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TEA AND THE ARTS OF JAPAN

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ISSUES 1-87  
COMPREHENSIVE INDEX



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The embossing on the cover is adapted from a gold  
embroidered fabric called *Hōun kinran*, favored by  
Sen Sōshitsu XV, fifteenth generation grand master of  
the Urasenke tradition of chanoyu. The motif is com-  
posed of a phoenix (*hō*) amid clouds (*un*), and is the  
graphic representation of his Buddhist name, Hōunsai.



# CHANOYU Quarterly

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*Chanoyu* is a synthesis of arts that gives expression to many aspects of Japanese culture. From its beginnings in the fifteenth century down to the present, it has been both catalyst and medium in the development of distinctive art forms. Under the guidance of Grand Master Sen Sōshitsu XV, Urasenke seeks to encourage the further development of these arts and to promote a worldwide understanding of the spirit of chanoyu.

# Everyday Life and the Heart of Tea

## Sen Sōshitsu XV

*Chadō*, the “way of tea,” has a history that goes back five hundred years, and has occupied and will continue to occupy a central place in Japan’s cultural tradition.

Today’s world is one in which mass production and science have a certain place, and in which people must adopt a broad world view. Thus, problems arise for which previous common sense does not provide the answers. What is ultimately important, however, is to consider the basis of one’s lifestyle. “East is East and West is West.” Though of different nationalities and having different thoughts and ideas, people today entertain a single world view, and the basic elements of their lives should equally be unified.

With *chadō*, too, people from different countries not only learn but, through *chadō*, are trying to grasp a philosophy. When these people come to Japan, wear Japanese clothes, and live like Japanese — more so than many Japanese — the distinctions between Japanese and non-Japanese disappear.

While traveling in Denmark, I dropped into a handicrafts shop and saw a ceramic piece which resembled a Japanese tea bowl, though of course it might have been designed for a different use. I also saw other beautiful wares and utensils. They were probably not intended for tea, but for some other practical purposes. And yet I read in them the same single fundamental purpose as in a tea bowl; they symbolized the desire, in this whirlpool of rapid changes, to express a warmth, gentleness, and richness capable of sustaining people in their daily lives.

This oneness of life’s fundamental purpose is also exemplified by the following: In October of 1973, I took some of my foreign disciples to the ceremony for offering tea to the shrine gods for the sacred rite at Ise Shrine, since such a chance only occurs once every twenty years. The seven or eight foreigners participated in the ritual in traditional Japanese dress. There were many people there. Many Japanese were without ties or were otherwise dressed casually. “Look at those foreigners in kimono and hakama,” some whispered. My foreign students could, I thought, have retorted with the remark that Japanese people were wearing Western clothes. The wearing of Western style clothes has now become widespread, indeed indispensable, in our daily life. Japanese wear kimono only on special occasions, and many have not even acquired the technique of wearing it. When we feel odd seeing a foreigner in this difficult outfit, we make a conceptual mistake. Such a reaction, I think, indicates the absence on our part of a broad world view. Foreign countries have their own wonderful lifestyles and arts. Japan too has an equally interesting and significant lifestyle and art. What makes us forget it is the “absolute rationalism” of today, an odd kind of rationalism which is unlike that of the West. That is, we are rational in that we are unaware

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of our rationalizing environment. We have no leisure to question the basis of our attitude toward human life.

A work of art which represents the richness of the human mind is the most valuable tool in our lives. What underlies this value is the human-relationship factor, regardless of whether or not it has form.

I would like to offer one answer to the problem of human relationships in terms of the evolvment of a world of politeness or *rei* (礼, Confucian *li*) based on sincerity. *Rei* can be interpreted as "good manners," but it also has various other meanings. The concept is found in the Koran as well as in old Egyptian tales. There is a well-known episode about the philosopher Dokuman. His manners were so refined that others who observed them asked where he had acquired such art. He replied, "As I saw how impolite and irreverent other people were, I resolved never to act that way." This episode demonstrates *rei* correctly activated within the human mind.

Japanese people are fond of greetings. This is called *aisatsu* 挨拶. "*Ai*" means mutual friendship, and "*satsu*" means to draw forth each other's good qualities through acquaintance. Therefore, exchanging bows becomes real *aisatsu* only when it is felt at that instant that something good is brought out from both parties. The fact that such a refined form of greeting was created and has lasted to this day in our country is proof that Japan is a land of spiritual culture. Recently, however, the meaning of *aisatsu* has been lost, and greetings have deteriorated. The gradation between the old and the young is no longer considered. What exists now is superficial human relationships based on ego, which leaves no space for reaching out and seeking the good in others. When we lose our warm feelings for others, the meaning of *aisatsu* vanishes, even though the form still exists. Arnold Toynbee talks about today's crisis from a historian's point of view, saying that due to the progress of science, food and clothing and other material aspects of man's life have become increasingly satisfactory, but that at the same time, man has lost ethical principles and religious salvation. What Toynbee means by religion here is not established religious sects but a fundamental human quality, faith within the human mind. In the Japanese language too, *shū* in the word *shūkyō* (religion) signified to teach and foster. One ought to bear this in mind when considering the many problems of life.

Japan's traditional culture has many branches. *Chadō* is at its roots. There is not time here for a historical exploration of its entry into Japan, but briefly, tea was introduced to Japan from China simply as a beverage, and priests were the first to drink it. They were assigned many rigorous exercises in order to discipline themselves. When Zen was introduced during the Kamakura period, religious discipline became combined with tea. One method adopted for propagating this new sect of Buddhism was a ritual of offering tea to Buddha and sharing tea with other people.

In Zen Buddhism, a monk is given a philosophical question called a *kōan*. It is not a question to interpret and solve with the intellect. The monk has to project himself into the problem so that his heart becomes one with it. The state he reaches at that instant is called *satori*, "enlightenment." The character representing *satori*, 悟, is made of two parts: the "heart" radical and the character meaning "self". *Satori* then is reached when the monk knows his own heart. Among many teachings demonstrating *kōan*, I would like to give a sample in order to show how difficult it can be, though the answer may at first sound ludicrous. This is a very famous story about an old

woman who burned down a monk's hut. An old woman who wanted to take care of a monk had a hut built in which he could live. He disciplined himself rigorously to become a high priest, while the old woman looked after his daily needs. Months, years elapsed, and the time came for her to test him. She asked the aid of a young woman who was her neighbor: "I want you to serve the monk his food today. He is meditating sitting facing the wall. When you take his food there, he will eat it, say his thanks, and then continue his sitting. I beg you to do me a favor then. When you withdraw the tray, without a word, embrace him. Carefully observe his response." The young woman, though reluctant, carried in the tray as the old woman told her to do. The monk accepted the meal and thanked her, looking as serious as usual, and finished the meal, expressing his thanks. The woman removed the tray and, as instructed, advanced to embrace him. He pushed her away and said, "Since the old tree is on the cold rock, there is no heat for the three winters." Imagine an old withered tree standing on a cold rock. In Zen, "three winters" means the months of November through January. In that cold season, there is nothing that gives heat. Thus, what the monk meant was that, even though the woman might come to him, he was as an old tree clinging to a rock in the dead of winter; he had not the spark of life. The old woman, upon hearing his response, kicked him out telling him to begin his discipline again, and burned down the hut.

Similar encounters sometimes occur in our lives. How does one react? If, as the monk, one is suddenly embraced by circumstance, how does one behave? The situation often exposes one's way of life. It would not be a waste of time to assign oneself this question as a *kōan*. The answer may reveal whether or not one has the necessary human warmth. If merely bound by forms, one might refuse, as the monk did. What is most important for a human being is to be continuously charging and discharging one's vital energy. Blackouts are no good, nor is "charging" only, without a dispersal of this energy.

Today's world is filled with knowledge. Knowledge, in this developed world, can easily be obtained if one so desires and makes the effort. In an economic society like ours, economic changes are not only brought about by the physically perceptible, but are controlled by the invisible values of time. Wisdom is what enables one to apply acquired knowledge and to turn it into timely value. Knowledge is obtained by reading, watching television, hearing lectures, reflection, and by various other means. However, one wants to put knowledge into practice, to apply it each moment in response to circumstances, instead of retaining it mechanically like a memorized mathematical formula. Wisdom lies in an intelligent use of what one knows, the fortuitous application of knowledge.

Designs can be made from all sorts of angles. This is not just a matter of a formula, because it involves inspiration of personal ideas and fresh meaning. A mere copy of others' work is of little value. What one seeks is good and original design attained through the unique combination of knowledge and wisdom.

This is also wherein lies the *raison d'être* of *chadō*. One's first image of chanoyu may be unfavorable. One sits straight for a long time with legs folded underneath until the feet are numb, and in addition, one has to follow the very strict and difficult etiquette. What is the use of such manners, one may wonder. However, as a practical matter, those manners constitute a pattern, a rule. As is the case with the rules of sports and

games, only when thoroughly acquainted with the rules of chanoyu can one understand the virtue of *chadō*. If one does without the rules, chanoyu cannot constitute a "Way." And the *raison* of the "Ways" of art in Japan lies in this. Chanoyu requires all the intricate steps of the presentation before one can cordially serve a bowl of tea to another person.

