

その他（翻訳・注釈）

Flowers of – and for – the Self:

Kawase Toshirō on Tea-flowers, and the nage-ire style

「私」の花 — 「私」のための花：

川瀬敏郎の茶花論・抛入論

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A・S・ギブズ 汲月庵宗駿

川瀬敏郎氏は、今、日本の最も創造力豊か、かつ花の古典に造詣の最も深い名花人でおられる。拙稿は、彼の画期的な第一作品集『花は野にあるように』の序説随筆「私論茶花考」の、注釈・付録付の英訳の試みである。試訳の目的は、日本語が必ずしも読めない、海外で茶之湯に励んでいる方々に、川瀬氏の未だに斬新であり興味津々なる見解に、できる限りのアクセスを与えることにある。また、三編の付録によって、「侘び」、「台目席」、「台子」、および「書院」という文化的現象それぞれを解釈し、想定される読者の理解を深めようとする。

Key words

- ① Tea-flowers ② *nage-ire* ③ the Tea-hermitage ④ *tate-hana*
⑤ the study-style reception-chamber

キー・ワード

- ① 茶花 ちゃばな ② 抛入 なげいれ ③ 草庵茶室 ④ 立花 たてはな ⑤ 書院

Translator's epigraph

The longer one studies life and literature, the more strongly one feels that, behind everything that is wonderful, stands the individual.

Attributed to Oscar Wilde

Translator's preface

Kawase Toshirō (b. 1948) is without doubt the most original and yet erudite – both culturally and historically – master of flower-arrangement of his time. An early collection of photographs of his arrangements, *Hana wa no ni aru yō ni*, first published in 1984, has subsequently, and deservedly, gone through five more editions. What follows is an annotated translation of the

short, magisterial, and sometimes intellectually-challenging, essay that he placed as a prolegomena to viewing that collection.

I myself am now a student, active practitioner, and passionate teacher of the rite of Tea. In my early twenties I was, for a period, lucky enough to benefit from hearing from Kawase himself his radical ideas about the interrelations among the performative artistic practices of Tea, flower-arrangement, *nō*-drama (I first encountered him at a *nō*-theatre), and Incense-appreciation: and those ideas have subsequently had more influence on my apprehension of traditional Japanese culture than have those of any other person alive in the era in which I write. And, as one whose present chief occupation involves arranging Tea-flowers sometimes several times a week, and also teaching students from varied backgrounds about those aspects of Japanese culture that have their roots in the Muromachi and Azuchi-Momoyama periods, I have become increasingly aware of a fundamental artistic and intellectual debt to Kawase Toshirō, and have attempted this translation not only in hopes of sharing the historical and metaphysical foundations of his work with those who entertain similar cultural concerns, and yet otherwise might be barred by his language of use from themselves encountering those foundations, but also as an act of considerable if belated gratitude, and unqualified homage.

At the same time, I think the reader should be warned: having struggled with the original text – my understanding of every **word** of which, and even the various **connotations** of every word, I have thoroughly (and somewhat anxiously) verified with others – those that have helped me and I have all agreed that, at least when Kawase was originally writing the essay here translated, while he most certainly knew exactly **what** he wanted to express (that conviction comes over most strongly), **language** may not then have been a medium of expression over which he had gained ultimate control – or, even, was particularly suited to his espoused task. To essay scrupulously to verbalize what you intuit, even though this is not what your own culture has yet fully noticed, and therefore that culture affords you no recognizable manner of articulating it in words, presents a task undertaking which requires both courage and stern resolve. What you will find below is an attempt to reflect, in English, and to the best of my ability to explicate, the results of Kawase's exercise of such courage, and application of the resolve requisite.

My translation begins from here, and is followed by three **Translator's Appendices**, intended to aid readers who may be unfamiliar with several major, uniquely-Japanese concepts each of which plays its own part in Kawase's argument (namely the wabi-aesthetic, the grand Tea-sideboard *vs.* the truncated utensil-segment, and the grand study-style reception-chamber).

The following translation is affectionately dedicated to Professor Rebecca Jennison.

Proem

In every respect, the distinct appeal of *nage-ire* can spring only from that thorough-going absence of pretension which characterizes any complete **amateur**. It is all very well taking the work of professional flower-arrangers as one's model; but what one thereby achieves as an amateur will amount to no more than an imitation of a professional style, consequently quite halving the charm innate in the flowers with which one is engaging. Rather, it is the case that only by means of an unremitting pursuit of one's own individuality, without any concern for whether or not one is deploying conventional skill in flower-handling, may one's results achieve that refined grace demonstrated solely by what we might term those "arrangements from the hand of a magnificent amateur" that can, at times, put the work of professionals to shame.

Preface

While ways of appreciating and enjoying flowers¹⁾ must differ from person to person, in my own opinion, as a means of creating arrangements that are most suited to forming part of your own daily life, remaining neither shackled by the precepts of a particular School of formalized flower-arranging, nor concerned with what is unnecessarily ornate, but instead choosing a vessel that simply appeals to you, and combining with it flowers that equally-simply appeal to you, and doing this in a manner that appears entirely casual, seems far and away best.

In order to distinguish such an approach from formal, rule-bound ike-bana²⁾, I make it my custom to term the former 'nage-ire³⁾'; by now, because nage-ire originally developed as part of the rite of Tea⁴⁾, it is chiefly Tea-flowers⁵⁾ that have for the general public come to represent this style.

During recent decades – a period that has, perhaps partly as a reaction against the trend in postwar ike-bana towards extreme sculptural abstraction⁶⁾, seen a quite vociferous advocacy of a return to Nature – an increasing number of people are finding themselves drawn back to consideration of indigenous wild flowers; and Tea-flowers are no longer displayed and enjoyed solely within Tea-chambers.

It should be noted, however; that, while the Tea-flower style constitutes what we may call the core of nage-ire, it does not encompass the entirety of what I wish to signify by the latter term. For example, a flower or two just popped into a small glass vase is no mean or insignificant instance of nage-ire. So is it not true to say that, by now, many there are

who are spontaneously practicing what they happen not to realize is, actually, nage-ire?

Paradoxically enough, it is precisely whenever one encounters such modest, quotidian arrangements that one is most truly made aware of the depths still drawn upon by Japan's venerable tradition of placing cut flowers in water within interiors. The ghostly eyes of our predecessors surely gleam upon sight of a single flower casually presented; for doing such is entirely in line with the original spirit of that tradition which they once generated, and maintained.

My intention in what follows has been to identify upon just what, in order to arrange their flowers, those predecessors fixed their gazes, what they savored, what they verified for themselves, what they took as spiritual guidance, and what they consequently nurtured as guiding principles – in short to try to recapture their vision, and by so doing seek out a form of nage-ire fully sufficient to the needs of the present.

Kawase Toshirō

Early summer, 1984

***A Personal Theorization of Tea-flowers:
– flowers should be presented just as found in the wild –***

Our animal-cousins do not distinguish between the functions, on one hand, of their arms and hands and those, on the other, of their legs and feet; and, in early prehistory, no more did human beings – as yet. With further evolution, however, that distinction assumed importance, and the capacity of their hands to function independently led first to the discovery of fire-making, and from that to the development of a great variety of other skills. Thenceforth, and for the first time ever, there was achieved the creation of a truly-human mode of existence – one distinctly differing from that of other animals. And it was use of fire that became **the** mark of being human.

Consequently, wherever fire had been kindled, humans would gather, and thereby encounter one another, gradually resulting in formation of loose social groupings, and those early cultures that came to bind such groups together. At the same time, such groupings and cultures inevitably became rife with sullyng conflicts, among the innumerable and incompatible forms of human desire.

My own view of the late-medieval rite of wabi-Tea⁷⁾ is that it was an artistic endeavor that favored placing smack in the centre of those very sullied fields of conflict an artificial micro-

cosm of Nature. This was the Tea-hermitage and its specialized, enclosing garden. Taking as its ideal for conduct an innocence akin to that of those first discoverers of fire, this rite, through its conversion of so everyday an activity as is drinking tea into a performative artistic practice, achieved a **sacralization** of the mundane and quotidian, freeing the latter of the taint of the world. And, in so doing, it drew upon that sense of beauty which had developed in Japan as a result of the latter's tradition of lively attention to plants and trees – in short, to 'flowers'.

In consequence, the ideal form of the Tea-flowers characterizing wabi-Tea became one that likewise bore no trace of worldly taint, instead revealing the immaculate purity inherent in the flowers that it employed. And the dictum that encapsulated this ideal, and consequently later became famous in Japan, was the supreme wabi-Tea arbiter Sen-no-Rikyū's *Flowers should be presented just as found in the wild.*⁸⁾

Its deceptive simplicity, however, leaves this terse injunction wide open to a range of interpretations, with the result that it is far from easy to fathom its true, and (for thinking about arrangement of flowers) supremely important, significance. In writing this essay, it has been my endeavor to pursue my own apprehension of Tea-flowers, by means of close reference to this enigmatic utterance: ... **just as found in the wild.**

That is not, however, the only guideline concerning Tea-flowers that has come down to us as originating with Rikyū: among others, in the *Nambō-roku*⁹⁾ we find recorded the following: *An arrangement to be used in a very small Tea-chamber¹⁰⁾ is in all cases best constituted from one, or at most two, examples of a single variety of plant, handled with a light, insouciant-seeming touch. While, depending of course on the variety chosen, it may be acceptable to bring out any inherent delicate airiness, what is ultimately important is to eschew all concern with show – as most unpleasant. When it comes to a four-and-a-half-segment chamber; however; and again dependent upon the varieties under consideration, use instead of two varieties may prove appropriate.* This is in line with the advice bestowed on one of his most important disciples, Furuichi Harima¹¹⁾, by the Buddhist cleric Shuko¹²⁾, considered to have been the founding father of wabi-Tea, in a famous written statement¹³⁾: *The more handsome the Tea-chamber, the lighter one's handling of Tea-flowers should be.* This injunction reveals that such arrangements as were already preferred for wabi-Tea belonged to a lineage of **insubstantial** treatment.

While it is this insubstantial style of flower-arrangements that constitutes what soon came to be known as *nage-ire*, we shall – before we can properly discuss the significance of this handling – need to turn our attention to its polar opposite: **weighty** treatment.

The weighty style: what was *tate-hana*?

What I mean by the **weighty** style was, in its early days, termed *tate-hana*¹⁴, and denoted a method of arranging flowers that, partially, originated with the manner in which flowers were customarily offered, on Buddhist altars, to Buddhas, bodhisattvas, or spirits of the dead¹⁵, imported from the continent along with Buddhism itself, and that became the accepted approach to arranging flowers as one major element in a suitably sumptuous manner of adorning¹⁶ a secular study-style reception-chamber¹⁷.

