

from this story, wherein we see the dance and the music alluring the goddess out of her retirement. The sacred dance and music in the temples are believed to be a symbolic repetition of the entreaties to the goddess to favour the world with her gift of light.

Moralists thus explain the symbolic use of mirrors. If a man or woman, looking into a mirror, finds his or her face ugly, he or she must try to make up for the physical ugliness by mental or moral beauty. If she or he finds it beautiful, she or he must resolve, not to mar the beauty by any mental or moral ugliness.

Mirror plays some part in the Hindu rituals also. It is shown to the images of gods and goddesses. I think that its religious use of this kind began first with its use at the *Snân* or bath. On the bathing *ghats* of many cities, even in Bombay, you find the Brahmins keeping a mirror among the paraphernalia of their ceremonial requisites. The worshipper, after bathing and combing his hair, looks into the mirror handed by the Brahmin, to see, if he was properly dressed and combed, and if he had the religious mark or *tillâ* properly made on the forehead. So, the showing of a mirror became, as it were, a part of the ritual. Then, from man to god was a further step. It began to be shown by the Brahmin to the image of a god which was marked, washed, dressed, flowered and scented for worship.

A FEW NOTES ON A FLYING VISIT TO JAPAN.

PAPER III.—THE TEA-CULT OF THE JAPANESE.

(Read on 29th November 1922.)

In my last paper on Japan, I dwelt upon its religion. The subject of this day's paper also may be said to be semi-religious. Tea, Flower and Landscape-gardening form the cults of the Japanese.

Tea is said to have been introduced into Japan from China in 805 A.C., by a Buddhist Abbot named Dengyô Daishi, who was the abbot of the temple of Hiei-Zan near Kyoto. He went to China for studying the esoteric side of Buddhism, stayed there long, and, on his return, introduced the plantation and use of tea. China and Japan were the two first well-known countries for producing tea. In China itself, there are two traditions about the introduction of tea there. The later tradition says, that a Buddhist ascetic from India, named Bodhidharma, introduced tea from India in about 543 A.C. Another well-supported tradition is, that tea was known there earlier than the sixth century A.C. A mythical Emperor, Chinnung (about 2737 B.C.), who was to China, what Thraetaona (𐬰𐬀𐬎𐬌 of the Hindus, Faredun of the Shahnâme) was to ancient Iran, was skilled in medical knowledge, and, with that knowledge, he discovered the virtues of tea. The Chinese and Japanese word for tea is *cha*. Hence the word *chadai*, i.e., tea-money is used in Japan for petty gifts to domestics in hotels, inns, &c. The word corresponds in its use, to the French *pour-boir* and our Indian *pân-supâri*. Our Indian word *châhe* (چای Persian *châi* چای) comes from the Chinese. But the English word tea comes from its Amoy dialect where *cha* is pronounced *tè*.

What draws our special attention in Japan is the people's way of life associated with tea-drinking. The Tea-houses (*chaya*) of Japan form an important institution of the country. In China and Japan, one of the best ways of expressing geniality and courtesy to visitors, both for the high and the low, is the offer of a cup of tea. They drink, what they call, green tea in large quantities without milk or sugar. In Japan, Tea plays a very prominent part in social functions, and the proper observation of certain manners and customs, regarding the offering of tea by hosts and the drinking of it by guests,

Tea-Ceremony as seen by me.

has been carried to such a state of ceremonial, that it has, as it were, a code of etiquette of its own, and has risen to the rank of a cult, and we hear and read of a tea-cult. A writer speaks of all etiquette in Japan, including the tea-etiquette, as the "Kaisar of Japan."¹

