

翻訳

『茶—利休と今をつなぐ』

千宗屋、2010年11月、新潮新書、新潮社

第三章 茶家に生まれて

第四章 利休とは何ものか

Tea – Seeking the Missing Link to Rikyû, Sen So-oku, 2010, Shinchosha: Tokyo

Chapter 3 Born in a Tea House

Chapter 4 Who is Rikyû?

竹鼻 圭子

Translated by Keiko Takehana, Proof-read by Angus Hall

和歌山大学観光学部

Chapter 3 Born in a Tea House

A childhood alienated from chashitsu

When I watch the popular two-hour dramas on private TV channels, the heirs of the “iemoto”, or the heads of the schools of chanoyu (of flower arrangement, or of Noh), in Kyoto are wearing kimono from their childhood and sitting formally everyday, making tea. Although they are even depicted as frequently involved in murders within their houses, our real life, instead, is quite normal.

I certainly had opportunities to attend crucial seasonal ceremonies, and served guests during the New-Year’s tea ceremonies. I used to make tea with my grandparents, and our family occasionally got together to have tea in our living room in the afternoon with some sweets. The formal opportunities to have well-prepared tea sitting in a chashitsu wearing kimono were restricted to the New-Year’s ceremonies. My parents alienated me from formal chaji or practice in my house, saying that there was no room for a child. So, I had some opportunities to be in touch with tea, but I did not attempt to be involved in tea in those days.

My mother took me by my hand, not to try to get me interested in tea, but to show me the lanterns of roji andon put out in the garden when my father held a *yobanashi no chaji*, or a night tea gathering, in my infancy before I started elementary school. She might have thought that I would be delighted, since I loved the paper lanterns of the Gion festival and the ceremo-

nial bonfire of Daimonji in those days. As a child, I thought that they were really beautiful, and this still remains one of the vivid recollections of my childhood. I have come to think that the significance of the professional tea houses, which have sustained chanoyu, resides in the infinite accumulation of the opportunities mentioned above without any special elite training.

Falling in love with the Tendai Zasu

I conscientiously got in touch with chanoyu for the first time when I was in the sixth grade of elementary school. It was in 1987, when the 1200th Buddhist Memorial Service of Hieizan was held at Hieizan Enryakuji temple, and I was with my father who served tea during the dedication ceremony. After the service, I saw, for the first time, the 253rd Tendai Zasu, His Worship Yamada Etti aged 92, whom I was intoxicated by, or had even fallen in love with.

While most children in those days could usually remember all the names of the monsters in Urutoraman, I was different and loved Buddhism statues instead. Men who hold the highest positions in Buddhism, such as Tendai Zasu, would seem to me to be next to Buddha. He liked me, too, and requested me to perform a tea ceremony at the “Hieizan Religious Summit”, which was planned to be held three months later, where the 24 leaders of the major world religions had been invited to pray for world peace.

More accurately, I was asked to welcome important people from China with Japanese tea the day before the Religious

Summit. They were the chief priests from the sacred sites of Godaizan and Tendaizan, which had been the destinations of the Japanese priests dispatched to China centuries before, as well as Chairman Chô Bokusho of the Buddhist Association of China. The Buddhist memorial service of the three sacred sites; Hieizan, Godaizan and Tendaizan, was planned to be held there. Yamada Zasu might have thought that I could perform, as I was a child of a tea house, but I did not know how to prepare tea at that time. It was also a big event for Hieizan, and my parents were greatly worried, but they accepted, although less than a month was left before the performance. Thereafter, I was subjected to rigorous training. To avoid any peculiar habits developing in my performance, two of my father's disciples taught me in turn. I accomplished the performance without crucial flaws, although feeling very nervous throughout.

I did not continue the practice of tea preparation, and I entered a boarding school in the Kanto area when I was junior-high school-age. This was actually a Christian school. The year there was a dark time for me, full of distress and agony. I could not adapt to the school, so I came back to Kyoto, and ended up depending on Yamada Zasu, who helped me to transfer to the Hieizan Junior High School run by Enryakuji. This was the end of my infancy in chanoyu. There followed a big turning point for me, when I became involved in the 400th Buddhist Anniversary Service of Rikyû in 1990 in Kyoto.

The beginning was tea implements

The turning point came for me in my second and third years of junior high school, when the 400th Buddhist Anniversary Service of Rikyû was held. At first, my father inherited the title of iemoto, or Grand Master, in December 1989. Chaji, or tea gatherings to announce the inheritance, followed for the next three years. What I learned in mizuya, or the preparation area, at that time has been the basis of how I approach chajin.

In the year of the 400th Buddhist anniversary of Rikyû, I visited the hall of "The Exhibition on Sen no Rikyû" at the Kyoto National Museum, and saw the installation process before the exhibition formally began. I saw my two mentors outside of the tea house-setting for the first time there, those who taught me how to evaluate tea implements from the beginning; Hayashiya Seizo, who is a researcher of the history of ceramics and the director of the Kikuchikanjitsu Memorial Musée Tomo, and Akanuma Taka, who is also a researcher of the history of ceramics and the advisor to the Mitsui Memorial Museum. Akanuma-sensei was setting a flower vase called "Gankai", which was made by Rikyû and part of the collection of the Eisei Bunko, (where the ancestral cultural heritage of the Ho-

sokawa House is open to the public), out of the box onto the stand, when she heard a voice saying "Ah, it must be Gankai" from behind her. She turned back, but there was nobody but a child walking around beside her legs. I certainly remember that I knew the name of the vase and uttered it, and our encounter was so sensational that she always says "I was so surprised at that moment!"

I had a proper conversation with Hayashiya-sensei for the first time at the same exhibition hall. The exhibition itself was planned by him, and was meant to be his final exhibition in his role as National Museum Officer, as he was retiring from the Tokyo National Museum soon after. He asked me "Do you like tea implements?" when I met him there. I answered "Yes," having no real idea of what he was talking about, and he told me "Well, then, shall we select ten of your favourite implements from these here?" It was undoubtedly a test, and I nervously selected ten objects, which were an exact match to his selection. So I had passed this first exam.

