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The Abode of Fancy, of Vacancy, and of the Unsymmetrical

*How Shinto, Daoism, Confucianism, and Zen Buddhism
Interplay in the Ritual Space of Japanese Tea Ceremony*

BA Essay in Japanese Language and Culture

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Abstract

Japanese tea ceremony extends beyond the mere act of tea drinking: it is also known as *chadō*, or “the Way of Tea”, as it is one of the artistic disciplines conceived as paths of religious awakening through lifelong effort. One of the elements that shaped its multifaceted identity through history is the evolution of the physical space where the ritual takes place. This essay approaches Japanese tea ceremony from a point of view that is architectural and anthropological rather than merely aesthetic, in order to trace the influence of Shinto, Confucianism, Daoism, and Zen Buddhism on both the architectural elements of the tea room and the different aspects of the ritual. The structure of the essay follows the structure of the space where the ritual itself is performed: the first chapter describes the tea garden where guests stop before entering the ritual space of the tea room; it also provides an overview of the history of tea in Japan. The second chapter figuratively enters the ritual space of the tea room, discussing how Shinto, Confucianism, Daoism, and Zen Buddhism merged into the architecture of the ritual space. Finally, the third chapter looks at the preparation room, presenting the interplay of the four cognitive systems within the ritual of making and serving tea. Each chapter also follows the different phases of a hypothetical tea gathering, in order to facilitate the comprehension of the architectural features by examining the ritual space in terms of the activities taking place in it.

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Introduction

Zenrei – Confirming One’s Attendance

At the heart of the Japanese tea ceremony are water and tea, as suggested by the term *chanoyu* (“hot water for tea”) by which it is popularly called in Japan. Sen no Rikyū (1522-1591), the most eminent figure in the history of *chanoyu*, described it with this poem:

Tea is nought but this:
First you heat the water,
Then you make the tea.
Then you drink it properly.
That is all you need to know.
(Sen XV, 1979, p. 40)

However, *chanoyu* is not a matter of mere tea drinking. What sets the two apart is an artificiality that the former shares with the other arts, partaking of the extraordinary – of artificiality, abstractness, symbolism, and formalism (Murai, 1989, p. 4). *Chanoyu* can best be described as an art form based on the act of tea drinking: also known as *chadō*, or “the Way of Tea”, it is one of the artistic disciplines conceived as Ways or paths of religious awakening through lifelong effort. Its training focuses largely on the practical and concrete rather than on the theoretical, and it involves learning by the body rather than by intellect (Hirota, 1995, p. 23).

What gave rise to *chanoyu* as an art form were the *sarei* – tea rules established in the mid-fourteenth century on how the tea should be drunk. What shaped it were three elements: *monosuki*, a particular aesthetic based on the relationship between people and utensils, *furumai*, the principles of behaviour at a tea gathering from the point of view of the *ichigo ichie* (lit. “one time, one meeting”) philosophy, and last but not least the setting of the tea room, i.e. the *chashitsu* itself (Murai, 1989, p. 12).

“No tea ceremony can be held without a place called *chashitsu*. A *chashitsu* does not stand alone, but in the relationship with the garden which surrounds it,” stated Sen Sōshitsu XIV in the introduction to the 1962 booklet on the Art of Tea published by the Urasenke Tea Ceremony School in Kyoto, of

which he was the fourteenth generation tea master. “There will be no tea room without a garden, and no tea ceremony without a tea room either” (Sen XIV, 1962, p. 5). This is because a *chashitsu* is a sacred, ritual space where ritual action takes place: a *locus* that is structurally separate from the ordinary, everyday space of human activity (Plutschow, 1999).

It is on this “locus of the mundane and the transcendent, unbifurcated” (Smith, 1981) that this essay will focus, analysing the influence of Shinto, Daoism, Confucianism and Zen Buddhism on the architecture of the tea room and on the tea ritual performed within its walls.

