

翻訳

# 『茶—利休と今をつなぐ』

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### 第五章 茶席に呼ばれたら

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**Chapter 5 Imagine You Are Invited to a Tea Gathering**

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I cannot help feeling sorry whenever I see the guests who are not familiar with chanoyu get nervous at tea gatherings. There are well known legendary manners connected with tea, like “Turn the tea bowl three times before you drink,” which induce fear and which force these people to ask me, “How can I drink tea?” I usually reply to them, only half in jest, that they should drink it via their mouths, in an attempt to make them feel more relaxed.

Chanoyu is not a mysterious art, hidden behind a secret veil, nor is it inaccessible to the layman. Tradition has it that, as Rikyu said, “You should know that chanoyu is solely the act of boiling water, making tea and drinking it.” It is based on daily practice and should not be seen as something beyond our common sense.

Looking at the world of chanoyu, it is regrettable that there are very few people who practice a balanced form of chanoyu. As learning chanoyu is about practicing temae procedure, there are many practitioners who know quite well about temae and its manners but do not know much about its implements or history. Then there are lovers of the antiques and tea implements, who gather together to appreciate them as *sukisha*, neglecting temae procedures. They are both extremes and there are few who are proficient in both of these aspects of tea.

Everyone's involvement in chanoyu is based on diverse motivations. Temae procedures and manners are not the goal of chanoyu in their own right, but are originally the means and techniques through which to utilize the implements and the space and to achieve a smooth and deep level of communication

among the people who gather for that irreplaceable moment. The level of communication in chanoyu is above the level of ordinary e-mail and cell phone communication, and aims at a mental synchronization between individuals. This goal is far away and hard to achieve. Consequently, “*keiko cha*”, or practice chanoyu, has today become a goal rather than one of the means through which to achieve a higher goal.

On the other hand, “*douga cha*”, or chanoyu focusing mostly on the implements, is short of the respect of authentic chanoyu. Temae is, however, also a method to appreciate and enjoy the valuable implements. It is comparable to being offered the chance to play a Stradivarius. You should obviously take the chance to play this incredible musical instrument with the bow, even if you are not a professional musician. I hope you enjoy chanoyu without any awkwardness, being free from the prejudice of temae or its implements, after first undergoing some temae training and after learning about the implements.

#### The Meaning behind the Rotating of the Tea Bowl

One of the legendary aspects of the tea ceremony is the rotation of the tea bowl, and actually the guests at tea gatherings usually turn their tea bowls around before they drink the tea. Do you know the reason why? I imagine there are few who can even attempt an answer to this question, and even fewer who can answer correctly. Tradition has usually been regarded as the sole reason. I would like to explain the reason here, and ease your fears, bewilderment and misunderstandings at tea gatherings.

Firstly, there is no reason why you should turn the tea bowl three times. It is enough to turn the tea bowl around 90 degrees, and there are two reasons for this. The first and best-known reason is officially taught by many tea instructors. They explain that every tea bowl has its highlights, the best positions from which to appreciate its artistry, in the form of motifs, abstract designs or marks. This position is the “front” of a particular tea bowl, and the host basically faces the front of a tea bowl during temae procedures. When they offer tea to their guests, they turn the front of the bowl to them and the guests gratefully accept it, and subsequently show their humility by not drinking tea from the front, to avoid defiling it.

This reason, however, has emerged in the modern era and there used to be a more practical one. Imagine that you are a host at a tea gathering. After your guest has taken tea from a point around 90 degrees from its front, on the right, the tea bowl should be back with you. You should then place it in front of you, so that you are facing its front. You can see the green trace of tea on its right edge, and you pour hot water into it with a bamboo ladle, take it with your right hand, discard the water with your left hand, when the water should rinse the green trace of tea, and pour it into a *kensui*, or rinse-water receptacle. You then proceed to make another cup of tea with the same tea bowl, purifying it with a *chakin*, or a small chanoyu towel, which is not to be defiled, after the above process of water pouring. Thus the original meaning of rotating the tea bowl shows that the guest is thinking about the host and trying to assist in the purifying procedure of the tea bowl by turning its front to the left.

Therefore, it can be said that the guests are attentive towards the host when they rotate the tea bowl to the left. This is one of the highlights of chanoyu, where the host and guests convey their hearts' feelings through their gestures. Their care for each other is revealed in the way that they behave towards each other. You would never be forced to turn the tea bowl, nor would you be reproved if you drank tea from the front of the tea bowl. But you can show your gratitude to your host through simple, thoughtful gestures.