The pieces I had selected at that time included Rikyû's bamboo flower vase named "Shakuhachi", the black tea bowl of Rakuyaki by Chôjiro called "O'oguro", Rakuyaki's red tea bowl named "Muichibutsu", the gourd flower vase named "Gankai", and daisu kaigu of Omotesenke (a matching set of implements for a shelf unit), as well as other objects of a similar calibre. In any case, I believed that the selection should be on the basis of what seemed to be impressive to me. This was my first experience at looking objectively at tea implements, which had previously belonged to my normal, everyday life, as artistic works in an exhibition.

In fact, I never made a point of looking at tea implements whenever I visited Buddhist art exhibitions, and had given only a passing glance during exhibitions of ceramics in those days. As I had loved Buddhist art from my elementary school days, it was the basis of my evaluation of artistic works, and made up a large part of my evaluation criteria. I selected daisu kaigu because its implements touched me with their symmetrical rigour, which resembled metal Buddhist implements. To observe the 400th Buddhism Anniversary Service of Rikyû, Buddhist artistic works themselves were used as tea ceremony implements, including sutra binding cloths or cylindrical containers for sutras. I felt sympathy for the implements and was moved by their converted use.

My adolescence was immersed in tea

I learned so much from the two mentors after the exhibition was over. I visited Tokyo in the spring or autumn when many exhibitions were held, and Akanuma-sensei would give

me a ride in the passenger seat of her car, giving me intensive lessons in those museums known for their collections of tea implements: The Hatakeyama Memorial Museum of Fine Art, The Gotoh Museum, The Nezu Museum, The Seikado Bunko Museum and the like. She gave me her gallery talks wherever we went. Conversely, Hayashiya-sensei came to Kyoto, and I would have breakfast with him at his hotel, having conversation like “I found this implement at our House,” “Oh, you have it in your House? This is……”

Other than the implements, Hayashiya-sensei also had his say on *temae*, or the procedure for making tea. When I was a senior high school student, I used to put a kettle on a charcoal fire and make tea for him with my original combination of implements during his free time in Kyoto. He had mastered the course of the *Omotesenke*, and he was not training me, but he would continuously point out during my *temae*, “Your *temae* is too quick,” or, “You should act slowly here.” My *temae* and its methodology were that of The *Mushakôjisenke* and taught to me by my father, but its adornment-like pauses and breathing spaces might have been handed down from Hayashiya-sensei. I have kept up an intimacy with my mentors, and they always come to the *chaji* that I host.

As I have repeatedly said, *chanoyu* ultimately belongs to individuals. While inheriting the *chanoyu* of a particular school, there should be something that is handed over from one individual to the other. The *Mushakôjisenke* has not restricted the discretion of individuals from expressing their own styles, and this has been one of the merits and traditions of the House, and has paradoxically also supplied the House with a unifying power. I believe absolutely that, if your mind meets the soul of the school, not all of the implements used should be those of the school.

In April of that same year, each of the three Sen Houses held grand tea ceremonies in the precincts of Daitokuji Temple to observe the 400th Buddhist anniversary service of Rikyû. Among them, *Mushakôjisenke* held memorial tea ceremonies for two days using treasured tea implements displayed by famous Houses like Takamatsu Matsudaira House, for which *Mushakôjisenke* had served as *chadô*, the MOA Museum of Art, which has been closely related to *chanoyu*, the Fujita Museum of Art, the Tanabe Museum of Art, the Umezawa Memorial Museum, and so on. Famed tea implements from all periods were used during the ceremonies, which went on continuously, and I attended all of them, as I had become extremely interested in tea implements. I had also taken part in the rearrangement of the warehouse of *iemoto*. My adolescence was immersed in tea implements in this way, and *chanoyu* and

fine art came to have a connection in my mind.

Then, much elder seniors began to take an interest in me and grew fond of me as I had a very good knowledge of tea implements and a good taste for them even though still young. During repeated visits to the topmost antique dealers in Kyoto, where people of refined taste gathered as if in a salon, I met Mrs. Shirasu Masako and we talked intimately about the shape of *chashaku*, or tea scoops. Even though I had some knowledge, I did not have a core method of thinking at that time. I learned the methodology of the history of fine art at university, and aspired towards a bridging between the implements of *chanoyu* and fine art. I am still learning and also, teaching at Meijigakuin University as well as other universities.

My encounter with the all-star tea bowls

There is an antique dealer who specializes in tea implements in Osaka, who has maintained good relations with *Mushakôjisenke* for generations. I did not know them well and felt intimidated to hear the words, “The dealer was associated with His Worship Matsudaira Fumai, and has been connected with them for 12 generations.” However, I visited the store in Osaka when I was in the second year of senior high school. I intended to make a casual visit, but they made a fuss over me. They sat me on a sofa near the entrance, and served me hot water in a *kumidashi* cup of *Kosometsuke*, which was really amazing. This signified that I was invited to a formal *chaseki*, since we usually have hot water at the beginning of *chaji* in *yoritsuki*, or a waiting area.

As I expected, when the glass sliding door at the end of the room was opened, there was a watered *roji* garden, and *tsukubai*, or a stone water-basin, filled with water. I went through the *roji* garden path, opened the *nijiriguchi* door, and found the *tokonoma* displayed with a one phrase hanging scroll (*ichigyômono*) by Sôtan, a grandson of Rikyû, and with a flower arrangement in an ancient bronze vase. The kettle was on the *ro* sunken hearth, and the head clerk appeared in his formal *kimono*, which made me very nervous.

I remember the composition of the implements from that day; other than *sabi* implements (implements preferred by *sukisha* or *chanoyu* aesthetes and not necessarily belonging to a school), there was the tea bowl made by my great-grandfather Yukôsai, the tea scoop made by the 4th Grand Master of *Mushakôjisenke*, Ichio Sôshu, and implements of the related schools of my House. I felt very happy and grateful for the heartfelt *chaseki*.

