

広島発ラジオ深夜便：2月26日(土)放送  
Translation of NHK radio broadcast of Ueda Sōkei's lecture on 26 Feb 2011  
明日へのことば A message for tomorrow

## 講演会

### 武家茶道と広島文化～その精神と現代性

#### Samurai Tea and Hiroshima Culture: The Spirit and Modernity

於：安芸郡府中町くすのきプラザ

Hiroshima-prefecture Aki-gun Fuchū-chō, Kusunoki Plaza

ゲスト：茶道上田宗箇流第16代家元 上田宗岡氏

Speaker: Ueda Sōkei, 16th Grandmaster of the Ueda Sōko Tradition of Tea



1. Kusari no ma at Wafūdō, Hiroshima<sup>1</sup>

---

<sup>1</sup> Reference: <http://www.ikkojin.net/ikkojin-news/2012/01/post-285.html>

初代の上田宗箇は、江戸時代の初期、名古屋城や徳島城内の庭園を造った人です。広島市の国の名勝縮景園も、上田宗箇によるものです。そして、上田宗問さんは、1945 年(昭和 20 年)6 月 20 日、広島市のお生まれです。慶應義塾大学卒業後、広島市がドイツのハノーバー市に寄贈した、茶室「洗心亭」の設計、それから、広島の平和公園内の茶室の設計・監修も行われました。2007 年には、江戸時代に上田宗箇が、広島場内に造営した書院屋敷や庭園など、広島市西区の和風堂に再現していらっします。当日会場にはおよそ 800 人の方々が集まりました。それでは、ラジオ深夜便「明日へのことば」上田宗問さんのお話、テーマは「武家茶道と広島文化～その精神と現代性」です。

Ueda Sōko designed and constructed gardens in the early Edo Period, gardens at Nagoya Castle and Tokushima Castle being examples. He also designed and constructed Hiroshima's Shukkeien garden, a designated place of scenic beauty of Japan. Succeeding Sōko, Ueda Sōkei was born in Hiroshima city on 20 June 1945, and is a graduate of Keio University. Sōkei designed the teahouse 'Senshintei' the City of Hiroshima donated to the City of Hannover, and he also designed and supervised the construction of the teahouse in Peace Memorial Park, Hiroshima. In 2007 he commenced the reconstruction of the original Wafūdō teahouse and garden complex the Ueda Sōko constructed on the grounds of Hiroshima Castle (reconstruction in Hiroshima's East Ward). Eight hundred people gathered to hear his address at Kusunoki Plaza. Without further ado, here is Ueda Sōkei's talk entitled 'Samurai Tea and Hiroshima Culture - The Spirit and Modernity'.



2. Nagoya Castle Ni no Maru Garden<sup>2</sup>



3. Tokushima Castle Omote Goten Garden<sup>3</sup>



4. Senshintei teahouse, Hannover<sup>4</sup>



5. Shukkeien Garden, Hiroshima<sup>5</sup>

<sup>2</sup> Reference: <http://tgi.landscapefarm.com/010254nagoyaninomaru.html>

<sup>3</sup> Reference: [http://blogs.dion.ne.jp/qzan/archives/cat\\_125585-2.html](http://blogs.dion.ne.jp/qzan/archives/cat_125585-2.html)

<sup>4</sup> Reference: <http://www.djg-hannover.de/de/inhalt/tee>

<sup>5</sup> Reference: <http://www.piconet.co.jp/nippon-net/nippon.cgi/see/12109>



ただいまご紹介いただきました上田でございます。今日のテーマのお話をする前に、お茶の概要とか、あるいは、桃山や上田宗箇などの時代に至るまでの、お茶の空間の変化なんかをお話しをしたほうが、ご理解しやすいのではないかと思いますので、まずそういうお話をさせていただいた後、江戸時代の話に入っていきたいというふうに思っております。

Greetings, I'm Ueda Sōkei. Thank you for the introduction. Before I get into the real substance of today's theme, for ease of understanding I will give an outline of the central elements of the Way of Tea (chanoyu) including the turning points in the development of the unique spirit surrounding the tea ceremony up until the Momoyama Period. After this I will concern us with themes from the Edo Period to the present.



16th Grandmaster, Ueda Sōkei<sup>6</sup>

皆さんもいろんな飲み物をお飲みになると思いますし、もちろんお酒なんかも飲み物に入るんだと思いますが、一般には、お茶を飲むというときには、自分がその前で点てるんじゃないかって、例えば台所でお茶を入れてあるいは紅茶を入れて、お客さんの前に出すというそういうものが普通のお茶なんですけども、抹茶はですね、煎茶もそうではありますけども、抹茶は招いた亭主自らが、お客さんの前でお茶を点てて、そして、お客さんがその亭主の点前を見ながらそこでお茶を飲むという世界でございます。

I'm sure there are many different beverages favoured by all of you here today. Alcoholic drinks must also be included in the wide variety of beverages enjoyed by people. If you think of preparing and drinking tea however, you don't usually prepare tea according to a ritual. Tea as it is most often consumed is prepared in the kitchen, be it green or black tea, and then taking the tea from the kitchen to serve to a guest. Matcha powdered green tea, and also sencha fine leaf green tea, however, are prepared before guests by a host who has invited the guests to the tea gathering. Guests watch the host carefully prepare tea right before them as they enjoy the fine beverage. This setting is the very setting of the tea ceremony (chanoyu).

特に今日に至って伝わっております、茶の湯というものはですね、お茶を飲むときに、自分の心の充実・充足を見つめましょうというところが、おそらく世界で唯一の飲み物ではないかと思えます。亭主が点ててくれたお茶を、心静かに、自分の心を見つめながらお茶を飲むというのは、世界で唯一の飲み物だと思います。それがまた海外でも、大いに注目をされて、茶の湯が世界に広がっていつているんだというふうに、理解しております。

Chanoyu is an art passed down through generations. While drinking the tea of chanoyu, one focuses on contemplating the quietude and fulfilment of their spirit. For this reason the tea of chanoyu is in a category of its own. And because it is without rival in this regard, chanoyu is receiving growing attention overseas, and the practice is spreading throughout the world.

ただ、当初はですね、今から 800 年ぐらい前の、鎌倉時代の初期に、中国・宋の国から入ってくるわけですが、とても身体にいいみたいだ、あるいは、睡眠不足も解消されるみたいだということで、健康薬品のような形で入ってまいりますので、今日でもお茶を飲むときは、1 杯といわずに 1 服くださいという薬のような言い方をいたします。

When the tea of chanoyu first came to Japan at the start of the Kamakura Period around 800 years ago, it was known for excellent health properties and for reversing the effects of lack of sleep. It was placed in the same category as medicine, a categorisation which can still be seen in the counter<sup>7</sup> for tea 'puku' rather than 'pai' which is used when counting normal beverages. When asking for the tea of chanoyu, you ask for 'ip puku' rather than ip pai, in other words, you use the counter for medicine.

<sup>6</sup> Reference: <http://www.ueda-soukoryu.com/htm/05iemotoshoukai.html>

<sup>7</sup> In the Japanese language nouns must be used in conjunction with a counter to express number.

それは、当初の歴史がそうだから、そういうふうになるわけでありませうけれども、その後、後ほどお話をしますようなことがあった上で、桃山時代に皆さんご存知の千利休によって、茶の湯は集大成されました。利休の茶室というのは大変狭いですね。皆さん、おそらく入られたらどうしようと思われるような、2 畳、畳 2 枚しかないような茶室を最終的には造っていくわけでありませうけれども、そういう点では極めて精神性の深いものを求める茶であるんですけども、利休が亡くなりました後、利休のお弟子さんほとんどが、秀吉旗下の大名であるものですので、もっと広がりのある、空間の広い、動きのあるものを、というふうなことになるてまいります。



Sen no Rikyu<sup>8</sup>

When tea first came to Japan it was thought of as medicine, with the counter for medicine being used, and this still remains today. The practice of tea drinking continued for centuries and in the Momoyama period the practice of tea drinking and its related elements was formalised into a specific discipline by Sen no Rikyu. Rikyu's chashitsu (teahouses) were small. Ultimately he came to build chashitsu of only two tatami mats in size. With this move we can see Rikyu's style of tea was one that placed great importance on pursuing spiritual depth. Most of Rikyu's disciples were trusted daimyo serving Hideyoshi, and in order to provide a space for chanoyu befitting the patronage of the Shogun of Japan, after Rikyu's death his disciples returned to making more spacious chashitsu that allowed the course of a chaji<sup>9</sup> to unfold with more freedom of movement.

その侍たちの、武将の人たちの中心に古田織部という戦国武将がおります。この人が、利休の亡くなった後、武将の人たちの中心となって、そういう新しい流れの茶の湯を創設いたします。今日、武家茶道といわれるものを創設いたします。私共の先祖の上田宗箇は、その古田織部に 24 年間、当初 6 年間は利休に学ぶんですが、24 年間の長きにわたって、織部の茶を学びます。そして、武家茶道を古田織部と一緒に創作、創設に参画をしたというようなことでございます。



Furuta Oribe<sup>10</sup>

Among Rikyu's disciples were samurai and samurai generals. One of particular note is Furuta Oribe who was a general in the warring states period (sengoku jidai). After Rikyu's death, Oribe established a new style of chanoyu that centred on the samurai class. This style of tea is what we call 'Bukesadō' today (Chanoyu of the Samurai Class). Our forefather Ueda Sōko learned chanoyu under Oribe for 24 years, and before Oribe, under Rikyu for six years. Together with Oribe, Ueda Sōko created and established Bukesadō.

