

翻訳

『茶一利休と今をつなぐ』

千宗屋、2010年11月、新潮新書、新潮社：東京

第六章 茶道具エッセンシャル

Tea – Seeking the Missing Link to Rikyu, Sen So-oku, 2010, Shinchosha: Tokyo
Chapter 6 The Essentials of Chanoyu Implements

竹鼻 圭子

Translated by Keiko Takehana, Proof-read by Angus Hall
和歌山大学観光学部

More than two hundred types of implements are used in chaji, tea gatherings of a smaller size which usually last about four hours. They are varied in their size and usage, and are used both before the guests in the tea rooms and back in the preparation rooms. I am rather concerned about the amount of attention placed on the chanoyu implements and I usually say that what is important is not each implement but rather the participants and their minds. At the same time, however, we cannot dismiss the implements, which were created to highlight our minds and the minds of those who have carefully inherited and maintained the implements.

Of course, not all of you need to utilize all of these implements when you enjoy chanoyu. Tea rooms and tea gardens cannot possibly be maintained as they were four hundred years ago in our modern world. You can choose how to deal with the implements depending on your ideas and interests. Rather, it is our mission to sustain the methods to protect the quantity and quality of the orthodox regulation of our tea houses. Forms should be maintained not for the sake of insisting that the pupils obey, but instead, as the basis for its deformation and the curtailing of time.

Not all the implements are mentioned here, but the essential implements and their qualities are described so that you can understand where the value of the implements comes from, which often seems mysterious.

Far implements and near implements

The traditional classification of chanoyu implements holds

the division of “far” and “near” implements. This was referred to in an early memoir compiled in 1572; those implements used in temae procedure were called “near” implements, including tea containers, tea bowls, water vessels, ladles and tea scoops, while those implements not directly connected to temae procedure were called “far” implements, such as incense containers, drawings, tea jars and flower containers. At the time of Rikyu, however, calligraphy began to be viewed as the prominent implement of chanoyu. *Nanboroku* records, “The calligraphy is the most surpassing implement of all,” even if these are not Rikyu’s own words.

The tea gatherings recorded in *Matsuya Kaiki* or *Ten’nojya Kaiki* reveal that calligraphy was not always hung on those occasions. At Rikyu’s tea gatherings, however, calligraphy was purposely used. Moreover, for the first time, he hung calligraphy created by extant Zen priests. Their calligraphic writings did not have the value of classical Chinese antiques. What emerged in this contemporary calligraphy were the words written by the Zen priests and their own personalities.

At the end of the Muromachi and the Momoyama periods, the transitional form of tea gatherings focused on the drinking of tea, while Rikyu transformed chanoyu into gatherings for communication mediated by tea. At his tea gatherings, calligraphic writings were hung in alcoves, which demonstrated the concept of the gatherings. Hence the symbolic implements which impressed the concept were emphasized instead of the “near” implements for the actual drinking of tea.

During the Muromachi period, classical Chinese

implements were used to decorate and to be venerated, and the tea gatherings were planned around their appreciation. Rikyu did not neglect the classical Chinese implements as he almost always included them in his tea gatherings. Instead, he used them as his trump cards. At the same time, he created the new implements to fulfill his own philosophy of tea gatherings. Some of the implements designed by Rikyu are strongly symbolic, while others are calm and have little advocacy. They were designed not for ordinary gatherings of drinking tea with friends and acquaintances, but for the performance of tea gatherings with a theme. Some were used as main implements while others were subordinate. That is, he accomplished a revolution in chanoyu from “tea for implements” to “implements for tea”. This should be recognized as his outstanding achievement in the history of chanoyu.

The First Implement in the Planning of Tea Gatherings

I usually first select hanging scrolls and tea bowls when I plan a chaji or tea gathering. Even when I make tea for myself, I occasionally look for hanging scrolls for my leisure or refreshment. I will talk about them first, as they have such power to transform the atmosphere of a place.

Hanging scrolls are divided into calligraphy and drawings. The most popular calligraphy is *bokuseki* ink calligraphy, written by the famed Zen priests. *Inkajo*, which are certificates of the disciples of Zen Buddhism, or *hogo*, which show Buddhist enlightenment or hint at understanding, are written on them. Waka, or Japanese verse, are also frequently written on them. As for drawings, Chinese drawings called *karae* from the North Sung period, the South Sung period and the Yuan period, and some drawn in Japan are most revered. Tradition says that Shuko hung ink calligraphy at tea gatherings for the first time. He became a disciple of Ikkyu Sojun of Daitokuji temple, known as an extravagant Zen priest, and he was confirmed as his disciple with the ink calligraphy by Chinese Zen priest Engokokugon of the Sung period. This story was the beginning of the relationship between Zen Buddhism and *wabi-cha*, and tea masters started to prefer *bokuseki* hanging scrolls at their tea gatherings to show their linkage back to Shuko’s Buddhist initiation. Since tea rooms have their origin in Zen meditation rooms, where scrolls of *bokuseki* by Zen priests were hung, they are still hung in tea rooms for contemplation.

Most popular in today’s tea gatherings is ink calligraphy called *ichigyomono*, which are impressive one-line phrases composed of about four to seven Chinese characters. Tradition says that Rikyu hung a one-line phrase “Shunpu ichijin” (The spring wind blows.) in the alcove at his own tea gathering for

the first time. It was written by a priest of Daitokuji temple named Kokeisochin, who was Rikyu’s Zen Buddhism mentor. The calligraphy efficiently demonstrated that his tea gathering was not a mere tea party but rather a tea gathering with a clear concept highlighted by the calligraphy.