In *The Book of Tea* – his 1906 long essay on *chadō* addressed to a western audience – Okakura Kakuzō claimed that one of the terms used from the Muromachi period (1336-1573) until today to refer to a tea room, *sukiya*, was originally written with two ideograms meaning “the abode of fancy”. Later on, he maintained, the following tea masters exchanged those Chinese characters for others that signify “the abode of vacancy,” and subsequently for those that are still used today that may be interpreted as “the abode of the unsymmetrical”.

It is an Abode of Fancy inasmuch as it is an ephemeral structure built to house a poetic impulse. It is an Abode of Vacancy inasmuch as it is devoid of ornamentation except for what may be placed in it to satisfy some aesthetic need of the moment. It is an Abode of the Unsymmetrical inasmuch as it is consecrated to the worship of the Imperfect, purposely leaving some thing unfinished for the play of the imagination to complete. (Okakura, 2008, pp. 74-5)

Okakura’s words inspired me to approach the topic of *chanoyu* from a point of view that is architectural and anthropological rather than merely aesthetic, in order to trace the influence of Shinto, Confucianism, Daoism, and Zen Buddhism on both the physical space of *chanoyu* and the different aspects of its ritual. In doing so I thought it would be interesting to follow the structure of the space where the ritual itself is performed. This essay is therefore divided into three chapters that mirror the outline of the tea room: the first will describe the *roji* (the tea garden), which in tea ceremony provides a spiritual introduction before participants enter the ritual space of the tea room. This chapter will also introduce the history of tea in Japan, describing the evolution from tea drinking to tea ceremony up until Sen no Rikyū. The second chapter figuratively enters

the ritual space of the *chashitsu* (the tea room). Here the merging of Shinto, Confucianism, Daoism and Zen Buddhism into the architecture of the ritual space as conceived by Sen no Rikyū will be discussed. Finally, the third chapter will look at the *mizuya* (the preparation room), in which I will discuss the interplay of the four cognitive systems within the ritual of making and serving tea. Each chapter will also describe in detail the architectural and ritualistic components of the *roji*, the *chashitsu*, and the *mizuya*, re-enacting the different phases of a hypothetical tea gathering (*chaji*), in order to facilitate the comprehension of the architectural features by examining the ritual space in terms of the activities taking place in it. Therefore, the introduction is titled *zenrei*, i.e. the notification of attending the tea gathering the main guest gives the host, and the conclusion *okurirei*, i.e. the farewell host and guests exchange at the end of the gathering.

Throughout the essay use was made of the Hepburn transliteration system for romanising Japanese terms, and of the Pinyin system for Chinese terms. Japanese names appear in their normal Japanese order, i.e. family name first and given name after, as is customary in scholarly writing on Japan. As many Japanese terms appear in the text, a glossary is provided at the end.

Chapter 1

Roji – The Tea Garden

According to Sen XV, “[s]piritual preparation is the function of the dewy ground” (1998, p. 166). This “dewy ground” is the *roji*, where the tea ceremony guests get ready to enter a realm apart from the ordinary. Similarly, this chapter will provide the historical background needed to understand how tea ritual in Japan evolved, from the first written evidence of tea drinking in the archipelago and the emergence of an actual tea ceremony, to Rikyū’s *wabicha*, the point in history where *chanoyu* crystallised into a form that is still carried out today.

1.1 History of Tea Ritual in Japan

1.1.1 The beginnings of tea drinking in Japan.

Tea was first introduced to Japan from China via Korea during the Asuka period (592-710), although it seems to have disappeared soon after (Isozaki, Ando, & Fujimori, 2007, p. 7). Despite any concrete evidence of tea drinking in the Nara period (710-94), Daiten Kenjo’s book *Chakyō Shōsetsu* (1758) describes how Emperor Shōmu is said to have served tea to a hundred priests in 729, and Ichijō Kanera’s *Kuji Kongen* (1422) mentions that a ceremonial service of tea to the priests had taken place in 729 for the first time and had been conducted regularly during the Jōgan era (859-876). Yet neither source is completely reliable because of a lack of contemporaneous documentary evidence (Sen XV, 1998, p. 48).