少し歴史の話ばかりをさせていただくんですけども、広島は元々、毛利家が中国地方第一の大大名として、100 万石以上の大名として広島に君臨をするんですけども、関が原の戦いで、西軍の総大将に祭り上げられて、結局、西軍が負けて、山口に追われます。その後、広島の芸州と備後、広島 2 か国ですから、50 万石ということで、福島正則が広島に入ってまいります、この福島正則もやはり秀吉子飼だったものですので、城の改修、無断に改修したという罪に問われて、これもやはり追放されて、その後大坂夏の陣、1615 年に、関が原の戦いから 15 年後に、大坂夏の陣で大きな活躍をした浅野長晟が広島に入ってまいります。上田宗箇も実はこの長晟について広島に入ってまいります。

I'll say some brief words on history, if I may. Hiroshima was originally ruled by the Mōri clan, the first major daimyo of the Chugoku District (western part of Honshu). The clan ruled an area over 1,000,000 koku that included present day Hiroshima. Mōri Terumoto was set up as head of the alliance against the Eastern Army in the Battle of Sekigahara, and Mōri clan was pushed back to Yamaguchi after the Western Army was defeated. Fukushima Masanori (1561—1624) then came to rule the regions of Geishū and Bingo, with a combined area of 500,000 koku. In the days before Hiroshima

<sup>8</sup> Reference: [http://www.fesh.jp/img/utterer/1034\\_original.jpg](http://www.fesh.jp/img/utterer/1034_original.jpg)

<sup>9</sup> A chaji is a formal tea gathering including kaiseki meal, charcoal laying ceremony and koicha (thick tea) and usucha (thin tea).

<sup>10</sup> Reference: <http://sikisaika.blog11.fc2.com/blog-entry-873.html>

Prefecture was established, these two regions accorded roughly to present day Hiroshima. Fukushima Masanori was close to Hideyoshi but after being charged with upgrading his castle without reporting his activities he was displaced from his position. The Siege of Osaka Summer Campaign took place in 1615, 15 years after the Battle of Sekigahara. Asano Nagaakira (1586–1632) played a major role in the Siege of Osaka Summer Campaign and he was placed in charge of the Domain of Hiroshima following the Siege. Ueda Sōko served Asano Nagaakira and this led Sōko to come to Hiroshima in service of the Asano Clan.



Asano Nagaakira<sup>11</sup>

宗箇という人は、関が原の戦いでは、豊臣恩顧の大名なものですので、西軍に与するんですけども、敗れます。そして、大坂夏の陣で活躍をして、徳川家康からまあ許そうと、もうよかろうと許してやろうということで、再び武門に服して浅野家といっしょに 1619 年、今から 400 年近く前に、広島に入ってまいりまして、広島県の西部を知行いたします。大変お茶が、さきほど申しましたように、お茶に大変熱心な人だったものですから、宗箇在命中から上田宗箇のお茶を伝えようという意識が明確に周りの人にありまして、宗箇が生きているときから、流儀とかですね、お家のお茶とか、宗箇様流はとか、そういうふうな流儀というものを非常に意識しておりまして、宗箇のお茶を伝えるという意識が大変明確でありまして、今日まで、それ以後、絶えることなく、広島を本家にしてずっと伝わって、私で 16 代目になっております。

Ueda Sōko was one of Hideyoshi's chief daimyo during the Battle of Sekigahara (1600) which means he was on the losing Seigun (Western Army) side. During the Siege of Osaka Summer Campaign (1615) however, Sōko served the Tokugawa side and for this Sōko was given a pardon by Tokugawa Ieyasu. Sōko was sent to serve the Asano family as a samurai from 1619. Four hundred years ago Sōko came to Hiroshima serving Asano Nagaakira and received a fief in the west of Hiroshima Prefecture. Sōko was passionate about chanoyu, and his devotion to the Way of Tea spurred a desire in the people around him to transmit his style of chanoyu to future generations. When Sōko was alive, there was already a consciousness of an 'Ueda Tradition' of chanoyu, and the desire to transmit this Tradition was clear. It is a Tradition that has continued unbroken to the present day, with its base in Hiroshima, and with me as the 16th Grandmaster a tradition in its 16th generation.

ここからは、本日の話の中心になります、桃山の武将の茶に至るまでの話をまずさせていただきます。茶室で人をもてなすということを一概には人を心からもてなすというんですが、どういう空間で、どういう道具をもって、人をもてなすのかっていうのは、実は、時代とともに、刻々と変化をしております。特に、桃山に至るまで、江戸初期に至るまでは、大変な大きな変化がして、我々が今日その美意識の転換をみると、非常にこう興味というんですか、感動を覚えるほどの、変化をいたします。

Now I'd like move to a topic central to today's theme, the chanoyu of the Momoyama Period samurai. To entertain people in a chashitsu (room for conducting chanoyu) is to unconditionally provide heartfelt hospitality to all guests. Throughout the history of chanoyu, changes can be seen in order to address the challenges of the appropriate atmosphere to create, and what equipage to use to entertain your guests. The changes in aesthetics during the Momoyama Period through to the early Edo Period are especially dramatic. Today these shifts in aesthetic thought appear not just as a passing fancy, but as shifts that are very profound.

当初、身体にいいといわれていたお茶なんですけど、鎌倉幕府から 2 百数十年たったとき、室町中期に、村田珠光というお坊さんが出てまいります。これは奈良のお坊さんなんですけれども、この人がですね、初めて実は、先程いいました、お茶を飲むときに心の問題を提唱するわけでありまして。実は、鎌倉時代の初めに、鎌倉時代って、ご存知のように初めて侍が権力の中核に座るわけでありまして。以後、600 年間、明治に入るまで、武家が日本の政治をリードするわけなんですけれども、鎌倉幕府に実は新しい仏教が採り入れられます。禅宗でございます。今日も、臨済宗とか曹洞宗というような禅宗がございますけれども、特に、曹洞宗を開いた道元、あるいは臨済宗を開いた栄西たちが、大きな影響を与えます。

<sup>11</sup> Reference: <http://ja.wikipedia.org/wiki/%E6%B5%85%E9%87%8E%E9%95%B7%E6%99%9F>





Dōgen<sup>12</sup>

After first coming to Japan as a health tonic, tea was popular with the Kamakura Bakufu (1185 - 1333). Over 200 years after the Kamakura Bakufu in the middle of the Momoyama Period, a monk by the name of Murata Shukō appears. Shukō (1423–1502) was a monk from Nara, and he was the first to advocate the spiritual dimension of the practice of tea drinking. As you know, the samurai became the leading figures of power during the Kamakura Period (1185–1333). The samurai had a commanding hold over all politics in Japan from the start of the Kamakura Period and for 600 years until the Meiji Period. The Kamakura Bakufu adopted a new sect of Buddhism, the Zen sect. Today the Rinzai and Sōtō sects of Zen are alive and well, and their founders, Dōgen (1200 – 1253) of the Sōtō sect and Eisai (1141 – 1215) of the Rinzai sect, made a huge contribution to the spread of Zen.

特に道元という方はですね、10代の頃から、特に皆さんもお聞きになることが多いし、おわかりになる方もあると思いますけれども、自分の中に仏がいる、観自在菩薩とよくいいますけれども、自分の中に仏がいるということはどういうことなんだろうかということを、10代から自問自答いたします。30過ぎまで2度にわたって、宋の国、南宋の国に入って、彼が30過ぎて築いたのはですね、築いた曹洞宗を開くわけでありましてけれども、毎日、朝から時間があれば坐禅をして、修行をしてですね、掃除をして、食事をつくって、そして時間があれば坐ってという繰り返しの坐禅、そして日常の作務、そういうものを繰り返し繰り返ししているその姿が実は仏なんだと。そしてその繰り返す人は、永遠に亡くなるまで、永遠に成長していくんだというふうなことに至るわけでありまして。繰り返しこそが人間を無限に成長さし、これは、年をとっても生きている限りは、人間はその精神・姿勢すらあれば成長していくんだということをいいます。只管打坐と、ご存知の方も多いかと思いますが、ただただ打ち坐るといいますけれども。

From his teens, Dōgen grappled with the question of what it is to say we all have the Buddha within us, or as Dōgen is often interpreted, to have the Bodhisattva Avalokiteśvara within (Kanjizai Bosatsu in Japanese). Dōgen travelled to Song and Southern Song before his mid-thirties. After he turned thirty he developed the Sōtō sect of Zen, a sect that holds Dōgen's conviction that to be Buddha is to wake every day and sit in zazen, to keep a routine of spiritual training by maintaining mindfulness through common chores like cleaning, through meal preparation, then if there is time, to sit in zazen again, and keep repeating periods of zazen. This daily routine of maintaining mindfulness through your work and regular periods of zazen is the Buddha according to Dōgen.

The person who repeats this living of mindfulness develops spiritually forever, until they extinguish from this world forever. Repetition means there is no limit to the spiritual maturity one can reach, and no matter how old one gets, as long as a person maintains their consciousness and posture, the person continues to mature spiritually. As Dōgen preached: 'Shikantaza' or 'just sitting' (resting in a state of alert attention that is free of thoughts, directed to no object, and attached to no particular content—is the highest or most pure form of zazen).

実は道元が出てくるまでは、そういう繰り返しこそ人間が成長していくんだというような文化は日本にはないようでありまして。今日、世界で日本文化のことは「型の文化」といいます。イチローなんか見ても、いろんなスポーツの選手を見ても、まさに繰り返し繰り返しのなかでやっていらっしゃる方もたくさん見ますし、文化でもそうですし、スポーツでもそうです。学校でもそうでありまして、あるいは職場でも、繰り返しこそがというこの日本の「型の文化」というのは、今日まで至るところに大きな影響を及ぼしております。これは道元が実は言い出すわけでありまして。

By all accounts it seems this concept of repetition as fundamental to a person's continued development and the resulting culture, first appeared with Dōgen. Japan is known for its 'culture of forms' or 'culture of kata', kata being set forms or patterns of movement performed in the arts as a means to the successful execution of that art. Take Ichiro Suzuki (American Major League baseball) and other sportspeople as an example. Most are exponents of repetition, i.e. repeated practice of set forms - the kata - as the very essence of their sport. It is the same in the arts. It is the same for schools and workplaces. This 'culture of kata' is predominant in Japanese culture starting with Dōgen, and continuing through to the present day.