At the same time, there was a significant meaning behind the decision to hang calligraphy by a living priest in the alcove, where traditionally, antique Chinese paintings and calligraphy had been displayed. An alcove was originally the ‘holy of holies’, where gods and Buddha are adored, so that Chinese antique scrolls had been seen as the most appropriate pieces, as China had been superior to Japan both in terms of politics and in culture, and the writings of the priests from there had gained a reputation as the most sacred. However, nothing but realistic humanity would emerge from the writings of the Japanese priests of the same age. Thus, hanging scrolls with impressive words highlighting humanity became the mainstream at tea gatherings after Rikyu.

Chinese characters written on the scrolls quoted from Zen riddles or Zen dialogues may appear rather pedantic and a bit daunting. They had the same opinion in Rikyu’s age, as they did not refer to the content of the *bokuseki* writings in their records of the tea gatherings. Instead, they focused on the names of the writers, the number of lines, the number of characters in a line, the significant characters, the margin of the paper, the shape of the seals and the fabric surrounding the writings, which was all incredibly precise but also superficial.

Tea masters of the day always carried measuring implements to tea gatherings, and they might even measure the hanging scrolls, but would not discuss the meaning of the calligraphy. Today, this may well be the highlight of any tea gathering. They should not have dismissed the meaning. They might have found it impossible to recite the profound preaching of the writings; since the essential significance of Zen cannot be communicated by mere words, as in the expression *furyu monji* (the written word has no standing).

At all events, you should not concern yourself too greatly in trying to understand the contents of the writings, but instead taste the spirit of the priests who wrote them, and their humanity rendered in the strength and touch of their brush. Of course, it would be preferable if you embraced the profound preaching of Zen Buddhism coming out of the writings.

Apart from those scrolls written in Chinese characters by either Chinese or Japanese writers, there are also those hanging scrolls written in *kana* letters. Japanese verse is written on them in several formats. The most formal format is called *kaishi*. These were usually recited at Imperial gatherings for

Japanese verse, and written in this order; the title, the official rank and the name of the author, and the verse. *Kohitsugire* is the simpler format, which is made up of anthologies cut from scrolls or books belonging to noble houses. For lessons in calligraphy and the making of verse, they collected *kohitsugire* and made albums called *tekagami*. Over time, they gradually began to prefer the use of scrolls of verse instead of intricate ink writings, since they were easier to understand, full of sensitivity, rich in seasonal affection, and written on exquisite paper. *Sukisha*, or connoisseurs of implements after the Meiji period, lionized them in their chanoyu practices. Actually, they became popular later than the early Edo period, but tradition has it that Takeno Jo'o used them for the first time. We do not have any clear evidence, but *chajin* tea masters gradually valued the Japanese verse more than the ink writings during the process of the 'Japanization' of chanoyu from Shuko, then Jo'o and on to Rikyu.

Finally, *shosoku* or the letters of *chajin* began to be preferred as hanging scrolls after Rikyu's days. Furuta Oribe used Rikyu's letters for the first time. He held a memorial tea gathering for Rikyu, hanging a letter from Rikyu popularly called "Namitano fumi" (a letter of tears).

Another genre of the hanging scrolls is painting. When we look back at the history of the decollation of classical Chinese implements up to the Muromachi period, the scrolls of paintings had been hung in the guest rooms, so that paintings had originally been ceremonial implements. As *wabi-cha* intentionally reversed ceremonial to ordinal and vice versa, more private ink writings had gained a privileged position, but paintings also preserved their position. Those paintings were the Chinese paintings of the North Sung, the South Sung and the Yuan periods, excluding paintings made after the Ming period. The work of Japanese painters was not decollated in Rikyu's days, and only came out after the Edo period. Even the paintings of famous painters like Sesshu of more than a century before were not included in the records of the day, and they appear to have been deliberately dismissed.

The works of Japanese painters came to the fore at tea gatherings after the days of Kōbori Enshū. The use of the paintings of the Kano School or the Tosa School came out of a period of serious upheaval. One of the reasons was the lack of paintings caused by the Honnoji Incident and the Summer Siege of Osaka Castle, in which many Chinese paintings collected by Oda Nobunaga and Toyotomi Hideyoshi were burned. They were forced to change their attitude about certain works out of necessity and to find interesting hanging scrolls from what was left.

The ideas about hanging scrolls have largely changed in Modern Ages. The epicentre of the change was the chanoyu of *sukisha* of the Meiji period. Until the end of the Edo period, the implements which were made before the rise of chanoyu in Japan had not been used. After the Meiji period, however, the concept of modern western art was transplanted into Japan, and practitioners developed an eye for the evaluation of implements made before the rise of chanoyu in Japan. At the same time, the expulsion of Buddhism was advocated by the movement of Haibutsu kishaku (abolish Buddhism and destroy Shakyamuni), and many Buddhist images and other valuable treasures from Buddhist temples had flooded into common use. *Sukisha* began to use them at their tea gatherings, including treasures such as Buddhist images, paintings, scriptures and other artistic works of the Asuka and Nara periods, and scrolls from the Heian and the Kamakura periods, which had been outside of the chanoyu context before. In this way, the pleasure of chanoyu was expanded, with a belief in the ethos of dynamism and originality, beyond the stylized paintings of the Kano School in and after the Edo period.