Credible references about tea drinking are, on the other hand, abundant, when it comes to the following historical segment: the Heian period (794-1192), a time of great artistic and cultural development in Japan. It is likely that tea drinking in Japan began with the Shingon monk Kūkai, who travelled to Tang China in 804 and returned two years later with books, paintings and Buddhist statues that he presented to Emperor Saga (786-842). The earliest sources of this new practice are a passage from the fourth volume of *Shōryōshū*,¹ dated 814, where Kūkai is said to have been drinking *chanoyu* (possibly hot water with tea)

¹ A collection in ten volumes of Kūkai’s poems, public writings, and inscriptions assembled by his disciple Shinsai (Sen XV, 1998, p. 196).

while studying, and a passage of *Ruijū Kokushi*² from the following year, which states that Abbot Eichū prepared tea and served it to emperor Saga on the shores of Lake Biwa in 815 (Sen XV, 1998, p. 48). This event is generally considered the beginning of the Japanese tea ceremony tradition (Anderson, 1991, p. 23).

Moreover, in his 1804 tea ceremony classic, Chikamatsu (1982) recounted that in the Kōnin era (810-24), Emperor Saga ordered the compilation of an anthology called *Bunka Shūreishū*. In the anthology, a poem by Nishikoribe no Hikogimi showed that tea was enjoyed in Japan during Heian times:

Talking with one another
Enjoying a bowl of green tea.
Flowers shrouded in mist
Bloom amidst the clouds.
(Chikamatsu, 1982, p. 57)

In 894, however, the abandonment of the official relationship with China meant that tea fell quietly into disuse, until trade with Japan was re-established with the replacement of the Tang dynasty by the Song (960).

Tea came back from Southern Song dynasty China together with Zen in 1191, when monk Eisai (founder of the Rinzaï school of Zen Buddhism) is said to have brought back Zen scriptures and green tea seeds from the mainland. In 1214 he used tea to treat the ailing Shogun Minamoto no Sanetomo (1192-1219), and wrote *Kissa Yōjōki* (“Drinking Tea for Health”) to promote the diffusion of the beverage. Thereafter, up until the end of the Kamakura era (1185-1333), warriors and aristocrats – but mostly priests – enjoyed drinking tea. Eisai had learned how to cultivate tea plants while he was in China, and after planting seeds at Seburiyama in Hizen province, he presented some to the Zen priest Myōe (1173-1232) at Togano’o (Kyoto). They flourished, and spread to other areas. The initial reason for the cultivation of tea in the temple precincts was to facilitate “the concentration of the mind” and “to conquer the devil of sleep” during the long hours of Zen meditation (Sen XV, 1998, p. 75).

However, in the early Muromachi period (1336-1573) the function of tea turned from a meditative aid to the monks, to entertainment for the warrior

² Historical text originally consisting of 200 volumes compiled by Sugawara no Michizane on commission by Emperor Uda (866-931).

class. The beverage grew in popularity among the feudal lords (daimyos) who seized political power from the emperor and nobility of Kyoto, and started holding *tōcha*, or tea contests, with prizes of valued art objects imported from China such as paintings, calligraphy and porcelain (*karamono*) for those who correctly identified the provenance of a particular tea. *Tōcha* changed the status of tea in Japan by taking it out of the religious and spiritual context of Zen and making it a part of lay culture. It would still take a long time until ordinary people could partake of tea, but the beverage had acquired the necessary exposure to eventually penetrate every level of society (Isozaki, Ando, & Fujimori, 2007, p. 9).