More precisely speaking, our daily life precludes consideration of oneself and the people one meets. There are many types of friends. Some are easy to be with all day. Others may demand painstaking effort. Even with your own family members, there may be occasions when you show discretion after an uncomfortable event. At that instant, your blood relatives become strangers and they may be felt more distant than friends toward whom you feel reservations. The human mind changes from day to day, and its changes pass from mind to mind with further changes. A human relationship is a very delicate movement supported by the changing waves of feeling.

In the world of chanoyu, at the moment of serving a bowl of tea in conformity with the etiquette of presentation, a synthetic cultural system arises. That system is of wide scope and high ideals. It includes the religious, moral, philosophical, disciplinary, and social. All these exist together as you offer a bowl of tea, and as a bowl of tea is offered to you. And here, it is no exaggeration to say, is the culture of *chadō* itself.

I must explain what I mean by "religious" here. *Chadō* is too often associated with Zen. There is even the expression "*cha-zen ichimi*," or "Tea and Zen are one." However, *chadō* has not simply been influenced by and united with Zen and Buddhism. In fact, chanoyu — formulated as a "Way" (*chadō*) in the 1500s — was also influenced by Catholicism. In 1549, Francis Xavier came to Japan for the first time to propagate Christianity, which spread as *Tenshūkyō*. Many missionaries came and stayed. They wanted to enter into the life of the Japanese people in order to teach them the faith. They found a way in chanoyu, which was then the flowering of Japanese life. Thus, they had contact with Sen Rikyū.

Chanoyu is sought and exercised in a structure called a *chashitsu*. This can either be a room or a separate structure for the presentation of chanoyu. There is the *chashitsu* and a garden pathway to it called a *roji*, meaning "dewy ground." Japanese people are often asked by foreigners to design a Japanese garden of rocks or trees. Because many are interested in *roji* gardens, they often come to me for instruction. The atmosphere of a *roji*, like being in the deep mountains and deep valleys, appeals to them. The meaning of "dewy ground" probably derives from two possible aspects of the character for *ro*, 露, one being "dew" and the other, "revelatory." In Buddhism, this world in which we live is called *sangai no kataku*, the fiery house of three worlds. The meaning of the "dewy ground" lies in getting out of the fiery house of this world and living for a moment in a place of purity and revelation, where one is required to discard worldly title, position, and means. What the word *roji* teaches is that one must become aware that in the garden one stands naked.

And as one walks through the garden, one comes to the *chashitsu*. Near the entrance to the *chashitsu* is the *tsukubai* stone wash basin for cleansing hands and mouth. The water is not for drinking. It is there so that the already naked person will purify himself or herself once again, a custom similar to that observed in the use of holy water at churches. Thus purified, the participant in the chanoyu enters the *chashitsu* through a very small entrance. As long ago as five hundred years, when social classes



were clearly differentiated and when warriors wore swords (a practice denied to merchants and peasants), the *chashitsu* admitted no one armed. There was a sword rack by the side of the entrance so that a warrior could leave his weapon. Not even a feudal lord refusing to bow might enter, because the entrance is so small that one has to bend low. When in this posture, even the greatest person looks down at his or her own feet. This is a significant gesture for a human being, because it means that one is reflecting upon one's self. Entering the *chashitsu* with the head lowered may bring about a change in one's attitude; one can feel a kind of rebirth.

Inside the room, the participants all sit on the same floor level. Once they sit there, even if they are not acquainted with each other, there springs a human relationship among them beyond perfunctory acknowledgment. The bowl of tea works merely as a medium to make them become aware of the "Way" of human communication. On entering the *chashitsu* after cleansing the body and spirit, one may discover the "Way of Life" through the medium of tea.

We read about a narrow gate in Matthew: "Enter ye in by the narrow gate: for wide is the gate, and broad is the way, that leadeth to destruction, and many are they that enter in thereby. For narrow is the gate, and straightened the way, that leadeth unto life, and few are they that find it." Few can discover and enter through the narrow gate. But this way leads to real happiness. On the other hand, the wide gate is easy to discover, and many go that way, toward degradation. This narrow gate of Jesus and the small entrance to the *chashitsu* I think share in the same teaching. They both teach the way to truth.

Where else in the world can you find just one bowl of tea so politely offered? A guest says to another sitting next to him, "Would you start?" The second one replies, "After you." Then the first says, "Then I will start," to which the second replies, "Please go ahead." When the first finishes drinking the bowl of tea, the next person always suggests that he or she have another. Of course the first one does not immediately respond, "Yes, I will," but instead says, "I have had a bowl already. Please have some." The thought is, "I am not satisfied if I alone drink; we drink in turn." The first person is not to think that he or she naturally takes the first bowl of tea because he or she is seated at the head, but is expected to always express thoughtfulness by saying, "Thank you for letting me start." This sort of politeness, in such expressions as "After you" and "Excuse me" in English, forms the basis for a thoughtful human relationship. This may seem only a formality, but the spirit of inviting others to go first, saying, "Please, you go first," is a very important element in our daily life which we have to practice all the time. No matter how much we pray for our happiness and well-being, no matter how deep our faith, it seems of little avail if we do not know how faith effects our everyday life.

As chanoyu guests and followers of *chadō*, even if formerly unacquainted, we offer tea to each other and join one another in a communion of feeling so the host, through the intricate steps of presenting tea, may concentrate his or her entire spirit and body on serving good tea. For this, the host has to direct the stage. The *chashitsu* is a vacant space with no ornamentation. Rikyū did set standards for how to arrange it, though it can be modified in many ways according to the host's feeling at the time. The *chashitsu* may be arranged simply like a black ink brush painting on a piece of white paper, or it may have colors. It can be variously designed. Variation depends upon

one's discipline, experience, and wisdom, as well as one's use of what knowledge one may possess. It is decoration of an interior freely using a vacant space. In this sense, the host has to be a good interior decorator.

"Spring has flowers, winter has snow, summer has cool breezes, fall has the moon. If leisure to appreciate seasonal changes is not missing in the mind, then any season is a good season for man." Flowers bloom in spring. Cool breezes blow in summer. In fall, the moon is clear. In winter the snow falls. But today, man is losing this simple sense of the seasons. In the Way of Tea, the seasonal is of great significance. One must consider the season in selecting a scroll, apart from its artistic merit, size, shape, tone, or other properties. One can not simply assume that the scroll is well-chosen if it uses the space. On some scrolls the characters are written horizontally; on others, vertically. There are scrolls with messages for different seasons, by which the guests can receive a silent teaching or can taste the flavor of the season. A fall theme is best in the fall; a winter theme in winter. This kind of small thoughtfulness is very important.

When the scroll is hung on the wall in the alcove, flowers are arranged in front of it. As in the case of the scroll, any flower will not serve the purpose. One must choose simple and undecorative flowers of the season. Rikyū taught that flowers for chanoyu should be "like wild flowers." However, nothing is so difficult as this. Trying to arrange flowers as if they were blooming in the field is not a simple task. In the study of flower arrangement, flowers are arranged with art. In using flowers for chanoyu, one does nothing of the kind. Flowers of the season are used and placed as they would be found in nature. This can only be done when one's mind is in tune with nature. The scroll, the flower container, and the flowers have to be arranged with their contrast and comparison in mind, utilizing the space of the room and the wall.

In the room, water is heated in an iron kettle. Underneath is charcoal in the brazier. There are electricity and gas in this society of conveniences. However, water boiled with these stops boiling when the heat is turned off. Charcoal is more consistent. You lay pieces of charcoal, enough for two hours, and keep the water at 75°C if that is the temperature you want it at. When this ideal temperature is reached, you can hear the sound of the simmering water. This sound is likened to that of wind blowing through pine trees. The moment you hear the sound of the pine wind, you know the water is at the right temperature and that you can serve tea at the right temperature to your guests. This is not like the water on an electric or gas burner, which quickly boils beyond this point, the sound disappearing as soon as the heat is turned off. Therefore, even though it takes more trouble, we must use charcoal and keep the water at the right temperature.

One faces the same problem in daily life also, in trying to serve a cup of ordinary tea. Even a cup of inexpensive tea is quite difficult to serve well. It may be too hot or lukewarm. The person who serves it may not pay careful attention to the temperature of the water. It is a sad thing that we are now used to the convenience of electricity and gas. When we use charcoal to keep the water at the proper temperature, it is not especially difficult. Whether it is the water temperature or the design of a room, this careful attention is essential. This thoughtfulness, however, should not be felt as a burden. It is often said that chanoyu is like *fūryū*. *Fū* means "wind" and *ryū* means "to flow." If the wind ceases to flow, *fūryū* ceases to exist. The atmosphere has to keep flowing like the wind. It has to be natural.

In haiku — seventeen-syllable *fūryū* poetry — there is a good example in the famous poem by Bashō: “The old pond / a frog leaps / the sound of water.” This seems to be a very simple poem, and one might suppose it easy to compose a similar one. However, it is soon apparent in trying to do so that the feeling of nature is not easily, simply, or precisely evoked. This is because one’s heart is lacking the feeling of naturalness. *Fūryū* cannot be unnatural nor explain too much. It cannot be imbalanced or out of proportion. *Fūryū* refuses to be disproportionately perfect and has room for the imperfect. *Fūryū* is that which evokes nature, but for this to occur there must be a personal religious attitude. This is necessary because religion teaches what it is to be a “true person of no status.” People of this description place no claim on status or title, but have the confidence that they can show their depth of self in their work and are able to weave this into their greatest strength, their thoughts, and their nature. To become such a person is again a difficult task. In search of it, one tries with sincerity to make a bowl of tea.