When you are free from the misunderstandings of the rules of etiquette, you may begin to understand that the manners of chanoyu are not intended to be pompous or arrogant.

#### **Obedience to *Kata*, the Prescribed Forms of Movement**

The first step in the practice of chanoyu is temae, the tea-making procedure. In the case of Mushakojisenke, the basic *hakobitemae* begins with setting a tea bowl and a *natsume* tea container in front of a *mizusashi*, a water vessel; the tea bowl

on the left, and the *natsume* on the right. Then follows the purifying process of the implements, starting by taking the tea bowl with your left hand, where a right-hander ordinarily takes the tea bowl with his/her right hand, squeezing it in between the tea bowl and *natsume*, which is forbidden. The procedure varies according to the individual instructors; some proceed without any explanation but just say “Take it with your left hand,” while others rationally explain the meaning and the function of the movement saying that it is done to avoid the risk of knocking over the implements on the right.

I used to teach my pupils in the latter way, but have come to the conclusion that the former attitude is better.

In the old master-pupil relationship, such as in classical dance or in shrine carpentry, the masters do not explain the meaning of what they order their pupils to do. The pupils do not have the right to ask and they have to obey the instructions of their masters, even if they think of them as irrational and unreasonable. It may sound a little feudalistic, but which do you think results in a deeper understanding; practicing with the understanding of the meaning of the movements from the beginning, or practicing with questions and contradictions in mind and with a desire to find out the answers through a process of individual enquiry?

The manners of chanoyu would only be a form of elegant, physical choreography if their meanings were not learned independently. We should preserve the *kata* forms as the receptacle and realization of their original meanings.

If we lost the *kata* forms, their meanings would lose their receptacles. There may be some *kata* forms whose meanings have been forgotten over a period of many years, but we should preserve them untouched. If they have a precise, original significance, there will eventually be someone who will be able to rediscover it. I am trying to say that we should be wary of discarding the *kata* forms just because they are sometimes criticized and seem to lack meaning in this modern era.

#### **Temaе Changes its Form**

Has temae procedure remained unchanged since the days of Rikyu? It may sound strange, but today's procedure is quite different from the one that existed in Rikyu's day. Since there is no existing picture of how it was back then, we have to deduce from the extant documents from those days, for instance *Matsuya Kaiki*, that the temae procedure of Rikyu's day was performed in a considerably different ambiance to that of today, as the documents depict that participants sat comfortably in the *anza* relaxed sitting position rather than in the upright sitting position of today.

It is said that the perfect way to transmit the *kata* forms is to hand them down from pupil to pupil, who will then embrace the forms in a correct manner, rather than to a blood relative, so that the forms will remain unchanged. The Warriors' chanoyu, or *bukecha*, succeeded in this, passed down as it was from its founders, who were the pupils of Rikyu and who later became the leading lights of the official schools of the Edo Shogunate: Sekishuryu, Enshuryu and the other schools.

In the case of the hereditary transmission of the handing down of chanoyu, on the other hand, the essential philosophy of the *kata* forms may remain, but the forms themselves are adapted in a flexible way, according to the times. On the other hand, the Warriors' chanoyu schools preserve rather classical *kata* forms; Sansairyu, whose founder was Hosokawa Tadaoki, who was one of Rikyu's seven disciples, or Riku Sichitetsu, and who bade farewell to Rikyu along with Furuta Oribe, when Rikyu was exiled to Sakai to kill himself, without any fear of Hideyoshi's rage; Yabunouchiryu, whose founder was Yabunouchi Kenchu, who was Takeno Jo'o's pupil during his last days, and a younger peer of Rikyu.

The first stage of the practice of chanoyu begins with *warigeiko*, in which the student learns each minute basic division of the temae procedure, such as *fukusasabaki*, or how to fold a *fukusa* cloth, and how to wipe a tea scoop. After the warm-up comes the main practice of *hirademae*. This temae procedure is performed in a *koma*, which is a room smaller than a *yojohan* (four and a half tatami mats in size) and larger than an *ichijodai* (one and a three quarters tatami mats in size) of Mushakojisenke Kankyuuan tea hut. Nothing but a kettle is set in the room and the procedure begins with the bringing in of a water vessel, a tea container, a tea bowl and a water-rinse receptacle. They are placed according to a precise arrangement, and expanded as the temae proceeds. After tea is served, those utensils are collected in reverse order, finishing with an empty room as all the utensils are finally removed.