But it did not end there, they showed me into a larger *hiroma* room, where I discovered an unforgettable scene upon

opening the sliding door. There were all-star wamono Japanese style tea bowls, which seemed familiar to me: Setoguro, Oribe, Satsuma, Hagi, Kiseto, Ninsei, Karatsu, and Shino. I heard later that they were not only objects belonging to the dealer, but also those of their clients, which they had borrowed for the occasion. An antique dealer in Tokyo, who was studying there at that time, still talks to me about that special moment. He says, “That was the highlight of my time studying there, since I could see famed wamono tea bowls together in one place, and even touch them.”

To tell the truth, the relationship did not continue after that day, as the first impact was so strong I couldn’t easily visit them. A few years later, I had the chance to reopen the relationship, with an introduction by Akanuma-sensei, who was worried that I was too devoted to tea implements, and who said, “Why don’t you learn from him about ‘primitive art’ which you can see only through your senses.”

I did not know that he was a private collector of Indonesian ‘primitive art’ outside of his professional dealings with tea implements. Our relaxed relationship has continued since that time.

The meaning of the hereditary system

I have been talking about how I was raised at “iemoto in Kyoto” according to my own experience. I wonder if you can imagine how? Contrary to gossip, I did not begin chanoyu practice on June 6th at the age of 6; I do not eat kaiseki meals every day; I do not have a fixed fiancée from my birth. Basically, we lead a normal life.

However, we have to distinguish between the ways we live our private family life, the way Mushakôjisenke is organized, and the ways of chanoyu culture. Recently, I have frequently heard voices saying that they are interested in practicing tea and in chanoyu itself, but feel some resistance to involvement in the feudal iemoto system. There is no evidence for these beliefs and ideas regarding chanoyu, which is one of the reasons for the disconnection between the inside and outside of the world of chanoyu. Why can’t we practice chanoyu without being involved in the iemoto system? Is the iemoto system really irrational, authoritarian and out of date?

The iemoto system of chanoyu today is the foundation for the initiation of the skills of temae procedure for disciples. The instructors of chanoyu should, in addition, teach students how to treat tea implements, about their historical background, as well as the knowledge of the classics which have been cited and referred to in chanoyu. Their final mission should be to lead initiates towards maturation as human beings. The dis-

ciples pay monthly fees for lessons. The instructors hand out kyojô permits to initiates based on decisions about whether or not they feel they can move up to the next level. The iemoto has the right to issue the permits, which are a kind of license, certificates of completion of the previous stage, and permission to upgrade to the next stage.

In Mushakôjisenke, for instance, we hand over permits called tekiden to a disciple at the beginning of the introductory stage. On these is a list with the names of Shukô, Jo’o, Rikyû, and the names of the successive iemoto, together with the name of the disciple at the end. This is also a guide to show how a student is linked to the laws of chanoyu begun by Shukô, – Rikyû, and that they should devote themselves to them. Therefore, the permits are the only realization of the linkage to iemoto and consequently to Rikyû. At any rate, there is no written test on knowledge; the permits are issued solely on the basis of the acquisition of the temae of each stage.

There is no question that the system of permits is one of the reasons why temae is the core of chanoyu today. But, when we look back and read *Yamanoue Sôji Ki*, there existed the tradition of oral instruction on the evaluation of tea implements and the list of the names of their collectors. The focus on the evaluation and discernment of the implements was much stronger than today.

As I wrote in Chapter 1, the ultimate purpose of chanoyu is to realize jikishin no majiwari, or heart-to-heart companionship, and to hold chaji, or a formal chanoyu gathering. Since the hosts are tested by the implements selected from their own collections, and by their behavior in chaji, we should not be obsessed with the skillfulness of temae. Those who are studying tea implements today are few and far between, and I hear that there are even tea gatherings held where borrowed implements are used, about which the hosts and guests do not have enough knowledge.

The practice of temae still maintains the form of “daisu no cha”, which originated in the shoin study style of chanoyu in the late Muromachi period before the wabicha style of chanoyu came into being. In this form, the focus of temae is on the treatment of the implements; how to treat a precious Chinese tea container on a tray, or how to treat a tenmoku tea bowl on a tenmoku stand. Those who did not have a famed tea container were not treated as a chajin in those days. There were precious utensils which could not be possessed or used by anybody except experienced and educated people. Daisu no cha style was devised to be practiced by special people using special implements.

However, once the methods of practice and the order of

temae have been arranged and written down in manuals, the precise movements required to move up the ladder to the top of the hierarchy composed of the temae of high-class utensils can simply be taught. The sensitive relationship with the utensils used in temae can be neglected. The increase in the number of instructors who have acquired only the superficial form of temae, who have never seen the original utensils, and who do not know why the procedure is as it is, will undoubtedly lead to the reproduction of misunderstandings about chanoyu. I have no intention of saying that those who do not possess any special implements do not need to learn the special form of temae required for the implements. I hope they can acquire temae and think about its meaning for the fundamental purpose of being hosts and guests who can enjoy chaji.

When we look back at history, during the Momoyama period, when Rikyū was at the peak of his powers, the samurai class was forbidden from learning chanoyu without the permission of Oda Nobunaga or Toyotomi Hideyoshi, who were in power at that time. The permission of the day was not the issuing of permits but the presenting of implements. This permitted people to socialize in chanoyu society, which became the prototype of the system of permits that exists today.

It is obvious that those in power schemed to have the monopoly of control on the entrance into the economic and cultural systems of the day, when a tea implement could have such a high value. They obviously intended to dominate the samurai class both economically and mentally through decisions about the value of tea implements. But their ingenuity was far below that of Rikyū in the manipulation of aesthetic and economic value. I think that this is the underlying cause of Hideyoshi's order that Rikyū should die by his own sword, and I will discuss this in another chapter.