1.1.2 From tea drinking to tea ceremony.

During the lavish fourteenth century parties, tea had been used merely as a vehicle for amusement, but soon a new figure emerged: that of the *dōbōshū*, an attendant attired as a monk, in charge of surveying and cataloguing the shogunal collection of artworks and antiques that had been imported from China for several centuries, and of conducting the shogun's cultural affairs. The *dōbōshū* would perform tea ceremony by arranging all the utensils needed to prepare tea on a large portable stand called *daisu*. The most famous *dōbōshū* was the distinguished artist Nōami (1397-1471), from the entourage of Ashikaga Yoshimasa (1435-90), who is credited with transforming the *shoin* room that was also a study and drawing room into a venue for tea, and with originating the style that employed the above-mentioned *daisu* shelf in making tea. His son Geiami and his grandson Sōami continued his practices, and together they founded the style of tea service known as the Higashiyama School (Sen XV, 1998, p. 124).

The Ashikaga shoguns (ruling between 1336 and 1572) made use of large reception rooms (the above-mentioned *shoin* rooms) for their banquets, wherein they displayed Chinese utensils and paintings as an expression of power and social status (Plutschow, 1999). The *shoin* were opulent rooms, some as large as eighteen *tatami* mats (thirty square metres), but because of their size they lacked the atmosphere leading to the right composure of mind for performing the tea-making ritual. Consequently, a part of the room started being closed off

with a screen, and the resulting space – known as *kakoi* (enclosure) – came to play an essential role in the *shoin* tea ceremony, with its design incorporated into the buildings dedicated only to tea (Tanaka & Tanaka, 1998, p. 95).

Nōami created a venue for *chanoyu* in a *shoin* using treasured Chinese utensils and making tea using the *daisu*: he still followed the rules for tea service, but created norms that differed from those of the tea contests of the upper class samurai, as well as the austere tea rites of Zen temples. Tea gatherings had the splendid adornments of the *shoin* as their backdrop and the most excellent of utensils were employed in a discerning manner and arranged according to the most formal style of the *daisu*. A good balance between the tea entertainments of the military aristocracy and the tea rituals of Buddhism was created. Thus, the innovations of Nōami led to “an epoch-making change in the path of *chanoyu*” (Sen XV, 1998, p. 124).

At the same time as these changes were occurring, a new figure emerged: Murata Shukō (also known as Murata Jukō, 1423-1502), who to this day is remembered as the founder of the Japanese tea ceremony. In the *Wakan Chashi* (1728) he is portrayed as out of the ordinary because of his bold aesthetics and unprecedented attitude towards seasonality and space:

He cut miscanthus and used it to make a thatched hut, which he called a *sukiya*, and hung a scroll on its wall. He sought to follow the path [of those who had gone before] in order to find truth. In the dead of the winter just before the New Year he looked for plum blossoms, and he tried to find chrysanthemums before it had become autumn. In a space as confined as the inside of a bottle, he was as tranquil as if he were in a broad hall.
(Mitani & Takaya, 1914, p. 8)

Shukō was a priest from the Shōmyō-ji temple near Nara and practiced Zen with the teacher Ikkyū Sōjun (1394-1481) who, according to the *Yamanoue Sōjiki* (a respected tea commentary written in 1588) taught him that “the Buddha dharma is also in the Way of Tea” (Nishibe, 1981, p. 23). This advice seems to have inspired Shukō to create the perfect synthesis of Chinese temple tea ceremony, *shoin*-style ritual as performed by his teacher Nōami, and Zen. His is thought to have been the first truly original form of tea ritual.

Shukō believed that four values were central to tea practice: *kin* (reverence), *kei* (respect), *sei* (purity), and *jaku* (tranquillity). *Kin* refers to the

attitude of those who participated in tea competitions; *kei* comes from the feelings of gratitude and sincere appreciation that Zen monks felt for their food; *sei* is a uniquely Japanese idea that can best be described as the physical and spiritual purity of those who approach sacred precincts; *jaku* is a Buddhist term that refers to an inner tranquillity that transcends individual desires.