As the designation **tate-hana** implies, this was an approach to presenting flowers that was simultaneously rooted in an indigenous method of establishing a relation with the sacred and numinous that is summed up by the verb *tateru*¹⁸, which in turn draws on a deeply-rooted belief in the power of the *yorishi*¹⁹. Conceiving of trees and flowers as offering to deities appealing natural dwellings, this way of thinking premises that erecting a tree or branch, or standing flowers, *etc.*, upright, can induce a divine being to reside within in the object selected – the latter now serving as a *yorishi*. Little by little, this belief evidently became merged²⁰ with the imported Buddhist practice of offering flowers on altars, eventually giving birth to tall, **upright** groupings of flowers, which gradually evolved into arrangements employed as much for aesthetic appreciation as for any religious or magical purpose – this style being dubbed the artistic practice of constructing '*tate-hana*'.

In my own view, a further important background-contribution to this process of evolution should be recognized as lying in the influence of magical-esoteric Buddhism²¹ – which views earthly Nature as providing a mandala²² of what the entire universe truly constitutes, and, through its practices, seeks to attain for mankind complete union with just that aspect of Nature. In short, the pedigreed **artistic** practice²³ into which arranging flowers soon developed is significantly characterized by an aestheticized and seriously-playful version of the magical-esoteric Buddhist aspiration to oneness with Nature.

In addition, that which polished and refined the **material** aspects of this practice – of which the ultimate goal was spiritual fusion with Nature – was pre-modern courtly literature, epitomized by *The Tale of Genji*²⁴ and the copious canon of aristocratic verse couched entirely in the indigenous language (as used in Kyoto)²⁵.

Thus, it was this attitude to flowers, which – due to the influence of an entirely-Japanese sensibility – had by then become so finely tuned, that during the Muromachi period²⁶ burst, as it were, into bloom, in the form of the quadrumvirate of praxes constituted by Tea, flowers, *nō*-drama, and Incense-appreciation – although it should be borne in mind that, at that time,

these four practices had yet to develop mutual independence, for the while still forming parts of a single, harmonious continuum concerned with doing things gracefully and beautifully.

And the chief arenas that saw the launching of all four of these new artistic praxes were the upper warrior-class's dedicated halls-of-hospitality²⁷⁾, the reception-chambers of the wealthy²⁸⁾, and those nuclei to the public front-quarters of grand residences constructed in the *shoin-zukuri*-style²⁹⁾: study-style reception-chambers³⁰⁾.

³¹⁾One originally-unique and still-essential feature characteristic of this architectural style was its inclusion, in each major, official chamber, of a **display-alcove**³²⁾. While these sacred spaces originated in the altar-rooms built into the mansions of the Heian nobility – an elite inspired with a strong longing to be granted rebirth in Amida Buddha's western paradise – having passed through several intermediate evolutionary stages, they eventually became incorporated into the accepted format for large reception-chambers, as the most important among the latter's permanent features.

It is my own impression that the Japanese have never been a race given to the practice of using objects as mere ornaments: and, thanks to its ancestry, the display-alcove should, to be exact, be regarded as an indoor space when placed within which things, though still in their original form, became **sacralized**.

The object of creating *tate-hana* arrangements, which were set up solely in such display-alcoves, was thereby to generate a sacralized microcosm of the whole of the natural universe. Consequently, in a single bronze vase were brought together plant-materials that ranged from sturdy boughs to slim, weak grasses.

The vase-body would first be filled up with a tight mass of neat little bound sheaves of stripped rice-straw stood perpendicular³³⁾, which was regarded as representing the earth; and to this was added as much life-giving water as was possible. Next, the confidence-inspiring principal element, known as the *shin*³⁴⁾, was firmly driven straight down through the heart of the straw, so as to resemble nothing so much as a tree or noble plant held rooted in the great earth. To this were then added subsidiary elements³⁵⁾, each inserted into the sheaved straw so as to appear to spring from the same root as the *shin* – thereby creating a formalized ensemble well-fitted to adorning a grand study-style reception-chamber, situated in the *hare* quarters of a feudal mansion³⁶⁾.

Something that one might not readily suspect of styles of flower-arrangement is that they will faithfully reflect the nature of the interpersonal relations characteristic of the societies as part of the cultures of which these various styles flourish. Japanese society, which gave birth to

and then nurtured the *tate-hana* style, was then one in organization thoroughly hierarchical. And the *tate-hana*-style embodies the fact that the human components of that society were strictly divided, into the high and the lowly: those possessing authority, and those that obeyed them. And, when it comes to *tate-hana*, with its *shin* this style has never ceased to present an absolute being³⁷⁾, to which its companion-elements are all subordinated in function, so that, in inter-floral relations, too, there is established a distinction – strict, formalized, and immutable – between that which is served and those that are its servants.

The following may be a slight digression; but, in this connection, it is not entirely without interest that the style that is now termed *mori-bana*³⁸⁾ was originally called **maru-bana**³⁹⁾, meaning ‘flowers composing a casual, rounded heap’: that is to say, it was a manner of arrangement that reflected no hierarchy whatever. In the course of becoming incorporated into the repertoire of formalized *ike-bana*, however, its structure developed what but its own *shin*-element, which turned it into another little reflection of a social hierarchy.

In this way, a mere manner of handling flowers can actually serve as a clue to many a matter characterizing that culture within which it is practiced.

The insubstantial style: the development of *nage-ire*

Now, the wabi-Tea brought to its most perfect form by Rikyū was a practice in which the Tea-chamber – a private, off-record venue in which person and person could encounter one another just as they were *au fond*, and freed of all considerations of relative status or difference in social class – was essentially situated right in the centre of a society otherwise irremediably fettered by its hierarchical organization. And it followed that the style of flower-arrangement suited to such a space should seek to be one similarly free of any reflection of principal *vs.* secondary, and acquire no fixed form[s], nor any nomenclature concerning which kind of element should go where, or function in what manner⁴⁰⁾.

In addition, the results of employing the insubstantial style that is *nage-ire*, in contrast to that of hierarchical *tate-hana*, are, with regard to acceptable placement, not limited to positioning in formal display-alcoves. As to suitable flower-vessels, too, whereas the *tate-hana* style at this period employed solely [ideally, antique] flower-vases of Buddhist-ritual provenance, cast in Chinese[-style] bronze, *nage-ire* placed importance on free, individual, creative choices of, among other things, day-to-day household utensils originally devised for practical purposes quite unrelated to presenting flowers, ceramic containers fired in humble Japanese kilns, baskets, and vessels fashioned from mature and seasoned Japanese bamboo. Moreover, again quite unlike a

tate-hana arrangement – in which the elements combined are rigidly marshalled into the required disposition – the *nage-ire* style employed no means at all of doing likewise, merely gently laying the elements chosen with their stems in a single volume of water, resulting in a handling of flowers that suggested the shapes they had assumed while growing out in the winds of the wild.

Selection of such elements, too, differed: while *tate-hana* presents an **official** sacralized mandala suggestive of the multiplicity of the Buddhist cosmos, that mandala constituted by non-hierarchical *nage-ire*'s use of one, or at most two, species most carefully picked out is essentially **private**.

And, when Rikyū writes, in a short disquisition for Kimura Hitachi[-no-suke]⁴¹⁾, 'Tea-flowers are most properly viewed from a [reverent] distance, and approached [if at all] soundlessly; for **they are merely floating in water**' [author's emphasis], he succinctly expresses the essence of the *nage-ire* style, in which the flowers used are (ideally) subjected to no physical restraint whatsoever – instead appearing to drift freely, just above the surface of a vast ocean.

In Rikyū's day, however, the modern, sharp distinction between '**just placing** flowers in something⁴²⁾' – *i.e.*, the *nage-ire* style – and '**planting** cut flowers in something⁴³⁾' – *i.e.*, *ike-bana*⁴⁴⁾ – had yet to be drawn, these two approaches still remaining blurred one with the other. Consequently, no organizations such as contemporary Schools of *ike-bana* were yet to emerge; the dominant method of arranging flowers remaining, and enduringly, the single *tate-hana* style; and indeed, the legend of a treatise concerning the Ikenobō tradition of this style bestowed on one Sen Yoshirō⁴⁵⁾ reminds us that of course Rikyū, too, will at one time have studied the *tate-hana* style⁴⁶⁾, undoubtedly under the first Ike-no-bō Senkō⁴⁷⁾.

Previously to Rikyū's advent, *nage-ire* had remained nothing more than an elegant but fundamentally-trivial form of pastime, devoid of any clear conceptualization. Contrastingly, in his later years, Rikyū's handling of *nage-ire* even came to be described by his contemporaries as '*tate-hana*-esque'; and this is surely no accident, its major cause lying in turn, I myself believe, in his being the very figure who, through his definitive establishment of what constituted wabi-Tea, made of *nage-ire* that style of flower-arrangement proving most appropriate to proper conduct of the rite of wabi-Tea.

Moreover, by setting such Tea-flowers as a centre-point into which to sink the needle of a pair of compasses the writing-arm of which was the *tate-hana* manner of arrangement – that would-be sacralizer of the cosmos – Rikyū at last closed a circle that, for the first time, firmly delimited the once-unbounded extent of the cultural relevance of the latter style.

And this can only mean that the development of inconsequential *nage-ire* into serious

Tea-flowers paradoxically brought about a simultaneous perfection, or completion, of *tate-hana*.

What it means for an activity to be transformed into an artistic practice

While it is entirely common to find Rikyū described as ‘having perfected’ the rite of Tea, or Ike-no-bō Senkō as having ‘brought’ the *tate-hana* style ‘to completion’, what, exactly, can be meant by such ‘perfection’, or such ‘completion’?

Among any ethnic group, for some practice to gain definite form, evolve into an element of culture, and then establish its own particular tradition, what is necessary is that the group’s basic cultural infrastructure should be already able to furnish a formalized, distinct system⁴⁸⁾ of aesthetics. As already suggested, that which has provided the Japanese with such an infrastructure has always been Nature, and the system of aesthetics requisite has been found in that epitome of the life-force driving nature – the flower.

That the performer, dramatist, troupe-leader and theoretician who, during the Muromachi period, marked his epoch by revolutionarily establishing a perfected form for creating, and approach to performing, *nō*-drama⁴⁹⁾, Zeami⁵⁰⁾, should have chosen the metaphor of a flower to encapsulate that enthralling spell which a wise and seasoned performer can cast upon his audience, and that this Zeami should have elected to employ – for his [earliest] treatise concerning the approach to performance most effective – the title *How Flowers Convey the Forms of the Wind*⁵¹⁾ is a clear case in point⁵²⁾.

And the rite of Tea, too, is another artistic practice that achieved perfection cradled, as it were, in the arms of this very aesthetic of the Flower. As I have pointed out at the beginning of the present essay, it is not unreasonable to view the rite of Tea as having from the start been a transformation, into a performative art, of the utterly-quotidian business of lighting a fire, heating up water, and drinking tea [but in a dwelling set apart] – thereby systematizing not only food, clothing and dwelling-place but also every other possible constituent of daily life, or even – to put the matter somewhat hyperbolically – radically simplifying the practitioner’s entire life, and yet doing this embosomed in an achieved refinement of ‘the Flower’.