<sup>12</sup> Reference: [http://www.fesh.jp/utterer\\_524\\_1\\_1.html](http://www.fesh.jp/utterer_524_1_1.html)

実は、その思想が、それから200年ぐらいたったときに、在家の人たち、在家というのは、仏門には入っていないが、仏教に帰依している人たちのことを在家という言い方をしますが、在家の人たちから、新しい文化として、新しい型、新しいものが、出てまいります。それまでの日本文化というのは、和歌が代表されるようにですね、万葉以来、和歌が日本文化の代表的なものなのですが、この時代に、私が今日お話しするような茶の湯とか、能とか、香とか、生け花とか、一挙にこの時代に出てまいります。それは、今いいました、その道元の影響が非常に多くございます。

Around 200 years after Dōgen preached his ideology of repetition, of 'practice and enlightenment are one', lay Buddhists developed new art forms, and new kata, based on Dōgen's principle of perpetual development through repetition. Up until this time waka (Japanese poetry, most of 31-syllable poems) was the foremost Japanese cultural form, especially since the Collection of Ten Thousand Leaves. However, 200 years after Dōgen, arts such as chanoyu, Noh theatre, the Way of Incense, Ikebana, etc. all appear at once on Japan's cultural scene. The development of all these arts are indebted to Dōgen's ideology.

世阿弥という人は、能を大成した今日まで体系を立てた、大成をした人でございますけれども、世阿弥は、能役者のことを花にたとえます。『風姿花伝』だとか、『花伝書』といたり、あるいは、花鏡と書いた『花鏡』という能の本があるんですけれども、そのなかで実は皆さんご存知の、「初心忘るるべからず」というのは、この『花鏡』のなかに出てまいります。どういうことをいうかと申しますと、とてもいいことを申します。初心には3つある。「是非の初心忘るるべからず」、これにあらずですよ。是非の初心忘るるべからず、能役者が10代20代と初めて舞台に足を踏み入れたときに、花にたとえるわけですから、その役者の舞台には花がある、それは無我夢中だ、一生懸命だという無我夢中さに、花があるんだと。しかしそれはいずれ、無我夢中というのは必ずマンネリ化してきて慣れが当然出るわけでありまして、その舞台は花がなくなってしまう。じゃあどうするか。そのとき世阿弥はこう申します。

「時々の初心忘るるべからず」と、こういうんであります。この次の舞台はどう踏もう、どう創意工夫していこうかという、次の、常に舞台のことを自分なりに創意工夫していく、そういう能役者の舞台は花がある。30代40代の能役者がその人として花を咲かしていかなければならない。それを、時々の初心忘るるべからず、と、こう申すわけでありまして。人生50年といわれる時代ですから、是非の初心、時々の初心を経たうえで、最後の初心があるんだ、と。

その初心は、「老の初心忘るるべからず」と、こういうんであります。是非の初心を経、時々の初心を経た、能役者が、50を過ぎて舞台に入っていったら、たとえ1m動くだけで、古木に花が咲きたるよう、とてもいいことばですけれども、古木に花が咲きたるように、その能役者の舞台には花がある。そしてその花は、死ぬまで咲いていくんだという考えであります。これは、繰り返しを続けていけば、人間は、無限に成長していくんだという、仏教の考えで、特に禅の教えを大きく思います。

Zeami Motokiyo (世阿弥 元清 c. 1363 – c. 1443 Japanese aesthetician, actor and playwright) established Noh as a stand-alone art form and his formulation is continued to the present day. Zeami likens a Noh actor to a flower. Zeami left the works 'Fushikaden' (The Treatise of the Flower through a Mastery of the Forms (Noh theatre)), also called the 'Kadenshyo', and the 'Kakyō' which contain the aphorism 'shyoshin wasureruru bekarazu', 'Never forget the beginner's spirit'. This aphorism reveals a beautiful truth. To elucidate, the beginner's mind (shoshin) is divided into three stages over a lifetime:

1. Forget not the beginner's mind of youth (zehi no shoshin o wasureruru bekarazu 「是非の初心忘るるべからず」). When a teen or person of their 20s takes the Noh stage for the first time, their wholehearted concentration is comparable to a blossoming flower. However, this impassioned concentration becomes stale at some point, the performer matures to a point and the blossoming flower of impassioned youth withers and disappears from the stage. So what should one do? Zeami continues:



Zeami Motokiyo <sup>13</sup>

<sup>13</sup> Reference: <http://cmuladyhanactors.blogspot.com.au/2010/10/zeami-motokiyo-biography.html>

2. Forget not the beginner's mind of maturity (tokidoki no shoshin o wasureruru bekarazu 「時々初心忘るるべからず」).

Now one must tread the stage while cultivating their original expression, and successfully executing their original ideas. When a person of their 30s or 40s is on stage, their sincere heart is comparable to a flower, a flower they must bud and make bloom themselves through the execution of their own original creation. Zeami's time was a time when an average life was but 50 years, and passing from the beginner's mind of youth and beginner's mind of maturity, there was one more beginner's mind:

3. Forget not the beginner's mind of old age (ro no shoshin wasureruru bekarazu 「老の初心忘るるべからず」).

In their 50s, even by moving but one metre over the stage, the beauty of the spirit of a Noh performer is comparable to a flower blossoming on an ancient wood. This is a very beautiful metaphor. And this is the metaphor one must carry to death; the blossoming flower of the performance withers and falls when the life-force has withered from and left the ancient root.

Zeami's aphorism embodies the repetition of Dōgen, the thought that through repetition humans continue to blossom throughout all stages of their life.

そういうなかで、実は、金春禅鳳という、現在の金春流の元をつくった金春禅鳳という人が、『金春雑談』という、雑談と書いてぞうだんと読みますようでありますけれども、『金春雑談』が、茶の村田珠光は、「月は雲間なきにてはいやにて候」といっている、能もかくあるべしなんだと。真ん丸い月は確かに美しい。100点満点でとてもきれいですよね。しかし真ん丸い月ではよくないよなあ、と。少し雲がかかった月の方が、より美しい。こういう美意識が、この時期に日本人に初めて出てまいります。それはどういうことかと申しますと、あの雲をとったらどんなに美しいだろうかという無限の美しさであります。魅惑の美といってもいいのかもしれませんが、新しい日本人の美意識であります。今日われわれみんながもっている美意識でございます。



Murata Shukō<sup>14</sup>

Komparu Zempo (金春 禅鳳 1454-1520) was one of the founding figures of the Komparu School of Noh and in the text Komparu Zoudan (Quoting Komparu) he states that Noh should have the feeling captured in the phrase: 'The beauty of the moon is not pleasing unless partly obscured by cloud.' a phrase he attributes to the father of the tea ceremony, Murata Shukō. Of course a full moon is beautiful. It's an example of '100% beauty'. But Shukō negates this common perception. Rather than a full moon shining clear, bright, and without obstruction, Shukō promotes the sensibility that a moon slightly obscured by cloud is far more beautiful than the 100% perfect moon. This period holds the first manifestations of this aesthetic sensibility in Japan. This aesthetic sensibility is the one that ponders 'Just how beautiful is the moon behind the cloud?', it is an aesthetic that values inexhaustible beauty. It might also be called a beauty of intrigue, and it became the new aesthetic sensibility of the Japanese. Now, all of us here have this sensibility innate within us (audience in Hiroshima, almost surely entirely Japanese).

そして、村田珠光のお弟子さんに武野紹鷗という、これは利休の先生なんですけども、武野紹鷗という人がいます。これは堺の豪商で、連歌師なんですけど、たとえばお茶に花を入れる、お茶席には花を当時から入れるんですけども、花を入れるときもですね、とてもいいことばなんですけど、「花は今一つあればと思うほどに」と。もう一つこの花を入れたら 100 点と思ったら、入れてはダメですよ、と。一歩手前で控えたときに、その花は無限の美しさがあります。とても難しい文化ですよね。100 点は入れられるわけですが、入れられるんだけど、あえて入れない。そこに無限の美しさがあるんだと。大変高度な文化でありますけれども、そういうことを言い出すわけであります。

Following Shukō came his student Takeno Jōō (1502-1555), and in turn Jōō would be Rikyu's teacher. Jōō was a wealthy merchant from Sakai and a teacher of renga poetry (collaborative poetry). Flowers were first being used in chanoyu in

<sup>14</sup> Reference: <http://story.turuta.jp/2011/02/post-238.html>



Jōō's time, and Jōō tells us some remarkable words: 'Arrange flowers to the point you think one more shall suffice'. This means that you mustn't add anything more to a flower arrangement when you think the addition of another flower will make a '100% beauty' arrangement. The arrangement just short of perfection has inexhaustible beauty. This aesthetic culture is tricky, isn't it? Though you can add another flower to the arrangement to make it a complete, '100%', in actual fact you refrain adding anything more. In this is inexhaustible beauty. Through the utterances of Shukō and Jōō we can see quite a sophisticated aesthetic culture in development.



Takeno Jōō<sup>15</sup>

実はこの時期から日本人のもう一つの大きな美意識が出てまいります。連歌もそうでありまして、茶の湯もそうでありまして、さきほどいいました能もそうでありまして。それを思想として伝えましたが、中世の禅でございます。茶の湯にこの問題をはじめて考えた人、それが村田珠光といわれております。

その村田珠光がどういうことをいっているかというのが、260…たしか4字だったと思いますが、珠光のお弟子さんで、奈良の豪族で古市播磨守という侍がいるんですが、それに村田珠光があったなかで、2つほどご紹介をさせていただきます。1つはですね、「この道の一大事は、和漢の境をまぎらわすこと、用心用心肝要あるべきことなり」。

Another significant aesthetic sensibility emerged in Japan during this period. It is a sensibility that is woven through renga poetry, chanoyu, and the Noh theatre I just touched upon. The backbone of these aesthetics was Zen of the middle ages. And Shukō is regarded as the first to explicitly promote chanoyu as a vessel of bringing Zen into the everyday, lived world.

Shukō's student Furuichi Harima no Kami was a samurai from a powerful clan in Nara. In one of his writings of about 264 characters he mentions the teaching of Shukō of which I will introduce two. The first is 'For this Way, the utmost importance must be given to, removing one's discrimination between Japanese and Chinese equipage'.