A globe-trotter like myself, who, as it were, flew from place to place, had no special opportunities to see the cha-no-yu (*i.e.*, the ceremony of serving and drinking tea with all the prescribed rules and regulations) in higher circles, where it is to be seen in its best form ; but there are certain places where such tea-ceremonies are held as a kind of show, where you are admitted by the payment of a fee. I had the pleasure of seeing at Kyoto, on 10th April 1922, such a tea-ceremony. It was all along, as it were, a dumb show, some of the details of which could not be immediately understood. But, what I found at the bottom of the tea-ceremony was, that it was a particular kind of observation of the rules of society in the matter of tea-gatherings, or, what we may call, tea-parties. The higher circles of society in the West, and here in India also, have their particular manners and etiquette to be observed in modern tea-parties. Here, in Japan, that manner of observation has been carried to a great extreme, amounting to a kind of cult. The above referred to tea-ceremony, which we had the pleasure of seeing on the payment of an entrance-fee, was held in a large beautifully decorated room, wherein we had to enter by taking off our shoes. We were given slippers in their place and had to take our seats on beautifully white clean mattings. The tea party, if I may be permitted to use the word, or rather the assembly of tea-drinkers, consisted, besides four of us, myself and three friends, of about 15 European and American ladies and gentlemen and two Japanese. A handsome richly-dressed Japanese lady, the Tea-fairy of the occasion, prepared tea with certain decorum and

¹ Queer Things about Japan, by Douglas Sladen (1903), p. 151.

grace. The first cup was served to the principal guest, in this case the first comer, who, on the principle of "First come, first served," had taken his seat by the side of the Tea-fairy. Then we, other guests, were served with tea in beautiful Japanese cups by other young girls who brought us our cups from the Tea-fairy and handed them to us. The tea was accompanied with a kind of dainty, which to me appeared in taste to be something like our Indian *dālmi puri* which we Parsees speak of as *ખાતજી દારજી પોરી*. The tea-maids were dressed in beautiful fancy dresses. The whole was a dumb show and I wished somebody could have explained to us there and then the details. It seemed, as if we had entered into a house of silence rather than into a house of pleasure. I learnt more of the true aim of the tea-ceremony or the tea-cult latterly by reading of it in books and by hearing about it than by the dumb sight-seeing. But, however dumb, it was a sight worth-seeing which illustrated all that I read and heard about it.

Owing to my very short stay, I had not the opportunity of seeing this ceremony in a family of rank.

The Tea-ceremony as observed in a house of rank.

So, I will quote here what Mr. Knox, a writer who had come into some closer contact with the Japanese, says¹—"The tea-room opens to the garden, and its exposure is carefully adjusted to the view, everything common or unclean being hidden from our eyes....An iron kettle hangs from a bamboo crane, and the ashes in the fire-box have been curiously heaped and delicately pressed in figures. When we are seated the servant places the utensils for the tea at his master's side—each article a treasure—We are to drink 'true tea', and ever since the days of the luxurious Shogun, Ashikaga Yoshimasa, its preparation has followed in detail the strictest rules. But to day we have the function in its simplest form,

¹ Imperial Japan. The Country and its people, by George William Knox (1905), pp. 172—73.

with some relaxation of its severity in consideration of our foreign weakness. A silken napkin is taken from the girdle and each immaculate implement is wiped again; every motion of the hand, the very expression of the face follows precedent: a mite of tea is put into the cup and, after cooling, a little water is poured on the tea, then with the bamboo brush it is beaten to a foam and handed to the most honoured guest, who receives it, lifts it to his forehead, looks his admiration of the cup, and, then drinks off the draught. Turning the cup partly round, he wipes it off and hands it to the host again, for the guest's part, like the host's, is according to strict rule. Again the cup is cleansed and the same ceremony is repeated for the second guest, and then the guests beseech the host to prepare a cup for himself and when he drinks his tea the function is complete.

“In Tokyo there are professionals who gain their livelihood by this art. At tea houses and clubs, they act the part of host for pay, and go to private families to instruct in the ceremonial. The room itself must be constructed especially and the garden must conform to rules that leave nothing to chance or individual taste. There are various schools that differ somewhat in details, but the main features are the same in all. When the full ceremony is performed an elaborate feast comes first, then the guests solemnly retire into the garden and take their seats in a prescribed place while the room is re-arranged for the making of the tea.....When the gong sounds, they solemnly file in again to the same room.After the host has drunk his tea the utensils are examined and each one praised in turn, and the festivity concludes with the exhibition of some artistic treasures.”