In the *Nambō-roku*⁵³⁾, it is recorded that, in response to Rikyū’s most important teacher, Takeno Jōō’s⁵⁴⁾, citation from the *Shin-kokinshū*⁵⁵⁾ of the following poem by Fujiwara-no-Sada-ie⁵⁶⁾,

look out across the bay and find

nor blossom nor autumn leaves:
solely a fisher's hut there stood
in autumn twilight⁵⁷⁾

Rikyū apparently suggested a second quotation: a poem by Fujiwara-no-Ie-taka⁵⁸⁾:

I'd wish to show those that would
wait for nought but flowering plum
that Spring which pushes up,
where snows have shrunk,
bright shoots of thin green grass⁵⁹⁾

Both quotations were made with the intention of finding expression for the very heart of [wabi-]Tea, and, when these too are taken into account, it may justly be said that both choices above all reflect the fact that it was precisely by plumbing the depths of what **flowers** then represented that the ultimate and esoteric essence of [wabi-]Tea was to be identified. And to plumb those depths inevitably involved fathoming the deeps of Nature itself, therein and thereby necessarily identifying/establishing one's true, private Self.

In the *Nambō-roku*, the poem by Sada-ie quoted by Jōō is interpreted by the latter in the following manner:

The blossom and the maple-leaves offer in this case a symbol for the splendors of a grand Tea-sideboard⁶⁰⁾ service, performed in a solemn study-style reception-chamber. If one has already gazed one's fill upon both blossom and maple-leaves before reaching the bay of ultimate destination, then the realm of absolute non-attachment⁶¹⁾ is the fisher's hut beside the beach [*sic*]. No one who knows nothing of either blossom or maple-leaves is, however, going to be prepared to dwell in such a hut. It is precisely after gazing and gazing on the glories of spring and autumn that one can then contemplate [with full responsiveness] the utter desolation of that fisher's hut. And this, it may be said, is the essence of [wabi-]Tea.

Nevertheless, at this period, that wabi-Tea which originated with Shukō and was then taken further by Takeno Jōō was as yet unable to unite, in one single 'Flower', the realm of the grand Tea-sideboard employed in an august study-style reception-chamber (represented by blossom

and bright fall-leaves) with wabi-Tea itself, performed in a rustic Tea-hermitage (symbolizing a state of possessing nothing, and living in a humble hut, but thither retired **after** having gazed one's fill on more sumptuous sights).

And thus, what Rikyū's 'perfection' of the rite of Tea actually means is that someone did, for the first time, indeed unite the two, in one perfected 'Flower', by implanting, right in the centre (in physiological terms, in the very 'umbilicus') of the domain characterized by blossom and maple-leaves, which is the realm of the grand study-style reception-chamber :: the *tate-hana* style, that purified sublimation of blossom and maple-leaves constituted by the rustic Tea-hermitage :: the *nage-ire* style.

When one comes to think of it, one may notice that it was originally the case that both grand study-style reception-chambers and rustic Tea-hermitages would be erected within one and the same fortress-compound; indeed, it could reasonably be said that they together constituted a single and significant dyad: in short, the *tate-hana* style and that of *nage-ire* each supported the other, thereby rendering that other the more distinct.⁶²⁾

What then happened, however, was that, just as in architecture the ponderous reception-chamber style gradually merged with the weightless rustic Tea-hermitage style, thereby giving birth to the lightly-refined **quasi**-Tea-style⁶³⁾, so the *tate-hana* and *nage-ire* styles likewise merged, resulting in *ike-bana*. While, on one hand, with *ike-bana* a new device – that of 're-planting' flowers already cut away from their actual roots⁶⁴⁾ – entered the culture, on the other, differences in the particular balance struck between those two styles-of-origin have by now resulted in a quite-sprawling proliferation of Schools, each insisting on obedience to its own favored forms, rules, and traditions, this resulting in what is [unfortunately] now taken to be completely representative of '[Japanese] flower-arrangement'.

Nevertheless, without this eclectic blending of study-style reception-room and Tea-hermitage, neither Tea nor flower-arrangement would have developed such traditions as characterize a formalized artistic practice⁶⁵⁾. That is to say, through Rikyū's positioning, as an intrinsic and thus inevitable conclusion to ultimate manifestation of 'the Flower', the rustic Tea-hermitage :: the *nage-ire* style as the central concept **underlying** the solemn study-style reception-chamber :: the *tate-hana* style, Tea and flower-arrangement – originally simply different aspects of a single performative artistic practice – for the first time metamorphose into separate, formalized artistic 'paths' – the rite of Tea becoming a Cult of Tea⁶⁶⁾ with a core-ethos derived from use of the rustic Tea-hermitage :: the *nage-ire* style, and flower-arrangement becoming a Way of Flowers⁶⁷⁾, of which the study-style reception-chamber :: the *tate-hana* style is still (if by now largely indirectly) the basic point of departure.

Rikyū's own Tea-flowers⁶⁸⁾

I believe it appropriate to term the *nage-ire* style as inserted into the heart of the *tate*[立]-*hana* style 'the *tate*[点]-*hana* style'. *Tate*[立]-*hana* and *tate*[点]-*hana* were, respectively, the 'Heaven' and 'Earth'⁶⁹⁾ of the 'Flower' ultimately arrived at by Japan's primitive cultural drive to erect things [for sacred purposes]. If the 'Heaven' constituted by the *tate*[立]-*hana* style represents a flower-arrangement that, forming part of the splendor of a grand and ceremonious preparation of Tea, had its fount in [worship of] such long-lived evergreen trees as the pine and the cypress, believed to afford lodging to deities, and reached its pinnacle in [use of such gorgeous elements as] the blossom of the cherry and the bright fall leaves of the maple, then, on the other hand, since the 'Earth' constituted by *tate*[点]-*hana* represents a flower-arrangement embodying that 'absolute non-attachment' which has already 'gazed and gazed on the glories of spring and autumn', it is also a flower-arrangement that is encapsulated in the Ie-taka poem quotation of which is, in the *Nambō-roku*⁷⁰⁾, attributed to Rikyū, the passage relevant to which is as follows:

The common run of person becomes obsessed with discovering exactly when the blossom on this mountainside, the flowers in that forest, will bloom, spending from morning till night outdoors in quest of this information, unaware that this is to make of the blossom and autumn leaves [of Sada-ie's poem] the object of an egoistic greed, by merely seeking to delight the eye with intoxicating hues. As a place to inhabit, [Ie-taka's] mountain-village is entirely desolate – just like the fisher's hut; its snows will have quite obliterated any lingering traces of last year's 'blossom and maple-leaves', rendering the village no less empty and bare than the fisher's hut is run-down. At the same time, from that very 'realm of absolute non-attachment' a working that is in itself moving to the heart now arises, spontaneously nudging its way out of concealment: meeting with the warmth of the early spring sun, the all-blanketing snows begin to melt in patches, and the greenest possible of grass-blades – just two or three shoots – appear, but only here and there...; [such a scene represents] ***the true nature of things – in which nothing is forced***⁷¹⁾. [Author's emphases.]

It would seem that this 'true nature of things – in which nothing is forced' is a concise but complete clarification of what Rikyū sought from wabi-Tea. And that single utterance of his which expresses the same notion through flowers for Tea is surely 'Flowers should be presented

just as found in the wild’.

The Flower vs. the Gorgeous Bloom⁷²⁾

There has come down to us, associated with Rikyū’s name, an episode that appears to suggest a great deal about the kind of person he must have been.

When his by-then patron and supreme feudal overlord, Toyotomi Hideyoshi⁷³⁾, catches word of the splendor of a hedge of morning-glories that Rikyū has been assiduously cultivating at home, Hideyoshi has Rikyū informed that he wants to come and view them for himself. Once, however, he has reached Rikyū’ compound on the morning appointed, what does he find but that there is not one morning-glory in sight: every last flower has been removed. So he stomps up into Rikyū’s Tea-chamber⁷⁴⁾, there only to be startled to discover, arranged in its display-alcove, a single head of morning-glory – and, moreover, one so large as to make even Hideyoshi feel rather overwhelmed.

⁷⁵⁾On the face of it, this single flower would appear to be a direct contradiction of the very last lines of Rikyū’s commentary on Ie-taka’s poem, quoted above: surely – one might think – [as a wholly-unsparring reduction of an entire hedge] its truth as the Flower is **indeed** ‘forced’, or, again, it is a Flower that **aspires** to truth, that **hankers to embody** truth. But, precisely because the intrinsic and thus inevitable conclusion of Hideyoshi :: the grand study-style reception-chamber is constituted by Rikyū :: the rustic Tea-hermitage, the true meaning of this single flower is validated. We can say that this flower is quite empty – just as, though it may generate so much all-too-palpable wind, the windless ‘eye’ of a typhoon is [paradoxically] empty. Thereby putting his life at real risk⁷⁶⁾, Rikyū was the person who implanted this void ‘eye’ into the heart of the solemn study-style reception-chamber that was Hideyoshi – that ‘eye’ being precisely that to which Rikyū had brought the realm of wabi-Tea.

Nevertheless, since wabi had always been an **oppositional** concept, for it to continue as what it was originally intended to be, it could not do without an infinitely-worldly foil; and that was the Gorgeous Bloom⁷⁷⁾. The fiercer the quest for wabi, the greater the extent to which the Gorgeous Bloom had to subsume to itself absolutely all the sumptuousness and baroque embellishments that wabi had rejected, thereby providing the latter with an indispensably-contradistinctive pole. Thus, as[, in the early Edo period,] the floor-plan of the Tea-hermitage Tea-chamber underwent further refinement, in being gradually reduced from four-and-a-half matting-segments to just one whole segment plus a truncated one⁷⁸⁾, in inverse proportion to this the dimensions of the study-style reception-chamber grew increasingly monumental, and its

interior more grandly magnificent, thereby coming to embody the Gorgeous Bloom characteristic of the acme of Azuchi-Momoyama-period⁷⁹⁾ public architecture.

While, on one hand, wabi and the Gorgeous Bloom together constituted the identical twins to which the Flower had given birth during this latter period, once into the Edo period, the Gorgeous Bloom that was the grand study-style reception-chamber achieved a self-sufficiency that allowed it to formalize every detail of the *tate-hana* style into [the rule-bound and often stiltedly-ornamental confections now termed] *rikka*⁸⁰⁾, opening a path for the evolution of [hierarchical organizations retailing] the Way of Flowers⁸¹⁾. And, as the ultimate in wabi sought in the shrinking of the Tea-chamber of the Tea-hermitage, too, achieved its own self-sufficiency, this pursuit led to the emergence of [likewise hierarchical organizations retailing] the Cult of Tea⁸²⁾. Which meant that what had originally been a void ‘eye’ unavoidably degenerated into two distinct eyes that were no longer in the least void, but instead indubitably embodied.

To repeat a point perhaps already labored above, Tea and flower-arrangement originally emerged as two facets of a single performative artistic practice; and it was entirely thanks to Rikyū’s achievement in bringing the rite of Tea to perfection that each of these facets should have discovered its own, individual essence. Nor can it be any accident that, even in contemporary Japan, Tea and flower-arrangement should so often be, as it were, spoken of in the same breath, or that so many people should become qualified to teach both of these arts – which twinned phenomena strongly suggest that Japanese of today still, if at a pre-conscious level, identify the two of these praxes as unmistakably paired.