Tenmoku chawan<sup>16</sup>

今いちばん大事なことは、和は日本、漢は中国であります。日本と中国の境を取り払うことなんだと、このこそが、いちばん肝要なんだと。われわれは、鎌倉初期に、今から200年以上前に、中国のものを久しぶりに鎖国を解いた鎌倉幕府が、中国のものをたくさんに、今でいうブランドとして、いろんな絵画や、美術工芸品を手に入れてきたけれども、もういいにしようじゃないかと。われわれは日本化していこうじゃないかという日本化宣言をするわけでありまして。われわれは今、幕末にペルーの黒船が入ってきまして、200年近くなりますけれども、今あちこちでこういうことがいわれる時期にダブるような気がいたしますけれどもですね。もういい加減にしようじゃないかと、われわれは日本人としての独自のものをつくっていこうじゃないかというのが、実は、さきほどいった、真ん丸い月は確かに美しい。しかし、雲がかかっている月は、より美しいという美意識によって、茶の空間も、あるいは使われる道具も変わってまいります。



Shukō's preferred tenmoku 'failure'<sup>17</sup>

<sup>15</sup> Reference: [http://en.wikipedia.org/wiki/Takeno\\_J%C5%8D%C5%8D](http://en.wikipedia.org/wiki/Takeno_J%C5%8D%C5%8D)

<sup>16</sup> Reference: <http://sdangel.exblog.jp/15422910/>

<sup>17</sup> Reference: <http://ameblo.jp/tonton3/day-20101205.html>

Shukō is saying it is imperative to removing the distinction between Japanese and Chinese equipage. At the beginning of the Kamakura Period the Kamakura Bakufu alleviated the closed country policy for trade with China that was in place for 200 years prior. After the policy was alleviated the Bakufu proceeded to import Chinese objects en masse such as paintings, and arts and craft wares as kind of luxury ‘brand’. After centuries of these luxurious imports, Shukō is implying ‘haven’t we had enough of this, already?’ Shukō drove a movement for Japan to become independent in producing the objects that were being imported en masse from China, a decree of Japan’s artistic independence, if you will. And in the present day, too, around 200 years after the ‘black ships’ from Peru and Europe started coming to Japan at the end of the Bakufu government (1867), there are similar calls throughout Japan for Japan to make its own goods and not rely on imports. Calls implying ‘haven’t we had enough of this already?’. Calls that resound in the want to express a taste particular to Japan, the taste in the look and ambience of objects that express the aesthetics of ‘The beauty of the moon is not pleasing unless partly obscured by cloud.’. Of course a full moon shining clear, bright, and without obstruction, is beautiful. But a moon slightly obscured by cloud is all the more beautiful. It is in the proactive expression of this aesthetic that we see a change that shaped the development of the art of chanoyu, and a change that shaped the equipage made and used in the art of chanoyu going forward.

それまで、さきほど申しましたような、中国の南宋から入ってきた青磁あるいは天目茶碗は最高峰といわれております。これはもちろん今日も素晴らしいといわれているんですけれども、それ以外は目もくれなかったわけでありまして。中国の南宋の青磁は、まさに 100 点満点の美しさであります。

Up until that time, the Chinese equipage such as porcelain and tenmoku tea bowls from the Southern Song period used in tea were regarded as the pinnacle of fine wares. Of course these are still regarded as extremely fine wares today. However at the time no-one would look at anything else but these wares. Chinese porcelain from the Southern Song period are perfect examples of ‘100% beauty’.

今日も各地の美術館で、大事にされております。しかし村田珠光はですね、確かに美しいが、しかしその同じ手法でつくる青磁の、青磁というのは磁器、石を固めてもう 1 回形にしたよっていけばわかりやすいかも知れませんが、同じ窯でするんですが、酸素が入り、窯の状態がよくなって酸素が入りますと、赤味を帯びるんです。ある面ではあまりよくない状況になったときに、赤味を帯びてしまうんですね。黄味というか赤味を帯びてしまう。くすんだようになるわけでありまして。それを、こっちで飲むお茶もおいしいね。今のわれわれが飲む抹茶茶碗であります。くすんだような、ちょっと色のついた、黄味のかかったような。こっちで飲むほうがおいしいねというようなことをいいたすわけでありまして。

These wares can be seen in art galleries around the country, and of course they should be regarded as beautiful items. Porcelain is made by breaking stone down, forming the stone powder into a vessel and firing at high temperature. If the maintenance of the kiln is such that oxygen can enter the kiln during the firing process, the vessels take on a reddish or yellowish colour rather than the brilliant greens that can be achieved when no oxygen enters the firing process. The vessels look ‘cloudy’ rather than a crisp and shiny finish. Murata Shukō asserted that tea drunk from these ‘failures’ was also enjoyable, if not more enjoyable. Now it is tea bowls that have this characteristic aesthetic that we primarily use as matcha tea bowls in chanoyu. By using the same technique that these ‘perfect’ works of porcelain are made, but still permitting those works that turn out imperfect, we have wares that are more interesting, works that express a unique aesthetic sensibility, and works from which matcha is more enjoyable.

そして、お茶席も初めて独立した四畳半のお茶席を庭につくります。ぼつんと庭につくって、その中で、人をもてなすということを始めていきます。武野紹鷗という人が、さきほど花は今一つあればと思うほどにということの話をしましたが、武野紹鷗は村田珠光の精神を受け継いで、まさに日本化にまっしぐらに進みます。それまでだれも何気なくみつめていた竹、青竹、真竹ですけども、青竹を切って、竹の蓋置をつくったり、あるいは、井戸の釣瓶を、木地でできた井戸の釣瓶をですね、お茶席にそのまま持ち込んで、水を入れる水指に使ったり、あるいは、杉を曲げて、赤味のある杉を曲げてですね、お湯を捨てる建水に使ってみたりとか、周りのものをどんどん和のものを採り入れてまいります。

Another development was the creation of a tea garden for stand-alone 4.5 mat tearooms. Gardens were created for these separate teahouses and the entertainment and hospitality of the day’s proceedings started for guests as they entered the garden. Takeno Jōō held Murata Shukō’s aesthetic sensibility in high esteem and he passionately continued its development, applying it in various other places than just ceramics. He took everyday bamboo that up until his time no-one thought anything special of and cut it to make bamboo lid rests. He took everyday buckets used for scooping well-

water and used them in the tea room for fresh water containers (mizusashi). He took a thick shaving of reddish Japanese cypress and formed it into a round waste-water vessel (kensui). Jōō furthered the idea of embracing the imperfect by embracing nature, and furthered the idea of using everyday Japanese made objects rather than the luxurious imports used exclusively in the generations before.



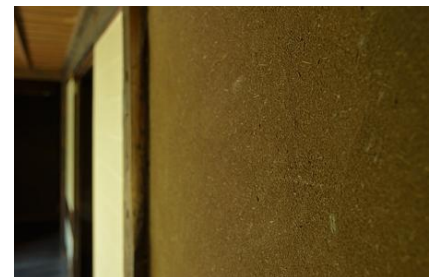
Bamboo lid rest and cypress waste-water vessel

そして、お茶席のほうも、村田珠光が四畳半の茶室をつくるんですけれども、広い庭の中へ、100 坪とか 200 坪の大きな庭の中にですね、四畳半って 2 坪ちょっとですから、つくっても狭さしか感じられません。立ったまま入ったら狭さしか感じられません。その解消をするために、庭の中にもう一つ庭をつくる。庭の中にもう一つ小さな庭をつくる。しかもその庭は、一つの方角性を決めた庭をつくる。茶庭の登場であります。わずか 4m ぐらい歩くと、ほんとに 2~3 坪、4~5 坪、ほんとに小さな茶庭でございます。4m ぐらい歩いてるうちに、人間は目の錯覚がありますから、狭さに慣らされます。その慣らされた目で、四畳半に入ったら、とても広く見えます。大変な才能のあった、大変なクリエイターだったんだと思います、この方は。

Murata Shukō created 4.5 mat tearooms that were situated in large gardens of 100 to 200 square metres. A 4.5 mat tearoom is only just over 2 square metres, and when you enter such a sized room from a large garden, the small, constrictive size of the room becomes immediately apparent. To alleviate the feeling of being restricted in a small enclosure, Takeno Jōō created a smaller garden within the original large garden. This smaller garden was made so you had to proceed through it in only one direction - this is the beginning of the tea garden. These gardens were made to be around 4 square metres. When you pass through a garden this small your field of vision is restricted - you are confined to looking at a distance of only 4 square metres - so when you proceed from the small garden into a 4.5 mat tearoom, the room actually looks big. I think Takeno Jōō was an ingenious creator.

しかも、そのお茶席をですね、今までは、日本の建築というのは、板壁であったり、あるいは、せいぜい貼り付け壁であったんですが、構造材である土壁を表に剥き出しにいたします。今日の日本建築の元であります。土壁を初めてみんなの前に出してしまいます。そうしますと、たかが土壁ではなくて、とても大きな変化となります。下がとてもやわらかい感じがするものですから、板壁のところであれば、きりっとした青磁の 100 点満点の南宋の青磁が映るんですが、くすんだようなもの、あるいは、備前だとか信楽だとか、国焼の焼き締めたもの、いわゆる日常品のなかから採り入れられたものが、後ろがやわらかい土壁だからとてもあうものですので、備前、信楽、伊賀と、六古窯といわれるような日常生活のものが、茶室に使われだします。そして、茶室に先程申しました花が登場いたします。花は野に咲くわけでありますから、土壁に咲く花はとても美しゅうございますから、花も登場するわけであります。大変大きなことをこの人はする、今日の日本建築の元をつくった方だといってもいいかも知れません。

Another development of Jōō's was the tsuchikabe (tsuchi = dirt/mud, kabe = wall), or wattle and daub wall. Up until his time boarded walls or walls with a paper covering were being used in Japanese architecture. Jōō took the underlying foundation, the daub wall that was to be covered with boards of paper, and made this the visual surface of the wall for the first time in history. This is the origin of Japanese architecture as we know it today. The daub wall underneath the boards and wall paper being used up until that time gives a soft, calm feeling in contrast to the crisp, smart, '100% beauty' of the boarded wall. These boarded and wallpapered walls match the crisp, smart look of the Southern Song porcelain imports. But the same can't be said for the matted, rustic finish of Japanese Bizen, Shigaraki, Iga, Seto, Tokoname, and Echizen kilns, the 6 kilns known as the 'rokkoyo' (six kilns from old). These types of wares were making items for everyday use, and these everyday items started to be brought into use in the tearoom. Flowers began to be displayed in the tearoom. Wildflowers bloom in open fields and the development of the daub wall provided an ideal setting for flowers to be displayed as if in the wild. The extent of Jōō's innovations is remarkable and it could be said Jōō laid the foundations for Japanese architecture as we now know it.