One Kobori (1577-1645) has been taken to be the founder of this Tea-ceremony and tea-cult and of the accompanying flower-cult and the cult of Landscape-gardening, all forming a set of æsthetic pursuits. There are several schools of this tea-ceremony. One Sen-no-Rikyu (1521-1591) was known

The Wine-parties of the Ancient Iranians and the Tea-parties of the Japanese.

as the Master of ceremonies in the Court of Hideyoshi, referred to in the sketch of the History of Japan given by me in my first paper on Japan. He had a successful æsthetic career in Hideyoshi's Court. We read in the Shâh-nâmeh of Firdousi that the ancient Iranian kings and generals had, in the intervals of their battles, wine-parties or drinking-parties, wherein the *sâki* or cup-bearer moved about and filled the goblets of the guests. Here, in Japan, they had, instead of wine-parties, their tea-parties in the intervals of battles. This Sen-no-Rikyu accompanied his king Hideyoshi, spoken of as the Augustus of Japanese History, in his battles and served as a kind of principal *sâki* or cup-bearer, serving tea to the king's tea-parties. It is said that, one day, his royal master asked his beautiful daughter in marriage. He refused, because she was already betrothed, and he was directed to end his life by *harakiri*. He committed *harakiri* in the midst of his favourite tea-ceremony. He went to his tea-room, made tea ceremoniously, arranged flowers and killed himself.

The tea-bearers of the early kings of Japan were men of influence like the cup-bearers of the Kings of Iran, *e.g.*, Nahemiah (Nehemiah Bk. II) in the Court of the Achaemenian Artaxerxes.¹

Sir Edwin Arnold, speaking of the use of tea and of all the etiquette and ceremony accompanying

The use of Tea
in Japan. Its so-
cial influence.

the drinking of tea at a party, speaks of the whole process as an "apotheosis (*i.e.*, deification, consecration) of tea-drinking."

He speaks of it as a ceremony "delightful, mysterious, archaic, profound," and says, that "without such experience (*i.e.*, the experience that one gets at a tea-ceremony in Japan), every tea-drinker in the world remains little aware of the

¹ Nehemiah's sadness at the time of serving wine to his royal master in the month Nisan, drew the attention of the king, and on his telling the cause of his sadness, he was sent with letters to repair his Jewish city.

sublimity, the antiquity, the grace, the art and, I had almost added, the religion which may attach to the tea-cup.”¹ He describes “the origin of the tea-cup and the tea-tray, what immense social and historical effects their (ladies’) favourite beverage has produced, and with how much grace and ceremony the simple art of tea-drinking may be, and is, in this gentle land of Japan constantly invested.” He adds: “For my own part, a perfectly new sentiment has been kindled in my breast towards the whole mystery of the tea-pot since I had the honour of being entertained at the *Cha-no-yu*, in the ‘Hall of Clouds.’ Over the spirit of every one who arrives as a stranger in Japan; whether or not, by habit or by taste, a votary of the tea-leaf, a change in his respect slowly and surely steals. The importance and dignity of tea reveal themselves in an entirely new light when he finds a whole population of some forty millions concentrated, so to speak, round the tea-pot, and all the dwelling houses, all the habits, all the tastes, the very language, the meals, the diurnal duties and associations of town and country folk alike, circling, as it were, about the tiny cup. Insensibly you also fall into the gentle passion. You learn on your road while journeying, or when arriving at its end, or in entering a friend’s house, or while shopping in the ‘Ginza,’² to expect and to accept with pleasure the proffered draught of pale yellow, fragrant liquid; which at first you only tolerate, appearing as it does without milk or sugar, but afterwards begin to like, and lastly to find indispensable. Insensibly the little porcelain cup becomes pleasantly linked in the mind with the snow-pure mats, the pretty prostrate *musumēs*,³ the spotless joinery of the lowly walls, the exquisite proprieties of the latticed *shojis*, adding

¹ Seas and Lands, by Sir Edwin Arnold, 1891, pp. 256-57.

