

Korea's Way of Tea

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Introduction

Now that I think about it, my tea life, which began with the tea that my family always enjoyed, started around the time I was 14, and I also thought about it as a person myself, and especially after following the wishes of my two parents and visiting the Buddha's place, it lasted for about 60 years.

The place where the Buddha resides is Dasol-sa Temple, where I currently reside. As for Dasol-sa Temple, it is said to have been built by the monk Yeong-gyeong in 504 AD, and tea trees, that is, tea trees, were hidden and growing around the temple.

According to the legends of old monks at the time, it was said that the taste of this Temple's Seonghui tea was better than Hadong's Hwagae Tea, and even an experiment was conducted on it, under the same conditions as the same amount of water. As a result of boiling beef with tea from different places, it was found that the meat boiled with tea from Hwaeomsa Temple was hard, that with tea from Hwagae was slightly soft and tender, and the one boiled with Dasolsa tea was so soft that it lost its shape. This can be said to indicate that Dasolsa's tea is very superior in terms of the properties of the three types of tea.

In this way, I developed a love for tea just like the impression I received from home, so I picked tea leaves to make tea, and also boiled the resulting product and drank it.

From then on, I went to Haeinsa Temple and visited the Pavilion of the Eighty Thousand Wood Tablets, which I venerated. There, I learned Buddhism from several teachers and received teachings from monks who guided me in the practice of Buddhism. At that time, I heard lectures on the teachings of the law together with several hundred or three hundred monks.

Then, on March 1, 1919, I participated in the beginning of the Korean Independence Movement because I was influenced by our predecessor, Han Yong-un. About three years after experiencing that incident, I went to Tokyo, the capital of Japan, and met with prominent monks from my home country, and had a good opportunity to become acquainted with the country's priests and renowned Buddhist monks.

Meanwhile, I found out that they were drinking tea, a sweet drink that I had enjoyed since I was a child. This seemed so fascinating to me, and I learned about the beautiful and precious objects they used regarding this tea.

So, gradually, I had the opportunity to compare the tea-drinking etiquette they practiced with what we had inherited in our country, and not only that, I also thought deeply about this.

In this way, I began to think about the nation I was born in and the region I grew up in, and at times, I felt painfully what it was like for us to go through such times, how to go through this process, and what kind of future there should be. Sometimes, while experiencing unexpected difficulties, I could never forget the taste of this tea.

In this way, I have spent more than fifty years, between half a century and a century, enjoying the joys and sorrows of tea. During this time, I was constantly thinking about it, so I wrote "The Way of Tea", which is the title of this book.

I. Preface 緒言

In the daily lives of modern people, hobbies and tastes are bound to be deep within everyone. These hobbies and preferences are a yearning for infinity, and we simply express this longing ideal with the word ‘cool.’ We strive to pursue this wonderful life, which is also called moderation.

We use words such as ‘good manners’ and ‘clear manners’ to refer to people who lead a moderate and disciplined life. In this case, the word ‘manners’ has several meanings.

First, they are polite and cultured,

Second, in clothing, one should look frugal and dignified, not frivolous.

Third, in the case of food, the seasoning is right, the container for the food is clean, and the container itself is suitable for the food.

Fourth, everything in the room or house where the person resides is clean and all living utensils are placed in an orderly and harmonious position.

Fifthly, daily behavior and daily language, speech, voice, etc. are docile, humble, and clear in expressing one’s thoughts.

However, this is nothing more than an objective observation of the norm. Rather, if we talk about the subjective nature of the norm, it is how each of us goes about our daily lives in the reality we face, and with what mindset we will approach it.

In other words, it means demonstrating sufficient humanity as a human being and fulfilling the original mission of a human being and the virtues that follow this mission. This means becoming one’s own master, whether staying, sitting, lying down, speaking, being quiet, or moving, etc. It is about taking action. Therefore, all the rules are collectively called daily etiquette, and the basis of this etiquette is also called virtue. A life of tea is considered to be the most suitable for cultivating these virtues or manners.

In general, the food called tea itself is a mere mountain plant and the buds of plants, and it has been appropriately legislated and has become a favorite in our daily lives, but this tea is a food that can be considered the ‘Bulgi empty cup (不器)’ that Confucius once mentioned. Master Won Hyo said about this ‘Bulgi’, “Although it looks ugly in normal times, when it bursts into speech at the right time, it makes a sound like a thunderstorm,” he said, “猶如天鼓” like a heavenly drum.

Therefore, even if we do not feel that it is indispensable in human life, it does not mean that a life of good taste and manners is not absent in any aspect of human life.

It can be said that for humans to lead a cultural life is to burn the material aspect, or, to put it bluntly, to light a fire and boil water before eating. Just as water and fire are the most opposite in their nature, it can be said that human life ultimately contains two opposite natures: birth, and its opposite, death.

Therefore, the meaning of tea life is that we aim for a sincerity of human life that is in line with the truth and awakened, and in Buddhism, this meaning is also called ‘the life of Buddha Bodhisattva’, and it is also praised by Confucius and Mencius. In Confucius’s words, it is also called ‘the life of a gentleman.’

The impression that the meaning of tea life gives us is that it is very cheerful and active, and at the same time, it is also very diverse.

For example, we light incense, pick flowers according to the season, and arrange them in vases that match the setting. Sometimes, we hang a suitable painting on the wall, set

up a desk in front of the wall, and recite poetry or write in front of it. Not only do we write and draw, but we go even further and commemorate the virtues of deceased ancestors, bow to the objects of our religion, and sit quietly in meditation.

This kind of tea life is the foundation and material for all the people of the next generation coming from us, a lighthouse for future people, and a tower of merit. How could our tea life not be amazing, beautiful, and holy?

Leading a human life is the same for all nations and peoples in the world. However, in each nation-state, depending on the local culture, customs, etc., they try to find the above-mentioned non-material things in the life they lead, and also try to consciously pay attention to them. It would be safe to say that by enjoying pleasure in life, these people have established a life culture of wisdom and righteousness. Furthermore, we may call this the ‘cultural history of humanity’ as the true things were achieved directly by tastes or hobbies and fulfilled all aspects of human life.

Then, what is the above-mentioned non-material thing in the dietary life of our Korean people? Needless to say, we do not hesitate to say, ‘It is tea.’

Nevertheless, Japanese tea people say, “In Korea, tea was actually enjoyed for hundreds of years from the Silla Dynasty to the Goryeo Dynasty, and tea lovers (bread lovers) also enjoyed the noble hobby. Because they made good tea bowls according to the tradition, these were made to be used in tea parties by tea people from all over the world, with a Goryeo tea bowl as the prince, but unfortunately, the Korean people have lost their cultural history, they were unable to maintain it and eventually it disappeared.” In fact, it seems that quite a few Korean people agree with what they say.

However, this view is a fallacy that stems from a failure to carefully examine the foundations of Korean social life. In fact, there are nations like ours where the ritual of tea is maintained and preserved in all subjects that determine their human affairs and has become a beautiful custom throughout the world, and there is no precedent for it. There is nothing. For that reason, for the Korean people, tea appears as a non-material symbol in their lives.

II. History of tea life 茶生活의 史的考察

1. Silla era

When we take a historical look at the tea life of our Korean people, it can be broadly divided into the tea life before tea tree leaf tea and the period after the tea tree appeared in history. Speaking of tea before the appearance of tea trees in history, the Baeksan tea (白山茶) mentioned by Zen master Cho Ui in “Dongcha-song” was made by picking the leaves of a plant located in the middle of Baekdu-san Mountain and boiling it in appropriate water. It refers to a time when people drank or roasted and drank the five grains, especially barley and beans, or picked and drank fruits such as Ogalpi, Schisandra chinensis, and Goji berry. This is because the Han people had already come to Korea and brought tea to the Korean people for hundreds of years during the period of the Three Han Dynasty from the beginning of the founding of the country, so tea came directly or indirectly from the natural Han land, and its drinking preferences and tastes were actually influenced by tea trees. It is thought that there may have been a transplant of tea trees.

However, tea trees actually appeared in Korea since the era of Queen Seondeok, as revealed in the records of the Samguk History. In the 3rd year of King Heungdeok’s reign, Kim Dae-gwang, a member of the Tang Dynasty, brought tea seeds, and the king sent the tea

seeds to the south, to Jirisan Mountain. This is the tea that grows wild today in Hwagae-dong, Jirisan Mountain, as already revealed by Master Jeong (Yak-yong) Dasan.

However, since Ssanggyesa Temple in Hwagae-dong, Jiri Mountain, was founded in the late Silla period during the reign of State Preceptor Jingam, there was no reason for tea trees to have been planted in Hwagye-dong, which had no temple, so the place where tea trees were first planted must have been Gurye. There is a view that it was near Hwaeom-sa Temple. However, in Hwagae-dong, before the founding of Ssanggyesa Temple, there was already an old temple called Okcheonsa, and the climate there was most suitable for the growth of tea trees, and even now, the area near it is the most prolific and the most prolific than any other place. Judging by the facts, it seems that Mr. Chasan's opinion is valid.

And according to the 『Samguk Sagi』, we can see that this tea drinking became popular in the 3rd year of King Heungdeok's reign, and there is a record of King Gyeongdeok receiving Yeonseung Chungdamsa (緣僧 忠談師) and drinking tea at the palace, and in this record, Chungdamsa made a tea bowl, and prepared tea utensils. Tea was poured into each of three utensils to make an offering to Maitreya the World-Honored One (彌勒世尊) at Samhwaryeong (三花嶺), Namsan Mountain. Again, at the king's command, the king and all his closest ministers attended an offering of tea. They said

The taste of the tea was strange and my mouth was filled with a strange aroma.
(茶之氣味異常區中異香郁烈)

These things can be seen in the “Samguk-sa-gi,” and this Chungdam is famous as the author of the Anmin-ga (安民歌) and the Changiparanga (讚耆婆郎歌).

In addition, in the travelogue of Lee Gok (李穀), a writer from the mid-Goryeo Dynasty – “Journey to the East Dong-Yugi (東遊記)” it is said that he witnessed the wives of the four noblemen being preserved in their original condition in the Donghaebin (東海濱) region. . It is said that in Gyeongpodae, there was a stone carving where Hwarang used to drink tea in the old days, and in Hansongjeong (寒松亭), there were stone carvings and stone pots of monks. Looking at this, we can see that the Hwarang who achieved unification during the Silla Dynasty had already mastered all the rules of tea life. What does the deep meaning of tea life, which forms the basis of the burning spirit of Silla Hwarang, tell us? Here we are reminded of Master Dasan's words, “Only a nation that drinks tea prospers.”

Next, Yi Gyu-bo 李奎報, a great scholar of Goryeo, visited Wonhyobang (元曜房) in Gasan 邊山, Buan (扶安), Jeolla-do and introduced interesting old records about the tea life between Won 唯 and Bambaek (蛇福). In addition, there is a record of tea in the epitaph (碑文) of State Preceptor Jeongam, and when referring to the Hwarangs' tea life, we can also see the relationship between tea and Silla's national defense Buddhism (護國佛教).

So how is tea connected to our specific lives?

Tea life allows you to find the truth in all aspects through your own experience, realize truth for yourself, and gain the mysterious view that truly great things are not far away, but are obtained from true experiences in everyday life.

Therefore, what the hwarang observed with one mind was the world of ‘即是光明覺照’, and this world was truly bright, and it widely illuminated that everything was going in one direction. This was a fashionable way of life that transcended all controversies and achieved peace through harmony with nature.

The beauty of this tea life is that it has no form and is a great love that cannot be seen, so it is a life that can be enjoyed at any time and any place without losing the true life of

a human being. Here, they savored and transcended all the tastes of life in human society, such as bitter, sour, sweet, and salty, through tea. In other words, tea revived and purified the bitter and sour taste of life and restored the original strength of the spirit. “Isn’t it true that the driving force of creation resides here?”

Because of this connection, we Koreans have often used this sense of taste to comment on people, other daily occurrences, and various tools. For example, by looking at expressions such as “That person is a bland person,” “That woman is really salty,” and “That person is sour and arrogant,” you can clearly guess that this has had an influence on tea life, and this reflects the link between tea and reality. It reflects the relationship as is. Therefore, a great tea life brings about a great present life. It would be a mistake to mistakenly view tea life as a running away from reality.

I think it may be related to this fact that Master Jeong Dasan said, ‘A nation that drinks tea prospers, while a nation that does not know tea declines.’

What I would like to point out next is that there are many who do not have the correct knowledge about how to pronounce ‘cha’. In Japan, this ‘茶’ is also pronounced as ‘ocha’, and this Japanese pronunciation has its origins in the Korean pronunciation of the Silla period. The reason is that the sound of the character ‘茶’ is ‘Janggaban’ (丈加反) or ‘Taekgaben’ (宅加反), and in the dictionary Kangxi Zijeon (康熙字典), it is called ‘cha’ in China. We can guess that this pronunciation then went back to Japan.

Also, in that era, Korean Buddhist monks widely spread Buddhism to Japan and exchange was prevalent, so in light of the social situation at the time, it goes without saying that tea life was an instinctive preference for people with Buddhist culture.

Tea (‘Cha’) from China came to Korea and became established as ‘cha’, which then spread to Japan and gave birth to the Japanese way of tea. Therefore, it is correct to pronounce the character ‘茶’ as ‘cha’. It is most natural and historically justifiable to say ‘chatjip tea house,’ ‘charye tea offerings,’ ‘chatjong tea bowl,’ etc.

2. Goryeo period

Before explaining the tea life of the Goryeo Dynasty, it is necessary to explain the Jiri Mountain Jukro tea (竹露茶 bamboo-dew tea) seen earlier.

This Jukro tea, as it is called in Hwagae-dong (花開洞) of Jiri Mountain, is one of the world’s famous teas and has been Korea’s supreme tea ever since Kim Dae-ryeom (金大廉) brought it from the Tang Dynasty and planted it around the 3rd year of King Hongdeok’s reign (828) in Silla. Many masters, including Jeong Dasan and the Saint of Tea (茶聖) Cho-ui (草衣), praised the Jukro tea from Sosan in Hwagae-dong.

In particular, Cho-ui praised the area where Jukro tea trees grow in Hwagae-dong over a huge 40 to 50 li, so there is no better place for a tea forest or tea field than here, and this Jukro tea is also the best tea in the world. He explained the reason, saying that tea is originally grown in places with stone pebbles, and that tea on sandy loam soil is comparable to that, and that it is especially better in mountainous areas. Thus the Tea Garden in Hwagae-dong is suitable for this.

The entire area is a valley with sandy soil mixed with pebbles, and the spirit of the mountains grows in a frosty fog, so all the conditions for tea are naturally provided, and the medicinal properties of the tea are also excellent. Therefore, Cho-ui (草衣) like Li Zanhua (李贊皇) and Lu Yu (陸羽), who are the finest tea masters in China, also admitted that there was no exaggeration in what they said about the Hwagae-dong level tea that he evaluated.

In addition, Wandang Kim Jeong-hee (阮堂 金正喜) said that Hwagae-dong Jukro tea is of better quality than the best Yongjeong (龍井) and Dugang (頭綱) tea in China, and that it is also popular in the kitchen of Vimalakīrti (維摩居士) in India. It was highly praised, saying that there was no tea with a better taste.

This world-famous tea came back to the Goryeo Dynasty and was introduced to Goryeo tea makers. In other words, the Goryeo Dynasty reached the peak of tea life by combining world-class tea with world-class porcelain—Goryeo tea cups. As a metaphor, it can be said that it is like a dragon that acquired the magical power of wisdom!

During the Goryeo Dynasty, ancient customs were used in the annual celebrations of Palgwanhoe and other national rituals, where both ritual wine (祭酒) and tea were used, but among them, tea was considered more important.

And of course, the tea ceremony was prevalent among the military and ministers, and a grand tea ceremony was frequently held for various subjects from the king to the crown prince, so to prevent this ceremony from having negative effects, as can be seen from the appeal of Choi Seung-ro (崔承老), a senior official in the first year of the reign of King Jeong (宗), tea was more than a symbol in a sound human life, and was bound to the end of the season by ceremonializing it, formalizing it, and fixing it. The same thing that happened in the Goryeo Dynasty happens today, like the formalization of Confucian rites and the formalization or commercialization of the tea ceremony that we see now in Japan and other places. According to the trend of the time, rather than trying to correct this unsoundness, they even sent Choi Seung-ro, who deplored it and wanted to reform it, to pay condolences.

According to the record of 『Seonhoebonggo Goryeodogyeong (宣和奉使高麗鬪經)』 written by Seo Geung (徐約), who was a member of the Song Dynasty delegation around the first year of King Injong of Goryeo (1123),

土產茶味苦澀,不可入口.惟貴中國臘茶,并龍鳳賜團.自錫賚之外,商賈亦通販,故邇來頗喜飲茶.益治茶具,金花烏盞,翡色小甌,銀爐湯鼎,皆竊效中國制度.凡宴則烹於廷中,覆以銀荷,徐步而進.候贊者云,“茶遍乃得飲”未嘗不飲冷茶矣.館中以紅俎,布列茶具於其中,而以紅紗巾罩之.日嘗三供茶,而繼之以湯.麗人謂湯爲藥,每見使人飲盡必喜,或不能盡以爲慢已,必怏怏而去,故常勉強爲之啜也

(The tea produced in Goryeo is so bitter and astringent that it cannot be drunk. The people of Goryeo value only China's tea and Yongbongdancha. Thank you for your gift. In addition to tea, merchants also bring and sell tea, so people like to drink tea in recent years. Moreover, the people of Goryeo are good at making tea utensils, for example, black cups with gold flower patterns, small colored tea cups [翡色小甌], silver trivet braziers [銀爐湯鼎], etc. are all imitations of Chinese tea utensils. Generally, during banquets, tea is boiled in the middle of the palace yard and placed under a silver lid shaped like a lotus leaf. It is covered and served by walking slowly. However, since the person in charge of the task can drink it only after saying, “The tea has been served,” iced tea is always drunk. Inside the guesthouse, it is served on a red small table. [紅俎] is placed, tea utensils are arranged on top of it, and covered with a red silk cloth. Tea is drunk three times a day, and then soup (湯) is served. The people of Goryeo refer to soup as medicine. However, when the envoys see him drink it all, he is always happy, but if he fails to drink it all, he thinks they are looking down on him and goes away complaining, so he always forces himself to drink it all.)