In fact, the practice of chanoyu is not simply the learning of skills while sitting in the practice room. Much can be learned about the art and calling of the house by spending time learning chanoyu outside of the practice room. They say that a crucial factor is the length of time disciples spend with the iemoto during their training periods. As chanoyu originated out of a desire to experience a refined lifestyle, we can say that everything belongs to chanoyu, including the underlying daily life. On a daily basis, at the dining table with the family, during work, while studying, and in the things we hear and see around us in our everyday-lives, everything should teach us something about chanoyu. Breathing in these things, like the air that surrounds us, we should ultimately integrate them into a cup of tea.

Iemoto should not practice chanoyu from morning till

night, nor should chanoyu be completed in chashitsu tea rooms or on stages. As everything in our daily lives should be integrated into chanoyu, I feel that the ultimate meaning of the hereditary system rests upon our growth within the house, where chanoyu is alive and such a natural part of daily life.

Shall we have a tea gathering in Central Park?

For a year from July 2008, I was named as the Envoy of Cultural Exchange of The Japanese Agency for Cultural Affairs, and was based in New York. I promoted Japanese culture, especially the enjoyment and understanding of chanoyu, through tea gatherings, lectures and workshops that I gave in the USA and in Europe. I found it a particularly stimulating experience for a number of reasons. I would like to recount a part of a discussion I had with Dr. Haruo Shirane in which I talked about "my reflections on my time in America" after my return to Japan. Dr. Shirane is professor of Japanese Literature at Columbia University, and had worked hard to arrange my teaching post at the university.

Sen: I was accepted as a visiting scholar in the Department of East Asia Languages and Culture at Columbia University. The university is the center of Japanese Studies in the US, and I gave three sets of lectures and tea gatherings to undergraduate and graduate students there.

Shirane: The graduate students, teaching staff and outside guests participated in the first and second tea gatherings, the undergraduate students participated in the third tea gathering. So the questions they asked you would presumably have been of a different nature.

Sen: There were undergraduate students who had been exposed to Japanese manga and anime culture and were interested in studying about Japanese culture, and graduate students, who were older, had experienced life in Japan and specialized fields of study. They could be distinguished by the focus of their interest, but I think the next question is essential; "Is tea only to be made by professionals like you, and are we just expected to drink it, or can we make tea after practice and training?"

Shirane: By answering this question, you can explain the essence of tea.

Sen: Certainly, there are professionals like us, but it could be a radical equality in chanoyu if professionals and amateurs could enjoy it on the same level if they have the desire for it. I can imagine the way chanoyu is enjoyed would spread around the world, even if it becomes separated from its inherent Japanese culture.

Shirane: You are thinking of ways of introducing chanoyu to non-Japanese, and you have made use of ryūrei, sitting on

chairs instead of sitting on tatami mats, to make tea. I would like to be able to use chaki, or the tea table-style, which you have invented, wherever we want. (The photo was taken at Murakami Takashi's solo exhibition at the Gagosian Gallery in New York, 2007.)

Sen: The introduction of chanoyu abroad has usually been given through demonstrations by people dressed in kimono, on tatami mats, and on a stage, adorned with hanging kakejiku scrolls. These demonstrations were just like shows, and may have made it difficult for the essence of chanoyu to be understood, that feeling of enjoyment one experiences in the unity of hosts and guests from the ichizakonryu idea of the original chanoyu, being in another world where there are no distinctions between nationalities and gender. So I restricted the number of participants this time, and gave priority to the experience of chanoyu.

Shirane: At first, I wanted to introduce chanoyu to as many of the students as possible, and asked you to lecture them. But now I understand that the intimacy of the original chaiseki will be ruined if you demonstrate it to a large audience at one time, as you say.

Sen: Another thing is that, when I was abroad, the fact that chanoyu is based on eating and drinking became a very strong weapon in introducing it to foreign audiences. I was disconcerted by the words frequently uttered in New York that tea is a healthy drink. But you can easily enter the world of chanoyu because tea is tasty, sweets are attractive, and so forth. It is an important aspect of chanoyu that you can share time with others while having something sweet and tasty.

Shirane: Yes, it was very understandable. Japanese cuisine is very popular in New York, too.

Sen: Even if you begin with, "It is sweet!" chanoyu will bring you into a highly spiritual and artistic world, even if you are not aware of it.

Shirane: Cheese and chocolate cake are sold year round, and have no seasonal significance. But Japanese sweets are deeply related to annual rituals, and there are no other sweets in the world that have such a precise relationship with seasonal sensations.

Sen: Yes, those rituals are losing their relationship to our normal daily life, but they still form the basis for us Japanese above and beyond everything else.

Shirane: Just before you came back to Japan, you held a farewell firefly tea gathering in Central Park, and it was very interesting. Usually, we have tea indoors, but you had it outdoors. It began in the evening and it gradually became dark. It was in the picnic style, but I felt that it had the spirit of chanoyu, in

that we were all seated together, around a table.

Sen: Fireflies were flying around when we lit the candles, and it was such an impressive moment. You could say that we created an inner world in an outdoor setting. Rikyû referred to the "musts" of outdoor tea gatherings – "You should bring a good implement to be the main feature, something of which you can be proud." We tend to think that we should avoid precious implements when we have an outdoor gathering, in case an accident should happen. Rikyû stated the contrary, that we should avoid an absent-minded, neglectful chanoyu just because of beautiful outdoor scenery. He meant that you should keep your mind on chanoyu while using an implement of which you can be proud.

Shirane: In any case, experiences abroad are valuable. You escape your normal surroundings, breathe new air, and re-start the engine, so to speak.

Sen: Above all, New York City and chanoyu matched each other well. Chanoyu is an integration of many cultures, including Asian and European cultures, and it is nothing less than an urban culture. The residents of New York City are unique, for better or worse, (laughter), and usually have clear themes and interests of their own. When they are exposed to chanoyu, bringing with them their own ideas and attitudes, they can draw out a lot of information from chanoyu, and enjoy it more dynamically. In that sense, I did not feel strange at all when I performed chanoyu in New York.