There is a famous episode about a picture scroll called "Satakebon Sanjurokkasen emaki", which was composed of two scrolls containing the verses and the portraits of the Sanjurokkasen (thirty six selected poets) made in the Kamakura period. This picture scroll had been inherited by the Satake House of the clan of Akita province. It was auctioned in 1917 at the Tokyo Art Club and bought by Yamamoto Tadasaburo, who made his fortune in the shipping industry and who was called "the Great Tiger". However, he lost his fortune in the 1919 depression, and nobody could afford it. Masuda Don'o, who was the founder of the Mitsui conglomerate and also a great *sukisha* tea master, arranged a lottery to decide its owners. He cut it up into thirty seven pieces, consisting of the thirty six portraits and a picture of the god of Sumiyoshimyojin. The episode of the lottery, fought over by famous politicians and merchants of the day, has become a legend, while each of the pieces has been arranged as a hanging scroll and appreciated as a master piece in its own right.

When you plan a tea gathering and select a hanging scroll for the occasion, I advise you not to hang your own calligraphy. It is one of the pleasures of the host to select a scroll within the limits of what they already have. It is also a special treat for the guests, as it would have been an effort for them to have searched for such a piece. If you write it yourself, it could mean that anything will do, and it might seem arrogant to the guests.

Today, a number of plans for tea gatherings display pieces

of contemporary art; pictures, modern sculptures and the like. If their contents are suitable for tea gatherings and appreciated with reverence, they have the potential to widen the realm of chanoyu.

Tea Bowls to Begin With

Among the numerous implements of chanoyu, the most popular and well known are the tea bowls, since they are the “nearest” implements which we can touch, from which we drink tea, which allow the host and the guests to mediate, and which are made of many kinds of pottery. Many people own tea bowls without even the slightest knowledge of chanoyu.

Their popularity may be due to their autonomous nature which can be appreciated in the context of modern and contemporary art without knowledge of their history or authorization. Furthermore, as I mentioned in Chapter 1 of the book about *dokuhuku* (having tea by oneself), we can enjoy tea with only a tea bowl, a tea whisk and some powdered tea. While other implements are hard to collect, their size, material and nearness please our fancy, so that they can be collected by those who are not familiar with chanoyu.

Tea bowls are classified into three categories; *karamono* (classical Chinese) tea bowls, *korai* (old Korean) tea bowls, and *wamono* (domestic Japanese) tea bowls.

The classical Chinese tea bowls were imported from China and are divided into categories such as *tenmoku*, *seiji* (celadon), *sometsuke* (blue and white ware), and so on. In the Muromachi period, there were only two types of tea bowls, that is, celadon tea bowls and *tenmoku*. *Tenmoku* were named after the Temple of Tenmoku Mountain in the Seko Province of China. Japanese Zen priests brought back the tea bowls during the Kamakura period along with the name. Their peculiar shape is called the *tenmoku* shape, and they were later made in Japan. Classical Chinese *tenmoku* and celadon tea bowls can be artistically appreciated, but are not suitable for practical use, so that they are not frequently used today. The famous Yohen Tenmoku tea bowls were evaluated to be a “heavenly beauty” in the Muromachi period, and all three of them (four in another theory) are in Japan and designated as National Treasures. On the other hand, *sometsuke* tea bowls are coloured with cobalt on a white foundation, and were developed in China during the Sung and the Ming periods. Their decorative characteristics were greatly appreciated and they were used at sumptuous official tea gatherings.

Old Korean tea bowls include many bowls made during the Joseon Dynasty (1392-1910) after the Korai period. They rose to prominence in place of classical Chinese tea bowls in the

late Muromachi and Momoyama periods, and have numerous varieties such as *ido*, *kohiki*, *hakeme*, *Mishima*, *goki*, etc. The best of them is *ido* as is referred in the phrase “The first is *ido*, the second is Raku, and the third is Karatsu.” The name *ido* is said to come from the depth perceived when you look into an *ido* tea bowl. *Ido* is the Japanese word for a well. They may have originally been used as daily implements or maybe for rituals and were made by anonymous potters, from who the tea masters of the day found full of strength and power. They thus selected them as tea bowls for chanoyu. Later, they began to be specifically made to order from Japan. Their imposing shape, the harmony of their glaze, and the congealed glaze at their base, resembling *kairagi* (skin of the sturgeon which decollates the grips of swords) are the reasons why the warriors of the day appreciated them in their chanoyu practice.

Domestic Japanese tea bowls are called *wamono* tea bowls and are categorized as follows: the major Mino ware consisting of Shino, Setoguro, Oribe, and Kiseto ware; Karatsu ware in the image of the old Korean tea bowls; Shigaraki, one of the oldest kilns; Hagi, Satsuma, and Takatori ware, produced at the kilns opened in the Edo period; and Kyoyaki (Kyoto ware) represented by Nonomura Ninsei and Ogata Kenzan, who marked an epoch by painting pictures on tea bowls. Their history began with the imitation of classical Chinese Tenmoku tea bowls. Their production was begun at the Seto kiln in Seto City in Aichi Prefecture, and then original Japanese tea bowls were produced in the Momoyama period in the shape of semi-cylinder like Setoguro tea bowls of Mino and Raku ware.

The semi-cylindrical shape is the dominant characteristic found in domestic Japanese tea bowls, but it is not clear how it originated. Their production reached a peak at the end of the 16th century and the early 17th century, and tea masters of the day frequently used Raku ware and Mino ware of Kiseto, Setoguro, Shino and Oribe. Their aesthetics may have been shared not only by Toyotomi Hideyoshi and the upper class warriors, but also by the ordinary townsmen, who were not particularly wealthy. We can observe the brave and liberal creativity in the tea bowls made by the potters in the early Mino ware who were not governed by the norms of chanoyu or tea masters, but by the initiative of their day. The tea masters in the Momoyama period would have been fascinated with their out-of-the-ordinary, liberal creativity.