Tsuchikabe<sup>18</sup>

<sup>18</sup> Reference: <http://photozou.jp/photo/show/250907/88508989>



そして、この武野紹鷗は、先程申しましたもてなしということに対してですね、より狭く、より小さくもてなすということをですね、試みてきます。しかし、3 畳、お客さんと主人とが間に 1 畳という、お点前座とお客さんと、間に 1 畳、1m 以上に狭めるということはしなかったんですが、した人が出てまいるんです。それが利休なんです。利休は、極限まで、自分と客のもてなしを近づけようとするんですね。自他一如の世界を求めようとする。2 畳のお茶席をつくるんですね。2 畳というのは、私なら私が、亭主としてお点前をし、お客さんが座る 1 枚。逃げ場はないわけでありまして。間は 1m もないわけでありまして。そこで数時間を過ごすということは、ある面では厳しい空間であります。自分と他人をお互いが認めたら、とても存在しえない、自他一如の世界を彼はつくっていきます。この利休の精神性というのは大変深いんですけども、しかも、そこで彼は最晩年の 10 年でそういうことをするんですが、もちろん、秀吉の庇護があつてのことでありましてけれども、しかもそのなかで、真っ黒い茶碗を陶工につくらせてですね、薄暗い中で黒い茶碗、まあまさに、これぞみなさいという世界であります。



Iga flower vase<sup>19</sup>

Takeno Jōō also experimented with the size of the tearoom. He explored the unique hospitality of chanoyu in a smaller setting. He reduced the 4.5 mat size that was in vogue to 3 mats. This equates to only one mat separating the host and guest, and a reduction of over a metre in the room size. Jōō's tearooms didn't reduce in size under 3 mats, but Rikyu explored the 'jitaikkyo' 'self and other are one' hospitality between host and guest to its ultimate degree. Rikyu (1522 - 1591) reduced the tearoom to just 2 mats. This equates to one mat for the host to perform the temae (ceremony), and one mat for the guest(s) to sit. There's no room to spare. The space becomes rigid and tense while passing hours with under one metre separating guest and host. Rikyu created a space in the spirit of 'self and other are one' where people are forced to act as one with the other in order for proceedings to unfold smoothly. This expression and desire of Rikyu to create such a space reveals the spiritual depth of his thinking towards tea. He was experimenting with smaller sized tearooms all throughout the last 10 years of his life. This freedom of expression was made possible by the backing of Hideyoshi. Rikyu also commissioned jet black tea bowls. The black tea bowls were for use in the already dim-lighted tearoom, and the cumulative effect is a suggestion to participants of the tea ceremony to pursue a humble, desire-free mind.



Rikyu's 2 mat tearoom 'Taian'<sup>20</sup>

実は、今からお話をします武将たちは、利休の茶に大変ひかれながらですね、利休の亡き後、次の展開をするんです。窮屈だったんでしょうかね。こういう逸話も残っておりまして、信長の弟の織田有楽斎なんかは、利休の 2 畳は人を苦しめる、っていうんです。狭すぎるということなんでしょう。あるいは、浅野家の初代の浅野長政、五奉行筆頭ですが、この人なんかも利休に、お茶会の途中で席を移っちゃいけないかね、とこういふんですが、利休は 1 回では動いてはいけない、と、こういうわけでありまして。

The samurai teaists were extremely receptive to, and embraced Rikyu's style of tea. However, the size of Rikyu's tearoom seems to have been a little too restrictive for the samurai teaists. Following Rikyu's death there are accounts of Oda Urakusai (Oda Nobunaga's younger brother) and his peers stating that Rikyu's tearoom puts people in discomfort, presumably due to the small size. The first generation of the Asano clan and one of Hideyoshi's Go-Bugyō or 'Five Commissioners', Asano Nagamasa also showed signs of reluctance to embrace Rikyu's tea room by suggesting to Rikyu to change rooms during proceedings of a tea gathering. Rikyu was avid about remaining in the one room for the whole duration of a tea gathering.

そういう武将たちの中心に、古田織部がおりまして、利休亡き後、再び、茶室は広がってまいります。古田織部は、利休の 2 畳を約倍ほどにいたします。自分の点前をするところが 1 畳、1 畳よりもほんとはちょ

<sup>19</sup> Reference: [http://blogs.yahoo.co.jp/yamaneko\\_ken93/archive/2011/10/09](http://blogs.yahoo.co.jp/yamaneko_ken93/archive/2011/10/09)

<sup>20</sup> Reference: <http://sikisaika.blog11.fc2.com/blog-entry-871.html>

っと狭いんですけれども 1 畳、そして客座が 3 畳という空間であります。しかも、途中で茶席を移動する、と。その移動する空間には、1 年中鎖が釣ってありまして、周りは全部貼り付け壁であります。利休の侘びた空間だけではなく、動きのある広がりがある、しかも雅な空間と両方を彼は求めてまいります。そして、今までとは全然違う、造形力のある、動きのある、皆さんがおそらく好きだと思いますが、織部の沓型茶碗とか、カラフルな非常に造形力のある作品、茶碗や水指を各地の陶工たちにつくらせます。

Continuing the reluctance from samurai to embrace certain ideas of Rikyu, the samurai teaist Furuta Oribe led the direction of tea after Rikyu's death and did so while reinstating the preference for larger tearooms than those built by Rikyu. Oribe almost doubled the 2 mat size of Rikyu's preferred room. Oribe introduced a new size for the mat the temae (ceremony) is conducted on by the host. He reduced it to around three quarters the size of a normal mat. He then constructed a room with this mat, and 3 normal sized mats for the guests. He also added a change of rooms during proceedings. Oribe incorporated a 'tsurigama' (an iron kettle suspended from a chain from the ceiling and hanging above the hearth) all year round (the sunken hearth is usually used for only half the year in the colder months) in this second room, and he reinstated papered walls. The change of rooms to a different setting allows guests to enjoy the space of Rikyu's wabicha during the thick tea setting with a contrasting space of elegant, dynamic movement in the thin tea setting. Oribe pursued both wabicha and a more elegant form of tea in the one tea gathering. The equipage he used was also innovative and dynamic. He had ceramicists make equipage completely different than anything before – the now popular kutsugata chawan (shoe-shaped chawan) being an example. The equipage he commissioned emitted a powerful sense of movement with their dynamic shapes and colours.



Kutsugata chawan<sup>21</sup>

宗箇は、実は、先程申しましたように、織部は利休に、利休は織部につくわけではありますが、宗箇も同じように、鎖の間を広島に入ってつくります。もちろん茶席もつくります。宗箇の茶席っていうのは、さらに 1 畳広がり、窓は 11 というとても明るい空間であります。利休の薄暗い空間に比べたら明るい空間で、よく道具が見えるような、造形のものが見えるようなものをつくっていきます。しかも、貼り付け壁の鎖の間もつくります。

In Rikyu, Oribe and Sokō's time, a student continued the expression of core elements of their master's style of chanoyu. For example, Oribe continued Rikyu's wabicha and Ueda Sokō built a kusari no ma tearoom with papered walls inspired by Oribe immediately after coming to Hiroshima. Sokō increased the size of his wabicha setting by one more mat than Oribe, effectively going from the 2 mats of Rikyu, to the 3.75 of Oribe, to 4.75 for Sokō. Sokō's tearoom construction was also very bright in contrast to the dim setting preferred by Rikyu. Sokō included 11 windows in his tearoom which allows the equipage to reveal their dynamic shapes in full view.



4.75 mat tearoom of Sokō 'Enshō'<sup>22</sup>

そして、利休は織部より 22 年上なんです。利休より 22 織部は年下、子どもでしょうね、ほぼ。宗箇は織部よりさらに 19 年下なんです。この時代になったらどういふことをするかといいますと、利休が黒い茶碗をつくらせたと申しましたし、織部が各地の陶工たちに、色々な茶碗や焼物をつくらせたと申しましたが、つくらせたんですね。ところが、宗箇たちの時代になりますと、自分たちでつくるといふことをいたします。自作の時代に入ります。それは宗箇が広島に入ってきてすぐ、広島城内の自分の屋敷内で、手づくりを始めます。同じく、織部門下である本阿弥光悦が、京都の鷹ヶ峰で、やはり同じく、元和年間に、手づくりを始めます。新しいお茶の世界が新しい時代に入ったわけがあります。

<sup>21</sup> Reference: <http://d.hatena.ne.jp/takeshihara/20120116/p1>

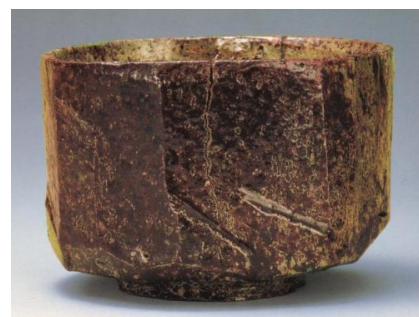
<sup>22</sup> Reference: <http://mytown.asahi.com/areanews/hiroshima/OSK201101310119.html>

Rikyu was 22 years older than Oribe which equates to a father and son age gap, and Oribe was 19 years older than Sokō. Both Rikyu and Oribe commissioned ceramicists make their desired equipage for them. In Sokō's time we see the beginning of teaists making their own ceramics. As soon as Sokō established his residence on the grounds of Hiroshima Castle, he started making his own ceramics. Another of Oribe's students, Honami Kōetsu started making his own ceramics at Takagamine in Kyoto in the same period, the Gen'era period 1615~1624. Thus they led the start of a new era in chanoyu, an era of self-made equipage.