This means that the extravagance of the tea ceremony - expensive foreign teas and luxurious tea bowls - are all imitations of the tea ceremony that was popular in China during

the Goryeo Dynasty, given that the system is the same as that of the Song Dynasty. It is clear that this was done, and it is also possible to fully guess how tea ceremony was wrongfully corrupted.

In relation to this, what needs to be addressed is the question of the relationship between tea and Zen. Since we will look at a detailed explanation of this issue later in a separate section, we will omit the specific details here. However, the form of the so-called 'tea, seon, one body', which combines tea and Zen, which typically appears in the history of Buddhism in China, seems to have become common in Goryeo at least after the middle of that period. In other words, tea and Zen were not connected until the early Goryeo Dynasty.

In the late Goryeo period, tea masters were Zen practitioners, and the state of unity between tea and Zen was pursued to the fullest, and the artistic beauty of Goryeo tea bowls was added to this to lead a high-class tea life. Without understanding that, you cannot say that you know the true nature of Goryeo Chawan.

Sanggok Seong Seok-rin, who was visited by Lee Haeng in the late Goryeo Dynasty, said that the water from Chungju and Wonju was the best in the world. The reason is because it is the water of a famous mountain like Mt. Geumgang, and the Ujung Water of the Han River is called the second, and the Samta Water of Songnisan is the third. The ancient tea lovers were so sensitive even to the taste of water, which became the body of their tea life, so that we can clearly guess the state of their tea life.

3. Joseon Dynasty

During the 500 years of the Joseon Dynasty, the ritual of tea ceremony, which had been customary in the palace for generations, continued, and tea ceremonies continued in private homes as well.

Among them, we cannot help but mention Seosan Daesa ((西山大師 1520-1604), a famous monk from the reign of King Seonjo. In his famous tea poem there is a phrase that says

The cities of all nations are like anthills.
The warriors of Heaven are like mayflies.
At a tea party with the bright moon and white clouds
The sound of water boiling in a tea pot (茶鼎) surrounds me endlessly.
(萬國都城如蟻塚 千家豪傑若隨鷄 一窓明月清虛杭 無限松風韻不齊)

. From this point of view, seeing how he, a tea monk, covered the bright moon with a candle and planted white clouds with a pillow, and quietly observed the infinite sound of water boiling in a tea pot, not just one sound, but infinity, it can be seen that Cheongho (清虛) was also a profound philosopher.

Prior to this, Jeong Po-eun (鄭團隱) of the late Goryeo Dynasty recited his life.

An old scholar who has done no service to the nation
I am so tired of drinking tea that I do not know how to purify the world.
I lay alone in his quiet house on a blizzard night.
The sound of water boiling in a stone tea pot sounds lovely.
(報國無刻老書書契茶成癖無世情幽齋獨臥風雪夜愛聽石昇松風聲)

Through his poetry, we can see how lonely he was, while sitting with tea, showing the composure befitting a serene Gyeongse (警世歌) song.

Also, Jeong Yak-yong (丁若鏞), who called himself Dasan (茶産), lived as an exile in Gangjin (康津), his place of exile, until 1818, when he was released and returned to Seoul.

Around the day of Gokwoo (April 21), he demands, young tea leaves should be picked and roasted to make one pound of tea, and before Ipha (立夏 May 5), ripe tea leaves are picked, two pounds of 耕茶 tea are made, and enclosed (同封).

(穀雨之日取微茶烝作壹斤立夏之前取晚茶作耕 2斤右菓一斤耕茶二斤與詩札同封) (‘茶信契節日’)

Dasan organized the 茶信契 Tea Trust, established its sections, and explained in detail the right time to harvest tea and production methods. It can be seen that he was operating from a business perspective.

It is said that Dasan learned tea from A-am Hye-jang, who was about 10 years younger than him, at Boeun Seonbang, where he had been residing before him, and also taught A-am the I-ching. This Aam was a scholar at Daeheungsa Temple in Haenam-gun, Jeollanam-do. As for Daeheungsa Temple, despite the Joseon Dynasty’s policy of worshipping Buddha and Confucianism at the time, it did meritorious service during the Japanese invasion of Korea - Great Master Seosan’s academy called Suchungsa (蘭忠祠) is located here, and since then, many scholarly monks have been produced from generation to generation, leading to the emergence of scholarly monks who are called the 12 Great Masters (十二大宗師) and the 12 Great Gangsa (十二大講師). It is a famous temple.

In addition, the area is located at the southern end of Jeolla Province, including Namhae, Gangjin, and Boseong, and is located on the road to Jeju Island, so it became a historical site for unfortunate political figures during the Joseon Dynasty. Therefore, it was an important place in terms of culture due to the frequent visits of political figures and their family in difficult times, and because it was a famous tea producing area, it was also the most suitable place for tea lovers to lead a tea life in the mountains and fields.

In addition, Daeheungsa Temple’s Cho-ui Uisun (1786-1866), was 24 years younger than Dasan and 14 years younger than Aam. He was the same age as Wandang Kim Jeong-hee, and was a scholarly monk who lived nearly 10 years longer than Wandang. In Buddhist studies, he was particularly well-versed in Zen principles, Vinaya, and Brahma. In addition, he also studied the books of disciples and reached a level of excellence in poetry, calligraphy, and painting.

In particular, it is not an exaggeration to say that he is Korea’s Lu Yu when it comes to tea. He had a deep relationship with Kim Jeong-hee, with whom he shared common feelings, and in the letters exchanged between the two about their tea life, Wandang even used the pen name (雅號) Seungseoldoin (勝雪道人) as his tea name.

As for Cho-eui, when King Jeongjo’s son-in-law, Hong Hyeon-ju (海居道人), had Byeon Ji-hwa (北山道人), the governor of Jindo, ask Cho-eui about the Way, the result was the Dongcha-song (東茶頌). In fact he wrote it for and dedicated it to Hong Hyeon-ju.

He said there

Recently, I received a question about the tea ceremony from Hae-Gyeong Hong Hyeon-ju 海居 洪顯周, and I carefully wrote and presented a part of “Dongcha Song” according to the meaning of the ancient people, although I was not able to master the language of “Dongcha Song” as the ancient people wrote. This is to answer the question

asked of me based on this text. I am extremely sorry that the writing is cumbersome and taints the high question. If there is a phrase worth reviewing, do not spare the effort to revise it.

近有北山道人承教，垂問茶道。遂依古人所傳之意，謹述東茶行一篇以進獻。語之未暢處，抄列本文而現之，以對下問之意。自佸陳辭亂煩，冒瀆鈞聽，極切主臣。如或有句可存者，無惜一下金篦之勞

Recently, I heard a Buddhist monk from Buksan ask about the way of tea. Finally, in accordance with the meaning handed down from ancient times, I have taken the utmost care to compose and offer a copy of “East Tea Journey.” In cases where the words are unclear, I copy the text and answer the question. I feel extremely sorry for insulting his Excellency (鈞聽) by making it confusing and troublesome with my clichéd words. If there are any passages worth saving, do not spare the effort of indicating them once.

His older brother Hong Seok-ju (洪奭周) was also of noble birth, a master of Confucianism, and a high-ranking scholar.

Meanwhile, at the end of “Chasinjeon (茶神傳)”, Master Choui says,

戊子雨際，隨師於方丈山七佛亞院，謄抄下來。更欲正書，而因病未果。修洪沙彌，時在侍者房。欲知茶道，正抄，亦病未終。故禪餘強命管城子成終。有始有終，何獨君子爲之。叢林或有趙州風，而盡不知茶道。故抄示可畏。庚寅中春，休菴病禪，虛窓擁爐，謹書。

One rainy day in 1828, I followed my master up Mount Pangjang and into the 亞-shaped meditation room at Ch'ilbul. After I had copied (this text) and come back down, I wanted to rewrite it tidily but was prevented by sickness. Luckily, the young novice Suhong was in the office. He expressed a wish to learn the Way of Tea so he began to copy out the text neatly but then he too fell sick and could not finish. Therefore I reluctantly took up the brush between sessions of meditation and finished it. It is not only Confucians who know the saying that “there is a beginning and there is an end.” In study temples too they drink tea in the manner of Zhaozhou but nobody knows about the Way of Tea. I have copied this so that those who come later can read it.

It is said that Cho-ui copied it at Chilbulam (七佛庵) in Hwagae-dong, the home of tea. However, there is no doubt that it is in fact his writing. This is because the writing style of this 『Chasinjeon (茶神傳)』 and the writing style and predicates of his work “Dongcha Song (東茶頌)” are exactly the same. This can be seen by looking at the phrase, “叢林或有趙州風而盡不知茶道故抄示可畏。” In study temples too they drink tea in the manner of Zhaozhou but nobody knows about the Way of Tea.

III. The heart of the tea life... the reality of the tea life

We have looked at the history of Korean tea life so far. And among them, we have paid attention to the unity of tea and the spirit of patriotism, the unity of tea and Zen, and the unity of tea and Silhak, and the so-called unity of tea, Zen, and the beauty of Goryeo porcelain and the beauty of Joseon porcelain. We also sought to reach a point where Korean arts and Silhak approach each other and become one. Now, let's look at the specific content and form of actual tea life. We may call it 'the mind for tea practice.' The meaning of the term 'mind for tea' refers to the attitude of the person who does tea and the way to take care of the tea. Looking at this specifically, it can be divided into the following two types.

In other words, one is a matter related to the tea utensils (茶具), water, and fire, as well as the taste and beauty of the tea, which are the most important, and the other is related to the issue of the pangju (烹主), who serves the tea, and the heart of the guest, paenggak (烹客) who receives the tea.

Now, let's look at it in detail, starting with the tea utensils.

1. Tea implements

If tea is used in a broad sense, all the various tools used in the tea life would fall into the category of tea implements. However, here, we will narrow down the scope to a small extent and mention only a few items within a narrow scope, such as tea containers (vessels for storing tea) and tea bells.

- Tea cups (茶鍾)

The tea cup is naturally different from the tea pot used to make matcha (powdered tea) and the tea cups used to drink loose leaf tea. Even in the case of loose leaf tea, it naturally varies depending on the case, such as when it is an extremely fine grain, when it is a Japanese tea for daily use, and when it is an intermediate product, such as a famous tea that is used commercially to attract customers.

Also, apart from the case of use, when viewed in the light, there are tea cups with various colors, such as white, black, and blue, and there are also small ones that are not as large as the large medium-sized ones or lily pads. Looking at the way the cups are fired, some are made with hard glazes, while others are made with solid bodies such as earthenware and earthen pots.

In any case, it is good if the color of the teacup is white, because when the brewed tea is poured into the cup, the light on the teacup gives a person an ecstatic feeling.

In other words, under the special conditions of preference and taste, such as tea, the color that comes up there is the first thing that impresses us. Thus, the line of tea flows from color to scent, and from scent to taste again. Color, scent, and taste can be said to be the key to distinguishing between good and bad. Therefore, in appreciating this light, above all else, it must be a vessel that receives the light well, and the light of the vessel that receives the light is white most clearly, so white tea is said to be the best.

To add to this, when it comes to the color of tea in tea cups, the best is green, the next is yellow, the next is red, and the color that resembles soy sauce is considered the worst.

- Tea table (茶盤)

A tea table is a tray that holds the tea cups. In this case, the tray is preferably wooden and painted, but even without painting, it is made of wood such as chestnut or oak that has been buried in the ground for a long time and is in the process of being converted into coal under the influence of geothermal heat. It makes the best tea table because it can achieve the luster found in coal. The quality of tea tables made with patterns of prickly pear tree, jujube tree, quince tree, etc. is high, and the next best product is one made of elaborate bamboo, which can be polished, and the next best product is one made with paint that can fill the holes made of bamboo. I would say it makes an impression.

- Tea spoon (茶匙)

The use of tea spoons is naturally different for powdered tea and loose-leaf tea.

In the case of powdered tea (抹茶), a bamboo stick is appropriately bent to scoop out the tea powder, while in the case of leaf tea, a spoon made of metal, flower or jujube tree, etc. is used.

- Kettle (藥湯鑪)

The kettle commonly refers to the container for boiling water. These tea kettles are either pots made of clay, or kettles made of brass, copper kettles, silver kettles, gold kettles, etc., depending on the type of material they are made of.

However, for practical purposes, earthenware jars, iron kettles, and copper kettles are good. But iron or copper kettles are prone to rust, so special care must be taken when using them to prevent rust. Kettles made of porcelain or brass kettles that do not rust easily are the most practical, while silver kettles are considered extravagant. In any case, the sound of water boiling in a tea kettle is the clearest and most elegant, and it is better to use it for the purpose of boiling water while making a clean sound.

- Tea caldron (茶鼎)

A caldron is used when a lot of water is needed when there are many people, and especially when a tea ceremony is performed even with a small number of people. The one made of stone is called a seokjeong, and the one made of metal is called an iron pot.

Anyway, in the case of a pot, there is a lid, and a good pine wind and rain blows out from inside the pot, and when the water in the pot boils, it reaches soft ripeness, but like in the case of a kettle, it does not ripen or mature. A scoop is needed to draw boiling water from the caldron, and it is customary to pour the same amount of water back into the caldron after removing water.

When pouring water, you need a water bottle that has been prepared separately, and it is common to pour the water that was in this water bottle or to scoop up water from a small water container neatly with a scoop and pour it in.

- Tea towel (茶巾)

Chasugeon (茶巾) is also called chageon (茶巾) and chahaengju. As a dishcloth, cloth made of hemp is suitable, and the color white is best. Linen is good because it dries easily and absorbs moisture well, and its white color is good because it looks clean and matches the clear tone of the tea drinking.

Therefore, this tea towel is suitable for its purpose as long as it is clean and neat, and it can cleanly wipe tea bowls, tea trays, tea pots, etc.

- Tea caddy

A tea caddy is a vessel that contains and stores prescribed tea. The tea container must be made of metal, and among metals, it must be made of silver or lead, and must have a cover necessary to seal it. In addition, you can also use elaborate porcelain jars as tea containers.

The tea caddy must be made to prevent the tea's characteristic rich aroma from being released to the outside.

This is because the function of the tea container is to protect the tea and at the same time block moisture from outside air. Proper tea must be well dried. Only when it is dried in the best way can the true green color of tea, which is the true color of the tea, be preserved.

The Way of Tea comes from having three things: Jeong (精), Jo (操), and Gyeol (潔). In other words, when making tea, there must first be purity, the tea must be kept dry, and cleanliness must be followed when serving tea. Only when these three things are met can you say that you have entered into the Way of Tea.

From this point of view, it can be said that the tea caddy that preserves and protects the tea is very important. In addition, the tea caddy needs to have a beautiful appearance that attracts admiration.

- Tea tray (茶卓)

Chatak tea tray is also called dae (埴). Chatak refers to placing or serving tea bowls.

This is made of plate-shaped lacquerware or made of silk wood. It is sufficient as long as it is not as large as a tea table and can hold one tea bowl and serve it in front of guests. Therefore, if it is too flashy or cumbersome, there is a risk of tarnishing the serene atmosphere of the ceremony.

- Incense burner

An incense burner is a container for incense. There are different kinds of incense, powdered garuhang 抹香, stick pyeonhyang 偏香, and circular hwanhyang 丸香, and the incense burner may vary depending on each case.

However, simple ones made of goblet are often better. As the scent of incense rising from the incense burner and the true scent of tea come together, the tea person is immersed in the dharma of ecstasy.

2. Fire

So far, we have looked at tea by dividing it into about 10 items. Now let's take a look at the fire that boils tea using these tea implements as tools.

Charcoal is commonly used as fuel for boiling tea, and among charcoals, white charcoal is considered the best. This is because the unique light scent of white charcoal matches the tone of tea and is convenient for regulating heat. However, since the place where we usually drink tea is in the room of a house, white charcoal is used to generate heat depending on the temperature of the room. This is also because it is suitable.

So naturally, when using this white charcoal fire, the charcoal basket and its containers, such as the brazier, stove, and tongs, become a big problem.

The reason why the brazier is problematic here is because of the arrangement of the equipment in the tea room, as the panju (烹主), and the seats of the guests are centered around it.

In this way, the brazier that holds the fire is placed in the basic position in the tea room, so when talking about the tea room, admirable tea masters such as Wandang (阮堂) even refer to it as ‘Juknojisil (竹爐之室).’ bamboo stove room

And in lighting a fire in this brazier, since what fuels the fire is charcoal, ash that can contain the charcoal is needed. When a charcoal fire is made in the ashes, water is put in an iron kettle and placed on the fire to boil. This requires a trivet to support it. The inside and outside of the brazier and the trivet must be kept very clean, and no ashes should be placed anywhere on the vessels (tea kettle or tea pot) placed on top of it.

When boiling water, there are times when high heat is needed, and there are also times when the fire power needs to be reduced to a small extent.

In this respect, seeing the flame is called fire, and the courage of the fire is something that cannot be left out in the tea ceremony.