Rikyu, on the other hand, directed potter Chojiro to create the first tea bowls solely for *wabi-cha* called Iyayaki chawan (contemporary tea bowl) to be used for the chanoyu of his day. This is the unique pottery called Raku ware founded by Chojiro and passed down in one family for 15 generations lasting 400

years. Raku ware tea bowls exhibit several differences from other domestic Japanese tea bowls; they are formed by the *tezukune* procedure, whittling from a lump of clay instead of using a potter's wheel; they are baked in special kilns called *uchigama* (indoor kiln) one by one instead of in big kilns or climbing kilns for mass production; they were originally created by Rikyu and Chojiro instead of being selected from numerous examples by tea masters.

Raku ware thus has profoundly interrelated with the Sen Houses from the very beginning, and has also had a special meaning for me. When I had the chance to drink tea from the founder Chojiro's Raku wear tea bowl, I was deeply moved and felt that among many tea bowls, anything other than Raku ware could not adequately convey the significance of touch.

The old Korean tea bowls were imported from abroad and used as common objects for daily use. They assumed the use of tea bowls in Japan. They usually have a curved shape and a hard touch with a melted glaze. Raku ware tea bowls, on the other hand, have a round shape fitting neatly into our hands, and a mat texture. They are mildly baked and thick so that they have low heat conduction and take time to conduct the heat of the water. Thus, their texture and temperature are cloth-fitting to the touch. The Black Raku ware assimilates with the dim darkness of tea rooms, and the Red Raku ware assimilates with the hands holding it, through which you can experience the sensation that the tea bowl is unified with your body and becomes invisible, as if you were drinking hot tea directly from your hands.

During the early days of Rikyu, chanoyu was practiced with an overestimation of the importance of the implements and the appreciation of classical Chinese implements of the Muromachi period. He might well have intended to create tea bowls whose aim was to become invisible, opposing those tea masters who were intoxicated with the implements. In my opinion, Raku ware was designed to be invisible so as to realize heart-to-heart communication by evoking the consciousness of the tea itself and the host and the guests.

Tea Scoops are the Tea Masters' Swords

The value of the tea implements is basically exhibited through their organic composition and utilization in the context of chanoyu. In that sense, *chashaku*, the tea scoops, could be said to be the best of the tea implements since their significance emerges not only from their function but also from other factors as a whole; the tea scoop itself, the cylinder holding it, its outer box, the name of its carver, and its hereditary owners.

The tea scoops were originally Chinese ivory medicine

scoops, but Shuko had the carver Shutoku carve a bamboo tea scoop, which was praised in the world of chanoyu. There were almost no tea scoops known by their names before Rikyu's days, but they appeared later on in the records of tea gatherings. In the days of Sotan and Enshu, in the early Edo period, however, they became the major implements at tea gatherings.

The story of the tea scoop named Namida (tears) is a symbolic episode. In 1591, only Furuta Oribe and Hosokawa Sansai came to bid farewell to Sen Rikyu at the Yodo ferry. Rikyu had been ordered to commit suicide by Toyotomi Hideyoshi and was returning from Kyoto to Sakai to fulfill Hideyoshi's orders. Rikyu was grateful for the two disciples' courage in bidding farewell to him and, wanting to dispel the fear of Hideyoshi's rage, carved two tea scoops himself. One of them was named Namida, (stored in the Tokugawa Art Museum), and given to Oribe, and the other was named Inochi (life) and given to Sansai. A story connected to Namida is that Oribe made a lacquered cylinder for the tea scoop and drilled a small, rectangular window through which he adored it in place of the Buddhist mortuary tablet for Rikyu. Inochi, on the other hand, was inherited by the Hosokawa House, but was regrettably destroyed during the Meireki Conflagration.

The above episode quite impressively shows that the tea scoop Namida symbolized the tea master Rikyu. Since then, the names of the professional tea scoop craftsmen have been less important, and tea scoops have become the symbol of the tea masters. The tea scoops of Rikyu's days were accompanied with cylinders for their storage, on which were written the signatures, called *rakkan*, of the tea masters. It was not popular yet to name tea scoops in those days, but Rikyu occasionally devised the cylinders as gifts, (*okurizutsu*), on which he put the names of the recipients.

Tea scoops are produced by tea masters, and their names and characters have very important meanings, so that they are distinguished by the materials used and by the names of the various parts with a special level of precision, and points of interest are identified, observing any slight differences between their modeling. At first glance, this is hard to explain. However, their basic style, called *nakabushi*, and devised by Rikyu, became widespread, and has been preserved up to the present day: a length of 17 to 18 centimeters, the bamboo node placed at about the center of the scoop with a focus on tea containers and on the accent of their appearance.

Implements like tea bowls and water vessels with a significant amount of mass are instantly attractive, but tea scoops are small in size, so that their names and producers

only come into prominence at tea gatherings. Moreover, at the end of the tea gatherings, when the tea utensils are set out for appreciation, their names and makers are announced at the last moment and finalize the gatherings with a sense of dignity.