All these qualities were given concrete expression in the physical changes Shukō made in the tea environment: he practiced tea ceremony in a tea house of only four-and-a-half mats (*yojōhan*) modelled on a hermit monk's hut (*sōan*), and hung Zen calligraphy (a gift from his teacher Ikkyū) in the alcove (*tokonoma*). These innovations were meant to redirect the practitioner's attention away from materialism and toward the more spiritual aspects of tea preparation.

Shukō's modest Zen tea ceremony is considered the forerunner of the modern *wabicha*, a style of tea ceremony with spiritual and aesthetic aspects that suggest material insufficiency, muted beauty, a tinge of loneliness, and spiritual detachment (Anderson, 1991, pp. 30-1). While Shukō himself did not use the word *wabi* to describe his style of tea ceremony, he described his aesthetic attitude with the term *hiekareta* ("chilled and dried up"). It was Takeno Jōō (1502-1555) who at a later date introduced the word *wabi* as a description of the aesthetic experience involved in his style of tea art, taking the term from the poetic-recluse tradition. The term *wabi*, 'frugality', was commonly used to describe the sense of living in primitive, simple conditions in a hermit's hut; in Jōō's usage, therefore, it came to stand for the aesthetic experience defined *hiekareta* by Shukō (Ludwig, 1981, pp. 389-90).

1.1.3 The ascent of the merchants and Rikyū's revolutionary approach to tea ceremony.

During fifteenth century Japanese society, merchants represented the lowest class. The costly Ōnin War (1467-77) had provided them with plenty of money as the fighting daimyos relied on them for capital and military supplies, yet at the same time the merchants had no access to the social elite, as they ranked below nobles, samurai and farmers.

The port city of Sakai – at the time an autonomous city run by merchant citizens and Japan's most important trade hub – had escaped the worst ravages

of the continuous civil wars and had become the centre of tea practice among the merchant class, coming to dominate the realm of *chanoyu* for most of the sixteenth century.

Sakai men started their ascent to preeminence in the tea ceremony world in 1525, when a successful leather merchant's son, Takeno Jōō (1502-1555), went to study poetry in Kyoto, where he encountered the Zen approach to *chanoyu* and entered the priesthood. He then retired to a modest dwelling in the lower part of the capital, and dedicated himself to the development of Shukō's *wabicha*. Jōō seems to have been the first to hang the work of a Japanese poet in the *tokonoma* and he also chose plain clay walls over papered ones, bamboo for the lattice of the windows and plain wood instead of lacquer for the bottom sill of the *tokonoma*.

Despite owning as many as sixty *ōmeibutsu*³ (famous tea utensils of Chinese origin and historical significance), Jōō had a preference for ordinary utensils such as well buckets to hold water in the tearoom, a simple section of bamboo for a lid rest and a pilgrim's bentwood rice container for waste water. He also created the *fukurodana*, an innovative tea stand with an enclosed shelf that became the first alternative to the more formal *daisu* and led the way toward a more relaxed tea gathering. Jōō's style of tea ceremony was representative of the Sakai school because it expressed the cultural richness of his native place (Anderson, 1991, pp. 33-4).

One of Jōō's disciples – and fellow Sakai citizen – was to become the most influential figure in the history of *chanoyu*: Sen no Rikyū (1522-1591). Like his famous teacher, Rikyū had been born into a family of merchants, and Jōō had accepted him as a student because he was impressed with his commitment and ability (Nishibe, 1981, p. 31). In 1570, Rikyū was part of the delegation selected to welcome the ascending warlord Oda Nobunaga in Sakai. The daimyo was so impressed with Rikyū that he wanted him in his entourage, and soon installed him in Azuchi Castle, charging him with the construction of its tea rooms and appointing him as the curator of his tea utensils collection (Itō, 1976, pp. 7-8). As Anderson argued, Nobunaga may have been “genuinely obsessed with tea

³ According to the hierarchy of celebrated utensils, first came the Higashiyama shogunal collection and first rank utensils (*ōmeibutsu*), followed by the utensils associated with Kobori Enshū (1579-1647), the Sen house celebrated utensils, the Tsuchiya storehouse inventory utensils, and lastly the Unshū storehouse inventory utensils (Kumakura, 2002, p. 11).

ceremony. Or, he may have wanted to add a veneer of respectability to his notoriously uncouth public image” (1991, p. 36). Regardless, he had started to aggressively collect famous tea utensils; had dared to appropriate a rare piece without permission from the Imperial Repository in Nara, displaying it in a tea gathering; and had forbidden tea masters to accept samurai not authorized by him among their students. As Anderson noted, *chanoyu* “allowed him to display his power without force of arms” (1991, p. 36).