Flowers in a new era

Above we have, I believe, identified just what constituted the style of flower-arrangement that Rikyū sought to incorporate into wabi-Tea. At the same time, the true significance of that style has likewise become clarified. While – because the culture of Japan has, during its history, found its matrix in Nature – the country’s performative artistic practices may all possess aspects deriving from that matrix, such does not mean that they simply produce copies of the latter. At first blush, Nature might seem something that anyone can quite easily grasp; in fact, however, no matter for how long one may continue a pursuit of what seems a visible reality, Nature never ceases to change from moment to moment, and therefore will forever elude one’s grasp. Truly to apprehend Nature is to make, of its ‘void eye’ – that which constitutes the indispensable pivot to the folding fan the air shifted by which is propelling Nature, but of which Nature itself has remained unaware – a **human** Nature. This absolutely-empty Nature is nothing other than

humanity itself, and all of Tea, flower-arrangement, *nō*-drama, and Incense-appreciation⁸³⁾ offer paths that can lead to a deepened understanding of the phenomenon of human existence.

At the same time, the profundity of these performative artistic practices, all of which take Nature as the basis of culture, is not something that Tea, flower-arrangement, *nō*-drama, and Incense-appreciation, in arriving at such an understanding, have themselves perfected, but instead lies in their possessing a cycle in which, having once more become the Nature that provides their matrix, they then become a Tea, a flower-arrangement, a *nō*-drama, and an Incense-appreciation constitutive of that Nature's core, whereupon for the first time such a Nature-**as-void** is enabled to establish the Self ('I') within Nature-**as-reality**. What the dictum *Flowers should be presented just as found in the wild* emblemizes is this Self: in effect, it is synonymous with 'I'. Consequently, flowers arranged as truly appropriate to wabi-Tea are none other than flowers that reflect this Self: '**my**' flowers.

Only, we should not forget that the Self (the 'I') of Japan's culture that takes, as previously suggested, Nature as its absolute being⁸⁴⁾ is the individual⁸⁵⁾ grasped as the core of Nature. (In this, it is quite different from the Individual⁸⁶⁾ of the individualism of the West, the culture of which has long taken Christ as its **human** absolute being.) Subsequently⁸⁷⁾, the performative artistic practices of Japan have lost touch with this Nature, and the route to discovering a Self ('I') embedded in Nature has thereby become occluded. Chip by chip, that Self formerly characteristic of Japanese culture has been whittled away, and yet without being able to become replaced by the Western-style Individual. This, then, is the plight of contemporary Japan.

Nevertheless, the culture of contemporary Japan is willy-nilly heading **towards** Individualism. Under such conditions, the *nage-ire* style, which once possessed a 'void eye' open within the heart of a hierarchical social order, and performed the role of the Self ('I'), is now, thanks to the development of a new point-of-view founded in the Individual as member of a laterally-structured social order, about to undergo a considerable transformation. And that dictum which Rikyū once thrust right into the centre of the Flower as grasped in Japan, *Flowers should be presented just as found in the wild*, is likely to come to provide an ever-enlarging 'eye' set, yes, even at the heart of this new perspective, from which it directs at contemporary *nage-ire* a gaze that is keenly critical.

Translator's Appendix 1: wabi and wabi-Tea

The magisterial, and notably impartial, *Shimpan Sadō Dai-jiten* [A Revised Comprehensive Dictionary of the Praxis of Tea], produced by Tankosha Publishing House,

defines that quality which is expressed as *wabi*⁸⁸⁾ in a way most interestingly-relevant to the above essay.

wabi: a nominalization of the [pre-modern Japanese] verb *wabu*⁸⁹⁾, constituting a term that, although it later came to express that ideology which is basic to the praxis of Tea, originally signified a sustaining of such unwelcome feelings as anxious or apprehensive presentiments, or an awareness of suffering and sorrow, or again a sense of a once-heightened mood for some reason now spoiled.

The Muromachi period is one characterized by an active pursuit of an internalization and spiritualization [of aesthetic experience] by means of an eschewal of the conspicuously-gorgeous and/or lavishly-beautiful. And it is held that, as part of the tendency of the period, Shukō⁹⁰⁾, who not only trained, under Ikkyū Sōjun⁹¹⁾, in the latter's praxis of [consuming only] 'light fare, and coarse tea'⁹²⁾, but also, under Shinkei⁹³⁾, studied this latter's poetic aesthetic of subtle profundity within a chilled sereness⁹⁴⁾, if anything positively embraced a beauty to be found in states of desolation stemming from damage or imperfection, and advocated a praxis of Tea founded in the aesthetic of *wabi*.

In turn, Shukō's artistic heir in this praxis, Takeno Jōō⁹⁵⁾, held that the spirit of *wabi*-Tea was encapsulated in the poem composed by Fujiwara-no-Sada-ié [quoted in the preceding essay]:

look out across the bay and find
nor blossom nor autumn leaves:
solely a fisher's hut there stood
in autumn twilight⁹⁶⁾

And Jōō's most celebrated disciple, Rikyū, pronounced that 'the true form of the way of *suki*⁹⁷⁾ is that which has *wabi*⁹⁸⁾'; and indeed it was the immensely-influential Rikyū (and his lineal descendants) who, for many adherents, has (have) rooted Tea-culture in the aesthetic of *wabi*.

In direct opposition to Tea as served in a grand study-style reception-chamber, which, through its lavish display of expensive imported antiques originally designed for use by the powerful of China or Korea, emphasized the wealth, authority and prosperity of the host, *wabi*-Tea asserted that the authentic essence of the praxis of Tea

lies in possessing not one single costly or celebrated utensil. In short, to practice *wabi*-Tea was to cease to allow oneself to be swept along on a current of materialistic pleasure-seeking, and instead to identify ultimate value in the purity of spirit inherent in single-minded and deliberate poverty, and in simplicity and humility.

While this sort of basic spirit also informed both the attitudes and the manners of serious Tea-practitioners, it particularly transformed everything physical, from the design of Tea-chambers and the gardens through which these were approached and left, down to the least significant of utensils. Gradually, there emerged a conviction that the smaller a Tea-chamber might be, the greater its potential degree of wabi; Rikyū deemed Tea that eschewed use of the grand Tea sideboard⁹⁹⁾ to be the ultimate in austere simplicity¹⁰⁰⁾; and the rustic-style thatched Tea-hermitages built at this time eventually reached what might justly be termed the acme of wabi, constituted by a layout of but one-and-a-half matting-segments¹⁰¹⁾. Again, with regard to utensils, objects redolent of this quality were sought and delighted in – these ranging from flower-vessels (unglazed, interestingly damaged, or cut from mature Japanese bamboo-stems) to calligraphy and ink-paintings the mountings of which as hanging scrolls employed not panels of precious brocade or damask, but merely mulberry-pith paper tastefully dyed. A pedagogical *waka*¹⁰²⁾ attributed to Rikyū goes as follows:

the collar of your under-robe
renewed: cotton padding under
inky black, plain-hued cotton
sash, foot-gloves and your fan:
all must be fresh¹⁰³⁾

If this is indeed from Rikyū's hand, it reveals that his love of the aesthetic and spiritual principle of wabi extended even to what he recommended that participants in a Tea-occasion should ideally wear, and carry with them.

One unfortunate result of the perfection of the wabi-ethos represented by the taste and praxes of Rikyū, and its speedy spread as mere fashion, was, however, a soon-conspicuous, smug shallowness that found itself satisfied by doing no more than building and planting in that by-then widely-accepted style, and assiduously assembling an array of implements and accessories that each shouted *At least I'm wabi!*; and the transmitted anecdotes that concern Rikyū's consequent remonstrations against any

form of flaunting one's mastery of mere wabi-chic are almost without number.

In addition, the *daimyō* Tea-practitioner and teacher Katagiri Sekishū¹⁰⁴ has left two precepts here relevant, the first being, *As our expert forerunners in this praxis have warned us, true wabi cannot be manufactured or faked: it can only be discovered, heaven-guided.* And the second is, *Since both completion and fullness are inimical to wabi, two- to three-tenths of material inadequacy will naturally give rise to true fullness and satisfaction of the spirit.*

[*Shimpan Sadō Dai-jiten.* pp. 1281-2]

Translator's Appendix 2:

The grand Tea-sideboard, and the truncated utensil-segment

The grand Tea-sideboard is an artifact that, though for long fondly assumed to have derived from the Chinese tea-drinking tradition, perhaps as carried out in Zen monasteries, and, its importation (most probably entirely falsely) attributed to the Rinzai-sect Zen monk Nampo Shōmyō¹⁰⁵, is now considered by scholars to have in fact been devised in Japan, most probably at the end of the Muromachi period¹⁰⁶, and equally probably in order to meet the Tea-needs of the laity.

Ultimately “grand” though it is still deemed to be – public offerings of Tea to Buddhas, bodhisattvas, and indigenous deities being made solely by means of services employing this structure – materially the latter is formed extremely simply, from two rectangular, horizontal boards of equal size, the longer sides of which are almost as broad as a matting-segment, and which are in width ***a quarter of the longer sides of such a segment***, and the upper of which pair of boards is, in the most formal form¹⁰⁷ supported at its four corners by slender pillars of square section, and of a length such that, when the host is seated formally on his



Figure 1. The grand Tea-sideboard

heels before a sideboard, whatever is placed upon its upper board is for him a little below eye-level; all six of these components are lacquered a deep, highly-polished black.

The grand-sideboard service of thick tea may be used to mark the second- and third-most solemn occasions in the Tea-calendar¹⁰⁸⁾: the annual first service of tea of the New Year¹⁰⁹⁾, and the annual first use of the floor-brazier¹¹⁰⁾ (in May) – **as long**, that is, **as the service in question is being performed in a chamber of at least 4.5 matting-segments**. Judging from Azuchi-Momoyama-period¹¹¹⁾ screen- and handscroll-form genre-paintings, *etc.*, depicting fashionably-dressed people gathered in large interiors to amuse themselves through engagement in elegant pursuits, since **every single** utensil needed for the service of tea is, exceptionally, mounted somewhere upon one or other of its boards, it is likely that the original function of this sideboard was entirely practical: as long as the brazier was kept supplied with charcoal, and the cauldron and water-vessel with water, everything was thus constantly ready on hand, to meet any occasion upon which someone should decide that they would like to be served, or to prepare for themselves or others, at least one bowlful of powdered tea.

Nevertheless, there must already have been some association between, on one hand, a full Tea-sideboard (“full”, because versions (termed 小台子; *shō-daisu*) that are the size of a normal water-vessel-stand [水指棚; *mizu-sashi-dana*] are also still handed down, at least in the translator’s own School) and, on the other, pomp and circumstance.