The Tea Containers Enjoy High Status

Tea containers have enjoyed the highest status among the tea implements used in the procedure of tea-making. *Chaire* usually refers to the brown glazed small ceramic caddies, which contain the powdered tea for thick tea. They were originally the containers for medicine or seasonings, and then used for powdered tea, which didn't use to have a distinction between thick and thin tea. The classical Chinese tea caddies gained popularity in the late Kamakura period, and became short in number. Then, copies of the classical Chinese tea caddies were produced at the Seto Kiln in the late 14th century and at the Mino Kiln from the 15th century.

The tea caddies, however, enjoyed high status in the Momoyama period, when *wabi-cha* prospered, rather than in the late Muromachi period, when there was a preference for the classical Chinese utensils. The reason might be connected to the authorization of the famed tea implements by Oda Nobunaga, which was implemented through the policy called Ochanoyugoseido (the policy on chanoyu). He began Meibutsugari (hunting for the famed tea utensils highly evaluated among the chanoyu society of the day) after 1569, and ordered them to be confiscated. Later, to control the daimyo, he evaluated each of them as being the equivalent in value to a state even though they were mere tea caddies, hanging scrolls or kettles. And then he gave them to the daimyo clans as reward for their deeds in battle. The values of Nobunaga's days were inherited by Hideyoshi and Ieyasu, and on through the Edo period. Even today, the highest level *temae* procedure is organized around the precious classical Chinese tea caddies.

On the other hand, tea containers for powdered thin tea are called *usuchaki* (the tea containers for thin tea). They are mainly made of lacquer; others are made of bamboo, *ikkanbari* (bamboo framework covered with Japanese paper and painted with persimmon juice), ivory, and ceramics. There are two types of shape: the *natsume* shape, resembling a jujube fruit, and the *nakatsugi* shape, a cylinder divided in the middle to the lid and the body. However, today, all the lacquer ware for the thin tea is called *natsume*. *Natsume* are the creations of Japanese chanoyu, but when and how they came about is not well known. They may have been shaped according to the model of classical Chinese implements or ordinary utensils.

The presence of lacquered tea containers, *natsume*, was emphasized during the days of Jo'o and Rikyu. Jo'o used a black lacquered *natsume* in place of the classical Chinese tea caddies during formal occasions of the day. Lacquered tea containers were usually used at tea gatherings among ordinary people. Thus Jo'o's attempt was meant to appeal to the technique of "refining daily use to formal use" at that formal occasion, which had been handed down from Shuko to Rikyu. The *natsume* lacquer ware designed by Rikyu has survived in a number of different forms, which shows that he was eagerly seeking out the ideal shape for the *natsume*. When we examine the records of tea gatherings of the day, especially of the townsmen in Sakai in the late 16th century, we observe that the amount of lacquer ware used by Rikyu and the other tea masters gradually increased.

Sakai city was opened up to foreign trade, and provided enormous profits for the townsmen. They could spend these profits on chanoyu and be the creators of the newest movement of the day. Rikyu was raised among them, which could well be their greatest legacy. The townsmen in Kyoto of the day, on the other hand, were rather conservative and far from refined. *Chawashigetsushu* precisely depicts this situation in the following passage; "Rikyu habitually said, 'Today's guests are the townsmen of Kyoto, so you should put tea in a *katatsuki* shaped ceramic tea caddy. Tomorrow, they will come from Sakai, so you should put tea in *natsume* lacquer ware.' Certainly, the townsmen of Kyoto only appreciated the tea implements of those days, and their performance of chanoyu could not reach the level of Sakai's. Later on, Kyoto thrived and Sakai declined."

This comment slightly ridiculed Kyoto, where the old-fashioned ceramic tea caddies were still appreciated, compared to Sakai, where the newest model *natsume* lacquer ware was frequently used, which shows that the use of *natsume* lacquer ware at tea gatherings was the most up-to-date and coolest attitude of the day.

Is a Flower Buddha, or Buddha a flower?

A smaller scale of tea gathering is called a chaji, and I will describe this in Chapter 8. It consists of two parts, with a break in the middle (*nakadachi*). After the break, when the thick tea is served, the main feature of the *tokonoma* alcove is changed from a hanging scroll in the first part, to fresh flowers in the second. It is not known when the appreciation and arrangement of flowers first became popular in Japan. However, the act of the artificial arrangement of flowers and the appreciation of them is first recorded in *Makuranososhi* by Seishonagon in

the Heian period; “It is amazing that the long pruned branch of beautiful cherry blossoms is set in the big blue vessel,” “I placed a big blue vessel under the parapets, and into it put many branches of beautiful cherry blossoms of about five feet long, then the flowers came out over the parapets.” Later, people enjoyed arranging flowers in many ways: the *hanayose*, in which the participants gathered together with seasonal flowers and competed in their arrangements using classical Chinese vases, and the *hanazashiki*, in which they arranged hanging scrolls of paintings, folding screens, and flowers set in classical Chinese vessels.

In Buddhism, on the other hand, people prayed to Buddha offering flowers, and the different forms of *ikebana* arrangements emerged when the *shoin* study rooms were devised. In any case, people were focusing on the decoration of spaces, so that flowers would become the main feature in tea rooms for the first time.

In the second part of chaji, flowers are used to welcome guests on behalf of the host. When I gaze upon the flowers placed in the center of the alcove, I always feel as if they were Buddha himself or his incarnation instead of mere offerings. My grandfather Urinsai usually cited the verse of the priest Henjo: “If I pick flowers, they may immediately become impure, I therefore offer them to the Buddha of the past, of the present and of the future as they are.” He said that his verse shows the principle behind the use of flowers in chanoyu. When flowers are arranged, the arranger says, “Hana o ikeru,” which literally means “revitalizing the flowers,” but in chanoyu “Hana o ireru” is more often said, which literally means “putting the flowers.” I understand that, in chanoyu, people only mean to put the flowers in the tea room as they would be found in the fields or mountains without any affectation, instead of artificially reviving or revitalizing them.