Koetsu chawan 'Amagumo'<sup>23</sup>

宗箇も織部も本当に唐物道具はほとんど持ってなくてですね、常に新しい道具にチャレンジしていく、まさに慶長の申し子のようなお茶をいたします。そしてここで、この時代の特徴をもう一つ述べますと、本年はNHK大河ドラマ、お江でございます。見られてる方もたくさんあると思いますけれども、お江のご主人であります秀忠、将軍秀忠は、家康の存在があまりにも強いもんですから、あまり甲斐がないようなイメージの方が多くいると思うんですが、この秀忠がとてもお茶が好きでした。家康はお茶があまり好きではありませんでしたが、秀忠はとてもお茶が好きでした。秀忠のお茶の師匠は、織部でした。上田宗箇と秀忠も大変に近いご縁で、私共に今日も秀忠の手紙が3通残っておりますが、秀忠は実は、文化的にはとても大きなことをいたしました。これは何をしたかと申しますと、家康が亡くなった翌年、まさか待ってたわけではないでしょうが、翌年ですね、室町幕府のときには将軍御成というのがありましたが、秀忠は御成を再開いたします。



Sokō's chawan 'Satemo'<sup>24</sup>

Sōko and Oribe held few Chinese equipage (karamono). They both embodied the desire to always pursue using new and inventive equipage in the tearoom, just as if they were godsend for the massive change in taste from karamono to Japanese 'wamono' during the Keichō era. Another major characteristic of the style of tea being conducted in this era comes from Tokugawa Hidetada. I assume there are many here this evening following the current NHK Taiga Drama 'Gō'. Gō was the wife of Hidetada. Hidetada's father Tokugawa Ieyasu was such an incredible figure that Hidetada receives little attention in the shadow of his father. However, Hidetada made significant contributions to the culture of the time. For example, Hidetada was extremely fond of chanoyu. The same can't be said for Ieyasu, but certainly for Hidetada his son. Hidetada's tea master was Oribe. The bond between Hidetada and Sokō was also strong and as proof there are 3 letters in our records from Hidetada to Sokō. One of the significant contributions Hidetada made to the development of the tea ceremony was to reinstate the practice of Shogun Onari (the visit of the Shogun to the residence of a feudal lord) that was conducted during the time of the Ashikaga Bakufu. Hidetada reinstated the Shogun Onari the year after his father's death, which shows it was as if he was waiting for the opportunity to reinstate this tradition.

それまでの室町幕府の御成はどういう御成だったかと申しますと、御成門という普段入らない門から将軍が入ってきて、そしてそこで最初は書院の部屋に入って、将軍から物を家臣に差し上げる、賜り物をするわけですね。正式な広間に移って、今度は家臣の方が献上する、そうしてその広間の庭で能を見る、観能をするわけでありまして。そして再び書院に戻って饗膳、食事をするというのが、実は室町の将軍御成、それは各地の大名も、同じようにするわけでありまして。実はこの御成の前半部分に、秀忠は茶の湯をくっつけます。数奇屋御成といひます。

The Onari had a set format. The Muromachi Bakufu Onari was conducted as follows: The Shogun's procession would enter a gate called the 'onari mon' constructed especially for the visitation of the Shogun, the Shogun would enter a shoin (writing desk) room and bestow gifts to the feudal lord / vassal. The parties would then move to a formal hiroma<sup>25</sup> and

<sup>23</sup> Reference: [http://all-expose.blogspot.com.au/2011/04/blog-post\\_10.html](http://all-expose.blogspot.com.au/2011/04/blog-post_10.html)

<sup>24</sup> Reference: <http://lorenzo.blog23.fc2.com/?tag=%C8%FE%BD%D1%B4%DB>

<sup>25</sup> Tea ceremony rooms larger than 4 1/2 mats, yojouhan 四畳半, to a maximum of about eighteen mats in size.



the feudal lord would offer gifts to the Shogun before all parties viewed Noh (known as ‘Kannoh’) conducted in the garden of the hiroma. Then all parties returned to the shoin and participated in a ‘kyōzen’ meal of the finest cuisine. This Onari was also conducted one step down from the level of Shogun to feudal lord, to the level of Daimyo to people under their reign of the Daimyo. On top of this established Onari format, Hidetada added chanoyu to the start of the Shogun Onari proceedings. This is known as Sukiya Onarai (formal visit of the Shogun including chanoyu).

これが実は江戸時代、大きな流れになりまして、これがずっと江戸初期に確立していきます。その御成の流れは実は、どういう流れをするかといいますと、御成門から入ってこずにですね、狭い数奇屋門、茶庭から入ってきまして、茶庭を通過して、躰口という小さな入り口からお茶席に入って、そして途中で先程申しました鎖の間というところで、もう一度お茶を飲んで、隣の部屋でここで正装してですね、着替えて長い廊下を通過して書院に行き、そこからがさっきの室町幕府の御成なんです。大変な支持を集めまして、実は全国で江戸時代、幕末まで実はこの形は続くんですが、明治に入って、武士がなくなって、この姿はまったくなくなってしまいます。

上田宗箇は 1615 年、広島に入ってきたものですので、元和 5 年であります。将軍秀忠が御成をした 2 年後ですから、真っ先にこの同じ流れのお茶席と書院屋敷をつくります。そして、明治に至るまで、264 年間、私共は城内にそこに住するわけですが、その後、お城から出るわけでありまして。

The practice of Sukiya Onari continued throughout the duration of the Edo period. The format of the Sukiya Onari was as follows: The Shogun’s procession didn’t enter the ‘onari mon’ as before, but instead entered a smaller gate called the ‘sukiya mon’. The sukiya mon is the entrance to the tea garden. The Shogun and his attendants would pass through the tea garden and then enter the wabicha tea room through a small nijiri-guchi (crouching entrance). After the initial proceedings of the tea ceremony (koicha thick tea) the procession would change rooms to the kusari no ma<sup>26</sup> for another type of tea, usucha thin tea. After tea in the kusari no ma the Shogun’s procession changed into formal attire in an adjoining room and crossed the undercover bridge from the tearoom complex to the large shoin reception complex. Once in the shoin reception room, the original format of Shogun Onari as was conducted in the time of the Ashikaga Bakufu commenced. The Tokugawa shogunate gathered immense support throughout its rule, and the Shogunate continued the Sukiya Onari for the duration of its rule. The Meiji Period saw the demise of the samurai, and with them the demise of the Sukiya Onari.

Ueda Sokō entered Hiroshima in 1615, or the 5th year of Ganwa. The Shogun Hidetada started Sukiya Onari in the 2nd year of Ganwa. The timing of this saw that Ueda Sokō become the very person to consciously construct a tea complex according to the Sukiya Onari prescribed by the Shogun. For 264 years the Ueda family conducted Sukiya Onari inside the grounds of Hiroshima Castle. At the end of the period the Ueda family were forced out of Hiroshima castle.

来年、この 12 月から東京と、来年 3 月にかけて広島で、上田宗箇展、上田宗箇生誕 450 年展が開かれるんですけども、その中で今申しました武将の茶の魅力を是非紹介したい。侘びだけではなくて、片方で雅な空間、鎖の間の空間、そういうふうな動と静を両方持つ茶の世界、そういうものを是非皆さんに見ていただきたいな、と。我々は、明治以後、武士がなくなったものですから、その片方の雅な空間を捨ててしまいましたけれども、そこで使われる道具を再現して、今日の茶の湯が新たな視点でまた見ていただくことができればいいかなというふうに思っております。

From December this year (2011) in Tokyo, and then until March next year (2012) in Hiroshima there is an exhibition to celebrate the 450th anniversary of Ueda Sokō’s birth. During this exhibition I would like to introduce everyone to the intrigue of the Tea of the Samurai class, or ‘Samurai Tea’. Samurai Tea isn’t just about wabi. Samurai Tea has another aspect: the pursuit of elegance. The space of the kusari no ma is a space of elegance. Samurai Tea thus fuses together the pursuit of stillness with the pursuit of elegant movement. A world of sublime stillness and sublime movement is a world I want you all to see at this opportunity. The Samurai class came to an end with the Meiji Restoration, and so too did the pursuit of elegance in Samurai Tea traditions. However, I wish to reinstate the elegant equipage that was in use in my Tradition of Tea, and show everyone the original essence of Samurai Tea.

<sup>26</sup> ‘Chain room’, or room with a kettle suspended over the hearth from a chain. ‘Linking room’ has been suggested as a translation as the kusari no ma links the tea complex to the large shoin reception complex, though this is not always the case. ‘Chain room’ is too easily associated with a torture chamber in English, so I have chosen the original Japanese.

実は私、30 年かけて、今から 30 年くらい前から、なんとか広島城内にあった上屋敷が再現できないかと、一生の思いとしてやってまいりました。で、ちょうど大変運がよかったのが、明治維新のときに上屋敷から出たんですが、下屋敷というのはもちろん市内ですから、当時のことですから 2 万坪ぐらいあってとても持ち切れなくてですね、昭和の初期に私の祖父の代で、古江に移ったんです。今の広島市の西部に。そのために、その 10 年ちょっと経った後の被爆を免れたもんですから、建物も古文書も、道具もまったく無傷でありました。ちょうど敷地も 2 千坪くらい、ちょうどほぼ同じような敷地だったもんですから、なんとかできないかと思って、実は、地元の本当に多くの経済界の方々を含めて各地の方々のお力添えで、3 年前に完成をいたしました。

About 30 years ago I first started to think it would be wonderful to restore the layout of the current site of the Headquarters (Iemoto) of the Ueda Tradition to the original layout of Ueda's main residence on the grounds of Hiroshima Castle. I ended up making this thought a life mission. It was sheer luck that with the Meiji Restoration the Ueda family had to move from the main residence on the grounds of Hiroshima Castle to the second residence in Furue, an eastern suburb of Hiroshima. This move happened during my Grandfather's life, at the beginning of the Shōwa Period (1926~1989). Because of the move of the Ueda residence, the precious items of the Ueda Tradition narrowly escaped the A-bomb of which the epicentre was almost directly over the former main residence on the grounds of Hiroshima Castle. Buildings, old writings, equipage etc. escaped the tragedy of the atomic bomb without a scratch. As the second residence had an area similar to the original residence on the grounds of Hiroshima Castle, I thought the rebuilding of the original Headquarters might be possible, and with the economic help from many of the local businesses and help from many others far and wide, the project was completed 3 years ago.