This temae is called *hakobidemae*, since they bring (*hakobu*) in and then take out the utensils, or *hirademae*, as it is the most basic (*hira*) temae, which consists of the most fundamental movements you need to know to practice chanoyu, and which was brought to completion by Rikyu himself.

Before Rikyu's days, the temae procedure was based on the style practiced in the royal palace, and practitioners used a larger number of utensils, which were not brought in to the room but decorated shelves found in the room already.

From the Muromachi period, the temae procedure was performed in *shoin* or *yojohan* rooms, where all the utensils were placed on *nagaita*, wide boards, or *daisu*, utensil stands

with four pillars. The set of utensils was composed of a water vessel, a ladle and fire chopsticks standing in a ladle stand, as well as a lid rest, placed in a water-rinsing receptacle. A tea bowl was placed on a tea bowl stand like a saucer, and a small ceramic tea caddy sat on a tray. The tea bowl and the tea caddy were in their own *shifuku* cloth pouches, and the temae procedure began with the untying of the strings of the cloth pouches and with the uncovering of the utensils. These processes were so complex and rigid that they deliberately impressed the importance of the classic Chinese utensils.

Rikyu simplified this procedure to resemble as much as possible the tea gatherings of the ordinary people, who gathered around sunken hearths to enjoy heart-to-heart communion with each other, and he affirmed that this more simple procedure represented true hospitality, that is, *wabi*.

Thus, the basic *hirademae* is the reduced form of the former temae procedure with its armour, in which you bring out a smaller number of utensils into an empty room, and then collect all of them at the end. In the case of the *daisutemae*, on the other hand, you use the utensils set on the stand, and place them back in their original position. As emptiness is postulated to be the fundamental aspect of the *hirademae*, the *daisutemae* holds just the opposite stance.

Chanoyu was simplified to the very limits by Rikyu in this way, and then given official approval by Hideyoshi. The simplified chanoyu, however, became less popular after the death of Rikyu, which was caused by Hideyoshi's rage. After his enforced death, the temae procedure gradually became ornamented as daimyo lords emerged who wanted to express their prestige and authority through chanoyu, and *bukecha* warriors' chanoyu schools, such as Enshuryu and Sekishuryu, were born out of their thirst for influence.

The official school of the Tokugawa Shogunate was Sekishuryu, which was hence one of the compulsory subjects of the daimyo lords of the day. If they were not satisfied with the chanoyu of the school, they would invite tea masters from Sen Houses and other schools to place a premium on their chanoyu. Actually, the Matsudaira House in Takamatsu, whose *chado* tea master was Mushakojisenke, was also served by the Sekishuryu School's tea master. The Senke brand was not the most prestigious, but still had considerable influence.

Matsudaira Fumai, who was the lord of the Matsue clan and the predominant daimyo *chajin*, as he was the collector of prestigious tea implements of immense value, was a formal pupil of Sekishuryu. His collection, however, included implements designed by successive grand tea masters of the Sen Houses and Sen House implements of his own design.

He was once asked, "Which tea school do you refer to the most?" and he replied "I refer to Sekishuryu for my temae procedure, have a predilection for the implements of Enshuryu, and prefer the plans for tea gardens and tea huts of Sotan of the Sen House." Thus his temae was based on Sekishuryu of warriors, and there are prestigious implements made of bamboo, such as the flower containers and tea scoops of the school. Lord Fumai also made tea scoops himself, according to the style of Sekishuryu.

When it came to selecting other sort of implements, however, Kobori Enshu had a particularly refined level of taste, to such an extent that Lord Fumai spoke of the taste of Enshuryu. The Enshuryu taste of the *shoin* style shows up to be too fancy in the design of tea gardens and the plans for tea huts, so that he preferred Sotan's sense of wabi style. Eventually, he incorporated the best of everything.

#### **Embody your Ego in the *Kata* Forms**

Although temae procedure is frequently criticized for being quite intricate and too deliberately performed, the most obvious explanation for the rationality and the validity of temae is that even though it may look intricate, the process is so rational that once you recognize its logic, you will almost certainly find it easy.

