamanoue Sôjiki, p. 64. Owned by Ôtomi Zenkô who was a Tea practitioner from Kyôto. He is also said to be a disciple of Shukô. This bowl was one of the most representative of blue celadon bowls similar to Shukô's blue celadon bowl (see utensil no. 61). For details, see Genshoku Chadô Daijiten, s.v. *Ôtomi Zenkô* and *Zenkô chawan*, and Kadokawa Chadô Daijiten, s.v. *Zenkô chawan*.
57. *Ise tenmoku*. Sôkyû Takaiki, p. 306. Japanese *tenmoku* type of tea bowl. No further information about its origins and appearance available.
58. *Hirakôrai chawan* (a shallow Korean tea bowl). Sôkyû Takaiki, p. 286.
59. *Haikatsuki tenmoku*. Sôkyû Takaiki, p. 317. See examples of the type of tea bowl in Karamono Tenmoku, pictures no. 27-30.
60. *Shiro tenmoku* (white *tenmoku*). See Genshoku Chadô Daijiten, s.v. *shiro tenmoku*, and Kurasawa 1992, p. 244. There have been three famous white *tenmoku* tea bowls. The one that was owned by the Maeda family is said to have been owned by Jô-ô. For Jô-ô white *tenmoku*, see picture in Tôjiki, pp. 64-65.
61. *Shukô chawan*. Hisamasa Chakaiki, p. 32. According to the source, this tea bowl was later owned by Jô-ô. See picture in Momoyama no Suki: Chanoyu no Meiwan, p. 10. This bowl is called *Aosudare* (Green Reed-blind) and is an ash-green celadon type.

Flower containers (*hanaire*)

62. *Kaburanashi*. Sôtatsu Takaiki, p. 6. Usually celadon or old bronze. Jô-ô used this at one out of six of his tea gatherings.
63. *Kodô hanaire* (old bronze flower vase). Imai Sôkyû Chanoyu Nikki Nukigaki, p. 3. There is a drawing of the flower vase in the record which shows that the vase has some decorations. One *kodô* flower vase Jô-ô owned is called *Yonaga* (Long Night). See picture in Sen no Rikyû – The 400th Memorial, p. 43. Jô-ô used this at one out of six of his tea gatherings.
64. *Tsuchi* (old bronze flower vase without any decorations). Imai Sôkyû Chanoyu Nikki Nukigaki, p. 6. There is a drawing in the record. Jô-ô used this once (out of six) in his Tea gatherings.
65. *Sensu*. Sôtatsu Jikaiki, p. 29. (This is a hanging type of flower vase and it is usually made from old bronze.) See picture no. 4 in Chanoyu no Utsuwa, p. 7. This flower vase is said to have been owned by Jô-ô.
66. *Tô* (celadon). Yamanoue Sôjiki, p. 80. In Yamanoue Sôjiki it says that this is a *meibutsu* (famed utensil) flower vase and it is hung from the *tokonoma* pillar.