Shirane: Please come to New York regularly, experiment and develop chanoyu further. That also means taking the results of these experiments and experiences back to Japan.

(This discussion took place in the summer of 2009, published in the journal of Kankyûan Kifû autumn issue 2009, by the Mushakôjisenke Foundation)

Chapter 4 Who is Rikyû?

There have been two upheavals connected to the name of Sen no Rikyû in history. The latest one was in 1990, when the 400th Buddhist anniversary service of Rikyû was held. At first, those films featuring Rikyû which came out in 1989 were highlighted: Rikyû by director Teshigahara Hiroshi, and *Sen no Rikyû – Honkakubou Iibun, the Last Message* by director Kumai Kei. "Special Exhibition, the 400th Anniversary of Sen no Rikyû" was held in the Tokyo National Museum, featuring an individual chajin who was not an artist. This was, in a sense, unusual in those days, though exhibitions featuring individual artists are not unusual at the museum these days: Kano Eitoku, Hasegawa Tôhaku, to cite just a couple.

I was a second year high school student at that time, and still remember the high-keyed Rikyū boom, when newspapers and magazines issued special articles. As Sen no Rikyū was featured in this way, there was a turning point in chanoyu as a form of training for brides, and for etiquette, and a reconsideration of chanoyu as a culture and Rikyū as its advocator.

In the 2000s, there was a series of features about chanoyu in men's life style magazines such as *BRUTUS* and *Pen*, and then in art and design magazines; till then chanoyu as a topic appeared exclusively in women's magazines like *Fujingaho* and *Kateigaho*. Probably because of the fact Japanese people have started looking inside themselves instead of looking only outside, as a response to the long lasting depression felt by many in modern times, the interest in chanoyu, whose icon is Rikyū, has been spreading rapidly among the young generations, including large numbers of men, which mirrors the boom in interest in the Japanese arts, Japanese design, and Buddhist statues in general. I cannot help but be disconcerted by the deified, stereotyped image of Rikyū as the founder of wabicha, which is strengthened year after year.

The stereotype of Rikyū

The stereotype of Rikyū first started taking form around 1691 when the 100th Buddhist anniversary service for Rikyū was held. Overcoming the death of Rikyū and the crisis of the disruption of their house, three Sen Houses had been founded as tea houses, and they had a strong desire to establish a firm foundation for the Sen Houses in the world of chanoyu. This strong desire had been developing within the Sen Houses, and had taken a firm hold.

Sodō, or ancestral halls enshrining Rikyū, were built on the premises of the Sen Houses at that time. Sodō were private chapels with adjoining tea rooms, places where we still worship Rikyū, offering tea and incense. The most important ritual is Oobukucha, which is held from New Year's Eve to New Year's Day. It consists of highly symbolic rituals, in which we come into the Sodō at midnight on New Year's Eve, take over the fire of ro, or the sunken hearth, from the old year to the new, draw water at dawn, offer ochato hot water to Rikyū with the water, and the iemoto makes the first thick tea of the year called Oobukucha, which is drunk only by family members.

Among the past iemoto grand masters, the 5th Zuiryusai of Omotesenke, the 4th Sensō of Urasenke and the 5th Bunshuku of Mushakōjisenke were in office. It is significant that a large number of hakogaki were written by them, these being the certificates with the names and traditions of the tea implements written in ink on the back of wooden box covers, for Rikyū

dogu, which are implements made by Rikyū himself or by the craftsmen directed by him. The consensus that the origin of chanoyu was Rikyū developed among the Sen Houses, and they focused attention on the implements related to Rikyū. This hakogaki certification of the value of these implements deliberately promoted the special evaluation of Rikyū.

The birth of the myth of Rikyū

The symbol of the deification of Rikyū is *Nanbōroku*. It is a forgery with an amazingly complicated story; a disciple of Rikyū named Nanbō Sōkei dedicated this written record at his third Buddhist anniversary service, and then ran away; later, in 1690, the chief retainer of the Kurume domain Tachibana Jitsuzan discovered the lost *Nanbōroku*. However, it was not a malicious fabrication but rather a compilation of data gathered about Rikyū in those days, so that it has been highly evaluated as an account and has also functioned as the scriptures of chanoyu for a long time. It is rather like the Lotus Sutra, which is the compilation of the preaching of Buddha by his disciples, or the New Testament, which is the record of the words and deeds of Christ, passed down by his disciples.

After *Nanbōroku*, *Chawasigetsushū* was published in 1701. This is a collection of anecdotes told by Sōtan, the grandson of Rikyū, to his disciple Fujimura Yōken, who was one of the Sōtan Sitenno, or the four prominent disciples, and was compiled by Kusumi Soan, who was a disciple of Yōken (or a disciple of Sōtan's during his last years). It is no exaggeration to say that those episodes concerning Rikyū continuously cited in novels, comics, films and the like are almost all from this *Chawasigetsushū*.

The famous episode of the morning glory, for instance, has it that Hideyoshi heard there were very beautiful morning glories in Rikyū's residence, and visited his house the next morning, only to find no beautiful flowers there. Being disappointed, Hideyoshi entered the tea room, and saw a single morning glory in the alcove. He was amazed by Rikyū's idea of having all the other flowers picked so that a single flower could be highlighted. To get even with Rikyū, instead of morning glories, Hideyoshi pointed to a branch of plum flowers next to a large basin, and ordered Rikyū to arrange the branch in it. Rikyū meticulously rubbed the flowers off the branch, and Hideyoshi was once again amazed by the beautiful flower petals on the surface of the water.

Other than this, another story has it that Rikyū broke a tea bowl, which had been crafted with his own hands, saying that the bowl was evil because it had been used by a man who had offended Taiko Hideyoshi, i.e., himself, when he gave his me-

mentoes to his disciples just before his death. Another one says that Sôtan was sent to Daitokuji Temple to study at the age of 14 or 15. He was asked to go out to do a chore, when, in front of the main gate, he came upon Rikyû. Rikyû opened the bamboo blind, and bade farewell to him, and this was the last time they ever met.