However, rationality cannot be the ultimate explanation for its validity. The most rational way for preparing tea would be whisking it up in the *mizuya* preparation room and serving it to the guests instead of the complicated process that actually exists. Thus the extreme rationality of the process would end with the denial of the temae procedure itself. Therefore, we should think about other meanings and values that might exist.

It may be hard to find excitement in the repetition of the same movements and in the learning of the prescribed forms of temae. However, I think that it is a process which reveals the hosts' mind in its form and in the communication skills used, utilizing one's body movements rather than words.

When you invite your guests to drink tea, you may decide to use your treasured implements. If you handle them carelessly, you cannot adequately convey your hospitality. You should handle them carefully to show how important they are.

And the procedure should follow the regulated process, and should be composed of flawless and beautiful movements. Only then can your guests gain a peaceful mind and concentrate their senses on the cup of tea. Once you abandon your usual focus on the self, even if it is the normal state of mind of most people in this modern age, and instead focus your ego on the *kata* form, you will be able to feel the confirmation

of your mind, which is usually so easily unsettled and blurred.

Following the temae forms is a very efficient tactic you can use to keep your mind stable by observing it from a distance, as it is usually unstable and easily swayed.

The function of the form is not restricted to the hosts. In a small room of *yōjōhan* tatami mats, four or five people, the host and guests, get together and a whisked tea bowl is handed from the host to the first guest, it is drunk and then handed on to the next guest. They share the room, the atmosphere, and a cup of tea, and repeat the same action with each other. There is then an instance when all five of the minds, which are surely so different in terms of background and mind-set, converge at a point. As it resembles the enlightenment and sensitivity of Zen, there should emerge the idea of *cha-zenichimi*, the concept that chado and Zen are the same in substance; in their spirit and in their nature.

#### **The Manifestation of the Hosts' Minds in their Temae**

I had a profound experience of chaji at one of the famous houses, which is famous for its long-standing possession of a well-known tea bowl. The host had lost his father a few years before, and he was deeply attached to him. He was also mindful of the tea implements and utensils handed down from his father. The occasion had been organized to demonstrate his first chanoyu using the precious, inherited implements.

The tea scoop used on the occasion had been hand-made by Sotan and was named "*Hanbun*" (The Half), which was meant to indicate the evaluation of him as being halfway on the road to true chanoyu. He was not such a skilled performer, but he ventured to express his attachment by putting down the precious tea bowl held with both his hands after warming and wiping it with a *chakin* cloth, which is usually put down using the right hand. His performance revealed his mind, and I felt that he devoted the utmost care to the implements inherited from his father. I never thought about the irregularity of his performance.

Every guest at the chaji probably felt the same. He could expose his mind through his interpretation of the fixed performance of putting down a tea bowl with the right hand after warming it. We as the guests were so pleased and felt grateful for his treatment of us with the precious tea bowl. If the chaji had been held in a freer style, such an impressive story would not have emerged. The *kata* form definitely has a communicative force.

I have heard of an extremely generous host from stories my parents have told me. My late grandfather and parents were invited to a chaji by a friend of his, who was the heir to a

wealthy house in the San'in district, which is the home of my mother. At the climax of the chaji, when thick-tea was served, one of the prominent tea masters of Mushakojisenke appeared and began performing temae. My grandfather, as a guest, grinned uncontrollably at that moment, thinking that the host could not possibly perform temae in front of him. The master continued the procedure like this; he folded the *fukusa* cloth, purified the tea whisk, warmed the tea bowl and scooped tea into it. At that moment, the master stood up abruptly and went back to the preparation room. The host came in and poured the hot water from the kettle into the tea bowl, and then cautiously made thick tea.

My grandfather bore a ‘you-win’ expression on his face, and the host boasted from the other side of the room. He performed only 10% of the temae, which demonstrated clearly to the guests his sense that the tea served should be made by him. Although he could not perform 90% of the temae by himself, he made the most of it and treated his guests generously. Rikyu would have surely appreciated this gesture as the best in the world, if he had been there.

### The Manuals before Rikyu’s Time

I previously mentioned that if we pursued rationality, we would make tea back in the *mizuya* preparation rooms and merely serve it in the main tea room. Actually, during the Muromachi period, tea was made and served in this way. Thus, the chanoyu of *shoin* is composed of gorgeous Chinese decorations in *shoin* rooms with the tea made at the back. They may however have also followed complex procedures, even in the back room.