つくってみて、私は実はそれは幸いに古文書がたくさん残ってたもんですから、絵図も姿図も、そこで全部わかるもんですから再現をしたんですけれども、その再現をしてしみじみ感じますのはですね、その鎖の間というのは、上段の間があって、8 畳で、周りは貼り付け壁で明るい空間ということはもちろん古文書でわかるんですが、実際にそこに坐りますと、小さいいわゆるお茶席の小間の侘びた世界ではない、とても雅な空間がそこにあるんですね。おそらくあの戦国武将の人たちは、生き死にの日々ですから、侘びのあの空間だけでは、やはり満足できなかった、動きと拵がりと明るさがどうしてもいったんだというふうに、私そこに坐して思いますのと。

We were very fortunate many pictures and diagrams of the original residence remained and the details of the buildings and layout of the grounds were understood from these records. Something that strikes me from the rebuilding is the kusari no ma. The kusari no ma included a raised tatami alcove in an 8 tatami mat room with all papered walls. The room was a well-lit space in contrast to dark wabi tearooms. When you sit in the linking room (kusari no ma) it is immediately evident this is not a space for the wabi tea of small koma<sup>27</sup> tea rooms; it is a space for pursuing elegance, sophistication and refinement. Quite possibly, the Samurai of the Warring States Era (Sengoku era) needed something more than the wabi aesthetic to satisfy their souls. After all, the Samurai lived each day with the transience of life at the forefront of their consciousness. When I sit in the kusari no ma it occurs to me that the Samurai teaists needed a more open space with movement, and more light.

もう 1 点はですね、上田宗箇という人は、とても庭をつくるのが名があったもんですから、広島縮景園も上田宗箇がつくったわけでありまして、広島に入る少し前に、家康から命じられて名古屋城の二の丸庭園を作庭しております。実はこの名古屋城の二の丸庭園というのは、家康を賛美する庭であります。100 年の乱世を、再び平和の世をつくった家康が、謡で石橋という謡がございまして、誰も容易にわたることの出来ない石橋を渡って浄土があるという謡なんですけれども、平和の世を 100 年ぶりにつくったといって、迫力のある石橋をかけたという庭をつくるんですね。現世に浄土をということでもあります。

Ueda Sōko was renowned for his skill at garden design and construction. For example, Ueda Sōko built Hiroshima's famous Shukkei-en garden. Just before coming to Hiroshima, Ueda Sōko took an order from Tokugawa Ieyasu to construct Ninomaru garden on the grounds of Nagoya Castle. Ieyasu praised this garden highly. Ieyasu was the person who restored peace to a nation fettered by 100 years of civil war. In a Noh Chant (utai) there is a legend about a stone bridge that no-one can cross easily, but should one cross the bridge they enter the Buddhist Paradise (Jyōdo). In the garden Sōko constructed, he placed such a formidable stone bridge to represent crossing into the period of peace i.e.

<sup>27</sup> A tearoom 4.5 mats or less in size.

Jyōdo, that had resulted from Ieyasu ending 100 years of civil war. The garden symbolises bringing peace i.e. Jyōdo to this world.

実は、この和風堂の再建をして、書院の方から、渡り廊下を通して、茶室を見ますと、おそらくそうに違うと思っておりましたが、宗箇は、広島でつくった茶寮、広島でつくった上屋敷の茶室は、まさに、廊橋、廊下の途中には松が植えてあるんです。まさに能の橋掛りなんですよ。20m、昔は40mもあったそうなんですが、松が3本植えてある。まさに能の橋掛りであります。ということは、その廊下を通ったら、浄土である、ということなんだと思います。毎日そう思います。それは、宗箇にとっては、茶寮和風堂は宗箇の現世の浄土、そういうふうなものとして、彼はつくったんだろうというふうに思っております。



Wafūdō crossing-bridge<sup>28</sup>

In the recent reconstruction of Wafūdō, we have rebuilt the crossing-bridge from the shoin reception building to the Wafūdō tearoom complex. Behind the conception of this crossing-bridge (that was a feature of the original design of Wafūdō when first constructed on the grounds of Hiroshima castle) may well be the same or similar notion to the stone bridge in Ninomaru garden i.e. passing from this world to Jyōdo, in this case Jyōdo being the haven of the Wafūdō tea complex. The original tearoom complex built on the grounds of Hiroshima castle also had pine trees planted along the crossing of the crossing bridge. This is a direct reference to the hashigakari construction of the stage for Noh theatre (as the actor crosses the bridge from their dressing room to the stage, they enter the world of the spirits and become the spirit enshrined in their mask. On the stage they bless themselves and the audience through enacting the spirit in the play). The crossing bridge was 40m, double the length of the one just reconstructed, and there were three pine trees planted alongside. The combination of the reference of crossing of the bridge taken from the Noh Chant (utai), the hashigakari-influenced construction, and the symbolism of pine trees (eternal life) amount to a strong expression from Ueda Sōko that crossing this crossing bridge to Wafūdō is to cross over to Jyōdo. He is trying to evoke this mindset in you. I think this each day as I myself cross from the shoin to Wafūdō, and I think that for Ueda Sōko, the tearoom complex Wafūdō was his Jyōdo in this world.



Noh hashigakari (left of stage)<sup>29</sup>

私は、若い頃から、上田さんとこのお茶、戦国武将の武将上田宗箇の茶ですから、宗箇の茶というのは何なんでしょうか、とか、武将の茶とは何なんでしょうか、とか、よく言われます。自分は、戦場に出たことがありますし、自分なりの感覚でしかお茶の中で相対するしかないわけではありますが、自分なりに思いますのは、戦国武将は、まさに日々が生き死にであります。一歩出れば、常に死と隣り合わせの日々であります。上杉謙信が、この桃山・戦国の英雄である上杉謙信が、「死のうと思えば生きる、生きようと思えば死す」、こういいます。生きようと思う、一瞬そう思う瞬間には、もう死ぬよ、と。思いを強く強く持って、自分の気持ちを強く強く持って、自分の肉体や感情を超えて、意志力で、強く強く、自分の意志力で一番槍を目指します。それを禅では、無念の念といいますけれども、しかし、また同じように武田信玄、皆さんもご存知の武田信玄を教えたお坊さん、お名前ちょっと忘れましたがお坊さんなんかも、織田信長に攻められたときに、火を寺につけて、つけられたときに、「心頭滅却すれば火もまた涼し」という。肉体と精神を超えてあれば、すべてが生きる、すべてがやりきれぬ。生も死も問わないという考えであります。

Ueda Sōko was a warlord in the Sengoku Period (Warring States period) of Japan. Since I was young people have often asked me, what is characteristic about Ueda Sōko's style of chanoyu? And what is characteristic about Samurai

<sup>28</sup> Reference: <http://blogs.yahoo.co.jp/good7330802/57654079.html>

<sup>29</sup> Reference: <http://www.dento-mirai.jp/research/thesisE.htm>



Tea? - the style of chanoyu practiced and developed by the samurai class. I have never fought in a war and I can only go on the impressions I get from the style of chanoyu handed down from the samurai, but from my understanding, life and death was a very real part of daily life for the samurai. Each step was taken with the possibility of death imminent in their mind. Uesugi Kenshin was an heroic character from the Momoyama and Sengoku Period. He said 'Will death and one lives, will life and one dies'. Should one will life, the second you do, you die. Instead strengthen your will to will neither life nor death. Transcend this body, these emotions, out of sheer will power will to be the one to lead the charge into battle (ichiban-yari). In zen this is called 'munen no nen', or 'the mind of no-mind'. Takeda Shingen's zen teacher Kaisen was in a temple when under siege by Oda Nobunaga. When Nobunaga's troops set fire to the temple Kaisen said: 'shinto o mekkyaku sureba, hi mo mata kiyoshi' 'Annihilate your self, and even the flames are cool'. The point is to transcend the flesh and one's mind; upon achieving this there is only life, you can overcome anything; this utterance is oblivious to life and death.

そうでなかったら生きていけなかったのではなかろうかと思いますね。かたっぽで、人間は本来何もないんだという無念の念、無想の想と無念の念というこの禅の教えにとっても彼らは惹かれたんだと思います。そうはいいまして、いつもいつも、いつもいつも戦えない。やはりどこかで、静かな空間に身を寄せたい、誰も当然そう思ったに違いありません。静かな空間の中で、しばらく自分の心を整え、静寂を整え、再び世に出ていくという空間がどうしてもあったんだと思います。それが茶の湯であつたんだと。戦国の茶の湯は、そういうものに裏付けられた茶の湯であつたんだらうと思います。海外に禅を揚げました鈴木大拙が、静なる、静かなる無意識という、静かなる無意識と言っておりますけれども、おそらくそういう意識がどうしても彼らはなくては生き抜けなかったのではないかというふうに思います。

If the samurai did not make this mindset and values of transcending attachment to life and death their own, I doubt they could have gone on living. I believe the samurai embraced wholeheartedly the teachings of 'munen no nen', or 'the mind of no-mind', and 'muso no so', or 'the thought of no-thought'. But even with such spiritual strength, no one can fight in battle all the time: everyone longs for a tranquil place to pass time now and then, and I believe the samurai were no different. The samurai longed for a tranquil place to centre themselves and bring quietude to their mind before returning to the unforgiving social structures they lived in. This was the role of chanoyu in their lives. The chanoyu of the Sengoku Period was conducted with the psychological and emotional strains of the times as a background. D.T. Suzuki, famous for spreading zen to the West, talked of the tranquillity found when residing in the unconsciousness. Such time to put aside their trying worldly affairs and reside in no-mind, to become aware of the rock of tranquillity lying under our flippant minds, such time was perhaps a necessity for the Samurai.