For it is believed that it was Sen-no-Rikyū¹¹²⁾ who first devised and caused to be built, in the compound of his Osaka residence, a startlingly-reduced Tea-chamber [台目席; *daime-seki*] – one with a floor-plan of but three whole-matting-segments [丸畳; *maru-datami*] for his guests to seat themselves upon, and a utensil-segment that was truncated by exactly that area normally occupied by a full Tea-sideboard, along with the two-panel brazier-screen [風炉先屏風; *furo-saki-byōbu*] that usually flanked it on two of its sides. Now, this Tea-master served first the cannily-brutal and also unashamedly-greedy Nobunaga, and then the far less grasping if quite as dictatorial (and eventually somewhat madder) Hideyoshi; and, as one born as a son of the originally somewhat-republic-like city-state of Sakai, Rikyū would appear to have made, of the then-unprecedentedly-reduced (read, *avant-garde*) Tea-venues that he successively created, a non-verbal protest against his second, and entirely *parvenu*, monster-master’s infatuation with – if not wealth itself, then what wealth can make possible: an impression of grandeur. For example, when he most orgulously invited the regnant monarch to partake, in the latter’s own palace, of Tea offered by Hideyoshi himself, he first caused Rikyū to design and have constructed an almost-entirely gold-or-gilt-or-gold-leafed portable Tea-chamber [黄金の茶室; *ōgon-no-*

chashitsu], which he had carried about with him wherever he went (one putative but convincing reconstruction of which can be seen in the Moa Art Museum just outside Atami).

The point I am here initially making is that, whatever its original use[s], to some element in the image imposed by employment of a full Tea-sideboard, normally equipped with a set of utensils that, of those that were set out upon its baseboard, were, with the exception of the (impure iron, fitted) cauldron, cast from antique(-looking) bronze, and, set out upon its upper board, others unexceptionally constituted either from ceramic ware or lacquer-ware, there became attributed the imposingness of grandeur. (And, today, deepest respect in offering Tea can still be demonstrated for a start by means of use of a grand Tea-sideboard, along with its set of matching utensils for such a service, set out on the lower board – a pattern of service known as *kencha* [献茶]. To repeat for emphasis, its present most common public use is for offerings of Tea rendered before the penetralium of a Shintō shrine, while, when such are presented before a Buddhist altar (particularly when intended as a form of solace for the soul of one now dead), the activity may instead be termed *kucha* [供茶]; originally, however, *kencha* meant offering Tea to any entity of higher status than the server – and particularly when the degree of difference in status was to be expressed as perceived by that server to be almost (not to speak of it being completely) overawing.

So the creation of a Tea-hut structure the main chamber of which is not only rather confined as to its basic proportions, but also (i) has a utensil-segment (the matting-segment upon which the host prepares Tea) that has been reduced in length by exactly the area that, otherwise, a grand Tea-sideboard would, if employed, occupy and (ii) has been built so that an immovable (and, sometimes, outer) wall abuts the further end of that truncated segment, thus making such occupation physically impossible, would seem unmistakably to constitute a tacit challenge to anyone who orders the construction of a (collapsible) golden Tea-chamber, and dotes upon traipsing about ‘his’ realm, therein patronizingly serving Tea to his grateful subordinates, employing likewise tediously-golden utensils.

Translator’s Appendix 3: The grand study-style reception-chamber

Shōin was originally a pre-modern Chinese term for a sort of combined Imperial Court Office of Records and Office of Stationary, and, in connection with the rite of Tea, came to be used specifically to designate a formal reception-chamber/audience-chamber, having a floor-plan usually of at least eight matting-segments (and, during the Edo period, often of many, many more), and one – or even two, staggered – raised areas of flooring, designed to function as

indices of superiority in social status. Its vertical features are basically modelled on those of an allotted personal monastery-cell, in which a Zen monk of more than novice-rank would spend his free time, perform personal religious rites and domestic tasks for himself, meditate alone, and pursue suitable studies *via* the written word.

Its architectural conformation swiftly became fixed – though remaining open to variations in size and handling – as did the treatment of its vertical surfaces and ceiling, through which the high degree of formality of conduct expected in the space the chamber encloses would be clearly indicated to persons of the relevant degree of education: **(i)** a trio of major architectural features: that is, **(a)** a spacious, slightly elevated **display-alcove** [床; *toko*], **(b)** abutting this at right-angles a broad, built-in **window-desk** [付書院; *tsuke-shoin*] situated on whichever side of the display-alcove might be closer to the exterior of the building (as the window must open onto this) forming an inward extension of the sill to a projecting window; and **(c)**, on the opposite side [床脇; *toko-waki*] of the display-alcove, a recessed, built-in set of at least two **staggered**, overlapping **display-shelves** [違棚; *chigai-dana*]; many early, or deliberately archaically-constructed, examples also comprise **(d)** a low, recessed **long display-shelf** [押板; *oshi-ita*], the role of which became subsumed by (a), and so it began to be dispensed with, and later, **(e)** in grander examples with a **raised section** [上段の間; *jōdan no ma*], on the opposite side of the display-alcove from the window-desk, a **set of four richly-ornamented doors** [帳台構; *chōdai-gamae*] only the central two of which can be slid apart, set into a low transom and higher sill, which let onto the chamber-owner's official sleeping-quarters, and from which that owner would make a grand entry at the start of formal audiences with visitors and vassals. Features concerning the finish given to building-materials include **(ii)** the fact that all beams and pillars are formed of **squared** (and, in fact, **corner-bevelled**) **planed** wood [角柱; *kakuchū*], **(iii)** the ceiling is usually elaborately coffered (often with polychrome decorative paintings, one let into each square coffer) **(iv)** the walls are **papered** [張付壁; *hari-tsuke kabe*], and **(v)** each junction of pillar with elevated beam is ornamented with a small piece of elaborate metalwork, known as a '**nail-mask** [釘隠; *kugi-kakushi*']'. (And it is the **absence**, of all but the display-alcove, of the features that make the *shoin* what it is that are quite as important as are overall structure, roofing, and placement within a mansion- or castle-compound, in creating the message that the later-emergent Tea-hermitage [草庵茶室; *sōan chashitsu*] communicated to the guests received and regaled in such a building: *This is not a hare-no-ba: it is a ke-no-ba.*¹¹³⁾)

Notes

- 1) Throughout this essay, the term ‘flowers’ [花; *hana*] is used to comprehend not only blooms and blossom, but also sprays of leaves, grasses, tree-boughs, and even, occasionally, fruit on the twig.
- 2) *I.e.*, that which is generally thought of as being ‘Japanese flower-arrangement’, and (almost) always employs one of a number of concrete devices designed to **fix** the flowers used in preordained, upright positions.
- 3) 抛入: literally ‘thrown together’; a modest ‘free-style’, this term was used from the late Middle Ages to the first half of the nineteenth century in specific contradistinction to the standardization that characterized the large, highly-elaborate, and rigorously-formalized arrangements known initially as *tate-hana* [立花], and later (and today) as *rikka* [立花; 立華], the cultural significance of which style is theorized in some detail in the course of this essay.
- 4) 茶之湯; *cha-no-yu*. There are two chief terms for this meditative rite of hospitality: *cha-no-yu* and *sadō* (or *chadō*) [茶道]; these are, however, by no means entirely synonymous, the former simply describing something you **do** for its own sake, whereas the latter denotes something you do not only **as a means of reaching an** [ideally] **spiritual end**, but also (usually) through affiliation with a hierarchical School that emphasizes the validity and relevance of its own traditions; this latter term is here translated as ‘the **Cult** of Tea’. Every use instead of ‘the **rite** of Tea’ indicates that the author, Kawase, has instead employed *cha-no-yu* – and quite deliberately **not** *sadō* (not least because the former term has been in circulation for far longer, the latter gaining general currency only from the Edo period [1603–1867] onwards).
- 5) Here, what this term will be used to express is not the blossom of *camellia Sinensis* – *i.e.*, the tea-bush – but the kind of arrangement that is still *de rigueur* for Tea-occasions, termed *cha-bana* [茶花].
- 6) That is to say, a fashion for using cultivated flowers as materials from which to create novel (and, often, deliberately ugly) *objets*.
- 7) This is a complex term so vital to full engagement with this essay that I have relegated its explication to the less-restricted freedom of page-space afforded by an appendix: **Translator’s Appendix 1**.
- 8) 花は野にあるやうに; *Hana wa no ni aru yō ni*. Rikyū (1522–91) was originally a wealthy fish-merchant based in the self-governing mercantile city of Sakai, who was by far the most distinguished and creative among the small group of Tea-arbiters that successively served two military dictators: Oda Nobunaga and Toyotomi Hideyoshi. He is regarded as being the forefather of the Senke Schools of townspeople’s Tea [町衆茶; *machi-shū-cha*].
- 9) 『南坊録』; a lengthy collection of what are presented as being memoranda concerning Rikyū’s Tea-praxis originally written down by one of Rikyū’s most distinguished pupils, one Nambō Sōtetsu [南坊宗哲] (dates unknown; actual existence as yet almost entirely unverified), certified as accurate by Rikyū himself (concerning all but the final fascicle), and only ‘edited’ by Tachibana Jitsuzan [立花実山] (1655–1708) exactly a century after Rikyū’s death. It comprises seven fascicles: ‘Memoranda [覚書; *Oboe-gaki*]’, ‘Tea-occasions [会; *Kai*]’, ‘Use of the water-vessel stand [水指棚; *Mizusashi-dana*]’, ‘Use of the grand study-style reception-chamber [書院; *Shoin*]’, ‘Use of the grand Tea-sideboard [台子; *Daisu*]’, ‘Deletions [墨引; *Sumi-biki*]’, and ‘Posthumous Notes [減後; *Metsugo*]’. Of subsequent historical evaluations of its authenticity, the *Shimpan Chadō Daijiten* [pp. 898–9] has the following to say:

‘Concerning the rite of Tea, Rikyū left not a single written work from his own hand, and records of his teachings from other hands are almost non-existent (the exceptions are a few scattered notes in the Tea-diaries of just two of Rikyū’s contemporaries,’ and the odd letter or recorded word of advice ‘); this paucity’ – which one suspects was quite deliberate and jealously-maintained – ‘it may well have been that has led to the *Nambō-roku* having attracted so much subsequent attention, as ostensibly a record of Rikyū’s secret teachings, and to its considerable influence on the Tea-history of the latter half of the Edo period.

‘This notwithstanding, no cleric of the name ‘Nambō Sōtetsu’ appears anywhere in historical records concerning either the Daitoku Temple-complex [大徳寺; *Daitoku-ji*] or the rite of Tea as practiced in Rikyū’s day, and it seems extremely unlikely that Jitsuzan, who could not possibly have had any personal contact with Rikyū (d. 1591), should have been able to borrow and transcribe a secret treatise of which no one else at all has left a manuscript-copy; again, the text itself poses a large number of unmistakable questions as to veracity; and the view accepted today is that Jitsuzan edited **something**, “with supplements from other documents”. Although the possibility that he would have had access to relevant “other documents” – namely, printed versions of *One Hundred Rikyū Tea-occasions* [『利休百会記』; *Rikyū Hyakkai-ki*] and *Historical Records of Sakai City* [『堺鑑』; *Kaikan*] – has been established beyond doubt, his original source remains as mysterious as ever. For these reasons, some have labelled this a work of would-be hagiography, produced to beef up attention to the centennial of Rikyū’s death; others have pointed out that Jitsuzan, by going to the lengths of providing the work with not only an apparent authentication by Rikyū, but also the latter’s supposed instructions as to what to exclude’ (*i.e.*, the ‘Deletions’ fascicle), ‘was at pains to launch this document as not his own fictional creation but a direct transmission of Rikyū’s teachings on Tea. And these reservations suggest that, before we assume veracity for any of the contents of the *Nambō-roku*, the former should be taken well into account.’