67. *Hashira kabin* (flower vase hung from *tokonoma* pillar). Matsuya Meibutsushû, p. 7. (It may be supposed that this is the same utensil as the *Tô* flower vase above).
68. *Kinuta seiji* (*Kinuta* style of celadon). Gankameibutsuki, p. 96. See picture in Sen no Rikyû – The 400th Memorial, p. 71. In the picture caption it says that this style of *Tsutsu hanaire* (cylindrical shape of flower vase) is also included with the *Kinuta seiji* type of flower vase. It is probably the same flower vase as the one mentioned in Yamanoue Sôjiki as *Tô seiji* (list no. 66) and *Hashira kabin* in Matsuya Meibutsushû (list no. 67).
69. *Iga*. Genryûchawa, p. 417. See picture of *Iga* type of flower vase (no connection to Jô-ô) in Tôjiki, p. 76. See also in Sen no Rikyû – The 400th Memorial, p. 192. The one in this picture was owned by Oribe.
70. *Shigaraki*. Genryûchawa, p. 417.
71. *Kago* (Basket). Genryûchawa, p. 417.
72. *Sekishôbachi* (celadon). Yamanoue Sôjiki, p. 67. In Yamanoue Sôjiki this piece is classified as a waste-water container (*kensui*) but it says that it can be used as a flower vase, too.
73. *Tetôrô*. Yamanoue Sôjiki, p. 89. It is described as a Chinese style of basket that was originally owned by Jô-ô.
74. *Bizen tsutsu*. Yamanoue Sôjiki, p. 89. This is a flower vase made of *Bizen* ceramics.
75. *Jô-ô nagasorori*. Sôbon Takaiki⁴, p. 432.
76. *Sorori* (Jô-ô *sorori*). Yamanoue Sôjiki, p. 79. In the record it says that it is an old bronze vase without any decorations and one of the most excellent pieces existing. See picture in Yamanoue Sôjiki exhibition catalogue, p. 75. This piece was originally owned by Jô-ô.
77. *Katekifune* (Barbarian's Boat). Matsuya Meibutsushû, p. 7. This is a hanging type of flower vase. See also Yamanoue Sôjiki, p. 80. The same vase is also called *Tsurifune*, a hanging flower vase that originally belonged to Jô-ô. See also picture of Jô-ô's hanging flower vase in Sen no Rikyû – The 400th Memorial, p. 44.
78. *Jô-ô tsurukubi* (Jô-ô Crane's Neck Flower Vase). Sekishû Sanbyakujô, p. 161. It says here that Jô-ô owned the famous *Tsurukubi* flower vase called *Tsuru no hitokoe* (Single Call of a Crane). In the sources used for this study, the statement that *Tsuru no hitokoe* was owned by Jô-ô was not found. *Tsuru no hitokoe* in other sources is connected to Rikyû. See picture in Sen no Rikyû – The 400th Memorial, p. 89. In the exhibition catalogue it says that this piece was owned by Rikyû and it is classified as an *ômeibutsu*, a Great famed utensil. It is said that Rikyû used *tsuru no hitokoe* in his Tea gathering in *Tenbun* sixth year (1537) ninth month thirteenth day.⁵

⁴ *Sôbon Takaiki* is a Tea record written by Tsuda Sôbon who was Tsuda Sôkyû's legitimate child. He studied cutting paper models of *chaire* and later became Hideyoshi's Tea master (*chatô*). He finished this tea record in 1590. See Sôbon Takaiki, pp. 437-460.

⁵ Rikyû Kojidensho in Chadô Shiso Densho Okuzuke 1933, p. 1.

Tea scoops (*chashaku*)

79. *Shutoku*. Yamanoue Sôjiki, p. 64. In the record it says that this tea scoop is made from ivory and it is also called *Konasubi* (Little Eggplant). Jô-ô used the *Shutoku* tea scoop at three out of six of his tea gatherings.
80. *Takechashaku* (Bamboo Tea Scoop). Kuwata 1958, p. 152. Kuwata has remarked that in the book called *Chadô Sentei* it is mentioned that Jô-ô had a formal style of bamboo tea scoop without a knot, and also that the custom of making tea scoops from bamboo started with Shukô. Unfortunately, this source was not available for this study. However, Sugimoto Fusai Densho (p. 166) says that tea scoops before and during Jô-ô's time did not have a knot but that Rikyû started using them with knots. See picture in Sen no Rikyû – The 400th Memorial, p. 51. In this exhibition catalogue, there is a picture of Jô-ô's *kyô* style (semi-formal) of the *chashaku*, which has a knot at the end.
81. *Jô-ô chashaku*. Chûkô Meibutsuki⁶, p. 351. The tea scoop has a poetic name *Ikkan* (Earnestly Being Leisure – or it may refer to one lacquer master's personal name). Writing on the container is by Sôtan, and he mentioned that this *chashaku* was actually made by Ikkan. This piece is probably made of ivory and it is finished with *tamenuri* lacquer. See picture in Sen no Rikyû – The 400th Memorial, p. 50.
82. *Tsuno*. Nanpôroku, p. 29. It is recorded in Nanpôroku that Rikyû used Jô-ô's *chashaku* called *Tsuno*. No further information available.