² Ginza is a very important thoroughfare in Tokyo near the Station. It is always worth seeing; but, when it was decorated and illuminated at night, during the visit of our Prince of Wales in April 1922, it was an impressive sight.

³ *Musumēs* are the Japanese maid-attendants.

to all these a charm, a refinement, a delicate sobriety and distinguished simplicity found alike amid high and low, emanating, as it were, from the inner spirit of the glossy green leaf and silvery blossom of the tea-plant—in one word, belonging essentially to and half constituting beautiful, wonderful, quiet and sweet Japan.”¹ I have quoted Sir Edwin Arnold, who was well-known in our Presidency during the latter half of the last century as an Educationist, at great length, because at the above referred to tea ceremony which I saw, and at various tea-houses and at the Japanese inn at Ama-no-Hashidate, one of the three best known beautiful places of Japan, I have personally felt, enjoyed and admired something of what is said above.²

A few principal points considered necessary in the Tea Ceremony.

The following are the principal points required to be attended to at a ceremonial tea drinking party:—

1. A separate room in the house, at times bearing on its door the words ‘Hospitality, Courtesy, Purity and Tranquillity.’ The room must have a spotless white matting with cushions. The room is to be very simple. According to the orthodox fashion, the tea-room must be small so as to be covered by $4\frac{1}{2}$ mats.
2. Antique tea-cups and other tea equipage.
3. All must wash their hands at first with water with a wooden ladle out of a wooden tub.
4. The guests to be showed their respective places on the matting on the floor, by a respectable looking servitor.

¹ Seas and Lands, pp. 258-59.

² The afternoon and the evening of the 13th and the morning of the 14th April 1922, which I passed at the fine little Inn of Ama-no-Hashidate, will not be easily forgotten by me. Ama-no-Hashidate is a corner of Japan where gods would like to live and roam in the midst of its beautiful surroundings.

5. When the tea-drinking ceremony is accompanied with a feast or meal, every body must be absolutely temperate in eating and drinking. No body must eat more than one bowl of rice.

6. When *sakè* (the Japanese liquor made from rice and taken hot) is drunk, no body should drink more than three times.¹

7. The guests are to be called to the tea-room by wooden clappers.

8. The host himself must see to the generalities as well as details of the ceremony. He should "mend the fire, light the incense, brush the mats, fill the white-pine ewer and lay the ladle of red-pine, as well as see that the single picture is hung and the single flower pot fairly set in its place."²

Sir Edward Arnold thus speaks of the process of tea-making.

Particulars observed in tea-making. "The tea should be of the finest green powder, from a beautiful but common little jar; placed in a cup of ancient design holding, perhaps, half a pint. The 'honourable' hot water is poured upon it, and then stirred in with a small bamboo whisk, which article itself, like the tiny spoon of the same material used for taking out the tea powder, must be of a certain form, and, if possible, ancient, and famous for its artistic origin. Even about the boiling of the water there is orthodox tradition, there is solemnity, I had almost said, there is religion. The *sumi* in the brazier must be piled up in the outline of a glowing Fuji-San. The kettle of beaten iron must have no touch of modern vulgarity in its shape, the water must be drawn from the purest source, and—at the

¹ Compare the old Iranian method of "Wine-drinking" wherein more than three cups are prohibited. *Vide* my paper on "Wine in ancient Persia."