Indeed, the scholar Nishiyama Matsu-no-suke has proposed that Jitsuzan was attempting to take advantage of the renewed attention to Rikyū brought by the centenary of his suicide, and, by circulating this work, prepare the ground for starting up a School of Tea of his own, of which the teachings were derived from the Senke tradition – that taught by Rikyū’s descendants. And to this day there is a (very minor) Nambō School of Tea (sometimes more candidly called the ‘Jitsuzan School’) with adherents in and around Fukuoka. (I understand that its praxis hardly differs from that of the Senke Schools.)

- 10) *I.e.*, a chamber of less than four-and-a-half matting-segments.
- 11) 古市播磨 (1459–1508): a well-educated warrior-monk with a wide range of artistic interests, attached to the Kōfuku Temple, in Nara. In his Tea-writings, Yamanoue Sōji [山上宗二] refers to him as having been Shukō’s (see following note) most distinguished disciple, and an expert Tea-master [名人; *meijin*].
- 12) 珠光 (1423–1502): a monk and Tea-practitioner about whom is known very little reliably verifiable – more than that he is not (as was for a time believed) a fictional creation, that he was not (as was long likewise believed) the originator of Tea as we now know it, that he studied Zen and Tea-praxis under Ikkyū Sōjun [一休宗純] (see n. 91, below), and that, apart from a decade of prudent self-evac-

uation to Nara during a serious outbreak of civil war occurring in and around Kyoto, subsequently he was probably culturally active back in central Kyoto, and there much admired, and sought out, for his good eye [目利き; *me-kiki*] for objects that would make effective Tea-utensils. For a long time he was referred to as ‘*Murata Jukō*’, but, since there is good evidence that he spent his entire adult life as a tonsured cleric, his (lay) surname cannot properly be pre-posed to his monarchical name, and the correct pronunciation of the latter has been established as being [*Shukō*]. (The Edo-period painter Maruyama Ōkyo produced a purported ‘portrait’ of Shukō, now in the Nara Prefectural Museum of Art; this can, of course, only have been based on pure imagination.)

- 13) 『古市播磨法師宛一紙; *Furu-ichi Hari-ma Hōshi-ate Isshi*]; as to its recipient, see n. 11, above.
- 14) 立花; literally, ‘erected flowers’, which is to say, arrangement in which emphasis of the vertical axis predominates. Also see n. 3, above, and the rest of this section of the essay.
- 15) Such offerings are known as 供花; *kuge*.
- 16) 莊嚴; *shōgon*. Being a Buddhist term originally meaning to glorify a Buddhist image or Buddhist place of worship with ornaments fashioned from precious materials, its use endows the notion of ornamentation with a strongly-spiritual component – as indeed attaches to non-sardonic uses of the English verb ‘glorify’.
- 17) 書院; *shoin*: See **Translator’s Appendix 3**, above.
- 18) To stand something up; to place it in a vertical position.
- 19) 依代; 憑代. This refers to a place, seat, shrine, channel, or article of which it is believed that a supernatural being can be enticed to enter it and there dwell for a certain period of time. Apart from various forms of vegetation, rocks, and areas of clean, raked gravel or sand, the folding fan or other hand-prop use of which characterizes almost all indigenous forms of drama and dance, masks, and hand-held puppets – indeed, even the *nō*-stage itself – would all seem to have originated intended to function as *yorishiro*.
- 20) The culture of Japan seems always to have been strongly syncretic, and the distinction between the web of indigenous beliefs and the imported teachings of Buddhism, though in certain eras or on certain occasions sharply observed, has on the whole not been of much importance, and has therefore been quite easily ignored.
- 21) 密教; *mikkyō*; this term comprises the teachings of both the Japanese (originally Chinese, rather than Indian) Tendai and Shingon sects of Buddhism, the roots of which can be, however, traced back to a form of Greater-Vehicle [*mahayana*] Buddhist teaching that first gained popularity in Bengal during the seventh century C.E. In these teachings, many scholars detect the influence of both the Tantric strand in Hinduism, and the indigenous mystical elements of Lamaism (*i.e.*, Tibetan Buddhism). Others deny that it is really any form of Buddhism-proper, asserting that it is essentially sorcery in Buddhist trappings. Such a view, however, makes unduly light of its reverence for Mahāvairocana as a supreme avatar of all Buddhas and bodhisattvas, as well as of Heavenly Kings, non-Buddhist deities, and saints apparently never mentioned by Gautama Buddha (thus evidently being subsequent accretions from folk-beliefs), and its doctrine that, through full participation in certain of its rites, the believer can achieve ‘Buddha-hood in the very flesh’ [即身成仏; *sokushin jōbutsu*].
- 22) A circular cosmographic representation of a Buddhist or, originally, Hindu conception of the true (or metaphysical) nature and organization of the universe. From a Sanskrit noun meaning ‘disk’.

- 23) 芸能: *geinō*; an inclusive term used of all of performance-arts (these distinguished by a clear separation of audience from performer [s]), social arts such as the rite of Tea and the praxis of Incense-appreciation [香; 香道; *kō*; *kōdō*] (these two not similarly distinguished), and flower-arrangement, all united by (i) a strong connection (usually but not necessarily affirmative) to an accreted tradition, and (ii) having the objective of affording entertainment (in both senses of the term), and opportunities for aesthetic appreciation – one might say, ‘creative playfulness taken very seriously’.
- 24) A lengthy fictional prose narrative depicting two generations of elite court-life, vaguely set in the Kyoto of the final part of the last-millennium-but-one, but begun, by a highly-educated noblewoman (and possibly some colleagues), after 1001 C.E.; the world’s first great novel, in its span and complexity easily rivalling *À la Recherche du Temps Perdu*, and dealing with love between women and men, the pains of parenthood, the cruelty of status-systems, and that melancholy near-obsession with transience, mutability and imminent extinction which characterized the social grouping of its original assumed readership; a work that has exerted upon subsequent Japanese culture an influence that defies calculation.
- 25) The author employs the unusual term 大和うた; *Yamato-uta*, more customarily used instead of which is the (ironically) Sino-Japanese 和歌; *waka*, both nouns chiefly referring to poems cast in five segments, of respectively 5, 7, 5, 7 and 7 syllables each. (Haiku, if somewhat indirectly, evolved from the first three of these segments.) The emphasis on the language chosen is in implicit contradistinction to initially more-prestigious Chinese-format poems written in pre-modern Chinese [漢詩: *kanshi*], which were composed solely by **male** members of the political elite, whereas *waka* were composed, and exchanged, by persons of both sexes.
- 26) 室町時代; *Muro-machi jidai* (1392-1573): a cultural watershed that saw the emergence of much of what many now assume to be age-old artistic traditions quintessentially ‘Japanese’, but were, for most contemporaries who became aware of them, in fact startlingly-*avant-garde* innovations.
- 27) 会所; *kaisho*.
- 28) 座敷; *zashiki*.
- 29) 書院造; the then-novel, secular architectural style that emerged, under the influence of ecclesiastical architecture imported with New Buddhism (particularly, monastically-based Zen) from China, during Japan’s Middle Ages, and favored, as being both *chic* and convenient, initially by the elite of the ever-more-powerful warrior-class.
- 30) 書院; See **Translator’s Appendix 3**, above.
- 31) The explanation of the origin of the display-alcove that follows in the text appears to be unique – shall we just say? – to the author; for I can find no other authority in this area who agrees with him. The explanation that lies behind the more common accounts is that, on one hand, *toko* means an entirely-secular place in which to **sit** by day, and to **sleep** by night, and the Heian-period custom of giving high-ranking personages seats (and bedding) on low, curtained, **movable**, rectangular daises that could be shifted and positioned according to need, across the polished wooden floors of the linked but wall-less and merely-shuttered pavilions that were disposed symmetrically to the north of aristocratic compounds, led to the incorporation, into the (novel) **rooms** into which were partitioned mansions later constructed – at first only by the upper echelons of the warrior-class – in the Zen-sect-influenced *shoin-zukuri*-style, of built-in and therefore **permanent** raised and matted areas

known as *jōdan* [上段] ('upper seats'), on which the most exalted person[s] present would be seated. On the other hand, the mediaeval fashion for decorating at least one wall of a reception-room with Chinese[-style] Buddhist-related hanging scrolls, and for displaying below these – at first merely on low, portable desks – Buddhist-related sets of matching utensils (one, three, or even five flower-vessels, one incense-brazier, and one candlestick) led to the incorporation of a broad, low polished wooden shelf built-in so as to project from the base of the display-wall, to receive these and other precious, imported treasures, disposed along it in a symmetrical, stately manner: the *oshi-ita* [押板]. And, gradually, the *jōdan* came to replace and subsume the function of the *oshi-ita*; although what was thus exhibited was, particularly at first, predominantly Buddhist-**related**, the objectives – impressive display, and expression of distinctions of rank – were both utterly secular. Our author, however, here has a different agenda: he is about to argue that the display-alcove, which is certainly still normally treated as being secularly sacrosanct, and therefore not to be heedlessly stepped or sat upon, is actually a **sacralized** part of a chamber, a feature perhaps found as major to the secular interiors of no other culture. Nice try; but mere sacrosanctity could equally well be attributed to a lingering, half-understood awareness of one of the display-alcove's original functions: expression of elevated social rank. And, indeed, to be seated with your back to the display-alcove of a Japanese chamber constructed according to what is generally considered to be the most orthodox pattern is still to be given (or to take for granted) precedence over your fellow-attendees.

32) 床; *toko*.

33) 込; *komi*; the forerunner of the flower-arranger's pin-holder, or bed-of-nails – but receptive rather than penetrative.

34) 真; this is always a large tree-branch, or section of fronded green bamboo; once in the straw, it can tower as high as seven feet above the vase-foot.

35) 下草; *shita-gusa*; the most conspicuous of these always number six, each of which has a different role, and is (usually) provided by a different species of plant or tree (although there were and still are also made arrangements formed entirely from a single species [一色; *isshiki*], or from two or three contrasting ones). These six are the *shōshin* [小真; 正真], which backs the *shin*, than which it is much shorter; the *uke* [受], a large branch that usually curves away from the *shin* out sideways, complementing its form; the *soe* [添], another large branch that, on its opposite side, by curving somewhat towards the *shin* echoes and thus enhances the latter's form; the *nagashi* [流], a smaller branch that is more or less horizontal, and projects diagonally forwards; the *mi-koshi* [見越], another smaller branch, which projects at a low level backwards on the opposite side of the *shin*; and, finally, the *mae-oki* [前置], which is small and short, and is set in front, right at the bottom of the arrangement, just above the surface of the brimming water. The 'body' [胴; *dō*] of the arrangement may or may not be filled out with one or two other species of flowers and/or foliage. Putting all this together requires not a little carpentry, ingenuity and patience, and special very small, conical water-containers attached to dark sticks, to receive those elements the stems of which cannot reach the water in the vase-body.