As I mentioned previously, the result depends upon various factors, the first of which is the water temperature. The next consideration is that of the use of the tea scoop. It cannot be used in the manner of making instant coffee. You must put in one and a half scoopsful of tea and see whether it seems right. Then you must whip the tea with the tea whisk and, as you proceed, you must give continuous attention to the details, all of which are important to the final result.

The whisk is carefully handmade in the traditional method by finely splitting a piece of bamboo. The same care is taken in the making of the ladle. The ladle maker carefully checks each ladle to see that it is not warped nor hard to handle. Although the ladle is not scientifically measured, it always comes out to the desired size. When one learns the skill and incorporates it, one can go beyond it. First, one must learn the steps with all the measurements in mind, but after repeating the process many times, one acquires the art of handling the material till it meets the measurement by itself.

In chanoyu, the ridges of the tatami serve as an important measurement. As you might have experienced, a beginner is taught to sit, set things down, and move according to that measurement. The beginner must always count the number of ridges. However, eventually he no longer has to count, for where he sits and where he places things proves to be exactly at the ridge where it should be.

There are many other similar rules in the presentation of tea. It is like making a design. Although the manners and the order of serving are all fixed, those who prepare and serve tea according to the set rules differ from person to person. There are tall people, fat people, and thin people. When these different people prepare and serve tea, they feel a desire to meet the challenge of giving life to the design with the use of their personality.

Of course, at first it is painful to sit. While fighting the numbness of the legs, you may forget the rules of chanoyu. People often ask if there is any method of avoiding the numbness. However, without having felt the numbness, you have not really “sat.” Perhaps it would be simpler to sit crosslegged from the start. It is, of course, alright to sit that way. However, it is good to sit once in the correct way, for this lets you know your own position and the location of the other elements. It is not, as sometimes said, that you must do everything strictly according to the prescribed measurements. When you learn how to sit and how to conduct the procedures according to



the rules, then you can feel free to use your mind and body at will, and when you have mastered that freedom, you can for the first time serve tea to your guests in a serious manner.

It is for these reasons that the tea is received with words of thanks. It is why one holds a tea bowl with reverence. It is not only that you thank the person who made the tea, but also that you are thankful for the fact that you can participate in this gathering. Before you drink the tea, you turn the bowl halfway to avoid using the front side of the bowl which faces you. This is in the same spirit as bending low at the entrance and humbling yourself. Tea persistently humbles a person. It strips a person bare. The underlying philosophy is a belief in drawing forth the true value of the "naked" person. *Chadō* thus includes the philosophical and the religious.

The *chashitsu* is originally vacant, empty of all but its architectural elements. The host arranges it as he or she likes, and as allowed by his or her experience and talent. The aim is to design the room so as to communicate this intention — that is, of drawing forth the true value of the "naked" person. This, of course, requires a certain technique, but more important is the art of combining the different elements.

The importance of appropriate combination is also seen in the formal meal, *kaiseki*. The ordinary banquet dinner is also called *kaiseki* (written 会席), but this means a meeting place, whereas our *kaiseki* (懷石) was originally a stone in the folds of the kimono, next to the stomach. Since monks under discipline were not allowed to enjoy the comfort of heat in the cold winter and food was also limited, they were cold and hungry. During the day, they swept the yard and made a fire with the fallen leaves. There they left rocks of a particular size. In the evening, they took out the heated rocks, wrapped them in rags, and put them in the fold of their clothes. Therefore, the chanoyu *kaiseki* meal is not a big dinner, but is a tasteful combination of food from the sea and mountains. There are specialty restaurants for *kaiseki* cooking now, but of course the meaning of the word is lost this way, for *kaiseki* is a meal that is intended to accompany chanoyu. The chanoyu meal is not a sumptuous one, but just something like a light snack.

Japanese people's lives are very disorderly now, and good eating manners have been lost. In some foreign countries, they partake of the soup first. When the soup plates are cleared from the table, meat or fish is served, followed by vegetables. During the meal, a red or white wine is sometimes served. After the dessert, men and women separate for coffee, and each group enjoys talking. In Japan, however, everything is served on the table at the same time, and you can start with anything and proceed in any order. We do not say, as in foreign countries, "Let's start with the soup," or "Please now have the broiled fish." At a Japanese banquet, it does not matter whether one starts with broiled fish or raw fish; and this is also true of a family dinner. Things are carried in in no particular order. The second course does not come after the first is finished. Many things are there on the table from the start. Pickles, which should be the last on the menu, are already on the table, and then the soup, which should be the first to be served, is carried in. Some are already drinking liquor. Some eat rice with pickles and tea, which signal the end of the dinner. Some eat raw fish. Some even reach over with their chopsticks and pick up some food from across the table. It is unthinkable that anyone would do this with a fork under civilized conditions in other countries.

The *kaiseki* meal, however, requires manners comparable to those of other countries. What is eaten is finished first before the next course is served. Moreover, the variety is limited to one soup and three dishes, besides a bowl of rice, and there is a delicate selection of foods from the ocean and the mountains beautifully and tastefully served in interesting containers. The food is appreciated in three ways: with the eyes, the tongue, and the heart. If you can "taste" with your eyes, tongue, and heart, this is called "*sanmai*," the "three tastes." It is not easy to enjoy the three tastes. For example, when the tongue appreciates the taste, the eyes may fail. In stylish Japanese restaurants, they pay attention to the way the food is placed in the containers, and also use varieties of good dinner ware. In *kaiseki*, food is placed in the containers differently, according to the container. Therefore, while enjoying the taste of the food, the guest should also appreciate the way it has been arranged in the container. The chopsticks used for serving this meal are of freshly cut green bamboo. This means that they are used just once. This is representative of the host's endeavor to offer a fresh taste to the guests.

Whether it is *kaiseki* or our daily foods, one criterion should be acute consideration for the guests. Only when accompanied by such thoughtfulness can your guests fully appreciate what you offer. Even in the taste of a meal, therefore, there is a delicate communication.

The host does not eat with the guests, but tastes what he or she offers beforehand, whether it is the tea or the sweets. Once the host knows for sure that it can be served with confidence, he or she concentrates on the matter of serving it. People from other cultures often ask why the host does not join the guests. From the viewpoint of guest-entertaining in other countries, it is odd to see guests entertaining each other in the manner of *chanoyu*, while the host withdraws. There are, of course, some special cases when the host joins the guests on their suggestion, but most often the host declines. The host gives to his or her guests his or her entire consideration, to the extent of personally selecting the different containers and placing the food in them. Here we see a great artistic meaning with and without forms. Beauty in making tea is of course important, but it is also critical to assemble different wares and utensils of clay, gold, wood, and so forth in an elegant but reserved manner.

The manners used here are not merely forms. Young and old, men and women serve each other from the heart, something essential in our daily life. I have toured all over the world with the goal, "Peace through sharing a bowl of tea." The color of tea is green. It represents nature. This relationship all human beings have to reaffirm. When you take a bowl with green tea in it into your hands and, drinking the tea, feel you are one with this greenness, there is peace. This peace is practiced in sharing a bowl of tea and in offering it to another. Understood this way, *chanoyu* is no mere game, no mere hobby, no mere skill. As I have already indicated, with the presentation of tea as a medium, accompanied by the careful combination of different elements, *chadō* possesses religious, artistic, moral, psycho-philosophical, disciplinary, and social significance. *Chadō*, which embraces all these elements, indeed has a profound meaning. Even when you pick out each item used for the presentation of tea, you find an unfathomably good sense in each one individually, floating in space. Whether it is a bowl or a tea container, whether you look at it or handle it, you realize how it leads toward a world beyond the finite.

Rikyū talked about the spirit of harmony, respect, purity, and tranquility — *wa, kei, sei, jaku*. This is an important frame of spirit. No matter how the world advances or changes, what is most important to human beings is the attitude of renewing old acquaintances and gaining new ones, and to keep our prior knowledge and pour our new knowledge into it. When we have this mental attitude, we can for the first time live our lives richly. I hope you all may taste this bowl of tea and the peace contained in it.



# The Japanese Sense of Beauty and *Sukiya* Architecture

Izue Kan

In his work *Fūdō*, philosopher Watsuji Tetsurō (1889–1960) writes that “a country’s culture and aesthetic sense are rooted in its natural features and climate.” He goes on to state that Japan, located within the monsoon belt, is a humid country characterized by its clearly defined seasonal changes. From time to time, nature’s bounty of humidity wreaks havoc on the people in the form of torrential rains, windstorms, floods, and even droughts. In the face of nature’s fury, the people have little choice but to abandon all resistance and submit.

## Submission and Beauty

The idea of submission expressed by the Japanese word *ninjin* is one of enduring and yielding — a concept which has been extolled by the Japanese in *waka* and haiku poetry since ancient times as a romantic aesthetic. It expresses the unselfish resignation inherent in the sudden act of submission, as symbolized by the flurry of the cherry blossoms which burst into bloom only to fall away a few days later. This natural feature of submission, brought about by Japan’s humid climate with its seasonal changes and unexpected typhoons, not only influenced poetry but gave birth to Japanese culture as a whole, forming the aesthetic sensibility of the Japanese people. It gave rise to the twisting, contorting, and warping of alcove posts (*tokobashira*) characteristic of *sukiya* style architecture. In other words, this submission dictated by Japan’s natural climate lurks in the background of that which the Japanese find beautiful, and the Japanese in turn sense beauty in things which conceal an element of submission.