In other words, the mind that produces tea, the mind that legislates, and the mind that makes peace are strict forms that are internally interconnected. It is the attitude of a tea person to be courageous so that even the smallest forms do not flow into mere formalities, and to allow that courage to be directly connected to Zen.

This is how admirable tea masters who have gone through this stage express it.

In a quiet place
I drank half of the tea.
The scent was the same as at first

At the right time
The water flows naturally
Flowers bloom alone
(靜坐處 茶半香初 妙用時 水流花開)

As you know, this is a Zen phrase used by tea master Wandang. It is better to appreciate the high level of this pioneer in its original text. This is because translating it would be like turning silk inside out. Truly, the heart for tea practice must advance to this point.

3. The source of water

Water is more important than anything else in tea. Just as we start drinking a liquid called breast milk from the moment we are born, water is of course fundamental as an important material that comes from our survival habits.

In this way, drinking water as a habitual instinctive desire has reached the apogee of the doctrinal philosophy.

When tea people speak, water is called the body of tea. First, the water quality is referred to by tea people as ‘pure water quality.’ Water itself has hard water quality and soft water quality, and there is also water quality with chemical properties such as sulfur and carbon, and base water quality. There are parts that can be divided into acidic and non-acidic areas, and there are also streams, streams, and rivers.

Even in the same river, there is water close to the riverside, water on the surface of the river, and so-called deep water 2 or 3 feet below the water surface. If you examine them closely, there are many differences.

Also, even in the case of the same water, it can be seen that the taste of water falling in a waterfall and water flowing down a flat surface are different.

Then, draw water from a flat surface, put it in a container or something, and place it somewhere out of the sun for about 8 to 10 hours. Cover the top of the container with something like a hemp cloth to allow some air to pass through. Put the same water in another container and leave it uncovered. The taste of the water is very different from that of the water that is left in the water or that is placed on a board such as a wooden board so that no air can pass through.

Among these, the one that tea makers consider as best is Pumcheon (品泉), which is made by leaving it in a pot for about 10 hours, pouring it, and covering it with hemp to reduce airflow.

This requires that the vitality of the water is not damaged and that sediment-like substances in the substance itself are well settled, so people who enjoy tea preserve water in this way.

In other words, whether we drink tea or cold water, this kind of water is the best for our hygiene. We must know that moving water, such as water falling from a waterfall, is not very good for us.

Put the water in this way in a tea pot (tea pot, stone pot, earthenware pot, iron pot, organic pot) or a cauldron and place it quietly and stably on a trivet with a charcoal fire in it, in a position where it can receive an appropriate amount of heat without being touched by ash or charcoal. Then, after a certain period of time, you will hear the sound of the water in the cauldron boiling due to the heat emitted from the charcoal fire.

This sound of boiling water is something that tea lovers find very refreshing and elegant, and it is also called Songpung (松風) and Hoewoo (檜雨). If translated back into Korean, it would mean that it sounds like something very melodic, such as ‘the sound of the wind passing by pine branches in a pine forest.’

In fact, the sound of water boiling in a good cauldron with the right amount of firepower is very quiet and clear, and it can be said to be a state of hearing the various musical thunders of the heavens within our mind itself. Regarding this, Jeong Po-eun (鄭團隱) said, “What I like to hear is the sound of tea water boiling in a stone pot.. (愛聽石鼎松風聲).”

With this sound, the water in the cauldron boils and bubbles form. The bubbles also boil while rotating like a single thread, or boil like multiple threads. Also, some of the foam resembles the foam produced by crabs, some resemble the foam of shrimp eyes, and others form balls-shaped beads in succession, like fish eyes.

Tea people call this tangbyeon (湯辨), the foaming is called inner byeon (內辨), and the sound heard outside is called outer byeon (外辨).

When the energy of water completely exceeds that of raw water, it is said to be ripe. At this point, it is called initial sound, pre-sound, true sound, and brittle sound. It makes a sound similar to ‘驟聲’, and this is also called ‘maengtang (萌湯)’ because it is said to be less boiled water like plain water.

Haengdang means immature, and here it refers to less boiled water, not completely boiled water.

In this way, further boiling of the boiled water is called kyeolsuk (結熟), but even this kyeol-suk does not deviate from plain water. From this place, it is placed on a stand made of bamboo, and after 2 to 3 minutes, it reaches a point where no sound is heard. This case is called Gyeongsuk (經熟). In Korean, this means ‘it was very boiled and steamed well.’

One thing to note here is that if the lid of the cauldron is opened or closed, the energy of boiling water rises, and the steam is held in one, two, three or four bundles like a string, making it difficult to distinguish.

And the case where the energy of boiling water has reached the most appropriate level is called ripening. This refers to the time when the convection action of the boiling water

itself has disappeared. The word ‘gyeongsuk’ means “the boiled water was well steamed” or “the water was boiled until it was cooked.”

The ripened water is poured into a tea pot, which is a bit like a small Hansagi kettle. The inside of the chaho must be cleanly washed. Put an appropriate amount of prescribed tea into the cleanly washed chaho, and then pour the boiled sweet water into the chaho after steaming well.

In this way, after about 2 to 3 minutes, a flavorful divine energy called tea emerges from the sweet water that becomes the tea body, and spreads throughout the water. This is called tea spirit.

This tea body and tea spirit are well warmed and seasoned well. This seasoned tea is what surprises our taste buds, refreshes us, and brings us into samadhi. Therefore, it can be said that the reason why tea leads to Zen is also here.

Lee Nang-san, a scholar in the late Joseon Dynasty, drank this kind of tea and left a tea poem.

At the first scent of tea, the old Buddha smiled slightly.
After the bell rings, the green mountains listen silently.
(香初老佛微微笑鍾後青山默默聽]

Tea connoisseurs describe the healthy spirit of ripened water and the well-flavored tea spirit as ‘mysterious.’

This health and godliness is very difficult when it is just right, and it can only be achieved through skillful tea-making, so we call it ‘seasoned’ or ‘seasoned’ tea.

Well-seasoned tea like this has a greenish color, a pleasant aroma, and a sweet taste.

Therefore, people who always talk about tea pay a lot of attention to color, aroma, and taste. This is a standard for observing not only tea but all foods.

So far, we have briefly looked at various aspects of ‘Chado Yongsim’. This time, for the last time, we will reexamine it through Cha Seong (茶聖 Tea Saint)’s 『茶神傳』 Chasincheon.

This ‘Chasinjeon’ records the mysterious events (detailed procedures and tips, etc.) of tea life, and its contents include Picking tea (採茶), Drying tea (造茶), Evaluating tea (辨茶), Storing tea (藏茶), Managing the fire (火候), Evaluating the boiling of water (湯辨), Old leaves and young buds (湯用老嫩), Infusing tea (泡法), Putting in the tea (投茶), Drinking tea (飲茶), Color (色), Taste (味), Losing taste by contamination (點染失真), Tea that has deteriorated must not be used (茶變不可用), Grades of spring water (品泉), Well water is not appropriate for tea (井水不宜茶), Tea utensils (茶具), Tea cups (茶盞), the wiping cloth (拭盞布), Rules governing tea (茶衛). It is divided into 20 sections.

First, ‘Picking tea’ talks about the timing of tea collecting, and ‘Drying tea’ explains the subtle aspects of making tea. Again, ‘evaluating tea’ talks about the appropriateness of care in making it (泡之得宜) - care in storage and brewing (藏之得法) and infusing.

‘Storing tea’ refers to how to store tea, and ‘Managing the fire’ refers to the methods of watching the fire burn.

In ‘Evaluating the boiling water’, the boiling water used for tea is broadly classified into three types: the Appearance (形辨), the Sound (聲辨), and the Steam (氣辨). The appearance (形) is Inner evaluation (內辨), Sound (聲) is External evaluation, and Steam is called Rapid evaluation (捷辨). Again, things like crabs’ eyes (蟹眼), prawns’ eyed (蝦眼), fish eye (魚眼), and the Strings of beads (連珠) are all aspects of Not yet ready (萌湯), which means that the moisture has not completely faded and it is no yet ready (純熟). Initial sounds,

(初聲), rumbling sounds(轉聲), vibrating sounds(振聲), and galloping sounds(驟聲) all showing that the water is still not ready, all belong to this category.

When the point of no sound (無聲) is reached, this is called conclusively ready. (結熟), but when the steam rises in threads, one or two threads, three or four threads, and they become so chaotic, tangled in confusion (氤氳), it is not ready but when it finally reaches the point of rising straight up (直沖貫), it is said to be fully ready (經熟), and so explaining how to evaluate the boiling water.

Next, 'About old leaves and young buds' (湯用老嫩) is about the tea manufacturing method. What is said here is that the ancient people's tea manufacturing method necessarily involved grinding the tea in a tea mortar (茶磨) and then passing it through a sieve so that the dust blows away in the wind, it is so fine (細末) and once the powder has become fine enough, it is made into cakes with dragon designs. Freshly drawn water must be used for making it, not old water. To this fresh water tea is added. It is said that the spirit of tea resides (硬浮) in such freshly drawn water.

Moving on to Infusing tea (泡法), after confirming that the water is fully ready, first pour a small amount of water into the teapot (壺中) and swirl it to remove the chill. Then, add the tea leaves and brew (注酌) properly. When making, adjust the quantities without losing the measure. If there is too much tea, the taste will be bitter and the aroma will be dull, and if there is too much water, the color will be light and the taste will be low and the seasoning will not be right. Also, the tea pot and cauldron must be thoroughly washed in cold water, otherwise the aroma of the tea will be lost. Also, if the water is boiling, the tea spirit is said to be unsound.

'Putting in the tea' (投茶) means pouring in the tea in moderation according to the order, without overdoing it. Putting the tea in first and pouring the water after is called 'Hatu Putting beneath' (下投), and adding the tea after half of the water and then pouring the in the rest of the water is 'Jungtu (中投)' (putting in the middle), pouring in the water first and then adding the tea is called Sangtu (上投) 'putting above'. The technique varies depending on the season. It is said that Jungtu is best in the spring and fall, Sangtu in the summer, and Hatu in the winter.

'Drinking the tea' (飲茶) is a description of the state of drinking tea. When drinking tea, it is considered best when there are few guests. If there are a lot of guests, the place will be noisy and cluttered, so there will be distractions. Drinking alone is called 'divine' 神, drinking with two guests is called 'excellent' 勝, drinking with three or four guests is called 'elegant' 趣, five or six is called 'normal' 泛, and six or seven is called 'charitable' 施.

Sometimes, having two guests means using the bright moon as a candle and friend, and using white clouds as seats and pillows, the white clouds and bright moon being the only two guests.

Judging from the way Cho-ui wrote "With no other guests but a white cloud and the bright moon, I am raised to a place far higher than any immortal," we can guess how much of a mysterious sense of dharma he felt while living in tea.

The next book explains the colors of tea. In addition, it is said that Yellow, black, red or dark twilight colors do not belong to good tea.

'Mi' is the taste of tea. When it comes to tea taste, sweet tea is considered upper and bitter tea is considered lower. Tea itself is a true fragrance, a true color, and a true taste, and once it is exposed to something else, it immediately loses its true nature. This is called 'losing tea's true nature by contamination'.

'Tea that has deteriorated must not be used' means that discolored tea cannot be used. Properly roasted leaves are always the best, but if it is not stored properly, it turns green,

and then changes back to yellow-black-white. It is said that drinking tea modified in this way not only cools the stomach, but also weakens the energy, leading to illness.

Grades of spring water (品泉) refers to the quality of spring water. Tea is the god of water, and water is the body of tea, so its divine energy cannot be revealed except through water, and its body cannot be revealed except through pure tea.

The spring water flowing down is clear and light, and the spring water at the bottom (水下) is clear and heavy. The spring water in the stone (石中) is clear and sweet, the spring water in the sand (砂中) is clear and cool 清冽, and the spring water in the soil is pure (淡白). Also, the water flowing from yellow stone (黃石) is called beautiful (佳), and it is said that water flowing from blue stone (青石) should not be used, and that flowing water should be stabilized before use.

It is also said that the water in a shady place is better than the water in a sunny place, that the true water source is tasteless, and that the true water is odorless.

Next, it is said that well water is not appropriate for tea (井水不宜茶)'. Here, referring to Lu Yu (陸羽)'s 'Book of Tea' 茶經, it is said that mountain water is the best, river water is the lowest, and well water is the lowest. In spring or the rainy season, when there are no mountains or springs nearby, rainwater is collected and used. Rainwater has a sweet taste and is considered water that nourishes all things. Although water from snow (雪水) is clear, the sensuality (性感) is medium-toned (里陰) and it cannot be used much because it enters the stomach and causes coldness.

When storing water, place the container in the shade, pour water over it, cover it with a silk cloth, and let it receive the energy of the stars. Then the spirit will not go away, and the divine energy will always remain and it can be preserved. Otherwise, if you cover the water jar with wood or stones, seal it with paper or bamboo skin, or expose it to sunlight, the spiritual energy of the water will be dispersed to the outside and the energy will be blocked inward, making the water's spirit energy useless. Therefore, when drinking tea, water storage should be considered the most important.

When it comes to tea utensils, extravagant things should be avoided as much as possible. Teacups as white as snow are best, colored ones such as blue weaken the color of the tea, so they are not as good as white. As a good dishcloth for wiping the teacups thin hemp is best.

Lastly, in 'the rules governing tea (茶衛)', it says that when tea is being dried, it should be done carefully (精選); when tea is being stored (藏茶), it should be kept dry; when tea is being brewed (泡), it should be done cleanly. These, Chou says, are fundamental.

IV. The Way of Tea

Tea is a word that emphasizes the Way in daily life by adding the drinking of tea (喫茶).

Although we have already talked about the mental attitude of the person who prepares tea, and the ways and manners of actually making tea, it seems necessary to look into the mental aspect of tea in more detail.

Regarding the way of tea, in his Dongcha-song, the Tea Saint Cho-ui says that even if the t water, which is the body of tea, and the 'spirit,' which is the essence of tea are perfect, one must not go beyond the balance of the Way, which means that the divine energy of tea and the true nature of water must harmonize well with each other.”

Also, when gathering tea, it must be done carefully; when preparing tea, it must be done sincerely, when making tea, it must be done with pure water, and when brewing tea, it must be done with moderation. He said that the quality of the tea and the water should be well suited to each other. When this is achieved, the way of tea is achieved.

From this point of view, the ultimate purpose of tea is to satisfy in everyday life, and all you have to do is boil water, season it, and drink it.

This symbol is based on the practice of the great path of balance in a sound human life.

And the main meaning of the life of a tea person is to take the joys of Dharma and seon (法喜禪悅) as its form and the silent pursuit of Great Compassion as its goal. In a poem sent by Chaseong Choui to Sancheon Doin (山川道人) Kim Myeong-hee (金正喜 阮堂 Kim Jeong-wi's younger brother) we find

Since ancient times, all sages have loved tea, because tea is like a gentleman and has no malice.

(古來賢聖俱愛茶 茶如君子性無邪)

In addition, the way of tea aims at awakening a true human life. The fact that the life of awakening is emphasized in the way of tea, and that one can advance to the life of awakening through a tea life means that one should become aware of and learn wholeness through daily life or experience, which is known as 'Keeping a normal mind is the Way (平常心是道).

First of all, we focus on the physical properties of tea. The truth is that while alcohol makes our human consciousness hazy and confused, tea clears our brain and refreshes our body.

Cho Ui makes this point in “Dongchasong (凍茶頌)” “The Duke of Zhou testified that tea relieves drunkenness and reduces sleep”, and Heo Jun (許濬)’s “Dongui Bogam” (東醫寶鑑) also says 'It brightens the legs and eyes, makes one do wonders, relieves thirst, reduces sleep, and relieves severe poison.'

The properties of tea, such as reducing sleep, relieving body fatigue, and clearing the mind, have also been pointed out in the analysis of the chemical components of tea by modern science.

It can be said that there is a fundamental significance here in emphasizing a life of awakening through tea drinking.

In addition, the self-awareness that must be learned through tea life is required and expressed in all aspects of daily life, such as the atmosphere of the tea room, clothing, tea ceremony, flower arranging, and cleaning, and is integrated into a frugal life.

Moreover, savoring the five tastes of tea and stressing the atmosphere in the tea room of quietness, brightness, harmony and etiquette (寂 . 清 . 和 . 禮) means living a life of frugal awareness.

In other words, it is to savor the meaning of bitterness and the joy of sweetness in life through the five tastes of bitter, tart, sour, salty, and sweet, and in the atmosphere of the tea room, one can calmly settle down and become quiet, clean, and peaceful. It is said that the power of reverence and harmony is in the air, and eventually, the person drinking tea acquires a spirit of quietness, brightness, harmony and etiquette.

To be more specific, when flowers are placed in the tea room, the flowers should be natural, and the atmosphere and clothing in the tea room should create a cool impression in the summer, a warm feeling in the winter, and a cheerful and refreshing feeling in the spring and fall.

It also means handling things well with a high and free perspective without losing the sense of the season as the seasons keep changing.

Processing and coping well with life, where nothing remains unchanged in time that never stays still for a moment, is a frugal life as a living person, a mature person, and an awakened person.

We realize the importance of real life through trivial tasks such as lighting a fire in a brazier, boiling water, washing a teacup, and cleaning the tearoom. The sound of boiling water is called ‘the sound of wind in pines’ (松風聲), and as we take the moon and white clouds as our friends we quietly meditate and discover artistic style and beauty in tea, calligraphy, painting, or gardens.

Also, in order to be able to drink a cup of tea, you need to have various things, including carefully made tea, water, fire, and other tea utensils, and we know that when each of these things helps each other and they work together to create a harmony, it becomes a really good tea.