Ironically, Oda Nobunaga died in a coup in 1582 after preparing tea at Honnō-ji temple in Kyoto, and his successor Toyotomi Hideyoshi (1536-1598) appointed Rikyū to his own entourage. Hideyoshi manipulated tea ritual to serve his own purposes: he practiced *chanoyu* in a portable tea house on the battlefield to intimidate his enemies and to instil confidence in his retainers; he held strategy meetings with vassals in tea rooms; most notably, when in 1584 he was appointed to the position of emperor’s chief advisor (*kanpaku*), he offered to prepare tea for the emperor himself, “flaunting his ability to constrain the emperor’s cooperation and simultaneously trying to symbolically confirm his legitimacy as the imperial guardian” (Anderson, 1991, p. 36).

The complex relationship between Hideyoshi and Rikyū came to an end in 1591, when Hideyoshi ordered the tea master to commit suicide by *seppuku*. Historians are divided about the reasons behind this decision.⁴ However, as Anderson noted,

Rikyū’s real contribution to *chadō* was not the notoriety associated with his violent death or his political prominence. It was an impeccable set of moral and artistic standards meticulously integrated with ritual through the realization that *chadō* is a road to salvation anyone can follow.
(1991, p. 59)

It is on this “impeccable set of moral and artistic standards” such as Rikyū’s four tea values *wa*, *kei*, *sei*, and *jaku* (adapted from Shukō’s *kin*, *kei*, *sei*, and *jaku*) that the second chapter will focus, whereas the concept of *chadō* as a “road to salvation” will be analysed in chapter 3.

⁴ See Bodart (1977) for an insightful analysis of the possible reasons behind Rikyū’s death.

The following section, on the other hand, will be devoted to the *roji* itself, and the interplay of Shinto, Confucianism, Daoism and Zen Buddhism within its architecture and the ritualistic dynamics that take place in it.

1.2 Architectural and Ritualistic Elements of the *Roji*

The garden of the tea room is called *roji*. Originally the term meant simply a passageway leading to a tea hut, but during the Edo period (1603-1868), it came to be written with the ideograms for “dewy ground” (露地), adding a spiritual connotation to its meaning (Tanaka & Tanaka, 1998, p. 109). The word comes from a verse in one of the Seven Parables of the Lotus Sutra translated as “escaping from the fire-stricken habitations of the Three Phenomenal Worlds [Desire, Form, and Formlessness] they take their seats on the dewy ground” (Sadler, 1962, p. 19), where noble children escape from a burning house (of earthly passion) to an open spot (enlightenment) (Tanikawa, 1981, p. 34). Sen XV said that the feeling of leaving the *roji* and taking one’s seat at *chanoyu* is one of “unconditional freedom,” and comparable to “escaping the afflicted world of desire and becoming a person without rank in this existence” (1989, p. 240). As stated in Jakuan Sōtaku’s *Zencharoku* (“The Zen Tea Record”), published in 1828, a homonym for the first ideograph (露) also reads as “to be disclosed”, and the second one, “ground” (地), refers to the heart and mind, so that the term actually means “to disclose self-nature.” By uprooting all blind passions, one reveals one’s true being (Hirota, 1995, pp. 281-2).

The *roji* was originally conceived as a single space, but this so-called *ichijū roji* (single tea garden) gradually developed into a *nijū roji* (double tea garden) that came to be divided into outer (*sotoroji*) and inner garden (*uchiroji*) by a middle gate (*chūmon*).