In any case, people prefer flowers that will last for that day only, for the moment, and for the guests, instead of long-lasting ones, so that they cut off the beauty of the flowers in an instant and place them in the tea room. After a moment, however, the dew begins to vanish, and the flowers begin to fade away and wither. It may be hoped that the flowers keep their beauty during the chaji, but we cannot stop the passing of time, which manifests itself in the flowers. The beauty of the flowers when they are placed in a vase, and their decaying beauty, both of these eloquently teach us the truth of the instantaneousness of a moment even more than the hanging scrolls.

Chaji is the art of time. To be conscious of this fact, Rikyu devised the tea rooms to face south, so that he could emphasize the transition of light. We recognize that there are several flows

of time in chaji: the burning of the charcoal, the boiling of the water, the sound of the kettle as the water cools down, etc. Flowers also create a flow of time. In some ways, they show the emergence of the host’s mind in that transitional moment when the primal beauty of the flowers can be perceived.

The Qualifications for the Famed Tea Implements

Meibutsu, or the famed implements of chanoyu, is frequently referred to as a category of implements. *Meibutsu* is a common noun and can even refer to local souvenirs, but originally it meant a group of implements which have their own names. It is a common custom in Japan to give names to the special antiquities of ancient times, which was begun by naming swords and armor. Famed implements of chanoyu, which have been given special names, are excellent examples of implements which have traditional stories connected to them, which have influenced tea implements throughout the ages, and which are listed in the records of the famed implements and used as standards. The records of the famed implements were compiled by the famous tea masters, and catalogued as excellent implements. The principle way of determining the importance of any implement is whether or not they have been in the possession of the great connoisseurs. This expresses the characteristic value of chanoyu that identifies the implements with the individual characters, the great tea masters.

Therefore the number of lists of the famed implements is equal to the number of records kept, and some of them are exceptionally important. The origin of the records is in *Higashiyama-gomotsu*, which contains classical Chinese scrolls and antiquities collected by Higashiyama-dono Ashikaga Yoshimasa, but many of them were actually collected by his grandfather Yoshimitsu and handed down to him. There is, however, no real record of *Higashiyama-gomotsu*, although some implements have been inherited from the Muromachi period and called *Higashiyama-gomotsu*, but they have been so vaguely defined that only a small number of them have records that date back to the Muromachi period.

When Shuko was active in chanoyu and *wabi-cha* became widespread, the treasures of the Ashikaga Shogunate had gradually disappeared, as they had been losing their power. Those implements which had once gorgeously decorated the rooms of the Higashiyama villa were handed down to warriors, court nobles and wealthy townsmen. However, nobody could afford to fill their rooms with classical Chinese implements. They managed to enjoy their tea gatherings using a single precious classical Chinese implement, which was said to come from the Higashiyama villa, along with other domestic

implements for their enjoyment. The brand of *Higashiyama-gomotsu* as the origin of the famed implements had been created through the authority of the glory of the past and by the additional monetary value of these objects. Those implements collected before the days of Rikyu consist of tea caddies, tea jars, hanging scrolls, flower vessels, tea bowls, and so on and are called *o'o-meibutsu*, or grand famed implements. They are listed and explained in *Ganka Meibutsu Ki*, selected and compiled by Kobori Enshu.

Kobori Enshu also appreciated and selected some implements and listed them in *Enshu Kuracho* and other books, which were later called *chuko-meibutsu*, or revived famed implements. From the late 17th century to the early 18th century, tea master Sakamoto Shusai compiled *Senke Chuko Meibutsu Ki* and listed *Senke-meibutsu*, which had been the implements of the *wabi-cha* of Rikyu, inherited in the Sen Houses. The classification was so vague that some of *o'o-meibutsu* also belonged in this category. Those implements collected by the Tokugawa Shogunate are called *Ryuei-gomotsu*, which also include *o'o-meibutsu* and the implements from other categories.

In this way, *meibutsu* has been classified in several ways, for example *o'o-meibutsu*, *chuko-meibutsu*, *Senke-meibutsu* and *Ryuei-gomotsu*. Matsudaira Harusato (Fumai: 1751-1818) was the seventh Lord of the Matsue domain in the late Edo period, and he wrote the 18 volumes of the encyclopedia called *Kokon Meibutsu Ruiju*, in which he scrutinized the large number of lists of *meibutsu*, and classified them more precisely. Therefore, we recognize *meibutsu* largely according to the criteria set down by Fumai. He is also known as a connoisseur and he compiled his own precise collection in the *Unshu Kuracho*, in which he classified his collection into 5 categories and ranked them all. These implements selected by Fumai are called *Unshu-meibutsu*, and are highly valued even today.

Nests of boxes

Some of the *meibutsu* have complex episodes connected to them, for instance, the tea caddy called Nitta, which is stored in the Tokugawa Museum in Mito, is an *o'o-meibutsu* praised by Rikyu as the premier tea caddy, and listed as one of the best in *Yamanoue Soji Ki*, along with the tea caddies called Hatsuhana and Narashiba. It was dedicated to Oda Nobunaga, and, after his death in the Honnoji incident, it was acquired by Akechi Mitsuhide, after which Toyotomi Hideyoshi came into its possession. When Osaka Castle was burnt down, it was found safe and in one piece and sent to Tokugawa Ieyasu. Its story reads just like a TV saga and it has been in Mito for 400 years,

after being handed down to the first Lord of the Mito domain, Yorifusa.