In this way, a tea person can only lead a fully awakened tea life if he or she can handle realistic, artistic, and philosophical things with free observation and insight.

In this respect, one of Cho Ui’s tea poems says it very well,

Tasty rice is found everywhere
but we obtain pure unsullied teachings in a silent place.
(無底鉢擎衆香飯 沒根耳聽無言說)

The eye that tells you that there is fragrant rice in a bowl with no hole at the bottom is the eye of a tea person who discovers the quality of its creation in any object, and even the ears that have fallen off and are silent are able to hear the voice of truth is an amazing realization. If we live a tea life with a frugal attitude, our eyes and ears will open.

It was said earlier that “for tea you just need to boil water, season it, and drink.” This is because the purpose of tea life is not in any form or formality, but in taste. However, even if quenching one’s thirst with a cup of tea is the most natural way to enjoy tea, there is a problem, and that is ‘doing it appropriately.’

In order to make good tea water, fire, tea, etc., must be appropriate, as discussed in detail in the mind of the Way of Tea (茶道用心), and this point means that one should not lose the balance (中正) emphasized in the way of tea. This is because balance in the way of tea ceremony refers to how well the tea is prepared.

Just as all food must be seasoned well, tea must also be seasoned properly. Just as you can taste the delicacy of food when it is seasoned just right, tea can only be good if it is seasoned well.

Also, in all of our human lives, it is good not to lose balance. This is how we discover the path of centrality in human life through the life of tea and lead a perfect life by maintaining an unbiased lifestyle and way of thinking. The basis is that it can be done.

The Way lies in life, and life means perfection without losing balance. A perfect life without losing balance is to achieve creation with one's own color and one's own essence. This is what Wonhyo Seongsa called 'the wonderful circle (妙契環中)'. It is necessary to appreciate the fact that it is 'in line with the great path of the inner world of balance.' Wonhyo's 'wonderful circle' means overcoming the polarity of existence and non-existence (有無), truth and convention (眞俗), pure and defiled (染淨), right and wrong (是非), not falling into either extreme (極), not falling into the center, but pursuing pure (獨淨) single mindedness (一心).

In other words, "What may not seem like right logic, but is the most reasonable, and may not seem like it, but is largely so (無理之至理 不然之大然)." That is exactly what it means. Maintaining balance in life through savoring good, seasoned tea means that just as food must be seasoned well to have a true taste, a person can have a true taste when he does not lose his balance.

The delicacy of seasoned tea, the life of 'the wonderful circle', etc., are very similar to the expression the 'meat' of our people, so we will talk about these points in more detail below.

The tea-person's true heart takes as its form the Dharma-joy Seon-joy (法喜禪悅) and its goal is the silent pursuit of the Great Compassion (大慈悲). This is because a tea person is a person who feels endless grace and gratitude through a cup of tea and knows how to repay that grace.

The person who quenches his thirst with a cup of tea feels infinite grace through the tea. This means that even a drop of water contains the infinite grace of Mother Nature. Therefore, at this time, the tea person reflects on whether he or she can drink a cup of tea filled with sincerity and effort, and therefore does not just crave for the momentary quenching of thirst or the taste and scent of tea.

When a person can realize infinite grace and gratitude through a drop of water or a cup of tea, his life can change into a joyful and welcoming one. The Tea Saint (茶聖) Cho Ui expresses these feelings of tea people.

I feel so happy when the true self appears,
I become even more ardent to experience it.
(一廻見面一廻歡 有甚情懷可更切)

and this in a cup of tea! Through this, we rejoice in the appearance of the true face of all things.

When this kind of feeling of gratitude arises urgently, the desire to practice great compassion becomes even stronger.

Even though there are many difficulties in life,
let us definitely follow my wish.
(三十柱杖會不畏 等閑隨雲下裁軌)

The phrase from Choui's tea poem indicates this feeling. Knowing grace and repaying grace (知恩報恩) is the fulfillment of human duty, and this is expressed through the practice of mercy.

Even if there are countless obstacles and hurdles blocking our path, we should not back down out of fear but achieve our great dream.

If you look at the ten thousand things in life, they are as meaningless as the spring snow, but there is one part of life that can never be eradicated. This is the joy of gratitude in repaying a favor, or Dharma-joy Seon-joy (法喜禪悅).

In this way, Choui said that if you drink tea with the joy of ‘repaying a favor,’ even if you crave tea excessively, it can be tolerated. This is because the life of Dharma-joy Seon-joy is a life that is in harmony with the life of truth, and is a perfect life of “不然之大然 無理之至理.”

We call this perfect life, a frugal life, a correct life.

The etymology of the Korean word 'Salim, housekeeping' is from the transitive verb 'to live,' and the word 'life' is derived from the intransitive word 'to live,' and as the words 'Salim' or 'life' already imply, it is 'frugal.' 'Housekeeping' and 'right living' means not killing anything, but using it well, maximizing its value and utility, and giving it life.

'Housekeeping' is not just about keeping living plants and animals alive without killing them, but about making good use of everything around us in our lives to fulfill its true purpose, and the life of those who are good at this 'housekeeping' is also the right life.

Even if you want to live well and live frugally, it is difficult without a compassionate heart and a thrifty heart that 'repays others.'

When you think about it this way, you can see that the only way to live fully is through the clear awareness of ‘giving back to others’ and the practice of mercy through this. It is Being Compassionate and Not Killing (慈心不殺).

A tea person's frugal living consists in the practice of the Great Wish (大悲院) based on Dharma-joy Seon-joy), and in beautiful use (妙用).

V. Charye Tea etiquette 茶禮

Charye refers to the etiquette for drinking tea, that is, the rituals performed while drinking tea. When enjoying tea with acquaintances in a cozy tea room, or when serving tea to guests visiting from an ordinary household, or drinking tea in a city teahouse, the etiquette that matches the atmosphere is necessary, and all that must be done at such times is called a eetiquette.

In particular, in Korea, a custom of performing ancestral rites known as charye has been handed down since ancient times, and that is the tea ceremony performed during ancestral rites or wedding ceremonies.

First, let's talk about charye as a form of rite that was introduced to our country, and then look at its implications for our modern life. In our country, ancestral rites are especially referred to as charye. This means that regardless of whether it was an anniversary ancestral rite or a holiday, tea was always offered as an offering, incense was burned, and rites were performed with tea.

Of course, it does not mean that wine was not used in the ritual, but tea was considered more important than wine. Regarding this point, in the *Yongjaechonghwa* (慵齋叢話) by Sung Hyun (成俔 1439-1504), there is a record that says, “Various fruits, injeolmi rice cakes, tea, soup, and alcohol are used in ancestral rites. (祭奠諸果餈餅茶湯與酒)” This is undoubtedly true, considering the fact that in some regions of Gyeongsang-do and Jeolla-do, where tea still thrives, traditional families always serve ancestral rites with tea.

Nowadays, this has been misunderstood, so during a memorial service, alcohol is offered three times, called Choheon (初獻), Aheon (亞獻), and Jongheon (終獻), and the ancestral rite procedure of putting down a soup bowl and offering sungnyung (scorched rice in water) is called Heoncha. As a result, tea has been turned into alcohol or plain water.

Also, in ancient times, at ancestral rites, it was necessary to have dasik (茶食 tea cakes), so almost every house prepared a tea cake mould and served songhwa dasik (松花茶食, pine pollen kneaded with honey and shaped on the tea cake mould), or even imjadasik (sesame tea cakes) were served on the offerings table.

Regarding this tea ceremony, Silhak scholar Seongho (星湖) Yi Ik (李漢) during the Joseon Dynasty said, “In my opinion, the dasik is probably a change from the Daeso yongdan (大小龍團) of the Song Dynasty. Tea was originally brewed in boiling water, but it was used for family ceremonies. In other words, the tea powder was first put into a bowl, then hot water was poured in and stirred. The current use of tea during ancestral rites actually came about gradually, but the objects have changed. I believe that the fact that people use chestnut powder to shape fish, birds, flowers, or leaves is a variation of Yongdan,” he said.

The use of tea in family rites refers to the use of matcha (powdered tea, tea leaves ground into powder), which is undoubtedly true considering that it was very popular during the Silla and Goryeo periods.

In particular, on major holidays such as Lunar New Year and Chuseok, unlike usual times, people take a bath and perform ablutions, and place various carefully prepared offerings on the ancestral rites table and perform rites.

After it's over, the adults and children in the household, the whole family eats together and in harmony. At this time, all are expected to eat with etiquette, and adults also teach their children table manners, which is a tradition that has been used since ancient times to teach these rules with tea.

This beautiful custom must be restored as soon as possible. For several years now, some families in the Jinju region are once again performing ancestral rites with tea, and this is an extremely fortunate and welcome event.

Since the ancestral rites at weddings have a more profound meaning, we cannot help but say that our ancestors' ancestors' ancestral rites are a very interesting way of tea ceremony.

The reason why the ancestral rite at the time of marriage is already deeply conceived of as a tea life is because it can be seen that by performing the ceremonial rite before and after the most important wedding in one's life, the deep meaning of the tea ceremony was intended to be brought to life in real life.

In traditional Korean weddings, two charye ceremonies are performed before and after the wedding. At first, when a man and a woman are to marry each other, their fathers and brothers performed tea as a courtesy, and when the marriage is decided, they served tea called 'Bongcha'. By sealing and sending tea, they express a firm covenant.

Next, after the wedding, the bride is expected to go to her in-laws' home and visit the shrine where her in-laws' spirits are kept. At this time, the bride respectfully places tea, chasik, fruit etc. prepared by her parents' family on the altar and then performs a tea offering ceremony.

In this way, when a bride first attends her in-laws' house, the contents of the ancestral rites include respecting and serving her parents-in-law well, and having children as well as ancestral rites to carry on the in-laws' family. It is an event to renew and resolve to persevere and endure any situation, whether bitter or salty, that one may experience in the course of life.

Also, just as tea trees do not live well if they are transplanted, the meaning is implied that one will keep fidelity and live well with one's in-laws like a tea tree that is fresh and green all year round.

In this way, when we think about the fact that marriage, the most important in one's life, took place with charye, it cannot be denied that the housewife's responsibility for determining the happiness or unhappiness of a family is even greater.

Efforts to fulfill this important responsibility will naturally center on tea. It cannot be denied that a housewife's tea life plays an important role in establishing a happy family and healthy society.

Above, we talked about charye, which are traditional Korean customs, but they are necessary for everyone, regardless whether students, members of society, and housewives, and must be performed anytime and anywhere in daily life.

It is said that modern people, who drink tea countless times at home or in teahouses even if not in specially prepared tea rooms, may be said to have an etiquette for drinking tea that suits today's reality, but in reality, it can only be said to be extremely rude.

However, I do not want to advocate the strict formal etiquette of the tea ceremony that is practiced in Japan today, but when it comes to tea life, at least careless behavior in handling tea should be corrected as soon as possible.

I mentioned a little bit about the rules of tea life in the introduction, so I will avoid going into detail now, but the most important thing in ceremonial rites is that it must be natural, and it also includes the tea utensils, the tea room, and the mind of the person performing the tea. All must be clean.

In addition, we must always approach with a respectful attitude and attitude, and the atmosphere must be soft, harmonious, cozy, and quiet. Through the exercise of such frugal and true rites, we can reach the realm of the sacred.

VI. Tea and Zen

What is Zen?

It is a method of practice. As is widely known, in Buddhist circles, it is also called chwa-seon 坐禪 or su-seon 修禪. Even a Buddhist order was created for the purpose of this practice, called Seonjong 禪宗, and its founders are called Master Daesa 大師.

'Zen' is an Indian word represented by the Chinese characters Seonna 禪那. In ancient times, in India, the people enjoyed practices called Seonna, Yoga, Samadhi, 三昧 Sammae, etc., and although the methods were different, the content had the same meaning. The methods are: Walking 행행 • Thinking 주(住) • Sitting 좌(坐) • Lying 와(臥) • Talking 어(語) • Silence 묵(默) • Moving 동(動) • Quiet 정(靜).

So what do you gain from this?

Through this action, one can contemplate all things and everything that happens in one's inner mind in a calm, undisturbed manner.

This contemplative view, cultivating a microcosm in one's mind, is precisely the wisdom and orientalness of the East.

Therefore, through this Zen way or Tea way, we can reach a state where the universe and life can exist without the self, and where there is neither a self nor the universe, and ultimately a state where there is no other life, that is, the self and all life in the universe breathe together and gain the strength to move together.

Finally, sometimes you gather your thoughts into one thought, and sometimes you do not even have that one thought gathered together. During this time, the mind becomes clear. It is like a state where stagnant water finally becomes a clear shallow stream due to flowing water.

For this reason, people who have learned tea and Zen are seen as naturally holy in the eyes of others because their minds are clear and quiet. Why is that so?

It is because the human being is able to shake off this dusty land of desire because he has understood all things. Wouldn't it be desirable to quietly observe things and thus be rational in all our daily behavior, and to be quiet, calm, gentle, and wise in our actions? 'Tea and Zen' are the shortcut to such a state. The way to make our body and mind light, pleasant, comfortable, and soft is through 'tea and Zen.'

However, the Tea Saint (茶聖) Cho-ui (草衣) prefers to refer to this path of Zen as "right vision" rather than calling it "Zen". The word Jigwan 止觀 (vipassana) is a combination of the meanings of 止 and 觀. To put it simply, 止 is when our mind and body reach a certain state, and 觀 refers to the moment-by-moment phenomenon around our lives. It can be said to be a life of enlightenment, in which phenomena that occur, whether objective or subjective, must be treated with correct perception. Therefore, correctness is ultimately a process of enlightenment, and when this level of correctness is mastered, one lives under correct judgment regardless of time, place, and time. Therefore, it is also called enlightenment in the sense of enlightened view and enlightened action.

Master Wonhyo clearly stated this in his Vajrasamadhi Treatise Geumgang Sammaeron 金剛三昧論, and before that, the Great Master of Heavenly Knowledge Cheontae Jija Daesa 天台智者 大師 (Zhiyi) in China also revealed this, and Seon Master Bo Bo 普照 禪師 also said that it is complete enlightenment.

In any case, this is what tea life is all about in our daily lives, at any stage of our lives when we make fire, boil water, and drink tea. Therefore, tea means living while keeping everything as it is, and we can call it a ‘housekeeping life’ a term I enjoy using.

In this sense, a Chinese Zen master named Zhaozhou 趙州 always answered the same thing every time his disciples asked him about the great intention of the Buddha's Way or the level of enlightenment he had attained, saying, “have a cup of tea.” This is what later generations called Zen Dialogue, a Koan 公案, a Hua Tou 話頭 that is difficult to understand. However, it is not that Zen master Zhaozhou presented a complicated problem to his disciples, but that our enlightened life (覺醒生活) means pointing out that the peaceful mind of daily life is the Tao.

In other words, living with tea consists in taking care of the things around our lives, and from the perspective of Zen, it cannot be anything other than the path of Zen. In this sense, Zen master Cho Ui came to say, “無時禪 無處禪 Zen without time, Zen without place,” and Master Wondang 阮堂 (Kim Jeong-hui) also said, 靜坐處 茶半香初 妙用時 水流花開 “an exquisite scent begins from tea enjoyed quietly, and drifting flowers bloom from mysteriously used timely water” ..

On the other hand, tea is a part of our daily lives, including the instinctive diet of people who been eating and drinking water since birth, living in a house where we have to wear clothes according to the season, and living a life where we build a house to live in and decorate and maintain a garden around the house. When we see that it was largely inspired by the reality that we cannot do anything without household chores, we discover the wide and spacious plaza of the Way of Tea.

In response to this, Zen itself speaks of reality, but while it speaks of everything in a broad way, it can also be too general or abstract in some cases, so Zen practitioners who focus on this area falling into a state of fantasy and finding it difficult to get out of it use 口頭禪 ‘Talking Zen’ or 野狐禪 ‘False Zen’.

In this sense, we can say that Zen stood on the side of the Zen master Cho Ju and the Tea Seong and opened up its true power and vivid conversation. In other words, it can be said that the path to this tea is the path of Zen.

VII. Tea and Meot

We have talked about car life in many ways so far, but to put it simply, it can be said to be a life of Meot (style). As I said before, the purpose of tea life lies, above all, in our human tastes and hobbies, and these hobbies and tastes are the longing for and pursuit of infinite Meot.

However, if you ask yourself what ‘Meot’ is, there is no easy answer. Bishop Richard Rutt, who wrote in the Dokseo Newspaper, “The essence of Korean culture is Meot, and this is also a unique sense unique to Koreans.” Although it is clear that it is a word that expresses a unique feeling that flows deep in our veins, it is not easy to explain this Meot.

Of course, many intellectuals have their own interpretations of Meot, but in general, there seem to be many explanations through objective examples, and it does not seem to be analyzing and explaining the content of Meot itself.

I too may not be able to get to the root of the deep content of these words and may end up being superficial, but through tea life, I will think about it in terms of the Meot I feel from objective objects and the inner Meot I achieve subjectively.

We can evaluate all objective objects in one word, Meot, from the surroundings or environment of our lives, such as houses, gardens, and tea rooms, to tea utensils, calligraphy and paintings hanging, or the other person's clothing, speech, and behavior.

When all the objects with Meot in life fit perfectly in a certain place and time, they are said to have Meot and when they do not, they are said to lack Meot. In this case, Meot seems to mean harmony or blending.

However, being able to decide whether an object or thing has Meot or lacks Meot is primarily due to the harmony or suitability of the object itself, but it also largely depends on the perspective of the person looking at and evaluating the object. So, we can't help but say that subjective inner Meot is a bigger problem.

True inner Meot is the most exciting time when one has perfect virtue that possesses the overall nature of life in the universe.