Incense burners (*kôro*) and containers (*kôgo*)

83. *Jô-ô kôro*. Yamanoue Sôjiki, p. 68.
84. *Hoya kôro*. Nanpôroku, p. 304. It says that Jô-ô used this *kôro* at one of his gatherings.
85. *Bajôsen kôro*. Nanpôroku, p. 256. It states there that this incense burner is Korean ware (*Kôrai mono*), not celadon.
86. *Etôshishi shokukôro*. Gankameibutsuki, p. 101. It has the shape of a lion and it is made of old bronze. See picture in Sen no Rikyû – The 400th Memorial, p. 42. There it is called *Shidô Mukaijishi kôro*.
87. *Jô-ô kuronurikôgo*. Chûkô Meibutsuki, p. 356.

⁶ *Chûkô Meibutsuki* is also known by the name *Senke Meibutsuki* or *Senke Chûkô Meibutsuki*. The record contains a list of famous tea utensils which belonged to the Sen family. It was supposedly written by Nyoshinsai (1706-1751), who was a seventh generation Grand Tea Master in the *Omotesenke* line. It is supposed that Nyoshinsai wrote down the names of utensils he saw or he heard being talked about in his youth. For further information, see Oda and Mitsuoka 1956.

Miscellaneous

88. *Hibashi*. Yamanoue Sôjiki, p. 88. According to the source, these are Korean items and belonged originally to Jô-ô. In Japan they are used as iron chopsticks for preparing the charcoal for a fire.
89. *Kurokane hibashi* (black metal fire chopsticks). Yamanoue Sôjiki, p. 88. See picture in Yamanoue Sôjiki exhibition catalogue, p. 95. These were Jô-ô's iron fire-chopsticks.
90. *Jô-ô kago sumitori* (charcoal basket). Yamanoue Sôjiki, p. 67. According to the source, this basket was originally used for food.
91. *Hikikiri* (a piece of fresh bamboo). Bamboo lid-rest. Imai Sôkyû Chanoyu Nikki Nukigaki, p. 3. Jô-ô used this piece at two out of six gatherings he hosted.
92. *Kani futaoki* (Crab-shaped). Lid-rest. Unshûmeibutsushû, p. 375. See picture of this type of lid-rest in Genshoku Chadô Daijiten, p. 213.
93. *Aogai kin'i*. Gankameibutsuki, p. 102. A tray made of mother-of-pearl.
94. *Matsu no ki bon*. Nanpôroku, p. 322. A square unlacquered wooden tray made of pine.
95. *Katakuchi*. Genryûchawa, p. 422. Fresh water pitcher (*mizutsugi*). See picture of *katakuchi* shape of pitcher in Genshoku Chadô Daijiten, p. 203.
96. *Jô-ô hosokusari*. Yamanoue Sôjiki, p. 67. Thin iron chains for hanging the kettle over the hearth.
97. *Jô-ô utsushi natsume*. Nanpôroku, p. 388. A copy of Jô-ô's tea-caddy for thin tea (*natsume*). Jô-ô *natsume* is also mentioned also in Genshoku Chadô Daijiten, p. 459, and in Kuwata 1958, p. 150. According to Kuwata, Jô-ô's black lacquered *natsume* is mentioned in *Chadô Sentei*. *Chadô Sentei* was not available for this study.
98. *Sugô suzuri*. Matsuyameibutsushû, p. 7. Stationery box with writing or design by Chô Sugô (趙子昂).
99. *Mino ningyô suzuri*. Matsuyameibutsushû, p. 7. Stationery box with the design of a human figure wearing a straw type of raincoat.
100. *Matsushima tsubo* (large tea leaf jar called Island with Pine Trees). Hisamasa Cha-kaiki, p. 4. Jô-ô used this jar at three out of six of his tea gatherings.
101. *Shigure tsubo* (large tea leaf jar called Late Autumn Rain Showers). Yamanoue Sôjiki, p. 59. According to the source, Jô-ô admired the beauty of this jar. See picture in Yamanoue Sôjiki exhibition catalogue, p. 47.