## Defining Culture

Japanese people constantly express the wish that their nation and cities be not merely civilized but cultured, yet the cities they actually build are manifestations of the former and not the latter. The reason for this lies in an inability to clearly distinguish between civilization and culture.

Watsuji Tetsurō allegorically explains that, “when we sprinkle freshly picked vegetables with salad oil and eat them, that is civilization. When we put freshly picked veg-

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etables in a tub and pickle them for days, bringing out the body of their hidden flavor, and then eat them, now that is culture.” (Slightly altered for the purpose of this article.)

The flavor of civilization expressed by Watsuji’s vegetable salad is superficial and one-dimensional. But in the case of culture, taking time to pickle the same vegetables brings out their whole “body,” or hidden flavor. In Watsuji’s thesis, it is this “hidden flavor” which constitutes culture.

### Odd Numbers, Blank Space, and Resonance

If, as Watsuji wrote, culture is a hidden flavor, it can perhaps be said that this hidden flavor lies in the “remainder” found in odd numbers. Even numbers are divisible by two, leaving nothing, no “flavor,” behind. On the other hand, odd numbers always imply the hidden potential of a remainder, allowing for a variety of transformations.

The Japanese have shown a love of odd numbers since ancient times. Examples of this include *shichi-go-san*, the November custom of 3- and 5-year-old boys and 3- and 7-year-old girls visiting a shrine, and the 3 court ladies and 5 musicians included among the dolls displayed during the Girls’ Festival on March 3. This value placed on odd numbers shows a spiritual affinity not for the numbers themselves, but for the remainder inherent in them. This stems from an unconscious wish for a latent strength, power to spare, and divine energy that the remainder implies. In other words, Japanese are attracted to the remainder because it has room in reserve to foster dignity, potential, and humor. It transcends the actual state to allow for something greater, a vague yet deeply spiritual quality comprising powerful strength or emotion. The aesthetic of the remainder is expressed in *suibokuga* ink painting and *Zenga* painting as an appreciation of the beauty of blank space, blurring, and resonance.

The resonance expressed by the Japanese word *yoin* is an aesthetic feeling which lingers after something has ended. Like blank space, this resonance is a form without form, something which is not expressed directly but is deeply impressed on the human heart, like a silent phantom. The stage art of *noh* developed a manner of expression for this resonance, and the tearoom — that is, the architectural structure for *chanoyu* — gave it shape.

A tearoom is a space for meditation. This act of taking leave of the world one is facing and losing oneself in thought can be seen as a buildup of resonance which has taken on positive qualities. The *sukiya* architectural style arose out of this spirit of the tearoom. It thus follows that though a building may take the form of a *sukiya*, if it fails to instill an aesthetic resonance in the human heart, it will be an “even-numbered” shell lacking the potential of a remainder. This idea forms the essence of the Japanese aesthetic, namely the potential for variety found only in the remainders of odd numbers and the boundless progression toward minimization. This minimization gives expression to the aesthetic of the negative, that of minus versus plus and silence versus loquacity. The common aesthetic sense rooted in Japan’s natural climate always involves an inclination toward the negative.

### The Aesthetic of the Negative

The haiku poet Bashō’s sensibility can be described as that of silence and the negative. Note this example:

*kono michi ya  
yuku hito nashi ni  
aki no yūgiure*

This road  
Ah, without a person travelling it,  
In the autumn dusk.

While “without a person travelling it” (minus) and autumn, signifying the approach of winter (minus), express a forlorn heart through multiple negatives, they also express the spiritual strength to forge on regardless (minus x minus = plus). This perfectly demonstrates the essence of the aesthetic of the negative, constituting not merely negative weakness but a hidden inner strength.

Here is another example:

*shizukesa ya  
iwa ni shimiiru  
semi no koe*

The quietness . . .  
Infusing the rocks,  
The cicada’s cry.

This haiku expresses the infinitesimal minuteness, sharpness, energy, and lightning-like speed and power necessary to infuse and penetrate solid rock. The basic nature of the negative lies in a strength of unlimited tenacity, arising from ingrained perseverance and unselfish submission. This strength characterizes the aesthetic of the negative and silence.

This concept is also expressed in the following *waka* by Fujiwara Teika:

*miwataseba  
hana mo momiji mo  
nakarikeri  
ura no tomaya no  
aki no yūgiure*

Looking far, I see  
No sign of cherry blossoms  
Or crimson leaves.  
A reed-thatched hut on a bay  
On an evening in autumn.

The poet brings the colors of the non-existent flowers and leaves into fiery bloom within this world of silence. This is the height of the aesthetic of *yūgen*, a profound feeling stemming from silence and the unexpressed. In the aesthetic of the negative, flowers and leaves come alive through their very absence.

Chanoyu found its purpose in the process of making a bowl of tea. While the substance itself disappears when the tea is drunk, the heart remains satiated. As for the tea-room, the aesthetic of the negative reduces the basic four-and-a-half tatami-mat space, minimizing it to a mere one-and-a-half tatami-mat space.

In *noh*, there is little in the way of stage scenery except for a drawing of an old pine tree on the rear wall. The monotone beauty unfolds under conditions pared to the barest necessary minimum.

In *suibokuga* ink painting, the bare necessities of the image are drawn out, leaving the viewer to find beauty in the blank space which results.

As a rebel against the *shoin* style, *sukiya* architecture did away with all ornamentation, for instance lintels, transom carvings, or gold and silver fittings.

Unlike the vast desert wherein the Pyramids express the strength of human will through their perfect triangular forms and mammoth scale, the undulating topography



of Japan allows this same will to be expressed in congregations of small objects, as demonstrated by the Katsura Detached Villa in Kyoto. Such structures display an inclination toward the negative aesthetic.

The Japanese found and invented colors based on the concepts of *wabi* (the beauty found in poverty and simplicity) and *yūgen* (profound and quiet beauty). Such colors, as for example the shadow color of author Tanizaki Jun'ichirō's *In Praise of Shadows* and the greenish-gray color attributed to Sen Rikyū, are almost the antithesis of color. This sense of shadow color expresses the tone of the negative.

All the above examples are representative of the aesthetic born of the sense of silence and the negative rooted in the Japanese climate. The essence of Japanese tradition lies in the denial of superficial beauty and the search to express a more profound and severe underlying entity through this process of denial.

### **"Enjoyment Lies in the Undone"**

Zeami (1363?–1443?), in the work *Kakyō* which he wrote to transmit the secrets of *noh*, relates that "enjoyment lies in the undone." "The undone" refers to the cessation of all expression, musical or vocal, during the short, silent intervals which occur when one passage of dance or chanting shifts into the next. This is neither an empty standstill nor a silent pause, but the use of a slight interval in which the performer's inner tension seeps out and is transformed into something with strong impact as an expression without expression. A master's art must thus include expression of the unexpressed, and "enjoyment lies in the undone" is Zeami's explanation of this aesthetic of the interval in *noh*.

The word "*omoshiro(ki)*" which Zeami uses to express the enjoyable is written today using the kanji characters for "face" and "white" and is generally used to express a rather superficial sensation of fun or pleasure. The *Manyō Shū* ancient collection of poems, however, writes "*omoshiro*" using two kanji characters denoting emotion, whose combined meaning translates something like "pitiable." "*Omoshiro*" thus expressed an emotional movement of the heart involving a love of beauty and a tender sense of pathos. Zeami's "the undone" connotes a seeping outward of inner tension, thus his "enjoyment" clearly denotes the older, more profound meaning of *omoshiro* used in the *Manyō Shū*.

As previously stated, the beauty of Japanese *Zenga* paintings and the *haiga* (haiku-plus-painting) art form is said to lie in the blank space. On a pure white sheet, the placing of a few brush strokes depicting a plum branch and a warbler perched there suffices to convey early spring. The rest of the paper is left blank — the "undone" Zeami refers to. Gazing at this blank white space, viewers each fill it in with their own image of spring, be it the spring scenery of their hometown, recollections of a view from their travels, or something else. The enjoyment of *Zenga* and *haiga* thus lies in this blank white space of the "undone" which exists between the actual image depicted in the picture and the image residing in the viewer's heart.

### **The Beauty of Silence**

In his work *Die Welt des Schweigens*, Max Picard writes, "The essential nature of God is silence. The essential nature of humans is language." (Retranslated from the Japanese

translation by Toshikatsu Sano, Tokyo: Misuzu Shobo, 1964.—Tr) From birth, humans are incapable of silence.

Ignatius, the Patriarch of Antioch, described Jesus as “the Word born of silence,” referring to a divinity whose basic nature is silent. Picard goes on to write, “Silence is in no way a negative entity, nor is it the mere act of ‘not speaking.’ It is a positive force which exists independently as a complete world of its own.” This ties into Zeami’s words, “enjoyment lies in the undone,” and the aesthetic of the interval.