Cho Ui (草衣) said that tea that is infused with the healthy spirit (健靈) of well-boiled water and the divine energy (神氣) of tea, is 'divine' (神靈), and when it comes to tea drinking (飲茶) he also said that it is best to drink alone, which he refers to as 'divine' 神.

Here, divine '神靈' refers to infinite exquisiteness, and drinking tea alone is called 'divine' because the tea person who drinks divine tea is connected to the eternal and infinite nature of heaven and earth and is in samadhi. It is said that he becomes a god who can be immersed in the joy and joy of complete absorption (三昧境).

At times like this, it can be said that one has reached the pinnacle of inner Meot. Of course, it must be understood that the 'divine spirit' mentioned here is different from the spirits described previously, such as 'ghosts' or an omnipotent god.

In this way, inner Meot lies in a life of great joy, of true awakening, which is well expressed by the Korean word '신난다' (being possessed by a spirit).

Children who are innocent and full of energy shout, "Hey! 신난다, I'm excited, thrilled". This means that 'God comes to life' in oneself, and it is at this moment that the true face of one's original nature is clearly revealed without any damage. Also, at this time, the distinction between self and other beings disappears, the self becomes the world, and the world becomes the self, and one becomes one with heaven, earth, and nature, and is immersed in the joy of eternal true life.

Here, there is the infinity and eternity of Meot, so the exciting time, which is the highest point of inner Meot, is when various limitations of the ego disappear and are led to infinity. In the present, the past and the future live at the same time and continue on into eternity. This is because we live in the ten-directional world (十方世界) that encompasses everything, including things temporal, spatial, and class. Of course, even if adults don't shout out 'I'm excited' like children when they experience the most exciting times in their lives, they are quietly and definitely saying to themselves that they have Meot.

In this way, through tea, our ancestors tried to enjoy an exciting and wonderful life, and Zen master Hamheo Deuktong (涵虛得通禪師 1376-1433) said,

You should try this tea once.

It will bring endless joy in one taste.

(當用一椀茶一當一當應生無量樂)

A life of true Meot is never private, for even one's Meot belongs to the public, and cannot be acquired through deceit, trickery, imitation, or manipulation. If it is not the right style, the right rhythm, or the right melody, it will just flow into falsehood and end up becoming 'maengtang (萌湯 lukewarm water)' or 'ilgani' (something ordinary. Wandang (阮堂), wrote,

I've been drawing orchids for decades
but they have never been right
until one was drawn well by chance.
This is the point I've been thinking about for a long time.
I wondered what was going on, so I closed the door and looked around to find it.
Ah! This was accomplished in a place without Vimalakīrti's nonduality.
(不作蘭花二十年 忽然寫出性中天閉門克堯尋尋處此是維摩不二禪)

This means that when the thought or desire to do well has not disappeared, there are still concerns about fame or self-interest, and the true nature of a person's innocence is not revealed, but it is a non-dual Zen, with the indiscretion of self and other. It also means that this true nature is revived only when it reaches a non-differentiating mind (無分別心). In this way, we must understand that Meot belongs to the public and is by no means a place for self-interest, and that the life of tea and Meot is a common space that must be achieved jointly by all members of society.

Lastly, what I would like to add is that our hobbies, that is, our lifestyles that pursue Meot, should be talked about from an emotional perspective.

This is because the emotional sense leads to the world of beauty, the realm of truth and aesthetics. While intellectual pursuits and willful actions, along with calculating reckonings, tend to bring fatigue to one's life, a life of emotional hobbies allows one to control and ignore no matter how complex a life and difficult situations one encounters, so there is no such thing as an unpleasant thought. I think it can lead to an exciting life of great joy.

Of course, just as a person who possesses knowledge, emotion, and will (知 . 情 . 意) in an even and harmonious manner is called a whole person, even if only the static aspect of life cannot be said to be absolute, there is no particular reason why our life should not be lived as a wonderful living person filled with gratitude and joy. This is because emotional stability is essential in order to survive.

Now, if I decide to unravel and recite the thread of those feelings,

Eyes once opened¹ eyes are open
the world explodes, the stem explodes
ears once opened, ears are open
breathe and the windpipe bursts

The egg becomes a chick
the door bursts and the shell bursts.
I woke up and called it Nirvana 解脫
called it Power of the Way 道通, called it seeing one's true nature 見性

Look at the production of anything
know its failures, know the variety of producers.
Everything that is not right is not right.
It's a pity that it's failed.

¹ The sutra in which Buddha recorded his meaning as the first Dharma gate is called 初轉法輪經 The Setting in Motion of the Wheel of the Dharma Sutra, and in this sutra, after Buddha himself attained enlightenment, the first thing he spoke about was the five disciples who were his classmates. , meaning that he has opened his eyes and that the opening of eyes has been achieved through bright wisdom and mercy.

Know Meot and become Meot,
the variety and the rhythm match.
The holy mother of the Silla dynasty performed her Charye
gave birth to Hwarang and lived happily ever after.

Meot belongs to the general public, what is private
is not good, Meot becomes a way and a ritual.
Tao is to believe and Ye is to practice.
Trust 信 is true and frugal, and etiquette 禮 is sacred!

Frugal propriety is good manners.
Good manners come from Charye
Charye comes from Meot
Meot shines in tea
Tea lives in Meot.

Meot is good style.
form once achieved there is no limit to Meot.
Big, wide, deep and profound 奧妙
it is not a sum of other things,
in terms of moderation

People may pass away, but etiquette lives on.
Etiquette is living and is prajna paramita.
Meot is eternal life
that breaks out, wakes up, is free.

Our housekeeping, housekeeping with Meot,
No one can do it, it's just reverence 敬仰
The Hwarang are alive
the April lions who inherited the spirit of Meot.

Look at Seokguram!
Life, eternity, be Meot.
This is what Vimalakīrti.'s hut is like.

You can't not know
Without knowing what's Meot
you lack discernment and need to grow up,
set aside ulterior motives and live communal Meot.

I like discretion!
I like the taste of tea!
That simple taste
brings out Meot. I like its discretion!

Meot is drinking on nights not Wonhyo
candle drippings, drinking the tea of creativity,
tea is born of Meot, and Meot lives in tea.
It is human because it is assured.

Right or wrong is quick, be bold, be brave, and be wise.

No matter where Meot arises,
no other 用數 is allowed,
no matter how small a piece of it is wickedness .

I like the taste of tea, every way I like it,
simple without pretention
warm, pleasing

I like the bitter taste of tea,
I like it when it's tart,
sour is sweet, sweet is sour.

I don't like non-salty things, I don't like bland.
I hate the taste of unskilled seasonings.
I don't like things that are non-salty without any reason.
If it's bland, it's no good, so season it just right.

My prayer is in the composition of my song rite.
The rhythm must not be missing. The rhythm must be right.
The twelve strings of the gayageum dance around the strings.
I'm so excited for our mom to get off.

So cool! This is the living one
You are a mountain person.
This person is a cool person.
This is a wonderful piece of public life.

Meot belongs to all, even alone
Since all like Meot
without Meot nothing is possible, all die of falsehood

It's a mountain, the great public of Meot
It is a mountain, it is nirvana.

VIII. Tea people in Korea

1. Silla Dynasty - Centered on Teacher Seol Cheong 薛聰

I will briefly describe stories about tea people first and the tea ceremony afterwards. As we all know, Master Seol Chong was the son of the Monk Wonhyo and is the first famous person in our world to study Confucianism centered on Confucius, so he is referred to with honor.

When he was still in his thirties, Silla made great achievements with the King Munmu of Taejong, who first unified Korea, and the next king was King Shinmun (681-691). One day during the summer rainy season, while drinking tea alone with the king in the palace, the king asked the teacher to tell him an interesting and useful story. At that time, the teacher

told the king a famous story, which has been passed down under the name “Admonition for the Flower King” 花王戒 .

In the story of the Flower King, there are also words about tea, and at the same time, when interacting with a righteous person and the opposite, a wicked and treacherous person, it is necessary to do the right thing. It says that there are things that fall into the wrong direction. This may still be the case now, but the tea story teaches us greatly that even in the olden days of China, a son could not achieve his goals because he could not meet the right person. The teacher said that his father, Monk Wonhyo, used to drink the same tea as Bambaeki. Since he was a tea master, it can be assumed that he inherited his father's influence.

And Dae-deok Simsang (審詳), who is said to be Wonhyo’s disciple or else a disciple of his grandson, went to Japan and greatly enlightened the Joseon Dynasty about that country. And considering that tea was widely used in Japanese society during that era, especially in Japan, where tea is still referred to with the sound 'cha', we can see that this incident was at least an actual event. I guess it would be better to think about it in relation to the great virtue of poetry as the center.

In addition, if we speak of Master Wonhyo, we can see that he was a true tea person who could be seen as having kept the original meaning of tea life and life alive for eternity, rather than just practicing tea life at that time.

In other words, the people called Hwarang who shone brightly in our nation's history from the Silla to today, as well as the mothers who gave birth to them and raised them, and the Hwarang masters who guided them, all have tea as their standard and live by it. You can clearly see. It is clear from the record in the “Tongyugi written by Lee Seok of the Goryeo Dynasty saying that he had seen a tea kitchen and a tea cauldron that the hwarangs had used in the region to cultivate their own minds at the Tea Kitchen at Gyeongpodae in Samcheok and Gangneung, Gangwon-do that the Hwarang of the time controlled their daily lives with tea..

From this, it can be seen that our people's sense of subjectivity and self-realized consciousness with an eye that discovers beauty in all the tools and nature around them has heard the truth from all those places, and in this atmosphere, as a tea person who has passed down a unique tea life, I will write the story of Venerable Chungdam (忠談) next.

*Chungdam

As a famous tea master of the Silla Dynasty, we cannot leave out the monk Chungdam of the 35th King Gyeongdeok (742-764).

According to King Gyeongdeok, it was about 100 years since the unification of Silla, when politics was stable and the people enjoyed peace. At this time, It was a period of prosperity in Silla culture, when the world-famous Bulguksa Temple and Seokguram Grotto, which we still boast about to the world were built, and also including the casting of the 4577,000-geun large bell of Hwangnyongsa Temple.

There are no detailed records about Chungdam, a tea priest who lived during the peaceful times of Unified Silla. However, according to “Samguk Yusa (三國遠事)”, Chungdam was a monk and a renowned poet. He was also a wonderful tea master.

It was a warm spring day in the 24th year of King Gyeongdeok (764). It was the 3rd day of the 3rd month. The monk carried all the tea in an angdong ((櫻筒 a container decorated with cherry tree bark) and set out for Samhwaryeong (三花嶺) on Namsan Mountain in Gyeongju.

Twice a year, on the third day of the third month and the ninth day of the ninth month in autumn, he never failed to offer tea to the Maitreya Buddha at Samhwaryeong in Namsan. There was no way the monk could forget this day.

Arriving at Samhwaryeong, where no one was around, the monk immediately brewed tea with sincerity and made an offering to Maitreya Buddha. Even though it was a silent stone Buddha, Tea Monk Chungdam shared a wordless tea conversation, and it was an extremely enjoyable day spent offering tea to Maitreya, the Buddha whom the monk believed in.

The statues of Maitreya Buddha and Left and Right Bodhisattvas of this Samhwaryeong, where monks used to make tea offerings, are now moved to the Gyeongju Museum.

When looking at the composition of Maitreya Buddha's mandala, we can see that this Buddha uses the means of compassion to transform sentient beings from the perspective of non-dwelling nirvana.

The seal on the left hand as a sign of submitting the Four Demons and gaining fearlessness and the Yeonsangjobyeong (蓮上澡瓶), that is, the crystalline eye) on the right hand suggests the intention to wash away the sins of sentient beings with nectar water (the halo has a lotus pattern carved on the back). This is because it hints at Amitabha, which has the meaning of fearlessness and submitting the Four Demons.

Also, this Maitreya Buddha's left and right side-by-side coordination (左右補處脇侍 commonly known as Baby Buddha) is a very interesting form of Buddha statue. Judging by its statue, it is clear that this Bodhisattva is the head of the body. This head-to-head body is exactly what we humans were like when we were born. This four-head body Bodhisattva statue symbolizes hope and development, and at the same time, it symbolizes the meaning of helping Maitreya Buddha and even tells the meaning of the caresses received from Maitreya Buddha.

As the Buddha symbolized the state of wanting to wash away the sins of sentient beings with nectar water, it was also associated with the idea of Tea-monk Chungdam and all aspects of his tea life.

Therefore, it was the most enjoyable thing for the monk to offer tea offerings on Jungsam (重三 3.3) and Junggu (重九 9.9) days, which are the best seasons of the year. Moreover, deep in the monk's heart, Maitreya of the Three Flower Spirits was always and everywhere. Since they were together, Maitreya Buddha was living the life of non-dwelling nirvana, that is, a free living person who is not bound by any place.

After making a tea offering to Maitreya, Chungdam walks down the path of Namsan Mountain and quietly recites the song he once sang in honor of the personality of Hwarang Giparang (嗜婆郎).

The moon appeared through the water
Where are you chasing the white clouds?
Girang's figure was submerged in the deep blue stream.
逸劇川 Ilgeuk cheon's pebble
Mieumgat, the genie of the province, a eunuch
ah! The pine nuts are tall
It is a flower that knows no frost
'Three Kingdoms Affair' by Lee Sang-hyeon

As he was passing through Gwijeong Gate (歸正門), filled with memories of Giparang, his dear friend from the past, a messenger from the palace hurriedly came to him

and said that the king was calling him, so Chungdam went up to the pavillion of Gwijeongmun (歸正門). The king greeted him with a happy face and asked:

“Who are you?”

“I am Chungdam.”

“Where are you coming from?”

“I am on my way back after making a tea offering to Maitreya Buddha of Samhwaryeong.”

“Then I’d like to have a cup of tea too.”

Accordingly, Chungdam took out the tea utensil from their case, opened the tea pot, boiled the tea, and offered it to the king. An unexpected tea ceremony was held on Samjit Day at Gwijeongmun, and a beautiful tea ceremony flower bloomed.

“From what I heard, your song praising Giparang has a very high meaning. Is that really true?”

“That’s right.”

“Then can you write a song for me?”

Chungdam composed a song and offered it at the king's request.

You are a father and your subjects are a loving mother.

I consider this a happy year for the people.

The struggling poor, you feed them and take care of them.

Where would they go if you leave this land?

You know how to rule a kingdom

If you act like a king, like a subject, like a citizen,

the country will be peaceful

This song is Anminga 安民歌, one of the 24 poems of Silla's Hyangga that are still handed down to this day. The king was happy in his heart and asked Chungdam to continue to stay in the palace, but Chungdam bowed twice and refused, so King Gyeongdeok realized that he could not tamper with the feelings of this tea- monk.

Although tea-monk Chungdam was able to speak directly to the king about the essentials of politics through Anminga, he did not want to be confined to the luxurious and comfortable palace as a monk.

The feeling that cherished the tall and noble personality of Giparang as if it were a branch of a pine tree that even the harshest frost could not carelessly touch was the personality of Chungdam and the cozy emotion exuded by the quiet and peaceful poetic language such as cloud. moon . stream. Pebble. and pine tree was the very emotion of Chungdam, a tea monk and poet monk.

2. Goryeo Dynasty - The life of tea by the great scholar preceptor and minister Lee Gyu-bo -

Thanks to the holy will of King Gyeong-sun, the last king of Silla, Silla – the era preceing Goryeo—was not caught up in narrow ideas of Silla's thousand-year-old royal history. He, more than his own son, established a new people's voice and a new society and brought benefit to all people. He kindly agreed with his subordinates and transferred all of his power to Goryeo to a person who the entire people wanted to rule and make powerful.

In this way, Goryeo from the beginning of the Silla Dynasty, was led by the most virtuous people, not just the Parks, the Cheongs, or the Kims, but although the names of the rulers were different, the ideology that governed the country was inherited as it was from

Silla. Furthermore, when Silla was unifying the three kingdoms, in recovering the old land of Goguryeo, which had become foreign territory, they even named it Goryeo and designated it as the name of the country.

In this regard, the two components enjoyed tea in the previous era and became a natural follower. In fact, the culture of Goryeo became even more brilliant during the reign of King Munjong (1046-1083), and the fourth prince of Munjong, An Ui-cheon, held an outstanding position as a compiler of cultural thoughts globally as part of our people. It is a compilation of numerous works of Buddhist teachings, which is the publication of the Tripitaka Koreana from the Goryeo Dynasty. The amount of literature can be clearly seen by looking at all the literature written by Uicheon, so it will be shortened here, but among them, there are special differences between the collections. We can see that he was a true tea person by looking at the fact that he appears in several places. It can be seen that he enjoyed tasting the five flavors and paid attention to them as a national leader.

Next, I would like to talk about Lee Gyu-bo. As he said, Lee Gyu-bo was a Buddhist individual who had excellent literary skills and insight. He was one of the people who placed great importance on Zen in Buddhism and pioneered the Zen style of his time, that is, ‘tea and Zen alone.’

Tea is a combination of the tea poems and tea described in the Yi Sangkukjip (李相國集) transmitting his writings, as well as the wine he enjoyed very much. Talking about the hobby of wine in an interesting way gives us a different impression due to the contrasting nature of tea and wine.

And, judging from the contents of the poetry related to tea by Poeun Jeong Mong-ju, an ambitious Confucian scholar of the late Goryeo Dynasty, which has already been mentioned in the historical study of tea, it can be said that it has already been included in the beauties of tea.