36) 晴; *hare*; official, public, 'on-record', concerned with community-scaled religious festivals, ceremonies, and rites, and formal reception of important visitors; the front part of a mansion, which was under the control of males. (Its antonym is *ke* [藪]: private, individual, informal, 'off-record'; the rear quar-

- ters of a mansion, which was under the control of womenfolk. It is of great significance that the Tea-compound was always part of the *ke*-quarters, although itself often forbidden to women.) *~no-ba* means ‘a place that is ~’.
- 37) The author does not go on to mention this, but, at least in the most formal form of this formal style, as the *shin*-element is very often chosen either pine, Japanese bamboo, or blossoming plum, all of which are floras to which Japanese culture has long attributed considerable *cachet* (much of which springs from their relative longevity).
- 38) 盛花; low, slightly-‘heaped’ arrangements set in the inner water-containers [落し; *otoshi*] of stumpy, wide-mouthed baskets [盛り籠; *mori-kago*], or flat, shallow ceramic basins [水盤; *suiban*].
- 39) 丸花.
- 40) The author does not mention this; but in arranging their Tea-flowers certain Schools of townspersons’ Tea do now employ the device of a *ne-jime* [根ノメ], which is a small flower placed closest to the lip of the vessel, thereby giving closure [*shime*] to many an arrangement; this obviously derives from, or is at least akin to, the *mae-oki* of the *tate-hana* style (see n. 35, above), and, in effect, often makes the flower so used appear **subordinated** to that with which it is combined.
- 41) d. 1595; a vassal of Toyotomi Hideyoshi, sometimes included among the seven disciples deemed fit to receive from Rikyū a secret tradition concerning services of Tea employing the grand Tea-sideboard [台子; *daisu*] – a matter upon strictly limiting access to which Hideyoshi placed (political) emphasis.
- 42) *ireru hana* [入れる花].
- 43) *ikeru hana* [生ける花].
- 44) See n. 3, above.
- 45) 千与四郎; ‘Yoshirō’ was Rikyū’s initial, boyhood-name [幼名; *yōmei*; *osana-na*].
- 46) The reliability of this assertion is actually a matter of scholarly dispute.
- 47) 池坊専好 (d. 1621); the Ike-no-bō lineage had its headquarters in the precincts of the Rokkaku Chapel, a modest place of worship affiliated to the Tendai-sect Chōhō Temple, as the incumbent of which chapel each head of the lineage functioned. The Ike-no-bō tradition is the oldest and most influential in the world of Japanese flower-arrangement. The first recorded mention of its founder, Senkei [専慶], as being expert in *sashi-bana* [挿花] (an early term for the *tate-hana* style), is in 1462; in Rikyū’s youth, flower-arrangement effectively **meant** the *tate-hana* style, and this is what the cultured went to learn from the Ike-no-bō line. Senkō I (three men successively bore this name) was the thirteenth in the lineage, flourishing during a period spanning the rules of Toyotomi Hideyoshi (whose favour he won) and then of the Tokugawa clan, as not only a distinguished expert in *tate-hana* but also, during the efflorescence of high culture that occurred during the reign of the Second Mizu-no-o monarch [後水之尾; *Go-Mizu-no-o*], a restorer of the fortunes of the lineage: the magnificence of Senkō’s simultaneous offering, in 1599, of one hundred *tate-hana* arrangements [百瓶華の会; *Hyaku-heika no E*], ninety-nine of which were created, one each, by his pupils, as part of Buddhist rites celebrating the reconstruction of the Daiun Temple, became the talk of all Kyoto and beyond, winning renewed patronage for the Ike-no-bō tradition. Somewhat ironically in the light of the contents of this essay, it was also Senkō who pioneered, as a freer and more modest development of the ‘weighty’ *tate-hana* style, *ike-bana*.

- 48) By which the author evidently does not necessarily mean a *theorization*.
- 49) 能楽; *nōgaku*; now regarded as a rather austere, restrained classical music-theatre, in Zeami's day it was a semi-religious folk-performance with, on one hand, a clearly-shamanic ancestry, and, on the other, all of highly-literate libretti, both interesting mimetic action and wholly abstract, formulaic, climactic solo movement-sequences [舞; *mai*] to musical accompaniment, elegance of deportment and gesture, rich costumes, elaborately- and yet subtly-carved masks, and newly-fashionable rhythmic and melodic innovation, and had been taken up by the young shogun of the time, Ashikaga Yoshimitsu, causing the social status of this performance-art, until the end of the Edo period always called *sarugaku*[-*no-nō*] [猿楽 [の能]], to become considerably elevated.
- 50) 1363-1443. Second-generation leader, playwright and star of the Kanze troupe [観世座; *Kanze-za*]. There were quite a number of other such troupes in business; and pairs of these would be pitted against one another, in competitions during which the two troupes performed alternately, and a victory, awarded by whoever of the audience was most socially powerful, would signally enhance the winning troupe's fame and popularity, leading to increased bookings, and thus greater prosperity. Zeami's major (and earlier) dramaturgic treatises (which at the time were secret writings strictly guarded from the eyes of members of rival troupes) were basically detailed instructions as to how to create effective, and concise, libretti, and then perform these in such a manner as deeply to enthrall both the educated and powerful [貴人; *kinin*] in their raised boxes [棧敷; *sa-jiki*] and the (potentially-*restive*) groundlings [地下; *jige*] seated on straw mats spread on bare leveled earth; and the secret to managing simultaneously to compel the attention of both components of the audience was what Zeami metaphorised with his use of 'flower'.
- 51) 『風姿花伝』; *Fūshi Kaden*.
- 52) Perhaps merely in the interests of concision, the author refrains from mentioning that 'flower' also appears in the titles of at least three others of Zeami's major treatises on the same subject.
- 53) See n. 9, above.
- 54) 武野紹鷗 (1502-1555). A successful and powerful Sakai-based merchant who later took the tonsure, and, by virtue of his creative powers and capacity to locate or identify, and gain possession of, dozens of 'celebrated utensils [名物; *meibutsu*]', became the prince of Sakai City Tea-aficionados, and was one of Rikyū's most important teachers.
- 55) 『新古今和歌集』; *Shin-kokin Wakashū*; the eighth Royal Command Poetry Anthology [勅撰和歌集; *chokusen wakashū*] (of two thousand poems in *Yamato-kotoba*) initially completed in 1201, in which the work of poets adhering to the avant-garde Miko-hidari School predominates; among these can be found, here and there, poems that indicate a very early attraction to the serene, the lonely, the austere: the seeds of the wabi-aesthetic (see *Translator's Appendix 1*, above).
- 56) 藤原定家; later more commonly referred to by the Sino-Japanese reading of his given name: *Teika*. (1162-1241); talented Court-poet of the *avant-garde* Miko-hidari School, poetic theorist, literary scholar of Heian-period classics, and poetic anthologist. Of course, written several centuries before even Shukō's day, neither of these poems originally had anything to do with that much-later phenomenon, the rite of Tea.
- 57) 見渡せば 花も紅葉も 無かりけり 浦の苫屋の 秋の夕暮; *mi-watase-ba / hana mo momiji mo / nakari-keri / ura no toma-ya no / aki no yū-gure*.

- 58) 藤原家隆; (1158-1237). Prolific Court-poet belonging to the avant-garde Miko-hidari School, and, like Sada-ie, one of the editors of the *Shin-kokin Wakashū*.
- 59) 花をのみ 待つらむ人に 山ざとの 雪間の草の 春を見せばや; *haru o nomi / matsu-ramu hito ni / yama-zato no / yuki-ma no kusa no / haru o mise-ba ya*.
- 60) See **Translator's Appendix 2**, above.
- 61) 無一物; *mu-ichimotsu; mu-ichibutsu*; meaning literally 'a state of there being absolutely nothing', for the educated among Joō's contemporaries this phrase would at once have brought to mind, and thus alluded to, both 本来無一物; *honrai mu-ichimotsu*, meaning that nothing exists that has a stable form, and also 無一物中無尽蔵; *mu-ichimotsu chū mujin zō*, which, though literally signifying 'to have nothing is to have a store truly inexhaustible (*i.e. everything*)', is a Zen-sect 'code-phrase' for the doctrine that teaches that, by ridding oneself of all illusion and all attachment, and becoming nothingness itself, everything in the universe will become oneself, and one will become everything in the universe. (This is all very fine; but, as Murai Yasuhiko points out, the two men held to be having this conversation were both extremely-wealthy merchants, possessed of costly Chinese utensils, too: wabi-Tea was also essentially a rich men's pursuit.)
- 62) A European near-equivalent might be the cultural relation between the later Bourbons' main palace, the Châteaux de Versailles, and the little mock farming-village created for Marie Antoinette and her circle, the appeal of the freedom, simplicity and (relative) down-to-earth-ness of the *hameau* very much depending upon the ponderous formality and fettering protocol rigidly maintained round the clock in both the *château* and its Greater Trianon annex. An impoverished minor aristocrat living relatively near to an actual farming-village is unlikely to have regarded the latter in anything like the same light.
- 63) 数寄屋造; *sukiya-zukuri*; *i.e.*, the style in which expensive, purely-'Japanese' restaurants and inns, and the houses of many of the wealthy, are still constructed: lighter in effect than (former) warrior-class architecture, but with only elegant, playful **traces** of wabi-rusticity still incorporated.
- 64) いける; *ikeru*; whereas the *tate-hana* style produces arrangements that are unashamedly artificial – at least seven different species of plant all growing from a single stem? – and the *nage-ire* style does not (usually) pretend that the flowers it uses have not been cut but are still growing in earth, it is more or less possible to say that the extraordinary variety even of pre-modern *ike-bana* substyles, some of which are highly artificial in effect, do have in common an apparent assumption that flowers must be presented so as more or less to give an illusion of **growing** in their flower-vessel – however shallow the latter may be (and very often is).
- 65) 道; *dō*.
- 66) 茶道; *sadō; chadō*; see n. 4, above.
- 67) 花道:華道; *kadō*.
- 68) In this section, the author makes use of a characteristic perhaps peculiar to the Japanese written language, whereby an indigenous (*i.e.*, Yamato-*kotoba*, as opposed to Sino-Japanese) content-word having a range of denotations can be written employing a different Chinese character for each of those denotations. One such verb is *tateru*, which can be written as 立てる^a, 点てる^b, 建てる, 経てる, 発てる, 断てる, 起てる, 絶てる, 閉てる, 裁てる, 截てる, and 顕てる, of which (mercifully) only the first two choices are relevant here.