² Seas and Lands, by Sir Edwin Arnold, p. 267.

moment of use—in the third state of boiling. The first state is known by its low murmuring, and the appearance on the surface of the large slow bubbles distinguished as ‘fish eyes,’ *gyo-moku*; the second is when the steam comes with quickly rising foam; the third is when the steam disappears in a tranquil, steady simmer, and the fluid is now ‘honourable old hot water.’ This is the propitious moment for the admixture, which being compounded appears in the guise of a light green frothy compound, delicately fragrant and invigoratingly hot, contained in the antique cup, which, neatly folded in a fair cloth, should be handed now to the principal guest.”¹

The drinking of the tea also has its own ceremonial. Just as there are in the West several schools of Music, Painting, etc., so in Japan, there are several schools of tea-ceremony. I was told that, according to one school, the guest must quaff the whole cup in three and a half sips. Sir Edwin Arnold thus speaks of the ceremonial as he observed it: “Drinking reverently from it, he should tenderly wipe the rim at the spot where he has quaffed, but the next guest must drink at the very same place, for such is the ‘Kiss of brotherhood’ in harmony with the friendly inspirations of this ceremony. The last guest must be heedful to drain the bowl to its dregs; then he passes it round to be examined, criticised, and made the subject of pleasant talk about the old days, the canons of true art in pottery, or any other topic lightly arising from the graceful moment, as the tender fragrance of the tea-leaf wafts itself about the air of the little spotless chamber and among the kneeling, happy, tranquil companions of the occasion.”²

The Cha-no-you or the ceremonial tea-drinking has done much, says Sir Edward Arnold, “not only for Japanese art, manners, and national life, but, if any body reflects rightly,

¹ *Ibid.*, pp. 267-68.

² *Ibid.*, pp. 268-69.

for the whole civilized world. It is really to Buddhism that civilisation owes the tea-leaf and its immense place at the present day in the affections and the commerce of mankind. The plant is indigenous to Japan, but the 'calm brethren of the yellow robe' brought with them into Japan, along with their gentle religion, the art of using it."¹ . . . Nor is it too much to declare that to Buddhism, which brought in her religious ideas and the tea-leaf, and to Hidéyoshi, who taught her how to honour, enjoy, and infuse it, is due much, if not most, of the existing aspect of social and civic Japan."²

There are two views about the Tea-ceremony. One view is, as said by Chamberlain,¹ that "the Tea-ceremonies are essentially paltry and effeminate . . . Their influence has cramped the genius of Japanese art, by confusing beauty with archaism and making goals of characteristics worthy only to be starting-points."³ The other or opposite view "sees in these same ceremonies, a profoundly beneficial influence—an influence which has kept Japanese art from leaving the narrow path of purity and simplicity for the broad road of a meretricious gaudiness."⁴ Laying aside the question of art, for which I am not in a position to speak with any authority, I beg to say from what I have seen, heard and read, that tea and the tea-ceremonies seem to have much moulded the social and even the religious life of the Japanese.

According to Mr. Basil H. Chamberlain,⁵ the Tea-ceremony has gone through three stages, *viz.*,
 The History of the Tea-Ceremony. 1 Medico-religious, 2 Luxurious and 3 Æsthetic. 1. In the first stage, the ceremony "originated in tea drinking, pure and simple, on

¹ Seas and Lands, by Sir Edwin Arnold, pp. 264-65.

² *Ibid.*, pp. 269-70.

³ "Things Japanese" (1890), p. 333.

⁴ *Ibid.*

⁵ "Things Japanese," p. 334 *et seq.*

the part of certain Buddhist priests of the Zen sect¹ who found the infusion useful in keeping them awake during the performance of their midnight devotions."² This first stage, or the very first tea-ceremony, began in the time of the Shogun, Minamoto-no Sanctomo (1203-1219). He was addicted too much to wine-drinking, and so it is said, his Buddhist abbot, in order to withdraw him from that, led him to drink tea as a milder beverage. The abbot is said to have written a tract entitled "The Salutary Influence of Tea-drinking," containing rules as to how to make tea and how to drink it, and explaining, how it expelled evil spirits. To make his introduction of tea in place of intoxicating wine, more effective, he made tea-drinking a religious ceremony which included a Buddhist religious service in honour of the ancestors and which was accompanied with the beating of drums and the burning of incense. Since this very first stage, the ceremony is tinged with a religious element. It was accompanied by a simple dinner. Those who want to acquire proficiency in the ceremony join the Zen Sect of Buddhism and acquire diplomas from the abbot of Daitokuji near Kyoto.