宗箇が亡くなりましたときにですね、亡くなって 30 年ぐらい経ったときに、宗箇のことを書いた伝記がございます。『宗箇翁伝』というんですが、書いた方は芸州浅野家の家臣、儒学者でやまのよしかたという方が書いておまして、また、宗箇を知った人たちから、いろいろ情報を集めて書いたもので、一番信憑性が強いといわれているんですが、宗箇は当時としては極めて珍しく、88 歳まで生きます。生き抜きます。亡くなる年の 4 月 10 日に、長男は幕府に召されるもんですから、次男が跡をとるんですけれども、次男が 44 歳で、次男の「しげまさ」が 44 歳で亡くなりますと、4 月 10 日から水と食事を絶って、5 月 1 日まで生きます。その体力がすごいなと思うんですが、その『宗箇翁伝』にですね、5 月 1 日の朝、宗箇は、身体を起こして口を清めてお茶を飲んで寝たかと思ったら、死んでいたと。こういう生き方。息を止める、昔の死に方って、息を止めるんですね。こういう人たちは。そういう死に方をいたします。

Thirty years after the death of Ueda Sōko, a biography of his life appeared entitled 'Sōko ōden' 『宗箇翁伝』. The author was a vassal of the Asano Clan, a Confucian scholar named Yama no Yoshikata. He consulted people who knew Sōko to compile this biography that is held to be the most reliable account of the life of Ueda Sōko. Ueda Sōko lived until 88 which was very rare for the time. Considering his life you might better say he 'survived' to 88. His oldest son was required to serve the Bakufu which left his 2nd son to be heir to the family. However when his 2nd son Shigemasa died on the 10th of April at age 44, from the same day Ueda Sōko abstained from food and water until passing away 21 days later on the 1st of May. I think the strength of his body to endure so long is incredible. According to the 'Sōko ōden', on the morning of the 1st of May Sōko rose, purified his mouth, drunk tea and just as if laying asleep, lay down dead. This is the way of the Samurai of the past. They took their own lives; they stopped their own lives at will.

その『宗箇翁伝』に午後の茶の湯における楽しみは清静にありということばがあるんです。翁(宗箇)の茶の湯における楽しみは清静にあり。清らかで静かなところが上田宗箇が茶の湯を楽しむところなんだと。よ

く無常観ということをいいますよね。いずれ我々は花や草や自然界にある自然にいずれは果てていくんだと。無常観ではないんですね。武将の人たちというのは。無常観で終わったら、生きていけないんですね。そうかといって、茶の湯は一番槍や戦前の特攻隊のように、お茶を一杯飲んで出て行くということよりも、むしろ、戦から帰って、たまたま生き残った。それは寂しさもきっとあるでしょうし、自分と思わない敵が、敵になったと思わない方を殺すこともあるでしょうし。たまたま自分だけが生き残ったという特別な虚しさがあるんですが、その虚しさを心に秘めながら、静かにそこで過ごして、再び、生を得て出て行くんだらうと思います。そういう茶の湯であったんだと思うんですよね。

In the 'Sōko ōden' is the line: 'The enjoyment of chanoyu conducted at daytime is to be found in the pursuit of purity and tranquillity'. Ueda Sōko's chanoyu was chanoyu conducted for the love of pursuing purity and tranquillity. The Buddhist concept of impermanence is often cited as the goal of chanoyu - the concept of embracing the fact that the flowers, plants and we ourselves who are creatures of the natural world will sooner or later die. But this is not the goal of the chanoyu of the samurai. Focusing on impermanence detracts from the zest of life. And nor is the goal of chanoyu of the samurai one where tea drinking is used as a stimulant with tea drunk immediately before throwing themselves first into battle (ichi ban yari), or serving on the front line. Chanoyu was the reverse. Chanoyu was for after battle. For the samurai who by fate survived when friends and enemies lay dead, returning from battle had a special feeling of destitution. With the constant shifts in power, out of duty one may have had to turn their sword on another who was once a friend or ally, and returning from these situations one would carry unique feelings of emptiness. The chanoyu of the samurai was chanoyu conducted to bury feelings of emptiness, chanoyu conducted to breathe in the revitalizing ambiance of tranquillity for the purpose of regaining zest for life before returning to the trials of their everyday lives.

私、現在、上田宗箇の茶を伝えるわけでありますけれども、やはり今日も、そうはいいまして、もちろん殺し合いがあるわけではありませんが、我々は、意に沿わないことがあって人を傷つけたり、あるいは、自分が傷つけられたり、あるいはときには自分の精神が続かなくなって、自分が落ち込んだり。そういうときに、お茶席で、虚しさだけで終わるのではなくて、再びそこで静かなる精神を得て、清らかな静かな精神を得て、再び社会に出て行く。そういうお茶の精神というのは、戦国時代とまったく変わらないというふうに思っておりますので、それは、今後とも伝えていきたいなあと思っておりますのと。

For the role of transmitting the chanoyu of Ueda Sōko in the present day, I find the present day is a time unlike Ueda Sōko's time. The wane and tides of battle and killing is incomparable. Yet we still find ourselves hurting others emotionally and mentally, and we ourselves are hurt by others in return. We go through times where we take a hit mentally and find it hard to maintain our will and motivation; periods when we are a shadows of our strongest selves. In these times chanoyu has an important role to play. In a tearoom not solely devoted to exploring feelings of emptiness, but in a setting that allows you to breathe in a revitalizing and tranquil ambiance, chanoyu gives you the pure, tranquil environment in which you can regain zest for life, a strong spirit, and return to the trials of everyday life revitalised with full strength of will. This spiritual role of chanoyu is a role that has not changed from the Sengoku Period. This is the chanoyu I wish to transmit to this and following generations.

もう 1 点、現在、長寿社会であります。宗箇が 88 歳まで生きたと申しましたが、本当に長寿社会であります。死と隣り合わせというよりも、なかなか今、生死を見つめてということはなかなか日々難しい時代ではあるわけではありますけれども、むしろこの長寿社会のなかで、確かに今生きていると。日常、私、お茶席に入って、掃除をした後、少し呼吸を整えるために坐った後、庭に出て花を入れて、そこで花をみつめ、お茶を飲むわけではありますが、ああ、今生きているなあ、本当に思います。ああ、今生きていると。確かに生きていると、そういう実感が、この静かな空間の中であるということは、とても意味があると思うものですから、これは是非伝えていきたいと思っておりますのと。

Another point to touch on deals with the aging society in Japan. Ueda Sōko lived to the very old age of 88. Even without reaching old age, as a samurai Ueda Sōko still had to live each day reflecting on life and death. But old age makes you reflect on death more. We live in a time when reflecting on death is not such a central part of our psychological lives, but at present in Japan we find ourselves in an aging society where death is becoming more and more a part of daily life. In such a society there is again a growing need to take account of your surrounds and reflect on the fact that you are here, alive in the present moment. My morning routine is to start by cleaning the tearoom and then sit in zazen and focus on my breath. After this I go out into the garden, pick a flower and bring it back to place in the tearoom. After arranging the flower and placing on the alcove I take a moment to admire it before preparing tea. During

this routine I am able to deeply reflect on the fact that I am here, alive in the present moment. This thought is really invigorating. Creating peaceful surrounds in which to reflect on the fact of being alive in the here and now, is a very meaning-rich pursuit. It is a pursuit I wish to transmit to others.

もう 1 つ、やはり途中までお話ししたような、桃山の武将たちの創作のもの、既成の権威や権力に、権威にとらわれずに、独自なものを自分たちで創っていく。宗箇たちもそうでありました。織部もそうでありました。あるいは私共の先祖でも、元禄期もそうでありましたし、文化文政年間もそうでありましたが、常に新しいものを何とか創っていこうと。それは焼物ではなくてもよろしい。花を入れることだっていいかも知れませんが、料理をすることだっていいかも知れません。多岐多様なことが茶の湯にはあるわけですから、やはり何かの創作を自分で参画していくことを是非皆さんにも勧めていただきたいですし、創作はやはり感動を自分に与えてくれます。そういう点では、そういうものを是非伝えていきたいと思えますとともに、やはり、繰り返しになりますけども、「茶の湯の楽しむところは清静にあり」。清らかで静かなところこそが、我々の原点だと思っておりますし、それをふまえて日々を過ごしていければいいかなと、そういうふうに思っております。これで終わります。ありがとうございました。

Another aspect of Ueda Sōko's Chanoyu I place great importance on is on the creative drive of the Momoyama Samurai teaists to make their own equipage for chanoyu. They didn't get caught in established trends and traditions, they all had the passion to come up with their own unique styles and creations. This drive was within Ueda Sōko and his compatriots, as it was in Furuta Oribe, as it was in the retainers of the Ueda tradition. They all had the spirit of artistic expression through constantly creating new things. This isn't limited to ceramics. This constant exploration of expression through creating new things can be done through flower arrangement, or through cuisine, and so on. There are many aspects of chanoyu into which you can pour your creative drive, and I encourage everyone to exercise this in an aspect of chanoyu that has a particular resonance with you. By creating something of your own, you impress and give satisfaction to yourself.

To repeat, 'The enjoyment of chanoyu is to be found in the pursuit of purity and tranquillity'. I believe a state of purity and tranquillity is our original state, and that conducting our daily lives on top of this foundation is for our greatest good.

Thank you for your attention.

---

ラジオ深夜便「明日へのことば」、お話は、広島に 400 年にわたって伝わる武家茶道、上田宗箇流の第 16 代家元 上田宗問さんでした。

You just on tonight's Radio Shinyabin 'A message for tomorrow' Ueda Sōkei, 16th Grandmaster of the Ueda Sōko Tradition of Tea, a Samurai Tradition unbroken over 400 years.