The highest in the hierarchy of *temae* making tea procedures is the *daisu temae*, which has its origins in the *shoin* rooms of the Muromachi period. Likewise, the highest ranked tea implements are still the tea caddies, which have been associated with the tradition of classical Chinese taste since the Muromachi period. Hence, tea caddies have the most complex and gorgeous *shidai*, or cases, accompanied by their circumstantial histories, among the many other genres of tea implements.

The essential *shidai* of tea caddies were silk pouches called *shifuku*, made of *meibutsu-gire*, or the finest silk textiles. These were imported from Sung, Yuan, and Ming Dynasty China, beginning in the Kamakura period. The textiles are classified into gold brocade (*kinran*), damask (*donsu*), striped cloth (*kanto*), Japanese brocade (*nishiki*), double fabric (*futsu*), satin (*shuchin*), velvet (*birodo*), gold stamped (*inkin*), mogul brocade (*moru*), chintz (*sarasa*) and so on, and were also used for *fukusa* clothes or the decoration of hanging scrolls. New ivory lids were made to adjust to the caddies, and sawn wood was placed in between the pouches and the boxes made of paulownia to secure the caddies. There are trays for the caddies, *kiwame-jo*, or ink written certificates, written by famous tea masters, instructions, and verses by the priests of Daitokuji temple made into hanging scrolls, and boxes to hold them. Furthermore, there are boxes to hold both the paulownia boxes, boxes for the written circumstance and others, covering papers for the lids of the boxes, and wrapping cloths for the boxes.

Whenever ownership of a tea caddy changed, each owner made another new bigger box to hold all of the *shidai*, and even a new pouch, so that if a tea caddy had been handed down to several people, it would be held in nesting boxes ranging in size from the smallest to the biggest. Hence, even if the tea caddy is small enough to be held in your palm, the outermost box would be the width of someone's arms.

This is just like the 'Wrapping' work of the contemporary artists Christo and Jeanne-Claude, a married couple known for wrapping famous buildings such as the Reichstag Building in Berlin and the Pont Neuf in Paris. The status of *chaire* tea caddies has been clearly established by the precisely arranged *shidai*.

Rikyu-dogu, the Ultimate

Rikyu-dogu is the implements selected, designed, and produced by Rikyu, which are the standards for all the chanoyu

schools of today. The successive grand masters of each school added some arrangements to the designs based on Rikyu's designs.

Their origins date back to the Muromachi period, when the ink paintings of Mokkei and Gyokukan, *tenmoku* tea bowls and Chinese tea caddies were admired and influenced by the aesthetics of the gorgeous classical Chinese standards. Next, a sense emerged that the imperfect should be admired. Some common Korean bowls were selected to be Korai tea bowls. Then in came the *Rikyu-dogu*, where all superficial decoration was removed, while the symmetrical sense of classical Chinese with its precise size and balance was maintained.

Personal designs of the implements based on their aesthetics are divided into three categories. The first category contains the designs created by Rikyu, for instance, and made by other craftsmen; this is called the Rikyu-model (*Rikyu-gata*), which has been the standard of chanoyu aesthetics for centuries. Implements belonging to this category are wide-ranging; flower containers, kettles, water vessels, tea caddies, *natsume* tea containers, tea bowls, kaiseki servers, roji slippers, and so on. However, we should be careful to determine whether Rikyu designed all of them. It is possible that some of them were designed by others. However, they should be able to be called *Rikyu-gata* if they are designed according to the consistent principles of his design, in other words, the Rikyu Algorism.

The second category consists of the handmade implements made by Rikyu himself. Almost all of them are made of bamboo; bamboo flower containers, bamboo tea scoops, bamboo lid rests, and so on. Among them, the tea scoops were actually finished by Rikyu himself, so that they are thought to directly reflect his character.

The third category is made up of implements selected by Rikyu. Many of the implements he chose had originally been used for activities other than the tea ceremony, and he put them in tea rooms and used them for chanoyu. Some of them have been recognized as being the famed *meibutsu* implements; the Katsura-kago flower container stored in the Kosetsu Museum, which had been a fishing basket used by a fisherman; the Gankai flower container, which had been a pilgrim's gourd water container. The prominence of Rikyu's selection has not lost its power even outside the realm of the tea room. Rikyu's selection has such prominence that a vessel used at an outside well was selected by him to be used as a water vessel in a tea room, and chanoyu water vessels based on this well vessel have been produced continuously since then. All the implements mentioned above are called *Rikyu-dogu*.

Utensils can be classified into three categories in another way: implements such as those from classical China, whose aesthetic and economic value had already been recognized; selected implements which had not been chanoyu implements but which became acknowledged as chanoyu utensils through their functionality and beauty; and implements with their origins dating from the beginning and consequently assigned huge aesthetic and economic value. Each of these categories was not only appreciated as precious and beautiful among the members of chanoyu circles, but was also assigned a real economic value in ordinary society, proving that Rikyu had an appreciation for implements beyond the world of chanoyu.

The best known of Rikyu's models are the implements originating from the beginning, namely Raku ware, which was made by the renowned potter Chojiro following Rikyu's directions. A long way from the imitation of classical Chinese implements, Raku ware was the first design created solely for the purpose of making tea in chanoyu. Its concept was markedly different from the concept of Mino ware, which was the next generation to Raku ware and which had a vivid aspect.