In this way, tea was popular from the beginning to the end of the Goryeo Dynasty, and the tea made in the Goryeo Dynasty can be said to be representative of the world that followed. As already mentioned, we can see how far the tea ceremony went as seen in the picture of the scene of the time depicted in the Gaoli tujing (高麗圖經) written by Xu Jing 徐競, a Chinese diplomat who visited Korea during the reign of Injong (仁宗 1122-1146). Therefore, the tea and tea ceremonies that were held in that era were different from those that had already been performed in Silla, so it can be assumed that they were greatly influenced by those of the Song Dynasty, the period when Tea and Seon were one.

3. Joseon Dynasty Period - From Ven. Ham-heo 涵虛 to Master Seosan 西山大師 -

At the time when the regime was changing from the end of the Goryeo Dynasty 麗末 to the Joseon Dynasty 王朝朝鮮, while Seong Sang-gok was visited by Yi Haeng, the father of Yi Sek 李穡, drinking and having tea talk together he said, “The taste of Chungju’s water is the best in the world, and that’s because it is the water from famous mountains like Mt. Geumgang-san. If we look at the next place, and the water in the middle of the Han River is next, and the three-slopes water flowing down from Songnisan Mountain is next,” we can see how deeply the two tea people appreciated the value of water. This mention of tea people’s appreciation for water from the beginning of the Joseon Dynasty is limited as it has already been mentioned earlier.

One of the tea monks of this era can be identified as Hamheo-dang Deuktong Seon Master. He was a disciple of the Great Master Muhak and was a famous Seon master, so can be said to be the origin of Tea Zen. He is said to be the so-called ancestor of Zen 提高祖, and

is the leading figure in the Diamond Sutra, which is highly regarded in the world, attaching meaning to this sutra that is no less than the understanding of the Diamond Sutra of Haei-ui 解義, who is referred to as the ancestor of Southern Zen..

He fully realized that he was not caught up in anything when it came to achieving his goal of living independently. This is something that he lived in the state of non-existence and this person can be said to have practiced a thorough life of tea in the words of tea. Since the tea poem about this person is mentioned in another part of this book, it will be omitted.

As we all know, Venerable Cheongheo (淸虛 1520-1604), along with his disciple Master Daesa, worked hard to combat the national crisis when the nation was going through a great hardship from external enemies, namely the seven years of the Japanese invasions of Korea. The poem he recited during his tea life is also famous and has already been mentioned, so I will shorten it here, but the last line of the poem, “無限松風韻不齊,” refers to the “sound of water boiling in a tea pot” as part of his life as a Zen Buddhist monk.) Like the saying, “It is infinitely uneven,” he deeply listened to the sound of water boiling in the cauldron and expressed his feelings, showing that he was a tea person who lived at the highest level. At a time when our people were experiencing great suffering unprecedented in history, he learned that he should take the lead with the people and prevent a national crisis with his attitude toward the situation, and at the same time, we decided that no matter what difficulties might arise, we would certainly save the lives that can be achieved through tea, even in difficult situations.

Most of the stories are mentioned from the beginning of the dynasty up to the Great Master Seosan, and from the end of the Japanese invasions of Korea onwards, including Teacher Jeong Dasan, Wandang Kim Jeong-hui, and Ven. Cho Ui monk.

◦ 丁茶山

As everyone knows, Dasan (茶山) Jeong Yak-yong (丁若鏞) is called ‘the culmination of Silhak (質學)’ and ‘Korea’s greatest academic thinker’, and at the same time, he was one of Korea’s greatest tea connoisseurs. .

He was born in 1762 as the third son of Jeong Jae-won, a civil servant scholar belonging to the Namin clan. He was considered a rare genius at an early age, and as a young man, he studied with many figures, including King Jeongjo. He played an active role as a great genius (大器俊才), who combined the entire nation’s (朝野)’s promising talents, as a Seungji (承旨 royal secretary), as a secret royal envoy, or as a local official (府使 busa).

Then, around 1800, when the century turned, he was cornered by the opposition at the time and spent nearly 20 years in exile, on the brink of death. Among his homes in exile, Chodang (判堂) on the mountain behind Gyl-dong in Gangjin (康津), that is, the mountain called Dasan (茶山), is especially famous. Didn't the name of this mountain eventually become his pen name?

During the 18 years of exile in Gangjin, he only said, “I will devote 寄託 myself to national cares and the people’s wretchedness 國憂民恤.... Jeong In-bo (鄭寅普) commented, “He devoted his time to the study of the 丹黃默? and left behind a masterpiece of writing that was unrivaled for 5,000 years of Korean history.”

What he wrote at that time was the famous '이서일표 (二書一表) Two Books One Chart ('목민심서(牧民心書)', 「흠흠신서(欽欽新書)」, 「경세유표(經世遺表)」)' and a review (評議) of the Six Classics and Four Books (六經四書).

However, tea trees were growing wild on the mountain behind Gyul-dong, where the teacher lived in exile. So the name of the mountain became Dasan (茶山). It is unknown whether tea trees were propagated naturally because they are geographically part of the Jiri Mountains, or whether there was a scholar who loved tea in Gyul-dong before and the tea trees were transplanted there, but near the Dasan Chodang (茶山艸堂) there were countless tea trees growing wild.

The teacher took care of and cultivated these tea trees in his spare time while writing. He built a ceremonial hall around Dasan Chodang and planted tea seedlings there to cultivate.

Then, a crevice in the rock behind the chodang was dug out to create a mineral spring, and the name of it was Yakcheon (藥泉). Also, a large and spacious rock was moved to the front yard of the Chodang, and tea was made on the rock. The name of the rock is Chajo (tea pot). In front of it, bamboo trees grow thickly, and the South Sea can be seen across the pine trees. In this distant heavenly verse, the teacher confessed alone, "I am alone between heaven and earth."

The sound of cold water in the mountain valley stirs the bamboo groves.
The spring star is hanging on a plum blossom branch in the garden.
There is beautiful music here
It's a pity, there's no way to express this feeling
How many times did I sit down and get up again and walk around this yard?
(寒聲澗到上包竹 春意庭存一枝梅 美樂左中無處說 廈回清在起徘徊.)

However, the teacher, standing alone in this distant spot, was able to overcome that loneliness by tea.

He said that when he boils Chasan tea and Yakcheon's evening water (石間水) on the stone and drinks it "it feels refreshing, like swallowing fog."

The teacher lifted his brush and wrote a poem.

There is no city book in the Dasan hut.
Only spring flowers are in full bloom and valley water flows.

The beauty of the tangerine grove after the spring rains.
I quickly draw water from a crevice in the rock and wash the tea vessels.
(都無書籍貯山亭 唯是花經輿水經 頗愛橘林新雨後 巖泉手取洗茶瓶)

The teacher, who had been busy studying Chinese characters and teaching his students, picked up his brush again and lamented his sick body.

I began pounding the medicine mill frequently.
There is no troublesome mold
but preparing tea is becoming rare,
dust is quietly accumulating on the tea utensils.
(頻春藥臼煩無蘚. 稀煮茶鑪靜有塵)

In this way, by using tea to soothe the loneliness of living in exile, overcoming the pain of living in exile with tea, and purifying the mind with tea, the teacher was able to write an unrivalled masterpiece in our history.

Therefore, the teacher went so far as to say, “A nation that does not know how to drink tea will perish,” and even lamented that while all nations in the world enjoyed tea, our nation was the only one at that time who did not enjoy tea.

The teacher also studied the history of tea and revealed that the place where tea was first cultivated in Korea was Hwagae-dong, Jiri Mountain.

In addition to his Silhak-related writings, the teacher left many poems, including many tea poems. 『Chahap Sicheop (茶盒詩帖)』 is one of the tea collections. However, most of these tea poems are missing from the existing Collected works 『Yeoyudang Jeonseo』.

Fortunately, it is said that those who are producing the relevant section of 『Yeoyudang Jeonseo』 are editing these newly discovered tea poems together, which is a great achievement that reveals the teacher's reputation as a tea master.

When the teacher returned to his hometown after 18 years of exile in Gangjin, he could not forget the taste of tea there and created the Chasingye (茶信契) group with his students. This was the teacher's intention to unite his disciples in tea while remembering tea, and at the same time, it was the teacher's utmost desire to share the bond between teacher and pupils in the tea spirit by sending tea from the mountain to the teacher.

“In the spring, it is Gokwu tea (穀雨茶), and in summer, it is Iphacha (立夏茶),” and the teacher who was leaving his exile in autumn, which was neither spring nor summer, could not forget the Gokucha and Iphacha of Tea Mountain. Aren't we clearly able to see a tea master's appearance here?

The teacher who returned to his hometown wrote a letter to his remaining disciples at Dasan Chodang, saying that life in his hometown was worse than the life there, and asked them to cultivate tea well and send it to him every season.

We know that the sound of thunder and lightning emanating from an extremely pure and quiet drink called tea was transformed into the Hwarang spirit of Silla during the Three Kingdoms period, and in the case of Dasan, it was expressed as a culmination of Silhak. Here we see the unification of tea and Silhak.

° Chusa Kim Jeong-hui 秋史 金正喜

As the world knows, Chusa (秋史) was an outstanding Silhak scholar and epigraphist in the first half of the 19th century, and at the same time, he was a calligrapher who can be considered an unrivalled scholar in our history.

However, we cannot overlook that he was also one of Korea's true tea masters. In fact, the tea life underlay his efforts to pursue the truth by uncovering the facts (實事求是學), the road of tea was the basis of his calligraphy, while tea and Seon breathed together at the bottom of his practice of Seon. There was. Therefore, Chusa was also consistent in tea poetry, single-minded in tea writing, and united tea and Seon.

He was born in 1786 (the 10th year of King Jeongjo's reign) to Kim No-gyeong (金魯敬), who served as Panseo Hojo, and Gigye Yu (紀溪 俞氏).

His hometown is Gyeongju, his nickname is Wonchun, his pen names are Chusa, Wandang, Yedang, Siam, Gwapa, Nogwa, etc. There are about 200 different pen names related to tea life, such as Charo (茶老), Gojeongsiljuin (古鼎室主人), and Seungseolhakin (勝雪學人).

He studied under Park Je-ga (朴齊家) when he was young, and in 1809 (the 9th year of King Sunjo's reign), he went on a journey to Yeonhaeng with the Dongjisa (冬至使 Ambassador) Park Jong-rae (朴宗來) and his party, and visited Weng Fanggang (翁方綱), Ruan Yuan (阮元) and Cao Jiang (曹江), and discussed the Chinese Classics and calligraphy, and also lectured on the tea ceremony. One of Chusa's pen names, Seungseol Scholar (勝雪學人), originated from the Confucian scholar Ruan Yuan (阮元大儒) when he met him and drank Seungseol tea served by him, and he later used this nickname in his works.

He served as the Chungcheong Left Governor (忠淸左道), Secret Royal Inspector, Seongkyungwan Head Master, Military Administrative Judge, and Hyeongjo Judge, but his genius and uncompromising life earned him many enemies, and he was eventually involved in the so-called Yun Sang-do (尹尙度) incident. For the next several decades, he spent his life in exile, moving to Bukcheong (北淸) on Jeju Island.

When he lived in exile on Jeju Island, tea monk Cho Ui of Daeheungsa Temple sent him Jukno tea and also the tea trees he had grown. Chusa drank the tea, cultivated the tea trees, suppressed his anger at the place of exile, and settled down to calligraphy. There is a famous story that at this time, he wrote and sent a copy of the "Heart Sutra" in return for the gift of Cho Ui.

Public opinion often tries to simply connect the calligraphy of Chusa with modern aesthetics as if it were bizarre, but in reality, such praise is nothing more than a superficial view that comes from not knowing his true nature.

He once said that it is only when there are 5,000 characters in one's heart that one can write, otherwise it is just pandemonium inside, and he also said, "If the heart is pure and lofty, it will be orphaned." He said, "If you do not have a single intention, you cannot write according to etiquette, and a clear and classical meaning cannot be expressed without the presence of the fragrance of letters (文字香) and the energy of reading (書卷氣)." In fact, the so-called 'fragrance of letters' of Chusa and his 'energy of reading' has a deep and inseparable relationship with the way of tea, with tea-seon.

When talking about painting techniques, he pointed out that even if you reach the 9,999 level, the remaining one level is the most difficult, and that one level is the only one that counts, a mysterious and superb spirit. I think it would be impossible to talk about the fortunes of Chusa without the way of tea and tea-seon.

This can also be guessed through the following anecdote.

One day, Shin Ja-ha (申紫霞) met Chusa and said, "Your poetic thoughts only come to light the moment you make tea and have a cup of it." Chusa laughed and said, "Indeed, that is so. I only get it from the stove where tea is brewed and drunk."

Therefore, there was always tea and a stove (茶爐) around Chusa, and there was always tea in his writing and poetry. After returning from exile and staying in Gwacheon, he drank plum blossom tea, placed a folding screen of plum blossoms he had painted around his study, wrote "Plum Blossom Baekyeongsi (梅花百詠詩)," and took as a pen name 'Plum Blossom baekyeongru (梅花百詠樓)'. He enjoyed drinking plum tea and reciting plum poems, so it is natural that he nicknamed himself 'Plum Blossom Lord.'

However, he also highly evaluated the Jukro tea from Hwagae-dong, Jiri Mountain. He highly praised Jukro tea, saying that it is of much better quality than Yongjeong (龍井 dragon Well) or caked Touwang (頭綱) the best tea in China, and that even in the vicinity of India's Vimalakīrti (維摩居士), there is no tea as delicious as Jukro tea. Therefore, there was always Jukro tea around Chusa, and various other teas were available, and it is said that he was more pleased than anything when someone gave him tea.

Among them, it seems that he received the most tea from Cho Ui, and while drinking the tea sent by Cho Ui, he would practice tea-seon and struggled to relax (脫盡習氣), and sometimes picked up a brush and wrote in big characters (大筆) the two characters '茗禪' Myeong (tea) Seon) and sent it to Cho Ui, his respected Zen master.

He also sent a poem to tea-monk Cheon Il (天一), praising and commemorating his tea life.

What does the Man of the South Mountain eat? He boils and eats White Stone tea in the mountains every night. The people of the world call him White Stone. He has grown older all his life, but has no need for money. Tea Man's stomach is infinitely more comfortable after eating.

At 72 years old, my bones are alive and well. The true guru is here in southern Namsan. I will not blame the road for being long and will follow him.

南山仙人何所食，夜夜山中煮白石。·世人喚作白石仙，一生費齒不費錢。·
仙人食罷腹便便，七十二峰生肺肝。·真租只在南山南，我欲從之不憚遠

As for tea master Chusa, following Jeong Dasan, together with Cho Ui, Heo So-chi (許小擬), Kang Chu-geum (姜秋琴), and Shin Gwan-ho (申觀浩) were later scholars, and a high level of tea life was learned. While achieving this, they studied writing, Seon, painting, and Silhak in tea, practiced asceticism, and worked hard to advance. One of his prominent posthumous works is called 'Juknojisil (竹遠之室)'. It resonates with those who have fallen into a life of complacency.

° Cho Ui 草衣 Zen master

The first Zen master of Daeheungsa Temple in the early 19th century is the founder of Korean tea. He was literally a tea monk. When discussing tea, you cannot talk about it without mentioning him, and when talking about him, you cannot talk about him without mentioning tea.

His Seon is tea Seon, and his poetry is tea poetry, so as he said 'Tea and Seon are one' and 'tea and poetry belong together.'

His family name was Jang, and he was born in Naju, Jeolla-do in 1786 (the 10th year of King Jeongjo's reign). His pen name was Jungbu (中浮), his Buddhist name was Uisun (意恂), and Cho Ui (草衣) was his dharma name. This dharma name appears in Ya-un's 'Jagyeongmun (自警文)'. It is said that it comes from the verse

Fill your stomach with tree roots and fruit
Cover yourself with pine needles and grass clothing.

He became a monk at the age of 15 and received teachings from the great monk Wan-ho (玩虎) of Daeheungsa Temple at the age of 19. He became a disciple of Jeon Dasan 丁茶山, who was close to Wan-ho, and studied at Dasan Chodang (茶山艸堂) for about 3 years. And he breathed the cutting edge of contemporary culture by interacting widely with the leading scholars of the time, such as Jeong Dasan, Kim Chusa, Hong Yeo-joo, Shin Seok-jeong, Kim Myeong-gye, Shin Gwa-ha, and Kwon Jeong-in 丁酉山, 金秋史, 洪奭周,

申紫霞, 金命喜 申觀浩, 權敦人. However, he was a scholar and a Buddhist monk who did not stop at a wide range of connections and new ideas, but also opened up new horizons in the five principles of Zen. He studied deeply more than 40 holy Buddhist texts, suffered hardships in search of the five meanings of Zen, and entered Iljiam (一枝庵) at Daeheungsa Temple to pursue 'Iljiam studies (究竟)'. And the Iljiam studies were developed through and with tea, as mentioned several times before.

According to Choui, the word 'tea' in Sanskrit is Argha (關加=Argha), which means 'origin (始原)' or 'primordial (原初)'. In Buddhism, 'original' and 'primordial' refer to (無着波羅密) non-attachment paramita, which refers to the pure original mind that is not captured by any desire. In first intention, cha is the original mind before such greed and agony, non-attachment paramita. Therefore, Tea Monk Cho Ui wrote

In the past, all saints and sages loved tea.

This is because tea has no evil, like the character of a gentleman.

(古來賢聖俱愛茶茶如君子性無邪)

In 1828 (the 28th year of his reign), Cho-ui wrote the famous 'Chasincheon' while he was at Chilbulam Temple in Hwagae-dong, Jiri Mountain, the origin of Korean tea.

This book is about the mysterious aspects of tea. As it was mentioned in detail earlier in the section on the mind for tea practice, it is omitted here.