The *sotoroji* is the portion furthest away from the tea room where the *yoritsuki* (waiting shelter) and the *sotokoshikake* (outer waiting arbour) are located. The *yoritsuki* may also be called *machiai* (waiting room), as it is the place where guests wait to be invited into the tea room. In the *sotokoshikake* a bench is provided for the guests, and a privy (*setchin*) is often located nearby.⁵

⁵ This privy can be used by the guests. The privy located in the inner garden, on the other hand, is merely ornamental.

The *sotoroji* is usually landscaped with trees, bushes, and stepping stones (*tobiishi*) and it should never look gaudy.

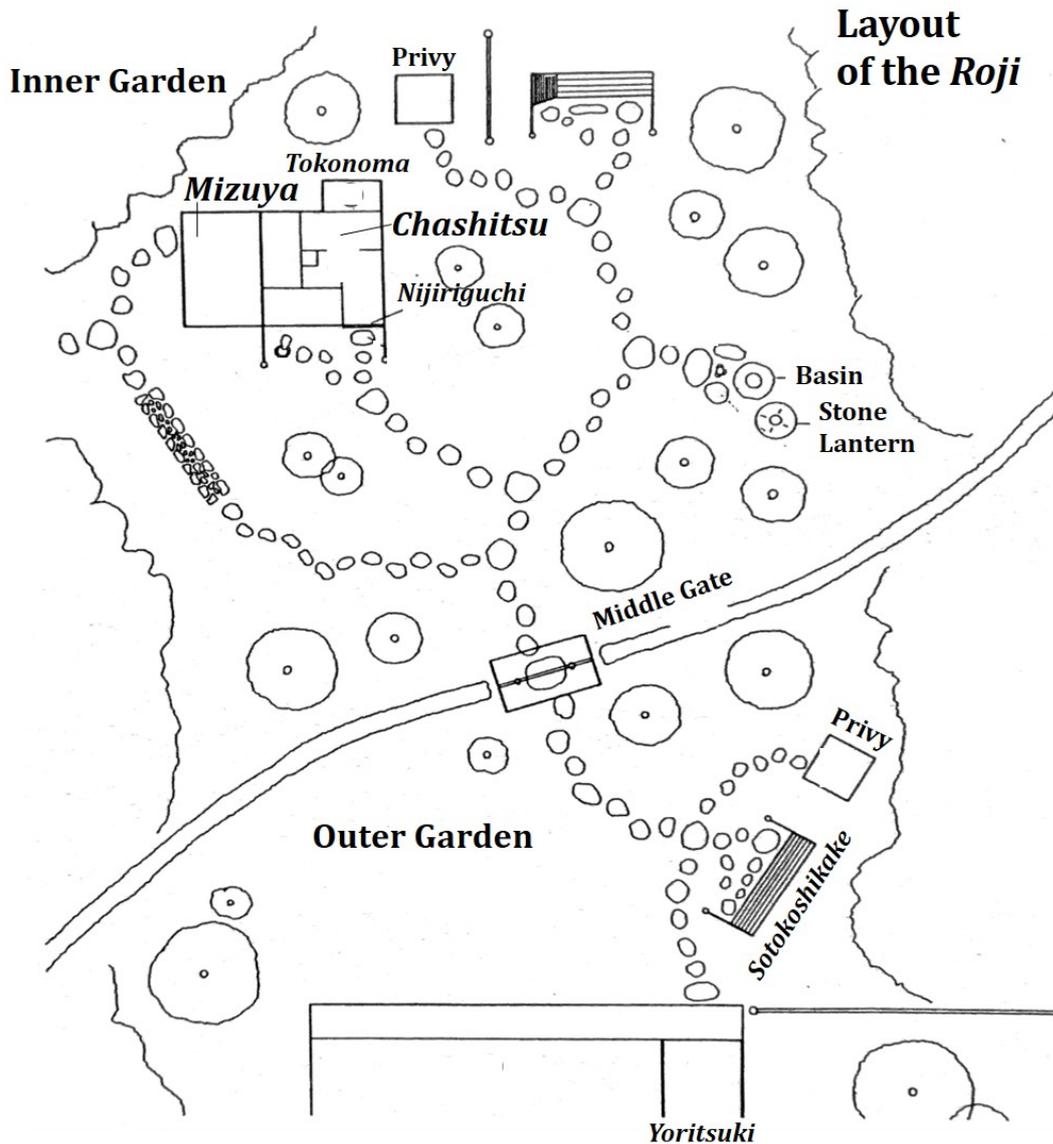


Figure 1: Layout of the *roji* (Tanaka & Tanaka, 1998, p. 110).

In the *sotokoshikake* the guests sit quietly in order to compose their thoughts before their journey through the *roji*. They get mentally prepared to move from the liminal spiritual state of the outer *roji* to the state of suspended reality of the inner *roji* and the tea room (Anderson, 1991, p. 151).

When the host hears that the guests are in the *sotokoshikake*, he leaves the tea room carrying a wooden bucket (*teoke*) of water that he will pour in the basin (*tsukubai*) located in the inner *roji*. He appears to the guests initially within the 'inner' ritual precincts, and this defines his special role as an intermediary

between the transcendent and the mundane. This is confirmed because he provides the other ritual participants with a medium of purification (Anderson, 1991, p. 153).

The *Nanpōroku* ("Southern Record"), a compendium of Rikyū's teachings which once was lost but resurfaced in 1686 (about a hundred years after his death) explained the ritual value of water as such:

The first act of the host is to carry water into the tea garden and the first act of the guest is to use that water. Herein lies the cardinal principle of the dewy ground and the grass hut. This is the basin where both he who invites and he who is invited into the dewy ground can wash away the impurities of the world. (Sen XV, 1998, p. 166)