### The Beauty of Dual Contrast

In his work *Iki no Kōzō* [The Structure of *Iki*], philosopher Kuki Shūzō (1888–1941) expresses the Edo-period (1603–1867) concept of “*iki*” (stylish appeal) as an ultimate form attained through dual contrast. It can be used to describe all cultural phenomena, and is perfect for explaining Japanese architectural forms. “*Iki*” can be symbolized by the tension present just before a man and a woman kiss for the first time. In this state, the two are infinitely close yet in no way combined, and the tension arising from dual contemplation of their combined potential ties into the concept of *iki*. In plain terms, Kuki’s “*iki*” requires refinement, vigorous spirit, and seductiveness.

Applying the concrete example of Japanese architecture to the above analogy, let us here consider the relation between the roof, which would be the man, and the walls, comparable to the woman. The roof and walls exist in infinite rapprochement, yet any direct connection is severed by the creation of spaces between the underside of the eaves and the walls. If these dual entities are allowed to connect and combine, the tension and thus the “*iki*” of the architecture will be lost.

### Odd Numbers and *Sukiya*

As previously stated, the Japanese have shown an affinity for odd numbers since ancient times. Linking the reserves of power implied by the remainders of odd numbers to religion, they came to connect them with the supernatural power of divine assistance. This concept of power was further linked to the Japanese aesthetic, giving rise to an emotional affinity for the beauty of the remainder expressed in blank space and resonance.

It could be that, owing to the ironic thinking of chanoyu enthusiasts and sensualists of the day, this significance of odd numbers was twisted around, resulting in the architecture called *sukiya*. Inverting the kanji characters for the word *kisu*, meaning “odd number,” produces the characters for *suki* (the “*ya*” in *sukiya* means “house”), implying an origin stemming from odd numbers. The word “*suki*” was originally written using the kanji character otherwise pronounced *ko*, which indicated doting or attachment. Later, when the tea custom brought over from China by Zen priests reached such popularity during the Muromachi period (1336–1573) that one had to be accomplished in chanoyu to be considered a “somebody,” “*suki*” came to refer to having a deep affinity for the path towards refinement, “sensuality,” and chanoyu. This usage of the word began to be written using the inverted characters for “odd number.” The *Yamanoue Sōji Ki* [Writings of Yamanoue Sōji (1544–90)] lists three properties required of a ‘*suki* person’: a dignified bearing even in the absence of distinguished tea utensils (this was in an age when the rule

was to own the finest Chinese utensils), originality, and decent rendering of service. *Suki* thus means indifference to the standards of society at large, belief in the worth of objects as dictated by one's own sensibility, and the creation of new forms of beauty. It is not an objective world of beauty but, rather, is a matter of the subjective sensibility of the person appraising beauty on his or her own terms.

### **The Future of *Sukiya***

The appeal of architecture lies in the way it reflects its era, including the politics, economy, needs, art, thinking, technology, and materials of the time. Just as the Edo and Meiji (1868–1912) periods had their own respective styles of architecture, contemporary architecture is fascinating in the way it reflects the complexity of modern times. The appeal of *sukiya* architecture similarly lies in the creation of contemporary *sukiya*. A variety of characters have been used to write the word *sukiya* through the ages, and the increasingly complex combination of disparate factors which is the modern age makes the ultimate fate of this class of architecture uncertain. In the face of complexity, however, one must never forget the necessity of creating a beautiful and refined unification of the whole.

In order for *sukiya* to attain unification in these complicated times, the traditional elements of dual contrast, interval, and blank space are essential. Dual contrast is the appeal offered by dichotomies such as man and woman, life and death, and black and white. Interval and blank space are expressed in Zeami's words, "enjoyment lies in the undone." In architecture, leaving an interlying space allows room for a refreshing breeze to blow through, creating refinement and enjoyment and taking design to a higher dimension.

The future will most likely find us surrounded by a countless, limitless array of materials and forms, among which our lifestyles will become increasingly varied and complex. In this future world, the aesthetic of interlying space will be needed more than ever.

### **ADDENDUM**

#### **Sublimation and Architecture — The Example of Two of My Works**

Bōbōan (winner of the 1996 International Academy [IAA] Special Award)

Tokyo Chikuyōtei (winner of the 16th Yoshida Isoya Award)

Akutagawa Ryūnosuke states that "In context within literature, words must have more beauty than what their dictionary definitions give account for." If we think of this in terms of architecture, it becomes: "In context within architecture, materials must have more beauty than what their specifications give account for." Anyone can easily build a beautiful tearoom if expensive, obviously beautiful, distinguished wood, clay, and stone are utilized. However, as an embodiment of the spiritual culture of the Japanese, the architectural beauty of a tearoom does not depend on such materials.

Toyotomi Hideyoshi, the powerful figure of the sixteenth century, built a tearoom covered with gold foil as a personal display of power. Sen Rikyū created the hut-like tearoom Taian, adopting in it simple clay walls which showed the binder straw in the plaster, like seen in the commonplace livestock sheds and storage sheds of those days. He was probing the *wabi* aesthetic, the essence of Japanese culture. Rikyū's mentor Takeno Jōō expounded that "*wabi* constitutes being artless, modest, and not extravagant." Rikyū, when making the Taian, purposely left the wall plastering unfinished, giving play to the interesting quality of the binder straw shining dully in the dim room. Thus he gave expression to the beauty of clay-walled architecture in an artless, non-extravagant way.

For the Bōbōan, corrugated slate is used on the roof, and the interior makes use of galvanized sheet iron, aluminum, plate iron, and old newspapers. These materials are inexpensive and also inorganic, and are unacceptable from the standpoint of the old set notion that a tearoom — that structure conveying Japan's culture — must be made of distinguished wood, clay, and stone. The graceful, wavy structure of Bōbōan's slate roof, however, has a feminine quality like a woman of the Tokyo region would have, frank and refreshing. When you see through to the fibers of the inorganic slate, they have a decorative beauty like the binding straw of Rikyū's Taian. Gazing at the dimmed galvanized sheet iron walls at dusk, there appear to be snowflakes silently dancing in the wind and falling. This work is a modern realization of the spiritual richness of *wabi*, employing especially modest materials to create an especially beautiful example of architecture.

The Tokyo Chikuyōtei represents a probe into just how far the mood and atmosphere of traditional Japanese architecture built of such warm and gentle natural materials as wood, clay, and stone can be achieved using that cold-seeming modern-day material, metal. While the Taian represents a probe into beauty using the sixteenth century's modest clay walls having visible binding straw, the Tokyo Chikuyōtei is a modern revival of the *wabi* aesthetic using the twentieth century's industrial products.