According to the records of Cho Ui's tea life by Beomhae Gak-an (梵海 覺岸 1820-1896), Cho Ui's disciple, the tea recommended by Zen Master Cho Ui was made by picking yellow-hued leaves (黃茅葉) on a clear day during the Gogwu (穀雨期) season in mid-April. The tea leaves should be dried well in a closed room, steamed, and then carefully sealed to prevent outside air from reaching them. He said that the teacup was literally filled with the scent of Zen.

In addition, the tea water used to make tea is also said to have eight virtues, such as lightness, purity, coldness, softness, divination, and non-toxicity. In addition, in Chasinjeon 茶神傳, he himself said, the tea becomes the spirit of the water, and the tea water became the body of the tea, creating an indescribable true scene.

Choeui and Chusa (秋史) had a special relationship as they respected and understood each other. Indeed, it can be said that it was a fellowship between the Tea Saint and the Book Saint. When Chusa was living in exile on Jeju Island, Choui personally sent tea to Chusa through Heo So-gyeong and also sent tea tree seedlings. It is said that Chusa planted the tea tree seedlings sent by Cho-eui around the area where he lived in exile, and carefully tended the tea trees morning and evening.

It is said that while drinking that tea, he devoted himself to writing and painting. In return for receiving the tea, Chusa wrote the 'Heart Sutra' in famous calligraphy and sent it to Cho Ui, who treasured the 'Heart Sutra' in his journal.

The name Iljiam is said to have originated from a poem by Hanshan that says, "Because the crow-tits always live with one mind, they feel comfortable even with just one branch of a tree."

In this Iljiam, Tea-monk Cho Ui does not use the word "Seon alone 專禪" while meditating, but "vipassana". This may be in line with the will of Master Wonhyo, and Chusa, in his review of Cho Ui, says, "Now that we have reached a world of equality by embracing all worlds, what is there to give up?"

Tea Saint Cho U sent a tea poem to Ssang Su Do-in (雙修道人, Wondang Kim Jeong-hee's Taoist teacher) as follows:

1. All the things in life are vanity like spring snow, but which of them is worth cutting away?

(一. 萬事從來春消雪 誰知個中自有一段難磨滅).

2. Have purity or harmony like the moonlight on an autumn night
Nothing can compare to that clarity.

(二. 秋空淨涵明月光 清和難將比較潔)

3. Discussing about handsome and ugly,
true or false,
all are just one thing, transcendent.

(三. 殊相劣形誰擬議 真名假號總元絕)

4. The reality of eternity
I saw it as non-being.
What is the union of incense and fire?
It is said that an old relationship was established.

(四. 始未相動那伽定 誰知香火舊緣結)

5. True or false are just the same
there's no need to seek.
Let's live and die together,
there's no need to hug.

(五. 雙放雙收沒處尋 同生同死休提掣)

6. Still, in a corner
showing a true face
Every time that happens, I feel happier
No matter how I feel, I become more fervent.

(六. 一廻見面一廻歡 有甚情懷可更切)

7. Even if there is a gateway
of thirty strict blows
uselessly, following the years,
let's still be fervent.

(七. 三十柱杖曾不畏 等閑隨雲下巖辭)

8. Right there,
clean and pure,
I realize it is the office of Vimalakīrti.

(八. 却看維摩方丈居 白玉界中黃金)

9. Jade-like ladies sometimes
scatter heavenly flowers
but Manjushri(曼殊)'s growing in mud yet pure (任意自在)
is free and easy (任意自在)
(九. 玉女時將天花散 曼殊芬陀薔相揮)

10. Fragrant rice
is everywhere,
in silent places.
I get to hear the true teachings of the Dharma.
(十. 無底鉢擊衆香飯 沒根耳聽無言說)

11. In a life of staying pure in the midst of filth 處染常淨,
do you want to become clean
after having a shit?
(十一. 熱惱塵垢無着處 有誰更願濯清冽)

12. Among Vimalakīrti's non-dual dharma
despite the Thirty Great Bodhisattvas
broad tongues (廣長舌)
in the end, Vimalakīrti remained silent.
(十二. 不二門中三十人 都無所用廣長舌)

13. (As you know) when the Buddha was on his deathbed
explaining the meaning of complete insight (道通)
“Light – righteousness and mercy”
. . . Aim at that character (伊)
If these three points are arranged vertically,
incomprehensibly they make that character
(十三. 君不見末後都將伊字喻 縱橫并分也難別)

14. I insist
expressing deep gratitude,
you should share Dharma and Seon food
with the greedy
(十四. 我從長者請下一轉語 法喜供禪悅食還將容.)

The state of ‘non-duality’ of Cho Ui was inherent in tea life at this level. Cho Ui wrote the famous Dongchasong at the request of Haego Dowi, the son-in-law of King Jeongjo.

The Dongchasong and Chasinjeong are truly the scriptures of Korean tea, and, they are masterpieces comparable to Lu Yu's Classic of Tea (茶經) in China

How can the high state of Dongchasong (東茶頌) be expressed in vulgar phrases? However, to briefly outline its contents, it is necessary to find the way of righteousness by combining the water (湯水), which is the body of tea, and the pure tea (精茶), which is its spirit and the essential principle sought is a specific mind for the way of tea. Cho Ui's works include 2 volumes of Cho Ui's Poems 草衣詩集, and in addition, 震默祖師遺巧, 四辨漫語, 東茶頌, and 茶神傳 and some calligraphy and painting(書畫).

And his old residence, Ilchi-am, has been completely demolished, and in its place, several tea trees planted by the tea monk are growing in a dense forest.

In addition to the tea people listed above, there were numerous tea people who enjoyed tea, and in fact, there were quite a few tea people who lived according to the original meaning of what tea life was aimed at, avoiding hardship, and there are a few who were the most representative of that era. Having heard that, I hope that in the midst of each difficult situation, through tea, there will be a generation of honest tea people who can live with the hardships of the people with deep insight and leisurely virtue.

IX . For the future of tea

We are currently living in a simple reality where we lead a daily life. This means that we have already orthodoxly inherited all the norms established by our ancestors in the precious and unique norms unique to Koreans, and we can confidently say that we have better and more unique etiquette than other peoples, or that we are the only ones who have it. This reveals that they are a dominant cultural nation.

However, considering that such a thing can only be tolerated by our people, or that it is a view obsessed with self-centeredness, it is disgusting, biased or biased, and thus other people cannot understand it. Considering that, in the same situation as knowing our own, if you do not know lead, you must have sufficient understanding, effort, and wonder to lead, and you must have a reverent attitude and not lose fairness.

Therefore, we must be fully aware of the level of subordination and extent to which our predecessors who lived their lives in the past have made a living, and we must not brazenly look down on or destroy the knowledge or etiquette that was established therein, thereby becoming unfaithful or unloving. Because we are most afraid of becoming descendants, in a true sense, we claim to be the heirs of legitimate and orthodox culture.

Even though we have inherited this sense of duty and responsibility, I know that we should not be caught up in the old-fashioned idea that we should not go any further than the standards that were practiced until yesterday, or that we should not go even one step further than those standards.

Needless to say, what has been done so far must only be the ultimate in true goodness and true beauty, and this is because it is always considered to be something that must be looked at with dispassion and thinking about today without being tied down to any one thought.

Of course, we are not without the amazing legacy of our predecessors, but in order to continue the legacy of our predecessors, we must inherit the same will and efforts they made, and act as successors and legitimate successors to the same will and spirit. This is because Koreans cannot help but feel their inherent sense of duty and mission in the world's historic plaza.

Rather than saying, "If only we can live well" from yesterday to today, this is about the future that is coming from this - to put it simply, there is a tomorrow, and we must tell those who will be there in that tomorrow in advance, and we do not want to tell them at all. Because I listen desperately. In particular, in order not to retread the same train that had deviated from its original meaning in the past, the 'tomorrow of tea' was written here.

We live in a car - in other words, if we look at the surroundings where we make a living, the first thing to consider is the place where we live - the house. And it will be about entry into the country, clothing, life, and food. Next, there are a variety of hobbies related to our preferences in everyday life.

This does not mean that housing, clothing, and food are not included in this symbol, but most of the things marked as symbols are things that occur in daily life in addition to the three above. In other words, the flower letters, paintings, dishes, etc. that adorn the surroundings have a great influence directly and indirectly and play a part in our lives, so I would like to say a few words about it, which is closely related to tea life.

1. Building materials

We can still boast to other peoples that we have a tea house where tea is mainly consumed, and what is pointed out as a high-class building for tea lovers is the numerous buildings built throughout the region, such as the house where such and such a master lived and it is a temple, shrine, or shrine of a temple with a long history and is very old, such as a shrine. It's not that it's not, it's that it looks good because it's stylish and cute.

However, we must be wary of clinging to this indefinitely and thinking that other buildings that can be smaller, more beautiful, or appear quieter cannot exist far away from nature. We must be careful to keep everything that needs to be there tomorrow along with today. Looking ahead, you should be able to live a car life without any inconvenience, even if it is bigger and more generous than that, and sometimes less than that, so the building, that is, the place where you drink tea, is not too much of a problem.

In order to do better in this kind of environment, it must not be disorderly or manipulated, so it must be a return to fundamental beauty and a return to life.

In other words, tasteless and meaningless manipulation ends up being a work of art. Rather than creating in this sense, the term "sound Chinese development" may be more appropriate. Therefore, we have been saying that 'the middle stage of good intentions' is more difficult than new creations, and this statement seems to have been made in reference to the above.

2. Clothing

There is a lot of room to think about whether the clothes our people have been wearing up to now are necessarily better or are so cumbersome and unsuitable that they do not fit anywhere.

First, is there any reason why the clothes you are wearing should be white in color? Until now, we have been obsessed with being called a white-robed people, and who has given us the duty and responsibility to stick to these white clothes forever? Does this mean that in order to wear these white clothes cleanly, housewives have to be tied down to do laundry and not be able to use their energy on other livelihoods?

Among the clothes, from the upper clothes such as jeogori, jeoksam, and durumagi to the lower clothes such as skirts, trousers, and middle garments, and the accompanying clothes such as toshi, beoseon, hangeon, belt, daetnim, baeja, and vest, modern urban life and work life. Convenience can be seen in this, or in terms of clothing, it is a thing of the past, but it leaves the impression that hats, tanggeons, mangeons, etc. have already disappeared. For men and women, not only are they ahead of the Western style and at the cutting edge of fashion, but also at a once-in-a-lifetime wedding, they must stand in that blessed position as the Western style's entry.

Indeed, our people have brought a long history of 50,000 years, and have been praised even by neighboring countries, and we consider ourselves to be a people who practice unflinching etiquette in the most beautiful way, and we have enjoyed wearing the clothes of a 'virtuous nation' as the Chinese people call it, a 'respected scholar', 'fashionable woman' or 'new wife', 'new lady's' clothes such as bokgeon or cheongdo cloth, the red belt and hansam sash on this cloth, and the bride's red robe and skirt, etc. are decent and appropriate for the ceremony. Was it polite!

In contrast to this, when compared to things like fluff coats, top hats, or wedding dresses worn before a ceremony, which are the major ceremonial items of Western style, the distinction as to which is more noble and petite would be a natural guess for those who live the lives of true mountain people.

There is no one who would not agree that these robes that we have come down with are better than anything else.

In this sense, we must pay special attention to the clothes worn during traditional ceremonies, which are inevitable in our lives. Even in everyday clothes, women's tunics and tops should be improved to suit modern behavior, and thus be economically efficient. You will also need to wear shoes. In this regard, at a time when our people are calling for the implementation of Saemaul life, the most appropriate national uniform should be introduced as soon as possible. When people from other countries come to our country and see the men, women, and children of this people, along with the deep spiritual aspects like the Saemaul Movement, these seemingly small improvements will be meaningful when they see the long history and the unique and elegant qualities that have inherited it. Do you think these people will see our good things and not spread the message to their countries? The more I think about it, the more I believe that possibility is possible.

3. Food

Among the things that I felt especially keenly, what I think most keenly is that, to be honest, our people lost their national sovereignty under the Japanese's militaristic violence and the sharp sword of the Japanese called 'Masamune', and were deprived of the most precious human freedom. Whether it was back then or today after liberation, when the social trends of Europe and the United States are sweeping through both North and South, the thing our people lack the most is when it comes to food. In most cases, if a person eats at home, eats with many people, or shares a table with foreigners, his physical appearance is not good.

Accordingly, during the reign of the Japanese Emperor, even the lower-ranking soldiers of the Japanese Emperor criticized him by saying, "Joseon people have no manners when eating and just leave a mess on the table like animals." To them, the etiquette of eating was shown through their actions, so the humiliation came without any protest. Even today, it is no exaggeration to say that European and American people follow the Western customs when eating Western food, and imitate European and American banquet etiquette or gentlemanly manners at the dinner table.

So does that mean we don't have the courtesy to treat the food we eat three times a day? It is just a rice bowl, a soup bowl, a bowl containing various side dishes, and whether you should just leave the rice, soup, side dishes, etc. in contact with your spoon or chopsticks, and the kimchi soup, soybean paste stew, and leftovers that you have ate several times, or should you just leave them as is? Should I just throw away that food that seemed to be swimming? Or did our ancestors do the same thing without even thinking about how to keep the leftover food clean and hygienist-friendly when they have to eat it?

That was definitely not the case.

You will know that the event was much higher than this, and that the event was carried out more brilliantly and beautifully than any other country or nation with a high level of culture and civilization today.

I am not saying this in a biased way as a Buddhist practitioner, but if you observe the food preparation method that most of the monks in any temple currently use under the guise of so-called priests of that temple during the Buddhist temple season, you will see that it is beautiful and clean. And you will know the most polite way of doing things.

This is not something that can be called good or bad by questioning the nobility or vulgarity of the person who practices it, but it is simply a matter of knowing that eating etiquette will be such a spiritual event for any country, any people, anyone, and at the same time, it will last for thousands of years for our people. I believe that the fact that there is a method of eating that has been passed down will serve as a sufficient example. Therefore, it is immature and foolish to assume that the Japanese-style ceremonial ritual, which is prevalent

in Japan, is the best ceremony for tea-making people, or even to assume that the cooking method we practice is not something special for us, as it is not according to the Japanese style. It would be the work of the hot dogs.

Here, let us list some of the types of rituals we have been practicing. First of all, in the offering ceremony of the current Buddhist monks mentioned above, what is the spirit of the Five Visions, the Three Circles, or the Three Wheels Pure Pureness, the interest in the recipient, the recipient, and the new object, and the attitude of sharing and receiving this in itself? One example is whether to follow the etiquette.

① Five visions

1. 量彼來處... Consider the entire process of eating something.

2. 付己德行... Eater thinks of yourself as one of your own.

3. 防心離過·貧等爲宗...Concerns that protecting the mind and letting go of excess is the best.

4. Right thinking: I regard it as a good medicine and nutrient for maintaining the health of my body.

5. It is to repay all the tangible and intangible blessings one has received from one's parents, or as a member of a country or people, or even as a member of the world, from those around me. In this way, it is to achieve the mission to achieve merit and do good deeds for the people of the world.

The above five things are called the five views, and the deep thoughts of these five views are felt deeply while eating food called rice. With this in mind, you need to be aware of what you eat. If I were to summarize these five things, it would mean thoroughly thinking about and practicing the thoughts of gratitude and appreciation.

② 三緘 means closing in, and while eating, you should not open your mouth to speak while deeply engraving on the meaning of the five visions. Not speaking means keeping your mouth shut. Closing one's mouth means only closing one's mouth, and that closed mouth is truly closed and sealed.

Therefore, the ancients said, “Three-其口學金人” means, “Close your mouth like the mouth of Buddha in the shape of a Buddha.”

Next, most families hold a ancestral rite during the holiday, which our people celebrate as an annual event. During the ceremony, one sits, stands, bows, the food is placed in a certain vessel, the order in which it is placed on the altar, the incense is burned, tea is served, and the ritual is served. Isn't this the turn?

And the events that take place during the wedding ceremony where an adult man and woman are united, or when the bride goes to her in-laws' house for the first time after the ceremony, have already been mentioned in the ancestral rite, so we will limit them to this, but it is a tradition that has been handed down to us and is carried out as a custom. I need to know.

There are many other events that can be held, but since they are too expensive, we will reduce them. The problem is that, regardless of the location, what has been done so far has been done in the main hall, an ondol room, or a ceremonial hall, so in the future, aspects other than sitting and standing on the floor or an ondol room will inevitably be carried out. You can sit on a chair and entertain guests who come and go with a table in front of you, and sometimes you can read, meditate, or write.

In addition to this, traditional methods of boiling water or preparing food have been used in kitchens and stoves that previously used fuel such as wood, charcoal, or briquettes.

Considering that even in cities and rural areas today people cook using electric heat or gas fuel, wouldn't there be a more convenient and better way to use other calories in the future?

Anyway, even if there is a better change, the problem is that tea life is a problem. When you conduct yourself with appropriate creativity and a clear opinion without difficulty, the true character of a tea person is revealed.

One of the words of Mr. Kim Jeong-hee, who was a tea master, is that "I draw a line with sorrowful energy and an orchid with a happy thought" may be the most thorough statement, but it means that the brilliant sentence '喜笑怒篤' is not as good as the brilliant sentence. It should be deeply engraved and savored.

4. Flowers

In the field of flowers, of course, all the flowers and trees that boast of the four seasons and show the seasons, as well as the stones that go with them, will be discussed in this section, and furthermore, the flower path, such as flower arrangement, should also be included in this section.