When things changed and became *wabicha*, the style created by Shuko, the host and the guests sat together within the same room, and the host made tea in front of the guests. This doesn’t mean, however, that the function of the kitchen was moved into the tatami-mat front rooms, but rather that hosts ushered in the guests from a public to a private space.

They would surely have wanted a more private and intimate relationship, instead of the more formal type of relationship that had to be followed in the public space. As they had to make tea in front of the guests, the temae procedure became more sophisticated, in order to garner the appreciation of their guests. At this point, the tea made by hermits for their friends in their simple living quarters and the tea made at the back of the gorgeous *shoin* tea rooms were integrated into the temae designed by Rikyu, which was fine enough to be appreciated as something special, and yet also quite simple.

In the middle of the age of the civil wars, during the

Muromachi period, when the 13th shogun Ashikaga Yoshiteru was fatally attacked, Shinshosai Shokei, who was a pupil of Takeno Jo'o's, compiled a book about tea titled *Bunruisojinboku* and wrote about the temae procedures of that time. This book proves that specific procedures had already been formalized at that time. For example, he wrote about how to loosen the string of a *shifuku* pouch as follows, “At first, place the tail of the string backward, holding the pouch with the left hand, then pull the front portion out of its three lines with the right hand. Turn the string anticlockwise, pull out a third of it with the left hand, holding the knot with the right hand. ……One theory has it that Soshu, the son-in-law of Shuko, pulls out the knot to the right, while Sogo, a pupil of Shuko’s, pulls it to the left.”

Critics assert that the chanoyu of today is so very formalized that it has become too intricate, and that practitioners would have enjoyed it much more freely in the good old days. However, the old days are not always the Utopia that they are painted out to be.

Temae procedures thus include various signs used to communicate with the guests.

The feasts of chanoyu do not consist simply of the sweets and the tea consumed. One of the most prominent interests is the water used. Sen Houses are said to be built beside wells adjacent to underground channels of water, which is very suitable for chanoyu; Omotesenke Fushinan and Urasenke Konnichian at Kamigyo-ku Ogawadori, and near them Mushakojisenke at Kamigyo-ku Mushanokojidori. One temae procedure is planned to appeal to the supreme importance of water, and it is named “*Meisui-date*”. In this procedure, precious water from some remote mountains is used, and the guests can enjoy the cool atmosphere through the use of this water.

For the arrangement of the temae procedure of this precious water in Mushakojisenke, we usually set out a not-lacquered wooden water vessel or a wet ceramic one, which we decorate with a lid rest in the shape of a river crab that inhabits a certain valley where pure water runs, or a ladle, to signify that the vessel contains this special water. The guests then respond to this sign that special water is being used. When they finish drinking the thick tea and the tea bowl is returned, the host asks, “May I finish?” They answer, “May we have the precious hot water?” instead of the usual nod used to reply to this question. If they do not answer this way, the host will presume they are rather ignorant. According to the old-fashioned rules about hygiene, the host usually serves hot instead of cold water, rinsing the tea bowl and wiping it with a *chakin* cloth to purify it. To avoid the smell of the *chakin* cloth,

hot water is poured into the tea bowl and discarded. Finally, hot water is once again poured and served to the guests, who should appreciate the precious mountain water prepared from the heart by the host.

*Bunruisojinboku* contains another interesting story, not about temae procedure, but rather a reference to the utensils. Out of three utensils, the tea whisk, the ladle, and the *chakin* cloth, at least one of them should be new; a new *chakin* cloth should always be preferred; a new ladle would signify a beginner, so should be avoided; and a little-used tea whisk would be preferable to a brand new one. You can imagine that this idea is connected to the consideration shown by the host for the guests through using new utensils, and at the same time, it reveals the concern about not being viewed as a mere beginner through the use of a little-used ladle or tea whisk. The temae procedure of today was born from the multitude of practices followed in the past and the process of simplification that eventually emerged.

As temae procedure is composed of the consideration shown between the host and the guests, it cannot be precisely judged through the summing-up of the score for the skills demonstrated by the participants together with the score for artistic merit, as in the judging of a figure-skating contest. It is a debatable point as to whether or not it should be evaluated, but I think a clear distinction can be made between the temae procedures and the evaluation of the whole chaji. In this sense, I am very conscious of the intervals and of the breathing. I would like to achieve a temae in which my breathing synchronizes with the guests, sharing a sense of unity.