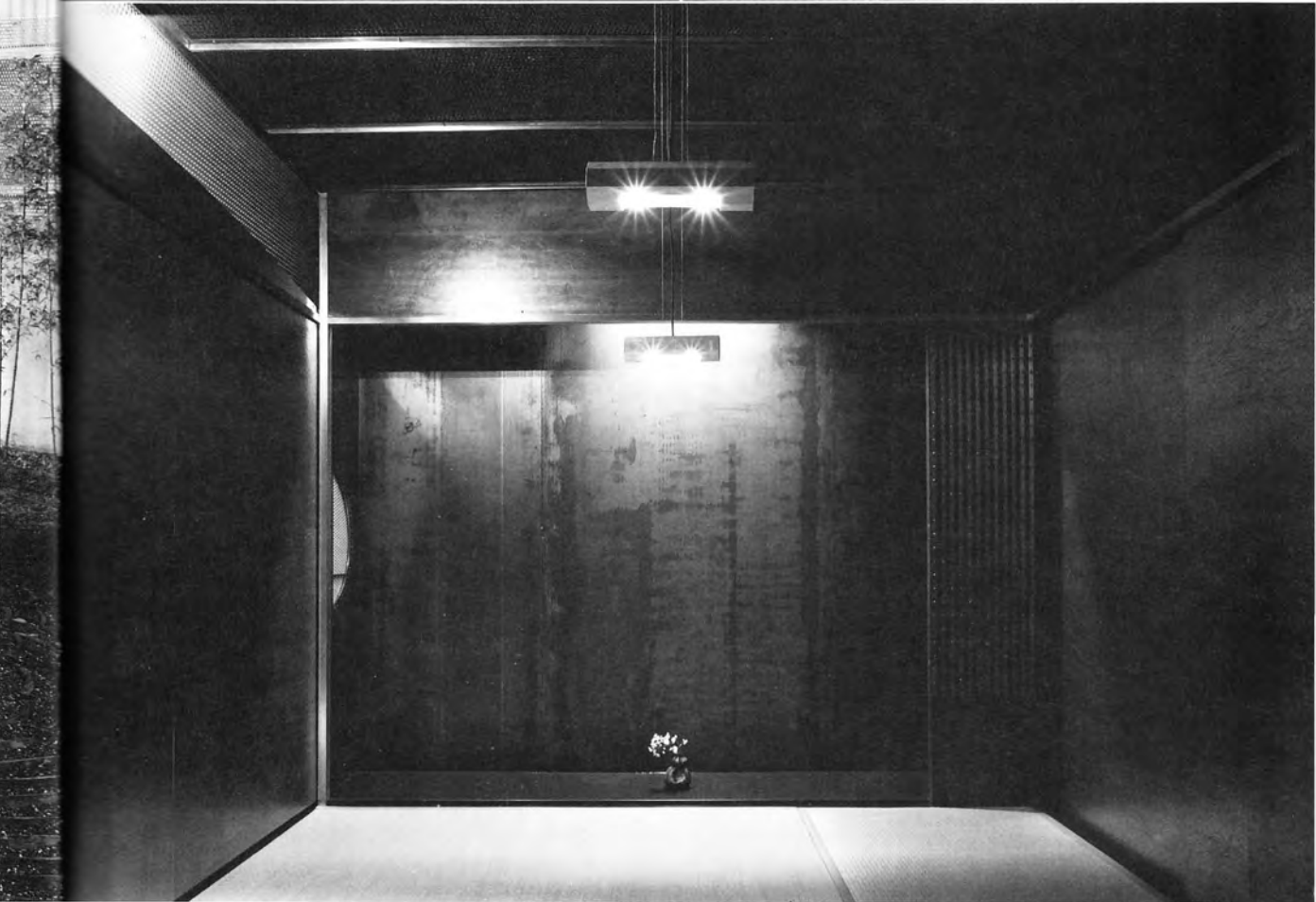
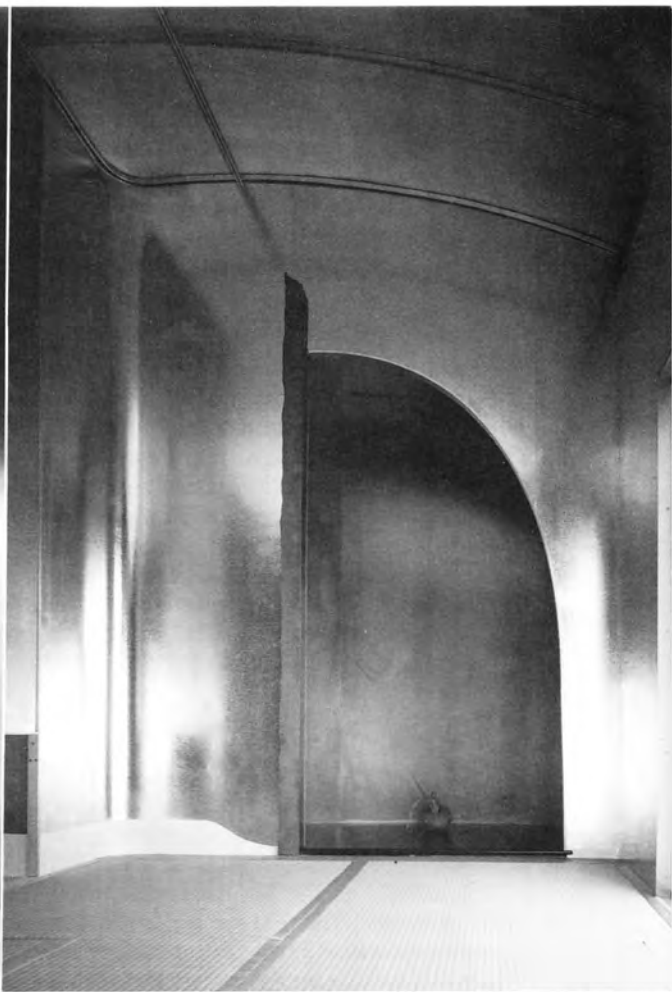
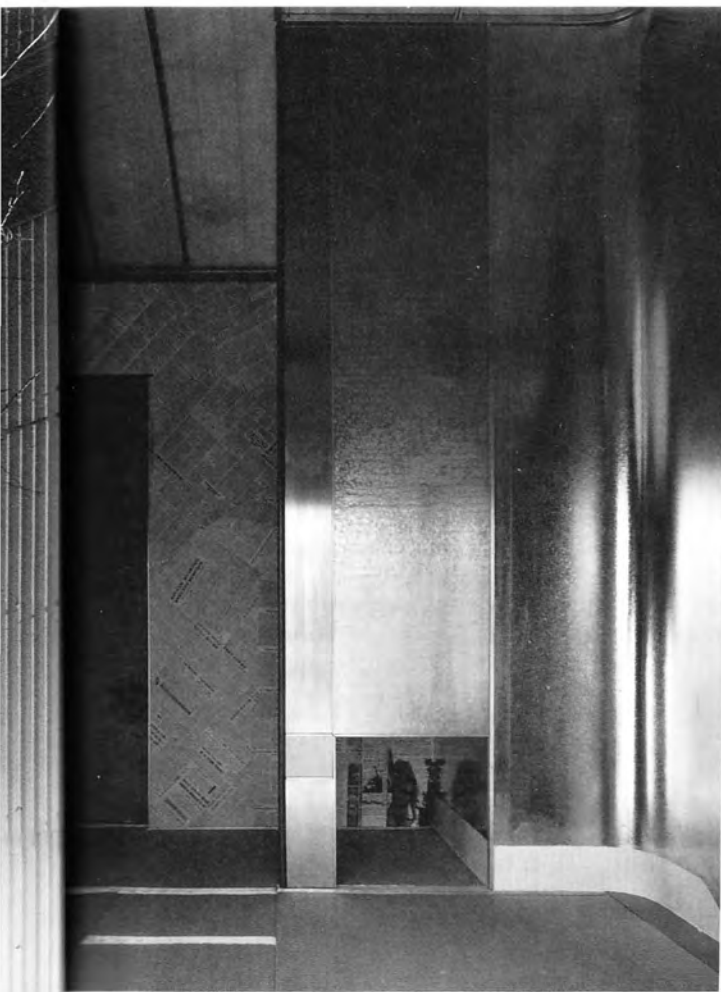
The *wabi* aesthetic teaches that it is by taking unenchanted materials and creating enchanting things out of them that we get something truly enchanting. The high spiritual level of Japanese culture from old has not gauged beauty on the expensiveness or magnificence of the materials, but has involved "being artless, modest, and not extravagant," and a rejection of ostentation. A culturally valuable work of architecture, one which correctly conveys the *wabi* aesthetic, is none other than one which takes the modest quality of a material and, placing it in context within that architectural work, elevates it into a thing of beauty.

p. 18 and p. 19 top: Izue Kan, Bōbōan, Nagoya, 1994. SHINKENCHIKU-SHA ©

p. 19 bottom: Izue Kan, Tokyo Chikuyōtei, Osaka, 1989. PHOTOGRAPH BY OSAMU MURAI ©









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LEGEND: Numerals followed by colon (:) indicate issue number, with relative page number(s) following. Issues 1–4 are numbered I-1, I-2, I-3, I-4; issues 5–8 are II-1, II-2, II-3, II-4; from issue 9, the numbers are sequential. **Bold** page number indicates photo. Romanization of “ん” within Japanese words/names may be spelled either “m” or “n”. Romanization of Chinese follows Pinyin system. Document entry dates are given day/month/year. For chanoyu objects having “given names” (*mei*), see the object type. Folding-screen paintings are listed under *byōbu-e*; picture handscroll illustrations are under *emaki*. Name Sōshitsu means member of Urasenke lineage; Sōsa means member of Omotesenke lineage; Sōshu means member of Mushanokōjisenke lineage. Enshū refers to Kobori Enshū; Hideyoshi, to Toyotomi Hideyoshi; Rikyū, to Sen Rikyū.

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**eda-zumi**→ *sumi* (charcoal)  
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**hanafuda** 花札, type of playing cards, motif combinations, 34: 17

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**hanaire** 花入, chanoyu vase(s), classifications, 12: 47, 13: 58, 22: 66–68; boards (*usuita*) used under, 13: 58, 15: 58–59; cylinders used in, 15: 56, 59; development and styles, 22: 63–69; use of unglazed/ash-glazed ceramic, 36: 32. —**of bamboo**: 11: 82, 14: 54, 56, 58–59, use example, 60: 9; lacquer protection on, 15: 59; by Rikyū, 22: 68–69, 27: 37–38, 41: 13, 18, 20, 62: 18; *shakuhachi* type, 41: 18, 62: 26; earliest record of, 41: 18; ciphers (*kaō*) on, 76: 25. —**of basketry**: 22: 69, 27: 38–39; earliest record of use, 41: 18. —**classical shapes/styles**: *kinuta*-shape celadon type, 22: 64, 65; *kyō-zutsu* (sutra container), 22: 65, 67; *ryūgo*-shape style, 22: 66, 67, 47: 25, 67: 30, 31; *kaburanashi* shape, *Yamanoue Sōji Ki* on, 26: 54; *tsuribune* (boat-shaped hanging type) of *sahari* (brass-tin alloy), earliest record of use, 41: 18, use example, 60: 8; *tsubaguchi* mouth shape, 47: 16, 17, 18, 26; *shippōguchi* mouth shape, 47: 22, 25. —**historical nameless examples**: Iga ware with Rikyū’s stamp, 47: 16, 18; bamboo by Yabunouchi Kenchū, 76: 28. —**named pieces**: • “*Gankai*” 顔回 (calabash; Rikyū), 62: 14, 19, 20, 33 • “*Hanamuko*” (kanji uncertain) (bamboo; Rikyū), 16: 52 • “*Jurōjin*” 寿老人 (Iga

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**hanami**→cherry blossom(s)

**handa**, chanoyu large bowl for ash→*haiki*

**hanezu** 唐榎/棠榎, kind of tree, 41: 38, 58: 20

**hanging scroll**→*kakemono* / *kakejiku*

**Hannya Shingyō** 般若心經 [Heart of Wisdom Sutra], “*Shiki-soku-ze-kū* 色即是空...” (appearance is ultimately emptiness...) phrase in Zeami Motokiyo’s *noh* theory, 73: 9–14