In this manner, the myths of Rikyû are all on parade, but it is not certain that all of them are true. The credibility of the episodes collected about Rikyû cannot be high, since they were not told by Rikyû's grandson Sôtan himself, but rather Fujimura Yôken heard the words of Sôtan and Soan compiled them.

Later, Okakura Tenshin wrote about Rikyû in his book, *The Book of Tea*, which has had an enormous impact on the chanoyu of modern times. Actually, almost every description of his regarding Rikyû is covered in *Chawasigetsushû*. *The Book of Tea*, written in English, was published in 1906 by a publisher in New York, and is a must-read if you are looking at chanoyu from the outside, or, geographically, from outside of Japan. For this reason, many people have developed the idea of "Saint Rikyû of Tea", based on the image of Rikyû depicted in the book. In this chapter, I should like to verify whether or not these ideas are based on the real life of Rikyû, and what he established.

Rikyû did not say "wabi"

Actually, the term "wabi" was first used in *Nanbôroku* to express the aesthetics of chanoyu established by Rikyû. Back in his day, the sense was usually expressed by the term "sabi" concerning the artistic fields of renga, or linked verse, Noh and the like. The "wabi" of the day referred to "wabisuki", that is, those chajin who could not afford to buy expensive karamono, or classic Chinese implements.

Later, along with "sabi" provoked by the aesthetics of waka, Japanese verse or linked verse, "wabi" took the place of the expression of Rikyû's chanoyu. The term, which is usually used in an exaggerated form to express Japanese aesthetics itself, has become quite a popular catchword among many. You could write a book on the term, its history and its study in the field of Japanese literature, so I will simply write about my own ideas, based on its background.

Tachibana Daiki Rôshi, the grand priest of Daitokuji temple, once said that you should try to do your best for your guests, but your attempt would always be physically restricted. Then you should say, "I am sorry for the imperfections in my service", to your guests, [the translation of which in Japanese is "owabi"], and "wabi" is the manifestation of the thought you

had to apologise.

You have to do all you can do to treat your guests well, sometimes even doing things beyond your capabilities. But if you overdo things, you will look clumsy. He meant it. And when I think of the equation "wabi = all that I can do", it reminds me of the famous story involving Sôtan, the grandson of Rikyû, passed down through the years.

Sôtan was respected as a chajin, but did not serve any lord in his own life time. He led a poor life and was called "Beggar Sôtan", but he was so well known that many rich townsmen and daimyo lords wanted to be his disciples. Among them, was the lord of Yodo Castle, named Nagai Naomasa, who invited Sôtan to his chaji. In those days daimyo used to hold luxurious chaji with plenty of kaiseki dishes. Naomasa, however, prepared only a shabby meal with merely a cup of soup and two dishes. Sôtan criticized him and said that Naomasa as a host did not know the real meaning of wabicha. He meant that you should reveal all your loyalty at one moment in chanoyu, and should not pretend to be poor, so that daimyo lords should have their own way. Of course, Sôtan did not require everybody to prepare gorgeous feasts for him, and what he wanted to say was that it was too simple an interpretation to think that an exaggeration of poverty would lead to wabicha.

Is the Golden Tea Room "wabi"?

Interpreting "wabi" in the above way, the Golden Tea Room created by Hideyoshi can be said not to be in poor taste but to be his own wabi, since he had done his best as Kanpaku-dajôdajin, or the Prime Minister and the chief adviser to the Emperor. The replicas of the Golden Tea Room are exhibited in the exhibition room in Osaka Castle tower and in the MOA Museum of Art.

Its walls, ceiling, pillars and even the bottom of the sliding doors are all in gilt. The surface of the tatami mats is a vivid scarlet called shôjôhi, and the mats are edged with a gold brocaded lime green textile with a small, continuous motif. Red emblems are attached to its sliding doors, and the matched implements of the daisu shelf are all gold. It may sound like the worst taste of a member of the nouveau riche, but I was surprised to find it a cosy room when I sat there. You may find it vulgar as you think of gold as symbolizing money and power. However, you would have a totally different impression, if you called it "a room of light", using the terminology of contemporary art.

From ancient times, people have made the analogy between the power of Buddha and light, and they gilded the letters in the Sutras, gilded the surface of the statues of Buddha,

and decorated them with dignified gold implements such as brilliant canopies, keman and ramo decorations. They did not mean to be ostentatious or to show off their power, but rather they intended to demonstrate the ubiquity of the power of Buddha, and to prove the depth of their faith in Buddha, and they were called “shōgon”. Gold was used as a material in that way and we Japanese used to view it as a sacred and eternal metal.

As you can see in the icons of Christian art or the Kinpeki (gold and blue) wall paintings of the Momoyama period, by covering a background with gold, you can make the space seem abstract as well as sacred. In 1587, Hideyoshi had the special opportunity to dedicate tea made by himself to the Emperor Oogimachi, and he created the Golden Tea Room to realize another world filled with sacred light. The design would not be vulgar, but an idea which would convince even Rikyū of its merits.

Wabi originally meant “mental dissatisfaction”; later, “material privation” was added to its meaning. As the expression “wabishii” shows, wabi was originally caused by a lack of goods and money. If those who are not poverty-stricken pretend to be poor, they might look uneasy and even be quite offensive to others. In this sense, wabi in Rikyū’s chanoyu assumed a firm realistic attitude in that Taiko Hideyoshi had his own wabi on the one hand, and the townsmen had theirs on the other. The nature of wabi can be understood by looking at the architectural origins of tea rooms. Tea rooms were originally “sukiya”, or huts built specifically as spaces where hobbies could be practised. They were made of materials left after the construction of the main buildings, materials such as twisted bamboo trees and knotted timbers, which were gathered in large numbers. Suki literally means gathering something in number. Later, specialized architecture was developed for the construction of tea rooms, which are beautifully designed and made of specially selected materials. However, originally, they would have been simple huts made of remnants and recycled materials from a building site.