2. The second stage, *viz.*, that of Luxury was reached in 1330 A.C.; when tea-drinking assumed the form of what Chamberlain calls *jeu de société*.³ Luxurious couches, gold and silver vessels, rich meals, variety in the different brands of tea from different parts of the country, singing, dancing girls, all these stepped in in course of time. Dissipation followed as in some cases of wine-drinking. Even some pleasure-loving abbots joined luxurious tea-parties. Just as the first stage had its

¹ The Zen sect is one of the several sects—the other being the Tendai, Shingon and Jode—of the Japanese Buddhism which follows Mahâyana or the Great Vehicle division of Northern Buddhism, prevalent in Burma, China and Japan, which contains many accretions foreign to the original pure southern Buddhism prevalent in Ceylon and Siam.

² "Things Japanese," by Chamberlain, p. 334.

³ *Ibid.*, p. 335.

rules and regulations framed from the point of religion and abstention, this second stage framed rules and regulations from the point of view of luxury. The rules, that the tea-room must be a small room that could be covered by $4\frac{1}{2}$ mats and that there must be special kinds of tea-spoons are the relics of this stage. Fanciful tea-sets valued more than other gifts were the outcome of this stage. Just as one may occasionally hear, even now, of disregard of duty on the part of soldiers or officers in war time, due to the vicious habit of wine-drinking, so, there were cases of Japanese warriors missing their opportunities of duty in their addiction to tea-drinking and its accompanying luxurious vices. Yoshimasa (1436-90), the eighth Shogan of the Ashikaga dynasty, was known for his luxurious tastes in tea-drinking. He is spoken¹ of "as a munificent patron of the arts." His patronage of art may be due to his luxurious taste for tea-drinking which required tea curios and tea sets of various varieties of beauty. He is even said to have abdicated his throne to have a free hand in the enjoyment of the pleasures of tea-drinking. Chamberlain² compares him, I think rather unjustly, with Lorenzo de Medici of the great Italian family, who flourished in the 16th century and was the friend of that great debaucher, Duke Allesandro, whom he Brutus-like killed in 1537.

3. The third stage may be said to have begun with that great Hideyoshi (1536-1598), who is spoken of as the Napoleon of Japan, and whose name we often hear in Japan. He is said to have invited, by a general open invitation in 1587, the largest tea-party ever known. All who had some curios, connected with tea, its preparation, ceremony, drink, etc., were invited to attend with their curios. If they failed to attend as required, they were to be kept out from future royal tea-parties. This tea-party assumed, as it were, the form of a tea-fair with various booths of tea-curios, lasting for 10

¹ Chamberlain's Hand Book for Japan, p. 86.

² "Things Japanese," p. 335.

days! King Hideyoshi is said to have drunk tea at the booth of every guest, whether a noble man, a trader, or a peasant, who had set up his booth with his variety of brands of tea and of the curios. According to Chamberlain¹ "all were invited regardless of birth, a proof that the custom had begun to filter down into the lower strata of society."²

By this time, there had arisen various schools of the tea-drinking ceremonies. So, in 1594, he called, as it were, a tea-conference, where the heads or experts of the various schools attended. Among these, was Sen-no Rikyu, who was a kind of tea-Editor. Just as the Editor of a new book collates various texts and codifies his text, he is said to have "collated, purified, and (so to say) codified the tea-ceremonies, stamping them with the character which they have borne ever since. Simplicity had long been commanded by the poverty of the country, exhausted as it was by ages of warfare. He took this simplicity up, and raised it into a canon of taste as imperative as the respect for antiquity itself. The worship of simplicity and of the antique in objects of art, together with the observance of an elaborate code of etiquette—such are the doctrine and discipline of the tea-ceremonies in their modern form, which has never varied since Sen-no-Rikyû's day. Though not the St. Paul of the tea-cult, he was thus its Luther."³

I will conclude this review of the history of the Tea-ceremony as given by Chamberlain with his brief account of the etiquette to be observed at the ceremony: "The tea is made and drunk in a preternaturally slow and formal manner, each action, each gesture being fixed by an elaborate code of rules.