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**Hara Tomitarō** 原富太郎 (Sankei 三溪; 1868–1939), silk trader and patron of art, 1937 “lotus flower” chanoyu, 15: 35–36, 41, 26: 47; Sankeien estate, 15: 35, 26: 46–47; and Masuda Don’ō, 53: 29; 1924 Daishi-kai gathering, 53: 32; in modern *sukisha* history, 76: 13

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- Hasegawa Tōhaku** 長谷川等伯 (1539–1610), painter, on Mokuan Reien, II-3: 7, 10; “Pine Trees” painting, 13: 5, 73: 22–23; Kenninji Ryōsokuin *fusuma* paintings, 23: 64, 64–65; Rikyū portrait, 31: 17, 39: 28; in Japanese art history, 49: 20. —*Tōhaku Gasetzu* 等伯画説 [Tōhaku’s Views on Painting] (ca. 1592; attrib. Nittsū), re. Hon’ami Kōetsu, 34: 30
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- Hashimoto Kansetsu** 橋本関雪 (1883–1945), painter, “*Shōjō ruten*” (Transmigration of Life) painting at Kenninji, 23: 61
- hassun** → *kaiseki*—courses and wares
- Hata clan** 泰族 (fl. late 5th c.), in Karatsu ceramic history, 24: 14, 27
- Hatakeyama Issei** 畠山一清 (Sokuō 即翁; 1881–1971), entrepreneur and *sukisha*, in chanoyu history, 75: 21, 76: 13; on suspense element in chanoyu, 76: 8
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- Hayami Gyoshū** 連水御舟 (1894–1935), painter, “Spring Evening” painting (Yamatane Museum coll.), 58: 21
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- Heusken, Henry** (1833–61), interpreter for Townsend Harris, 11: 51–53
- hibachi** 火鉢, charcoal brazier for room heating, use in chanoyu, 82: 51, 52
- Hibiya** 日比屋 (family name Fukuda 福田),

- Sakai merchant family, as Christian converts, II-3: 31; residence as described by Luis de Almeida, 11: 37, 81: 12–13. — **Kudō** (kanji and dates?), and Francisco Xavier, II-3: 28. — **Ryōkei** 了慶 (fl. 1600), II-3: 27, 29, 30–36, 11: 37, 81: 12–13. — other Christian family members, II-3: 31, 34–35
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- higan** 彼岸, equinox(es), Japanese observance of, 57: 7–17
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- hijiri** 聖, itinerant monk/hermit, in history of wabi aesthetic, I-4: 24–25, II-3: 1–5, 35: 39; wandering (*yūgyō*) *hijiri* influence on Buddhism, 35: 31; of Mt. Kōya, 57: 16; Jizō cult and, 67: 39, 43
- hikisakazuki** 引盃 (also read/called *hikihai*), *kaiseki* meal saucers for saké, 12: 28, 35; use, 12: 37, 43, 45
- hikiya** 挽家, wooden storage container for tea caddy, 20: 59–60, as prototype of *usuki*, 15: 55; for “Shiratsuyu” (White Dew) tea caddy, 43: 40, 43; for “Asukagawa” tea caddy, 73: 43
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- himuro** 氷室, ancient ice storage facility, 14: 60
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- hiroma** → *chashitsu*—room size
- Hisada** 久田(家), family line of chanoyu masters: Fukyūsai Sōya 不及斎宗也 (4th gen.; 1681–1744), cipher, 76: 48; Genjōsai Sōetsu 玄乘斎宗悦 (10th gen.; 1858–95), cipher, 76: 52; Jinglyūsai Sōya 尋牛斎宗也 (12th gen.; 1925–), cipher, 76: 50; Kōkōsai Sōya 皓々斎宗也 (7th gen.; 1767–1819), cipher, 76: 43; Tokuyosai Sōzen 徳養斎宗全 (3rd gen.; 1647–1707), as creator of *Sōzen kago* flower container, 22: 69, 27: 38, cipher, 76: 52
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- Historia de Japam** → Luis Frois
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- Hoan Taikō Ki** 甫庵大閑記 [Hoan’s Record about Hideyoshi] (1625; Ose Hoan 小瀬甫庵), on the Grand Kitano Tea Gathering, II-4: 62, 31: 43, 44; on Hideyoshi’s advisors, 42: 35
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**Hōkaiji** 法界寺, Shingon sect temple in Kyōto, Amida Hall (Amidadō), 9: 23 [note: temple name given as Hokkaiji]

**hōki** 法諱, Buddhist dharma name, 43: 7

**Hōkikai** 鵬亀会, chanoyu club, described, 83: 7; 7/1993 chanoyu of, 83: 7–15 (photo essay); and Hōtokai club, 83: 15

**Hokkan Kyokan** → Beijing Jujian

**Hokke-kyō** → Lotus Sutra

**hokku** → haiku

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**Honchō Gashi** 本朝画史 [History of Painting in Our Land] (1693; comp. Kanō Einō), re. 14th c. painter Kaō, II-3: 9; re. Kanō Sanraku and Shōkadō Shōjō, 49: 15

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**hon-gatte** → *chashiitsu*—tatami arrangement

**Hongren** 弘忍 (Hung-jen; J. Gunin, also read Kōnin; 646–716), 5th Zen patriarch, and Hui-neng and Shenxiu story, 75: 30; “Hongren Seeing Off Hui-neng” painting (Tōkyō Nat'l Museum coll.), 75: 28

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**Hosokawa Genshi Kyōkun Hyakushu**→ Hosokawa Yūsai  
**Hosokawa Harumoto** 細川晴元 (1514–63), warrior, and art of cooking, 78: 14  
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**Kan’ei no sampitsu** 寛永の三筆, three outstanding calligraphers of Kan’ei era (1624–44), 49: 7, 73: 47

**Kanemi-kyō Ki** → Yoshida Kanemi

**kanewari** 曲尺割, theory of tea utensil placement,

as basic theme of *Nampō Roku*, 18: 49; *Nampō Roku* re., 52: 14

**kanga** 漢画, Chinese-style painting, and Kanō school, 49: 21

**Kanga-kai** 鑑画会, Painting Appreciation Society, founding members, 85: 37

**Kangakuin** 観学院, Heian-period learning center, 17: 25, 26

**kanji** 漢字, ideographic writing system, brain activity and, 48: 43–44

**Kanjan Sōshin Nikki** → Sakamoto Shūsai

**Kanko Zusetsu** → Ninagawa Noritane

**Kankyūan** → Mushanokōjisenke Kankyūan

**kannabe** 燗鍋, saké pourer pot with spout and handle, 12: 28, 50: 53; use in *kaiseki*, 12: 37

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*kantō*→ textiles—weave/cloth types

*Kan'ya Chawa*→ Ii Naosuke

**Kanzan**, companion of Shide (J., Jittoku)→ Hanshan

**Kanzan Egen** 関山慧玄 (1277–1360), founding abbot of Myōshinji temple, as disciple of Daitō Kokushi, 38: 42, 55: 29; and Gozan literature 55: 29

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**Kaō Sōnen** 可翁宗然 (d. 1345), Gozan priest-artist, II-3: 9, 23: 56; Hanshan and Shide scrolls by (Shōkokuji coll.), 43: 21

*karakami*→ paper

*karakane*→ bronze

**Karaki Junzō** 唐木順三 (d. 1980), literary critic and cultural historian, on Rikyū's “Morning-Glory Tea,” I-1: 43; book *Sen Rikyū* (Chikuma Shobō, 1973), 39: 28, 30–31

**karamono** 唐物, “Tang item,” definition, 11: 83, 13: 55, 78: 33, 83: 16n; history of import to Japan, II-2: 30–31, 70: 23, 84: 13; and Sakai city, II-3: 43; Muromachi period prestige/omnipresence, 14: 35, 51: 52, 84: 7; and chanoyu alcove history, 59: 24; and 13th–14th c. tea contests, 70: 23; Ashikaga shōgunate's collection, 84: 7, 13, display of, 84: 14, 23–27 (See also *Higashiyama Gyobutsu*). (See also China and under *chaire*)

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**Karasumaru Mitsunobu** 烏丸光宣 (1549–1611), Kyōto courtier, and “Karasumaru” (“Kitano”) tea caddy, 31: 36; at Kitano Grand Tea Gathering, 31: 36

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*karesansui*→ garden(s)

**Kariganeya** 雁金屋, Ogata family's drapery shop, 32: 42; and 5th gen. Raku potter, 59: 35  
**karuta** 歌留多/骨牌, Japanese playing cards, 58: 28

**kasen-e** 歌仙絵, portraits of “immortal” poets, and chanoyu, 49: 35, 53: 14–15

**Kashiwagi Kaichirō** 柏木貨一郎 (fl. late 19th c.), architect and art dealer, biographical profile, 53: 24; and Masuda Don'ō, 53: 24; and Edward Sylvester Morse, 53: 24–25