They were based on the same idea as the attire of priests, called kesa, or funzoe. Priests were forbidden to possess any property so they had to wear attire made of patched remnants which had already been worn and discarded, and which had no use except as rags used to wipe away filth (=funzo in Japanese). The colour naturally appears to be muddy when you gather dirty worn cloth. The Sanskrit word meaning a dirty, muddy colour is Kāsāya, and its phonetic translation is kesa. The original meanings of kesa and sukiya have become a façade, but their essential meaning is to utilize what you have to the full extent, whether you are rich or poor.

The Difference between wabi and sabi

What about “sabi” which usually appears in the linkage “wabisabi”? Words like sabisabi or sabitaru were in use before the Middle Ages. I want to evaluate the origins of the world of waka, or Japanese classical verse, where there is a state of mind beyond words, not being satisfactory expressed by words.

As Yoshida Kenkō wrote in his *Tsurezuregusa*, “Should we appreciate flowers in full bloom, or the moon without clouds?” In the Middle Ages, they shared the sensation of evaluating the high-toned beauty of partial protrusion and imbalance, instead of perfection, or of harmonious and balanced beauty. Warriors, peers, priests and rich townsmen together enjoyed this linked verse, regardless of their social class, and came to a conclusion. This was expressed by Shinkei, who is a representative linked verse poet in the Muromachi period, and goes like this;

“You should pay attention to things subtle. I find those poems interesting which depict things like a branch of white plum blossom peeking out through bamboo trees, which resembles the moon seen through clouds. I do not appreciate verses that depict things like a branch of red plum flowers in full bloom, whose new shoots are pruned, which resembles the August 15th full moon.” (*Shinkei Sōzu Teikin*)

“A great poet of old once asked the rhetorical question, ‘How should I compose a verse?’, and proceeded to answer, ‘About pampas grass in a withered field, and the moon at dawn.’ That is, they should pay attention to things which are unspoken, and should perceive and know the form of the cold and withered. The verse of those who are involved in this realm of art should have this sense.” (*Sasamegato*)

The sensation which evaluates the world of quiet withered winter instead of flowers in full bloom or gorgeous coloured leaves is frequently realized in the *Shin Kokin Wakashū* anthology. However, it is not inane loneliness or dead quietness. As Fujiwara-no-Teika, who was one of the representative poets of *Shin Kokin Wakashū*, wrote, “When I look around, I see no flowers or coloured leaves, but a reed shed along the cove in the autumnal twilight,” they evaluated the enjoyment and appreciation of the lingering memory after some beautiful moment had vanished.

The aesthetic sense mentioned here was that of chanoyu before Jo’o, and in contrast, a verse is mentioned in *Nanbōroku* to demonstrate Rikyū’s belief that; “To those who are waiting only for blooming flowers, I shall show the spring of grasses shooting forth in the snow of a mountain village,” by Fujiwara-

no-Ietaka. This highlights Rikyû's aesthetic sense that, after everything dies out under the snow, you can see a pure, white world, from which comes the spring when all creation grows, and that spring has already arrived in the minds of those who are waiting for it.

In Jo'ô's eyes, wabi meant the enjoyment one finds in the afterglow, after having tasted everything, and in Rikyû's, wabi was more active and meant infinitely expanding the images from what they are. You may have understood from this that the term has a far more dynamic meaning than is usually seen in the normal, vague image of "wabisabi".

Rikyû's design

In the end, as Rikyû has been dead for centuries now, only his implements and the tea rooms designed by him can transmit his intentions without any misunderstandings. As I have frequently mentioned, the main tea implements up till the Muromachi period were karamono, or classic Chinese implements. Among them, the most valued implements were tea vases and tea containers, which were directly connected to the tea in order to conserve its leaves, in whole or powdered form. That is, the main purpose was the drinking of tea, despite their attachment to the implements, or the entertainment that surrounded the tasting. However, from the time of Rikyû, their focus has changed from the drinking of tea to communication through tea, and the most important implement has become the conceptual scroll, on which the theme of chaji appears in text or in drawings.

You can actually see the implements which Rikyû used in his tea gatherings in the kaiki records. As for Rikyû and the tea masters of his day, you can comprehend the way they were through *Matsuya Kaiki*, *Ten'nojijya Kaiki* or *Sôtan Nikki*. Through these few, I understand that Rikyû used to use one meibutsu, or a classic Chinese implement, but that the other implements belonged to the contemporary art of the day. I will talk in more detail in Chapter 6 about the implements, but the common characteristic of Rikyû's implements, such as his tea bowls, flower vases, and water containers, which you can see today, is to get rid of the decorations of previous times, to form minimum, simple neutrality, and at the same time, to highlight the original materials. Even the classic Chinese implements that were in the possession of Rikyû are basically unpretentious, and with a quiet symmetry. They had adoration for classic Chinese implements, in first place as hardware, and then they incorporated tea as its software in order to utilize the implements in the tea of shoin until the Muromachi period. It could be called "tea for implements", and then Shukô and Jo'ô

attempted to establish the original Japanese chanoyu. In the process, the greatest achievement of Rikyû was to make "implements for tea", and to reorganize the implements passed down from previous times.

The conceptual art of four hundred years ago

In 1917, modern artist Marcel Duchamp gave the title, "Fountain" to a mass-produced urinal, signed it and attempted to participate in the Société des Artistes Indépendants in New York (its exhibition was ultimately canceled). This had a crucial impact on 20th century fine art. It was a formidable idea to place a readymade object from one context and to convert it into an artistic work, and this had the potential to negate the value and meaning of all fine art.

Rikyû had tried the same thing as Duchamp many years previously, in the name of "mitate". The term "mitateru" had been used from ancient times as in *Kojiki*; Izanagi descended to the island and "Ameno Mihashira wo mitate, Yahiro Dono wo mitate tamahiki. (He selected something resembling a heavenly pillar and something resembling the Yahiro Dono Palace.)" This meant to recognize an element in an object, which had not originally been recognized in the original.