¹ "Things Japanese," p. 337.

² This great tea-party of Hideyoshi reminds us of the great religious Gâhambâr dinner-party of King Noshirwan of Persia, who had invited all, the rich and the poor.

³ "Things Japanese," by Chamberlain, p. 337.

Every article connected with the ceremony, such as the tea-canister, the incense-burner, the hanging scroll, and the bouquet of flowers in the alcove, is either handled, or else admired at a distance, in ways and with phrases which unalterable usage prescribes. Even the hands are washed, the room is swept, a little bell is rung, and the guests walk from the house to the garden and from the garden back into the house, at stated times and in a stated manner which never varies, except in so far as certain schools, as rigidly conservative as monkish confraternities, obey slightly varying rules of their own, handed down from their ancestors who interpreted Seno-Rikyu's ordinances according to slightly varying canons of exegesis."¹

After seeing the ceremony at Kyoto performed in solemn silence, and on reading of it afterwards

The Tea-Ceremony of the Japanese and the Haoma ceremony of the Parsees.

and thinking over the whole, I am reminded of the Haoma ceremony of the Parsees. The Parsee Haoma, like the Vedic

Soma, was supposed by some scholars to be an intoxicating drink. I remember that, when I read a Paper on the Haoma of the Avesta at the Oriental Conference at Stockholm in 1889, a German scholar at an evening entertainment on the day of the paper, held up his glass of beer and said to me in a festive way: "Here is your Haoma." From his and some other German scholars' remarks at the close of my Paper, and from his above remark, it was clear that they took Haoma to be an intoxicating drink. I leave it to Hindu scholars to speak of their Soma, but I beg to submit that the Haoma juice as drunk by the old Iranian priests was not an intoxicating drink. It is probable, that just as wine is made from grapes and just as here, in some parts of India, a kind of strong drink is made from rice after fermentation, the ancients made some kind of strong drink from Haoma after

1 "Things Japanese," by Chamberlain, p. 338.

fermentation. But, just as grapes and rice are innocent in themselves, so was the Haoma plant and its twigs.

It was used as a kind of medicinal drug. A kind of Haoma is still used by the Afghans as a household medicinal decoction. The drink was healthy and invigorating.¹ Such a drink, when drunk ceremoniously and reverently after its preparation in a particular way with a particular ritual by a qualified priest, may influence the drinkers with good sociable pious thoughts. "Hospitality, Courtesy, Purity and Tranquillity" may flow from such reverent drink. The Haoma juice thus pounded ceremoniously by a qualified expert priest, was then passed round among the congregation that had met to witness the Haoma Ceremony. Just as we can speak of the guests at the Tea-ceremony of Japan as forming a Tea-party, so we can speak of the devotees attending the Haoma Ceremony as Haoma-party. Just as in Japan it may be said that a Japanese began his life with tea-drinking and ended it with tea-drinking, so, we can say the same thing of an ancient Iranian. The relic of that observance was seen even among the modern Parsees upto a few years ago. A Parsee child on its birth was given, as its first drink, a few drops of the Haoma juice and a Parsee was given on death-bed also a few drops of that juice.

In both, the first thing that recommended the use of the drugs, the Tea or the Haoma, was their medicinal property. Both were stimulant and health-giving. They kept away their drinkers from strong beverages. Again, the introduction of various rules and regulations about the etiquette pertaining to their preparations and drink, gave to the drinking a dignified religious form. The religious view attached to them added to their efficacy. Faith added its influence to the medical or health-giving effects.

1. For its medicinal use among Afghan families in Afghanistan, *vide* Dr. Atkinson's letter to me in my paper on "Haoma in the Avesta" (Journal of the Anthropological Society of Bombay, Vol. VII, pp. 203-21. *Vide* my Anthropological Papers, Part I, pp. 225-243).