**Kasō Sōdon** 華叟宗曇 (1352–1428), Daitokuji 22nd chief priest, and Ikkyū Sōjun, 28: 21–22

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*katakuchi*→ *mizutsugi*

*katatsuki*→ *chaire*—types and shapes

**Katō Kagemasa** 加藤景正 (Tōshirō 藤四郎; fl. early 13th c.), potter, as perfecter of Seto



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- Kawakami Fuhaku** 川上白 (1716–1807), founder of Edo Senke chanoyu line, and Mōri Shigenari, 22: 28; and *shichijishiki* creation, 48: 46–47; cipher, 76: 47; and tea naming, 84: 47. —*Fuhaku Hikki* 白筆記 [Fuhaku’s Notes], on arranging chanoyu flowers, 41: 23–24; on *shichijishiki* creation, 48: 47; on chanoyu *fukusa* colors, 65: 6
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- kazucha* → *shichijishiki*
- Kefukigusa** 毛吹草 (1638; Matsue Shigeyori), *haikai* manual and gazetteer of products of Japan, re. Awataguchi clay smoking pipes, 32: 34; re. Kurodani clay for tea caddies, 32: 34; re. Kyōto Bōmon area tea whisks, 37: 46
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- keiko* 稽古, act of training in an art, explained, 73: 12; stages of in *noh*, 73: 12–26
- kekka* 結界, boundary marker, explanation and history, 32: 47–49; forms, 32: 47–57; in tearooms, 32: 47, 48; in temples, 32: 49, 50; aesthetic analysis, 46: 45–46
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- Kenreimon’in** 建礼門院 (1155–1213), imperial nun, and Jakkōin temple, 11: 87, 90
- kensan* 建簋, term for certain Chinese tea bowls, 26: 12–13, 16, 18, 20; and *usan* 烏蓋 distinction, 26: 14
- kensui/koboshi* 建水/こぼし, chanoyu wastewater receptacle, Bizen ware example, 13: 57; of bentwood (*mage*), 16: 55, 48: 19; *Nampō Roku* on, 25: 40; use, 27: 59; ‘Irekodate’ chanoyu procedure use, 67: 57
- Kentō Roku** 見桃録 (ed. 1549; pub. 1737), record of talks of Daikyū Sōkyū, and chanoyu-Zen oneness concept, 68: 6

**Kenzan**→ Ogata Kenzan

**kettle**→ *kama*

**Kian Ejo**→ Hsuan Huaipi

**Kidō Chigu**→ Xutang Zhiyu

**Kikaku**→ Takarai Kikaku

**kimma**→ lacquer/lacquerware—types/styles

**kimono** 着物, chanoyu rejection of bright, I-2:

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**Kimura Hitachinosuke** 木村常陸介 (d. 1595), Hideyoshi vassal, as among Hideyoshi’s *dai-su* group, 66: 11, 41; suicide, 66: 12

**Kindai Shūka**→ Fujiwara (no) Teika

**kinin-dai** 貴人台, stand for tea bowl served to exalted person (*kinin*), 16: 56, 57, 58: 53

**Kinkai** 金海 (a.k.a. Hoshiyama Chūji 星山仲次; active 1600), immigrant Korean potter, and Satsuma ceramics beginnings, 58: 49

**Kinkakuji**→ Rokuonji

**Kinkodō Kisuke** 欽古堂亀祐 (1818–44), Kyōto potter, 39: 9 [note: Kisuke transliterated as Kamesuke]

**Kinoshita Chōshōshi** 木下長嘯子 (1569–1649), *waka* poet, influence, 42: 14; cipher, 76: 44, 51

**kinran**→ textiles—weave/cloth types

**kinran-de**→ ceramics—decoration

**kinuta seiji**→ ceramics—celadon

**Kin’yō Shū** 金葉集 [Collection of Golden Leaves], imperial poetry anthology (comp. 1124–27; Minamoto Toshiyori), 83: 23n

**kirei sabi**→ *sabi*; Kobori Enshū

**kirikake**→ *furo*; *furo-kama*

**Kirobengi**→ Tachibana Jitsuzan

**Kisen Shūshō** 亀泉集証 (fl. late 15th c.), resident monk at Shōkokuji Rokuon’in Onryōken (Inryōken) and 2nd. gen. recorder of *Onryōken Nichiroku*, role in Ashikaga art world, 84: 22, 29–35

**Kishida Ryūsei** 岸田劉生 (1891–1929), painter, on *sha-i* (expressing intrinsic quality of subject), 67: 8

**Kisō**→ Huizong

**Kissa Meigetsu Shū**→ Hayami Sōtatsu

**Kissa Ōrai** 喫茶往来 [Letter on Tea-drinking] (14th. c.; attrib. Gen’e), tea gathering described in, II-1: 55–56, 23: 41, 28: 19–20, 40: 51, 57: 27, 70: 36, 72: 32, 34, 74: 8, 11, 15–16

**Kissa Shishō Hen**→ Hayami Sōtatsu

**kissaten** 喫茶店, modern-day “tea-drinking” shops, history, 9: 48–49

**Kissa Yōjō Ki** 喫茶養生記 [Preservation of Health through Drinking Tea] (1214), Eisai’s authorship, I-2: 50, 12: 6, 23: 54, 52: 8, 57: 27, 74: 8; extant first draft, I-4: 52; as describing powdered tea, I-4: 52; contents, I-4: 52, 74: 9; Eisai and Sanetomo and, I-4: 52, 23: 6; and term “*kissa*,” II-3: 19, 9: 48; on bowl for drinking tea, 26: 10–11; historical impact, 52: 8, 65: 20, 66: 6, 74: 25

**Kitabatake Chikafusa** 北畠親房 (1293–1354), courtier and scholar, and Neo-Confucianism (*Shushigaku*), 17: 32; *Jinnō Shōtō Ki* 神皇正統記 [Records of Legitimate Succession of Divine Sovereigns] by, 17: 32

**Kitamuki Dōchin** 北向道陳 (1504–62), Sakai chanoyu master, biographical profile, II-3: 47, 48, 61: 11n; grave, 61: 12; and Takeno Jōō, II-3: 47, 28: 27; and Rikyū, II-3: 48, 18: 49, 25: 33–34, 28: 31, 61: 11, 16, 21, 74: 18n; Korean tea bowl use, 18: 30, 31; Zen training, 28: 27, 61: 11n, 74: 18; Yellow Seto tea bowl favored by, 56: 42; cipher, 76: 55

**Kitano Dai-chakai**/Kitano Ō-chanoyu→ Grand Kitano Tea Gathering

**Kita (no) Mandokoro** 北政所 (a.k.a. Nene, Kōdaiin 高台院; 1549–1624), Hideyoshi’s official wife, and Christianity, II-3: 35; and Kōdaiji temple, 16: 38; and Rikyū’s final days, 39: 31; and downfall of Toyotomi line, 44: 10

**Kitano Shrine** 北野神社 (Kyōto), and Sugawara Michizane, 31: 25–28; as site of Grand Kitano Tea Gathering, 31: 25–28

**Kitan Sōroku**→ Jitan Zongle

**Kitayama (Northern Hill) Culture** 北山文化, II-2: 28–32; Chinese art objects and, II-2: 32–33, 13: 54–55. (See also Ashikaga Yoshimitsu)

**Ki (no) Tomonori** 紀友則 (d. 905?), co-editor of *Kokin Shū*, “*waga koi o...*” poem, 41: 43; poem on colorless autumn wind, 47: 34

**Ki (no) Tsurayuki** 紀貫之 (ca. 872–945), poet and critic, “*omoigane...*” (Impatient ...) poem, I-4: 22; “*hito wa isa...*” (I no longer know...) poem, 20: 31; ancient poem fragments (*ko-*

*hitsugire*) and, 38: 34, 67: 11; *Kokin Shū* preface by, 51: 11–12; interiorizing of nature by, 51: 14; self-identity for, 51: 17

**kiwamegaki/kiwamejō** 極書/極状, appraisal verification(s), Rikyū's, 62: 33; role of cipher (*kaō*) on, 76: 18, 36

**Kiyomizu ceramics**→Kyōto ceramics

**Kōami** 幸阿弥, family of *maki-e* specialists, and Kōdaiji lacquerwork, 16: 37, 34: 39; founder Dōchō (1410–78), 16: 36; 7th gen., Chōan (1569–1610), 16: 38, 39; 10th gen., Nagashige (1599–1651), 16: 39; vs Igarashi school of *maki-e* artisans, 16: 39, 40; patrinia motif *natsume* by, 76: 23

**kōan**→Zen Buddhism. For specific examples →Zen—*kōan*/mondo/stories

**Kobayashi Issa** 小林一茶 (1763–1827), haiku poet, “*Daibutsu no hana kara ...*” (Out from the hollow...) haiku, 13: 39; “*yase gaeru...*” (skinny frog...) haiku, 86: 11

**Kobayashi Itsuō** 小林逸翁 (Ichizō 一三; 1873–1957), entrepreneur, in chanoyu history, 75: 21, 76: 13; and Itsuō Museum, 76: 13

**Kōben**→Myōe

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**Meishō, Empress** 明正天皇 (109th sovereign; r. 1629–43), as of Tokugawa and imperial blood, 42: 18; and Kanamori Sōwa, 77: 46

**meisui** (famous water) → water

**Mian Xianjie** 密庵咸傑 (J., Mittan Kanketsu; 1118–86), Zen master, “Mittan *bokuseki*” by, 62: 28, and Daitokuji Ryōkōin “Mittan” tea room, 49: 26, 59: 30, 62: 27, 73: 42, owners, 62: 27; and chanoyu scrolls history, 68: 14, 15

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**Mingji Chujun** → Minki Soshun

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**Sōtō Zen sect** → Zen Buddhism—sects/schools

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