Among these, plum trees and bamboos, as well as chrysanthemums and orchids, which have been called to us for a long time, are of high fidelity, and their unique individuality is highly regarded, so they are planted in gardens or admired as bonsai. Thus, tea-making artists discovered the unique beauty of tea from a Zen perspective and drew it into paintings.

But since it would be too much for us to go into the broad scope of all this, we will tell you what requires our attention.

Flowers are problematic not only with their leaves and branches, but also with the stems that originate from those branches. However, we can see that the reason we are called a flower is based on the premise that it is the time when it becomes a flower and performs its function. To borrow a phrase from Wandang, "No matter how good a peony or a turmeric flower is, as it means in the phrase, "No matter how good the flowers are, if they bloom or dry out, they will surpass the frost like chrysanthemums." Even if it is a flower with incisions, if it blooms and does its best but its stem dries up or withers, it has already degenerated from beauty to ugliness and must be removed within the scope of our beauty, no different from a weed.

No matter how insignificant the grass, such as mold or moss, is, it gives an indescribable sense of elegance by being covered, rather than being exposed to the tasteless ochre color that gives a rough impression on the garden floor. In this case, even though it is a humble plant, it looks better than any beautiful flower.

What does this situation tell us? This is simple; it corresponds to the constant pursuit of natural beauty and the desire for natural beauty. Beauty is not something that is scattered, it is natural and this also applies to flowers. Scattered things are not the beauty of nature, so the harmony that is suitable as a flower and meets the right situation is the state of beauty that we can think about and enjoy, knowing that it is suitable. This beauty is also the state that tea people take as their main focus.

Therefore, tea lovers enjoy flowers and sometimes put fresh flowers suitable for the season on the tea table. Thus, in order to achieve great harmony with the beauty of nature, flowers are brought into the state of flower-like tea life on the spot, so flowers are indispensable for tea lovers who seek the beauty of seeing the peak of culture according to the season.

And during tea ceremonies on holidays, flowers bloom to make the surroundings majestic, and incense is burned to purify the place. And with the intention of swearing like a

flower, they light incense sticks while performing the ceremony of flower marriage. What a shining, flower-like, and fragrant form of bondage!

5. Books

It may be said to be a high-ranking place in our daily lives, but letters are hung or decorated in places that we must look up to.

This writing may be by a famous writer, or it may be something helpful for self-discipline, such as daily proverbs, and is often written by a monk in face form or in the form of a concise text. Therefore, in the case of writing, is it possible to use Hangul? Since most people have been living in Chinese characters for a long time, the overwhelming majority are Chinese characters.

Speaking of Chinese characters, from the independent perspective of our people, it is something that other peoples have been studying and writing down for fourteen thousand years, but for us, who have been constantly influenced by various cultural influences geographically, only the Chinese people, who are of a foreign race, should be in charge of it. I will say no.

That is, a representative figure is a person like Huan, who is said to have been an influential person who created this Chinese character. The Korean people called Dong-yeon (夷), an ancient title of our country, and this '夷' character is the same as what we know by common sense today. The fact that it is not the character '夷' of 'Deoknom' means that before or after Confucius until the Han Dynasty, the character '夷' was called '仁耆' meaning 'a shining country where a gentleman lives'. You can see it from .

If we look at the so-called Six Books or Chinese characters, which are historical considerations of the creation of Chinese characters, from a literary perspective, we can find that, focusing on the nearly a thousand characters currently designated as hieroglyphs, there are about about 1000 characters belonging to scripts created by editing objects. It's about a hundred characters. There are about 780 characters such as 明 and 初, which are composed of the meaning of 會, and the re-exhibition of the hieroglyphic prefixes and meetings like this is called 轉注. For example, just like the letter '樂' in music, in the case of wind, it is 'eak', but when listening to music, it becomes the joyful 'nak' in the sense of feeling joy. When you see or hear something pleasant again, exploring it means harmonizing it with your mind, and the number of characters prefixed, like the letter 'Yo', is about three hundred.

The fifth is 聲諧, which is made up of 段, that is, based on the sound called sound. It is about fifty-three thousand characters and accounts for almost all Chinese characters (approximately eight percent).

In addition to this, letters created by transliterating foreign words from foreign countries without any meaning are called 假籍文字 and are also included in the sixth category.

These Chinese characters were also written as they went through the process of historical development. Among those written in the Chinese characters, including the Japanese characters, wooden characters, and gold stones, there is a book called Jeonseo, which is said to assist the Jeonseo. A font composed of left-hand writing or subordinate writing in meaning is called courtesy writing.

Again, what has been refined from this book of rites is called a book of etiquette, and what was written to record this book is called a book of poetry. Again, this is called cursive writing, which refers to cursive writing.

After all the complexities of these Chinese characters were reorganized by our oriental writers, and by extension the assortment of tea, the tea practitioners did not just write these letters, but also elevated them to the level of beauty. It was sublimated. In this way, it is said that the picture is like seeing the peak of the painting, and we can fully understand the artistic aesthetics, leading our mind to a quiet place that is the peak of true beauty. In this sense, the tea person contemplates the beauty of the book and praises it.

In the case of our Hangul, over a period of nearly 500 years, our ancestors, regardless of gender, enjoyed writing poems and poems in Hangul literature. And the writing was appreciated as if it were written in one character, but looking at the quantity so far, it is less than one-tenth of the amount written in Chinese characters.

As of now, the literature in Hangul letters and characters can be said to be very insignificant compared to that of Haja, but if we put our own spin on it, it is creative and peaceful, breaking away from toadyism and tradition, which are the habits that are causing great problems to our people. Considering that the undesirable areas are hidden in general and popular art, from now on, we will strive to establish true and fruitful art there.

I'm looking forward to tomorrow.

6. Painting

Painting, along with writing, is called calligraphy or painting, and in pure Korean it is called painting.

In this painting, oil painting, etc., which has recently been introduced from the West, is called Eastern painting. In that serious sense, it can be said that there are two genealogies: southern literary painting, which we call oriental painting, and northern painting, which consists of drawings that are close to life-like expressions. Among these, there is one that mainly copies people, flowers, etc. In the case of male paintings, the focus is on expressing the inner characteristic and inner nature of the painting rather than a formal copy that is close to the real thing. In the case of the same landscape, flower pottery, and model painting, the Sunggeun style of painting with a realistic feel as the main focus is called Bukjonghwa.

Anyway, if we talk about the origin of paintings like this, they went through the Eastern and Western cultural transportation routes such as the Silk Road or Paper Road of Central Asia, and there are colored paintings painted in the same style as today's oil paintings, while others deviated from such coloring and became pure color-oriented paintings. The emphasis on painting is also called literary painting or Namjong painting. However, it is mountain water painting that accounts for the largest proportion of this oriental painting. This mountain and water painting depicts mountains and water, including trees, rocks, peaks, cliffs, and valleys in the mountains, as well as people, trees, stones, stones, birds, beasts, gods, birds, and animals in between, as well as rivers. Sometimes it is a waterfall and sometimes it is just a stream. Even in the case of just a river, like a stream, there are grasses like reeds and irises along the riverside, geese, wild geese, egrets, seagulls, and the rising sun and moon as well as fish boats and fish rays. There are also elegant depictions of the free phenomenon of clouds between mountains, fields, rivers, and the sea.

In these paintings, there is a principle called 6 Dapp I and 6 妙 for freely using thoughts as an artist. When talking about the field of beauty, there are cases, such as the theory of enlightenment and enlightenment, that can only be achieved and learned through the artist's natural ability. In an example like this, the flowers that bloom according to the seasons, spring, summer, fall and winter, are naturally harmonized together on the screen, so you can see the state of the painting through the painting subject of Four Seasons of Flowers.

Although such profound observation is the work of an artist with only natural vision, the painting naturally draws us to a quiet place and reaches a level of aesthetics similar to the

life of tea. Meanwhile, tea people observe reality as it is from a scientific attitude, which is the most realistic position, and judge things from the point of view of their correct nature. This kind of discernment of judgment is sometimes called '肉眠', and the state of artistry mentioned above is also called 'Heavenly Eyes'.

Not only that, when we recognize the philosophical aspect, that is, the thought shown in the picture, the state in which everything is equal and equal, and is in great harmony with each other, is called the state of enlightenment. It is also said to be the recognition of equality that great harmony has been achieved in the equal value of the drawn object itself.

The perception achieved in this way is said to be a state of capturing a large circle, as it allows everyone who sees the picture to think of all phenomena as if they were reflected in a large mirror. This may mean that the picture itself becomes a great telescope. Just as the viewer becomes aware of various phenomena occurring in a mirror depending on his or her thoughts, they themselves may be in the great distance, so this case is called the state of Dharmakāya.

Therefore, in the life of a person who has been awakened in all aspects of the life of a person who is awakened in all aspects of the state of the body, the heavenly eye, the human eye, and the law eye, it is said to be an enlightened eye for living that saves everything. The word 'Buddha's eye' is used to mean 'the enlightened eye' or 'the eye of an enlightened person.' What this means is that with the eyes of a householder who drinks tea and lives an awakened life, he can judge the appropriate time and object well in any situation and understand all of them. Since tea can control the moon, a picture is needed, and the state of seeing and drawing a picture is called '畫禪一致', and in the sense that tea and painting are in harmony, it is also called 'tea painting three stars'.

And when it comes to talking about pictures, as Koreans, I would like to say one thing with great caution. In Buddhism, the section called 'tea painting' includes paintings, sculptures, and buildings such as pagodas, and the aspect of depicting the objective phenomenon of this mandala as it is in nature is called '胎藏曼荼羅'. ' is called. The artist himself - that is, the artist's own inner knowledge that has attained the very realm of what he wants to draw - is depicted as 'Geum-Gyeok-Seo-Cha-羅', which is a secret Buddhism that claims to be the master of Buddhism. It is a big claim.

The person who first created and achieved this dual form of Geum and Tae was a great monk named Yeon Cho of the Silla Dynasty. This monk was a famous Buddhist monk during the Tang Dynasty and was also a Buddhist monk. This Monk Hye-gwa was an agent of Zen Buddhism who completed his life as a mandala of Jin and Tae, and the person who succeeded this great practitioner can be called the greatest master in Japanese Buddhism. In spreading this esoteric Buddhism, Master Gonghae propagated the religious Buddhist culture in Japan using the gold-tae and two-faced mandala created by Monk Hyeoncho, and at the same time, it had a great influence in becoming a symbol of Japanese beauty.

It is unknown whether our country was also influenced by Hyeoncho, or whether Goguryeo's Damjing (曇徵) or Silla's Solgeo (率居) also mastered the same level of common art that this monk praised, but in any case, Sol or Damjing They were also our ancestors.

Likewise, our people were also possessed of unique artistic qualities. This is because all the landscapes of the land we live in are in their natural state of painting. 'San-紫水明' is something that is literally beautiful and wonderful, no different from the past or present, and the beauty of nature found on the coasts of the east, west, and south was able to raise a people with such a natural talent, and the people who grew up in this environment could I think it was the most natural event that our predecessors allowed artistry to unfold without any hindrance.

In other words, it is not without reason that our people were able to live their own lives in a place where a well-structured society was established, where the production was suitable and the proper quality was achieved. As people who were able to draw such landscapes and were familiar with this great nature, their descriptive power and insight had a great influence on the Southern School paintings among the Chinese people who entered the western continent, and the artist of these Southern School paintings viewed our country according to the teachings of our predecessors. I became curious and had a desire to look at our arithmetic. Among such sayings, it is said that '願生高麗國國一見金剛山', and things like 'Jangsan 無盡圖', which they could not see even if they wanted to see them, can be seen in abundance in the Cheongryeo Waterway, so nowhere else in the world can one see such great nature. You won't be able to discover the scenery!

Considering the historical development process of oriental painting, we particularly assert that Dongyanghoe, or at least mountain and water painting, should be called '高麗 painting'.

Although, referring to a person named Wang Bing, an outstanding artist born in Han, the Southern Song painting, which counts Wang Bing as its first ancestor, was actually created in the vast plains south of the Yangtze River. How could it be possible to easily see mountains and islands there? Even if it was created from the artist's imagination without actually seeing it, it is only fiction and delusional thoughts within the artist, so people who have not experienced it in reality cannot be confident that they have drawn a true picture with confidence. It is possible to imagine that what gave these writers real confidence and belief and led them to that artistic level was something that was obtained from Korean culture, at least in the era before Wang Yu.

Among them, the '禮成江圖', painted by Li Ning, a Goryeo citizen, during the Song Dynasty, which was one of the periods when culture flourished in all aspects of China's long history, became a favorite of Huizong, who was known to have an extremely aesthetic sense. do. Thus, while facing a difficult national crisis and continuing to receive political interference from the Yuan dynasty established by the Mongols, the fact that we have continued to possess the unique and independent skills that only our people can achieve in the field of culture and art is not something that can be overlooked. .

In any case, in light of these ancient historical facts, the enlightened lifestyle of the tea life brought by our people shows that, just as our tea people today enjoy looking at paintings, the tea people of Japan are even more likely to enjoy endless creativity and creation even in paintings like these. I believe that the rite will be effective.

7. Utensilss

來日 refers to a vessel for tea. The vessel referred to here is a tea pot used in tea making. Types of this tea include vases, pots, and incense burners, and more directly, it is called tea or tea paper.

When we talk about this, there are Song Tables, Ming Tables, Qing Tables, etc. made during the Song Dynasty, and there are also tea bowls, such as Music Tables, etc. made throughout each era, including Gyeongjeon, made in Japan, an eastern country.

However, when it comes to this tea bowl, people around the world look up to and look up to the Goryeo tea bowl made of our high-quality rice cakes, and even go as far as to say that even in the tea dinners of people from various countries, the true quality of the tea ceremony could not be achieved unless it was a tea bowl with the name of this Goryeo tea. I get to say it.

However, the Goryeo tea bowl they usually call it is not actually a Goryeo celadon tea bowl made during the Goryeo Dynasty. It is a work created as it is, without any thought, under the unfortunate social treatment of people who were at the bottom of the nameless and knowledgeable class during the King Dynasty, and who were almost underprivileged at that time. It is an unexpected incident that these works are surprisingly used as tea bowls, and not only the use of tea bowls but also the beauty itself is pure and exquisite. In this way, the meaning of sublime, pure love waited for someone who could discover its beauty. We, as Korean tea makers, cannot help but find it somewhat strange that Japanese tea makers, who have seen this sublime beauty, are the owners of a unique and outstanding eye for beauty, and claim to be themselves.

Does this mean that this was already done in the Silla period and that there was no similar beauty among the vessels made in Baekje or Goguryeo?

Are you saying that they imitated the artisans of the Tang Dynasty in the paintings, statues of Buddha, and other stone works, which were works by the New Emperor, who happily accepted all the rules as those of the Tang Dynasty and highly valued the culture of the Tang Dynasty?

It is something that cannot be affirmed. The Buddha statues, pagodas, and vessels of the Tang Dynasty are completely different from those of our Silla Dynasty, and no matter how much we want to value them in the same context, everyone looks up to our country's works and automatically bows their head in front of them.

When looking at the garden inside the old palace of Silla called Anapji, which is now almost completely destroyed, it is not only indescribable, but also surprising. It is discovered that the beauty of the landscape is immeasurable in its vast area. Because you can.

In this way, our people were able to achieve works created from the nature of super-free nature. When viewed from the perspective of the person who achieved it, it was achieved out of the instinct of humanity that left the conflicting ideas of beauty and alcohol in the mind. At the same time, it can be said to be directly related to our people's natural innate nature of non-viability.

In this way, the life of a tea lover from the past, who lived in the pure beauty of tea utensils, to the present can be compared to the words of Dr. Sam Yeo-kyung, a Japanese historian, who lamented that "Korea's great tea culture disappeared after the reign of the King." The same thing is just something they misunderstood.

We, tea people, can show respect and acknowledge the kindness of our ancestors, just as they find beauty in the works of our ancestors and are amazed by their beauty, but we cannot highly value their original intentions.

We, the tea people, need to think deeply about where the cause of this kind of music comes from. The cause is that our people are experiencing a phenomenon brought about by a historical fact that has been repeated many times over a period of time.

To put it simply, it is no different from the past or now that people claim to be in the political or contemporary limelight among our people, but use their authority to shamelessly lose themselves and rely on others without knowing it. They flatter other countries that they see as powerful, confuse their minds with the weirdness of those countries, bow down to them, borrow foreign powers, look down on their own culture, and not only ignore innocent people, but even people in other countries. It can be said that it is an example of a truly ruinous consciousness, both internal and external, that prides itself on its status and authority. This immature behavior not only destroyed the innocence of one's own people, but also created the same illusion among people with a conscience abroad. As a result, due to the false self-conception of some educated people and their association with such people, the ignorance of foreigners who seem to know everything about this people has been carried by our people

almost as if they did not know about it, but they have constantly cherished, enjoyed, and achieved it. will be.

In this respect, from now on, the car life that looks to tomorrow should be a thorough eradication of this kind of separation from the past. At the same time, it must be deeply rooted in the bottom of all public ignorance.

And this pure innocence must be nurtured and cultivated further.

This rejoices in the pinnacle of beauty that can be found even in small objects such as tea bells, and at the same time, goes further to express the innocence of pure, unique beauty in everything that surrounds our lives, including desks, inkstone cases, and other things. should not be forgotten. In all things, we must actively strive to create new, pure and innocent products. This is Chasallim's Korean-Japanese approach to tomorrow.

In this sense, it goes without saying that the utensils of pure rice with the innocence that have been handed down so far need to be stored and maintained well, and we must not forget the sincerity of handling the utensils in our daily lives.

This also means that if we keep the items that have already been created and make the innocent and pure tools we will encounter in the future valuable, we will take good care of what we have made and our precious cultural assets will become more valuable.