While *tateru*^a means, to repeat, ‘to stand something upright’, *tateru*^b meant firstly ‘to heat water so that steam rises (perpendicularly), or bubbles rise towards the surface’, then came to mean ‘to dissolve a powder in, or mix one with, liquid by briskly stirring the latter’, and has now come also to mean ‘to prepared a suspension, in hot water, of tea-powder, using a tea-whisk’, and by extension, ‘to **conduct the rite of Tea**’. Both of *tateru*^{a-b} are here relevant because the author now introduces and names a concept of his own devising; the noun he uses to denote this, too, is **pronounced** *tatehana*, but **written** with *tateru*^b: 点てる: 点花, perhaps thereby implying that producing such an arrangement is akin to performing a service of Tea; more than that this translator has been unable to fathom. To keep confusion to a minimum, where appropriate I shall append the relevant Chinese character thus: [立]; [点].

69) These are being used in not their monotheist senses but their Daoist/Confucian ones.

70) See n. 9, above.

71) 力を加えずに真なる所の道理: *chikara o kuwae-zu ni shin-naru tokoro no dōri* .

72) Here is another instance of what is explicated and exemplified in note 68, above. The Yamato-*kotoba* noun *hana* (‘flower’) can be written with all of three different Chinese characters, of which the first two are relevant here: 花^a, 華^b, and 葩. Where *hana*^a has a certain connotation of simplicity and even ordinariness, by contrast *hana*^b connotes grandeur (the Chinese have long used it in referring to both their nation-state and their elaborate cuisine), floridity, gorgeousness (it is used in several Sino-Japanese compounds denoting sumptuousness and luxury), and even merely superficial beauty or appeal. To avoid peppering the text with more ideographs, I have chosen to translate *hana*^b as ‘gorgeous bloom’.

73) 豊臣秀吉; (1536–98). Military dictator and eventually supreme minister and chancellor to the monarch, he completed the unification of Japan initiated by his immediate predecessor, Oda Nobunaga. Like the latter, he favored Rikyū, and placed him first among his four chief Tea-masters, also employing him as his personal secretary and aide.

74) This, by a convention still observed in the Tea-world, would not yet have contained any other person: the host makes his appearance in the chamber only once every one of his guests has settled in her proper seat.

75) The translator confesses to but imperfectly understanding the exact **purport** of the first two sentences following, and to therefore having translated the most important part of each by means of what was little better than guesswork.

76) In his later years, Hideyoshi became short-tempered, cruel, and arbitrary; and eventually required Rikyū to commit involuntary, but honorable, suicide – for reasons concerning which there is still dispute among historians.

77) If necessary, see n. 72, above.

78) 一畳台目; *ichijō dai-me*; the truncated segment was three quarters of the length of a whole segment, the abbreviated part being exactly the area of a whole utensil-segment upon which a grand Tea-sideboard (see **Translator’s Appendices 2-3**, above) would otherwise be stood. As this was where the Host prepared Tea (*etc.*), any Tea-chamber with such a utensil-segment, the far end of which almost always terminates in a **wall**, is an unmistakable, because architectural and therefore permanent, rejection of the grand Tea-sideboard :: the solemn study-style reception-chamber. Rikyū

it was that pioneered this feature, first in a Tea-chamber otherwise comprising just three whole segments, for his guests' use – which, in comparison with even a small study-style reception-chamber, is an amount of space modest indeed.

- 79) 安土・桃山時代; *Azu-chi Momo-yama jidai* (1573–1600); the period of the consecutive reigns of Oda Nobunaga (1534–82), whose principle seat was Azuchi Castle, and Toyotomi Hideyoshi (see n. 74, above), whose final principle seat was Fushimi Castle, situated in Momoyama on the south-eastern outskirts of Kyoto. Culturally, the latter part of this era was characterized by the construction of splendid religious structures and palatial castles, the entrances and gates to which were given highly-elaborate roofs (the metal fittings to which were most elaborately worked), and the interiors of which were sumptuously adorned with polychrome, gilt paintings on both sliding doors and (paper- or silk-covered) walls.
- 80) 立華; in the mid-Edo period, this (like the *ike-bana* style newly fashionable at the time) favoured serpentine contortions of the elements employed – in the case of branches, these being deliberately trained into such shapes while growing (as with present-day *bonsai*), and then, once cut and seasoned, saved for reassembly, with holes strategically bored along their twisty lengths, into which flowers and leaves of the given season could be artificially inserted. Judging by visual records from the period, these constructions, when compared with earlier *tate-hana*, make the latter appear almost naïvely innocent, while they themselves look unmistakably decadent.
- 81) See n. 67, above; the author obviously has in mind the various styles of *ike-bana*.
- 82) The reader should here be averted that this is an almost *manga*-like simplification of the history of the culture of the rite of Tea.

On one hand, it is certainly true that the first Tea-tradition to be hi-jacked into becoming the teachings and qualification sold by Schools was that of the (impoverished) three Sen [千] houses, which purveyed instruction in townspersons' Tea; and these have more or less stuck to the wabi-ideal (despite its increasing actual irrelevance to subsequent cultural changes, making its pursuit, first by some richly enfeoffed feudal lords, and then by certain emerging mercantile plutocrats, far worse moral and cultural hypocrisy than Marie Antoinette's merely performing a sedate selection from the roles of a farmer's wife, at her Versailles *hameau*).

On the other hand, Rikyū's political successor as ultimate Tea-arbiter to the great of the land, Furuta Oribe [古田織部] (1544–1615), actually expanded, and made brighter, Rikyū's notion of the ideal Tea-hermitage, and – even more innovatively – combined its use with a more reception-chamber-style second Tea-chamber, known as the 'linking chamber [鎖之間; *kusari-no-ma*]', which combined the rustic sunken hearth and rustically-suspended cauldron [釣釜; *tsuri-gama*] with rather more Gorgeous-Bloomish architectural features, (a tradition maintained by one of Oribe's more important disciples, Ueda Sōko [上田宗箇] (1563–1650), and incorporated into a tri-cameral format by another such disciple (and Oribe's successor), Kobori Enshū [小堀遠州] (1579–1647)); and, in his taste in utensils, Oribe took wabi off in the new direction of eccentric and dandyish playfulness [傾奇; *kabuki*], while the most important of his disciples, and his political successor, Enshū, created a far more elegant aesthetic – from the early twentieth century aptly if ahistorically characterized as one of 'attractive patina' [綺麗寂; *kirei-sabi*] – that incorporated elements from the by-then much-neglected aesthetic of the ancient court-nobility; as alluded to above, for his intimate Tea-occasions, Enshū

- regularly made successive use of **three** venues: (i) a Tea-hermitage with truncated utensil-segment but also a generous floor-plan and a large number of well-disposed windows, (ii) a midway ‘linking chamber’ with hearth and cauldron as above, and (iii) a full-scale study-style reception-chamber – for the relaxed concluding service of thin tea. At the same time, his choice of utensils was subdued in taste but globally-eclectic, subsuming all of objects fired in Japanese kilns (to many of which he gave personal aesthetic guidance), classic treasures from Chinese kilns, the more aesthetically-appealing of the products of Korean potters (often fashioned according to booklets of written and drawn instructions sent across from Japan), and not least vessels ordered from not only South-East Asia but even the Low Countries.
- 83) Grouped together, as previously, because they all began to emerge and develop during the Muromachi period (1392?-1573?), as did various poetics of linked verse composition [連歌論], by which all of these performative artistic practices were, if to varying degrees, influenced.
- 84) 絶対者; *zettaisha*; here and in the following sentence, I myself would – if I have understood the author correctly – wish instead to use the term ‘Absolute Other [絶対的他者; *zettaiteki tasha*].’
- 85) 個; *ko*.
- 86) 個人; *kojin*.
- 87) The text does not tell us subsequently to what, but quite possibly it is to the Edo-period emergence of hierarchical and dictatorial **Schools** of performative artistic practices.
- 88) This term appears in the second (1932) edition of the OED. The revised second edition of the *Oxford Dictionary of English* (2005) offers the following definition: ‘(in Japanese art) a quality of austere and serene beauty expressing a mood of spiritual solitude recognized in Zen Buddhist philosophy’. As, at least in the UK, it has evidently been assimilated as a loan-word, I have not italicized it, except to express emphasis.
- 89) 侘ぶ.
- 90) See n. 12, above.
- 91) 一休宗純: (1394-1481). A talented, cultured, poetically-productive and highly-active monk and lover of the arts, and maverick adherent to the Daitoku Temple lineage of the Rinzaï school of Zen, during the Higashiyama epoch he spread his own lay-orientated combination of Zen and Pure Land doctrine among the culturally-active sector of the Kyoto citizenry. Shukō is known to have trained in Zen under him.
- 92) 淡食粗茶; *tanshoku socha*.
- 93) 心敬(1406-1475): monk, poet and teacher of the Muromachi period, whose oeuvre includes both *waka* [和歌] and *renga* [連歌] (linked verse in Yamato-*kotoba*). Although originally a pupil of the *waka* poet and teacher Shōtetsu [正徹], his true forte was *renga*, a genre to which he brought a then-unprecedented aesthetic of chilledness [冷え; *hie*] and *sabi* (a profound respect, both spiritual and aesthetic, for depth of discreet patina), and taught a very Buddhistic approach to the act of poetic creation.
- 94) 冷え枯れたる幽玄美; *hie-karetaru yūgen-bi*.
- 95) See n. 54, above.
- 96) See n. 57, above.
- 97) 数寄: *i.e.*, the rite of Tea.

- 98) 『茶話指月集』; *Chawa Shigetsu-shū*.
- 99) See **Translator's Appendix 2**, above.
- 100) 草の茶; *sō-no-cha*; from the trio of categories, *shin-gyō-sō*, respectively meaning 'most formal and correct' [真; *shin*], 'somewhat simplified' [行; *gyō*], and 'free and much abbreviated' [草; *sō*].
- 101) Designed by Rikyū, this is, of course, even more confined than a chamber of 1.75 matting segments; that is to say, a whole segment [丸畳; *maru-datami*] + a truncated one [台目畳; *daime-datami*]. We must, however, bear it in mind that the segments are extremely likely to have been of Kyoto-proportions [京間; *Kyō-ma*]: that is to say 191 × 95.5 cm, the biggest still in domestic use today.
- 102) 道歌; *dōka*;
- 103) 襟更へて 墨染め布子 色の綿 帯足袋扇 新しくせよ *eri kaete sumizome nunoko iro no wata obi tabi ōgi atarashiku seyo*.
- 104) 片桐石洲 (1605–1673); a feudal lord and Tea-master very earnest in attempting to maintain Rikyū's true teachings and principles.
- 105) 南浦紹明; *Nampo Shōmyō*; (1235–1308).
- 106) See n. 26, above.
- 107) 真台子; *shin-daisu*.
- 108) The **most** solemn is the annual November re-opening of the sunken hearth [炉開き; *ro-biraki*], but, in the Enshū School at least, the grand Tea-sideboard is never employed with the sunken hearth.
- 109) 点初; *tate-zome*.
- 110) 初風炉; *sho-buro*.
- 111) See n. 79, above.
- 112) See n. 8, above.
- 113) See n. 36, above.

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