Raku ware tea bowls were probably created from around 1581. From that date until his death in 1591, Rikyu intensively developed a creative chanoyu, which is highlighted in the words, "He made a mountain to be a valley, west to be east," in the *Yamanoue Soji Ki*. There is little information about his performances during that period, but the records of his tea gatherings show that he performed simple tea gatherings in small tea rooms with unpretentious tea bowls and lacquered tea containers, which were later called *wabi-cha*. In his youth, he could not afford those valuable classical Chinese *tenmoku* tea bowls of exquisitely brilliant glaze such as *yohen tenmoku* or *yuteki tenmoku* of the *Higasiyama gomotsu*, listed in the *Kundaikan Sochoki* and elsewhere. Instead, he frequently used the simple celadon *Shuko* tea bowl, which had been owned by Shuko, whom Rikyu respected as the founder of *wabi-cha*, and also continuously used the plain black tea bowls without gloss named *haikatsugi tenmoku* and *tada tenmoku*, which literally mean "covered with ash" and "mere" respectively.

The aesthetics of "cold and withered" came out in the later Muromachi period, when Shuko advocated mingling Chinese ideas and implements with domestic Japanese ones along the lines of "cold and withered". Rikyu inherited Shuko's aesthetic sense, and produced the black Raku ware, whose form is simple and whose colour is jet-black without gloss. You may find the faithful modeling of "cold and withered" inherited from the Muromachi period in black Raku ware. It seems to be quite symmetrical, like the classical Chinese *tenmoku* tea

bowls when we compare it with the Momoyama ware, which was made in the last decade of the 16th century applying an uninhibited and advance guard model. The concept of its shape, created to be used simply for the making of tea, is identical to the black lacquered *natsume* tea containers, bamboo tea scoops, Yojiro's kettles, and other *Rikyu-dogu*.

In Rikyu's days, an explosive energy swept over politics and the economy in Japan, and opened the door for a new aesthetic sense. Rikyu lead the way in creating this new sense, but I see him as the last man of the Middle Ages, a man who bridged the medieval to the early modern period.

With the passing of time, each chanoyu school has been involved in the creation of numerous variations, and the implements of the Sen Houses have been added to, taking into account additional factors, such as the seasons and the various themes of tea gatherings.

Do Chanoyu Implements Represent Fine Art?

There exist implements called *ryugi-dogu*, or the utensils of specific schools, which have been designed and created by the successive grand tea masters of the various schools. Generally speaking, as the chanoyu practitioners belong to each school, it is preferable to use the implements of the particular school, and you can identify yourself as a member of a certain school by using the school's own implements. Some schools positively encourage the use of their own implements, while others leave the pupils to their own devices. Of course it depends on the particular theme of each tea gathering, but when I arrange the utensils, I am usually conscious of the effective use of the implements of that school, rather than demanding that all the utensils belong to them.

Concerning the utensils, the *hakogaki*, or the certificates written on their boxes, have often been criticized. Originally, those who produced the implements, those who selected them, or those who owned them wrote on the front or the back of the boxes and gave details of their names, the names of the craftsmen, their history, as well as other information. Later, the owners began to request a certificate of their value, so that famous tea masters or the grand masters of the schools began writing their certificates on the boxes.

However, when those who could not accurately value the implements began to purchase implements, using the certificates written on their boxes as a way of judging their worth, the certificates alone became valuable in themselves. Therefore, the value of the utensils varies according to whether the certificates were written by famous tea masters or not. Furthermore, some owners began to demand certificates in

order to raise the prices of their plain, common implements.

The question arises as to whether or not we should ignore the certificates and evaluate the prominent chanoyu implements in isolation, without paying attention to any historical context, as in contemporary western art.

Of course, we should be able to evaluate things solely by the work put into them, the shapes and the colours. Once Hideyoshi prepared three *natsume* tea containers lacquered black, which were almost identical. He ordered Rikyu to select the best shape among them. When Rikyu selected one, he mingled them all and ordered Rikyu to select again. He tried three times, but Rikyu selected the same tea container all the time, and proved his connoisseurship. This is one of the myths associated with Rikyu, but connoisseurs should have a similar strict aesthetic sense of evaluation.

However, chanoyu implements should be appreciated not only by looking at their aesthetic qualities, but along with their back stories, as well as with the information about their successive owners. When I visited the Department of Eastern Art at the Metropolitan Museum of Art in New York City, I was quite shocked and felt pity as I faced dozens of naked tea caddies without their boxes or pouches. In the West, they might view tea caddies as simple, small containers with lids, rather than as chanoyu implements. The previous owners could not find any value in the accompanying objects; the covering pouches, certificates, boxes, wrapping clothes and the other accoutrements. They might even have thrown all of them away as if they were merely worn out, dirty rubbish.

In the case of *Rikyu-dogu*, for instance, *hakogaki* certificates written by the grand masters of the three Sen Houses, around the time just after Rikyu, are prized for their authenticity of connection to the days when there was so much more information about Rikyu than there is today. The certificates and inner boxes which reveal the successive owners are also important. They put a premium on the utensils in a number of ways; some evaluate the purity of implements which have been in the hands of the same owners for a long time, others evaluate successive ownership by the *sukisha* tea masters, known as connoisseurs. A large numbers of famous tea masters have been uniquely attached to many of the famed *meibutsu* implements, with their associated intriguing tragedies and comedies, whose stories also drive up their value.