The term "mitate" is more casually used in the world of chanoyu today. For instance, some people make a lid from a salad bowl bought from abroad, and enjoy calling it a mizusashi, or water container. It might be done only for enjoyment, but it would be difficult to evaluate the water container as more than a salad bowl when you recollect the tea gathering.

It was a radical and provocative change that Rikyû experienced in the Momoyama period, that is, in place of the karamono classic Chinese implements which were much sought after by the samurai class, even in exchange for their fiefs, he boldly put a fisherman's basket or a bamboo vase, made with his own hands, in the tea room, saying, "Don't they look better?"

He used a wooden pail as a water container, and a vegetable basket as a charcoal container. When Rikyû used a Korean-made bowl in his tea gathering with full dignity, something which had been made for daily use and which may have had little or no value, its price began to spiral upwards, as he was the most influential chajin and was given a certificate from the ruler of the day. Rikyû created the market for tea implements, as others wanted to possess the same sort of objects used by him, and this market was headed by Hideyoshi, who was the mightiest in politics and economy.

The aesthetic sense of one individual created a new sense of economic value, and the national power certified it, which

was equivalent to guaranteeing the right to issue a new currency, as far as Rikyū was concerned. It resembled a currency system guaranteed by a shared illusion. Rikyū may have accomplished this “revolution” as a convinced criminal in his last decade, and he realised that those in power would bare their teeth against him when they realised how arrogant and proud he was. Mitate was initiated on such a huge risk, and the bamboo vase and the fish basket still have their value as tea implements, even after 400 years, and have set the standard, inspiring others to create new implements in the shape of these old objects.

Rikyū in fiction

The image of Rikyū which has been depicted in literary works or films such as Rikyū by director Teshigahara Hiroshi and *Rikyū ni Tazuneyo (Ask Rikyū)* by Yamamoto Kenichi, who was awarded the Naoki Prize, has gravitated between searching for the inviolable artist Rikyū and for the human individual, the saint of tea pulled down from the altar and seen as a real human being. The film *Rikyū* has had the most impact on me amongst the works of fiction based on his life, and represents a show of sympathy and adoration for Rikyū by artist Teshigahara, who is the iemoto grand master of the Sōgetsu School of ikebana, a film director and a ceramist.

However, the character of the artist is emphasized too strongly, thanks largely to the fact that this reflects the strong image of Rikyū represented in *The Book of Tea* by Okakura Tenshin. In this sense, the unrefined character featured in the comic *Heugemono* by Yamada Yoshihiro is more likely to be close to the real Rikyū.

For an understanding of Rikyū, you should bear in mind the fact that he emerged as a merchant in Sakai. There have been various hypotheses as to the reason why he was ordered to commit ritual suicide. However, besides the problems caused by Rikyū himself, we should not overlook the effect of the economic conflict between Sakai and Hakata.

Before the rise of Sakai through foreign trade, Hakata had been in the strongest position economically, and the merchants of Hakata may have felt greatly angered by the fact that Nobunaga and Hideyoshi favoured Sakai. There was more than likely someone spreading malicious gossip, and Hideyoshi suddenly changed position in fear of the rising Sakai, and filled in the city moat, which had been the symbol of the autonomy of Sakai in 1586, claiming that it was dangerous that there was an armed city surrounded by the moat so near Osaka Castle, built in 1583. Another factor to bear in mind is that Hakata had regained its strong presence due to its Expedition to Korea (Bun-

roku/Keicho wars: 1592~1598), as Hakata is geographically close to the Asian Continent and the Korea Peninsula.

Rikyū had been involved in such murky economic and political waters and he certainly was no saint, but more than likely knew how to conduct himself in order to survive, and may have been very quick-tempered. An episode recorded in *Ten'nojiya Kaiki*, which is not often quoted today, states that Rikyū received a calligraphy scroll written by Mit'tan Kan-ketsu, a Buddhist heir of Engo, in his youth. He hung it during a tea gathering, but nobody appreciated it. Curious about this, he asked the guests, “What do you think of this?” They replied “It is no good.” Furious with rage, he tore up the work of art on the spot, and then stayed indoors for a while.

I cannot interpret too much about Rikyū through the texts written by others, as these are only second-hand accounts. I believe that the sense of Rikyū vicariously experienced through the silent implements, tea rooms and temae, or tea making procedures is by far the best way to understand him. It is one of the merits of chanoyu that you can get close to the sense which Rikyū intended, or feel in harmony with him, by using the implements and the spaces left in exactly the same way as in Rikyū's time.

The moment I felt closest to the idea of Rikyū was when I took in my hand the premier red raku tea bowl named Muichibutsu (in the collection of the Egawa Museum of Art and an important cultural property) in the tea room named Taian (in the possession of Myōkian and a national treasure), which is the only extant tea room designed by Rikyū, at Ooyamazaki in Kyoto, with the setting of his implements. When I am touching Rikyū's implements created by him, a particular sensation emerges, even from the bamboo vase, tea bowls or tea scoops. Then, I begin to be able to judge whether or not other implements belong to the Rikyū-san. Above all, the implements left by Rikyū have become the prototype of chanoyu up till the present day, as Rikyū Gata, or the shapes produced by Rikyū. You may understand how important and close to the core it is to touch Rikyū's original implements.

I had a chance to review with my father the premier temae shindaisu, comparing the actual temae inherited in the school with a variety of historical documents. When the real experiences and the tradition matched, I realized very strongly what Rikyū-san was saying.

Sen no Rikyū is beyond expression: we call him Rikyū-san in our family, and he is like a real family member to me, a sort of great grandpa. On the other hand, I sometimes look on him as an historical character with the multiple features of a politician, a merchant, a philosopher and an artist. At any rate, he is

without question my pole star, someone to whom I shall always return as a man of chanoyu, and I always feel his presence at the bottom of my heart, as a point of reference, someone to whom I can ask questions, such as what I should do or think in this or that situation.

受付日 2012年9月26日

受理日 2012年11月28日