The washing area is surrounded by a stone lantern (*tōrō*), and special stones where the guests squat while using the basin. The host stands on the stone in front of the basin and places the bucket to his left. He crouches down, picks up the dipper (*tsukubaibishaku*) resting across the basin, and sprinkles some water around the area. The name *tsukubai* comes from the act of crouching (*tsukubau*). The host then proceeds to dip more water to rinse both hands and mouth in an act that is identical to the symbolic purification performed outside Shinto shrines. In this manner, the host cleanses his mind and spirit. Afterwards, he pours the rest of the water into the basin, and some of it overflows, wetting the outside of the container.

The guests, hearing the splashing water, can sense purity and coolness, and get ready to meet their host. When he has completed his ablutions, it is finally time for him to open the middle gate (*chūmon*) separating the inner and outer *roji*. The main guest, followed by the others, rises to greet the host silently with a formal bow. This greeting signals the beginning of a new stage in the ritual. In opening the gate, the host symbolically clears the way to spiritual communion and potential enlightenment: a more intensely spiritual phase of the ritual now begins and as the participants proceed through the middle gate into the inner *roji*, they shift from their conventional social roles to that of their ritual personae (Anderson, 1991, pp. 154-5).

Chapter 2

Chashitsu – The Tea Room

2.1 The *Sōan Chashitsu*

After journeying through the *roji*, it is time to move forward into the physical space of the tea room: as has been discussed, the evolution of tea ceremony translated to changes in the physical space where the ritual was performed. The transition toward the simple tea hut that became widely associated with Zen aesthetics was carried through by Shukō, Jōō and Rikyū himself over the course of approximately a century, between the fifteenth and the sixteenth century.

Shukō's tea room was modelled on a hermit monk's hut. In a formal *shoin* setting, a Chinese style landscape painting would be painted directly upon the white papered surface of the *tokonoma* wall; in Shukō's room the wall was left bare. While the formal *shoin* style incorporated a decorative ceiling, Shukō used plain wooden boards instead. The gabled roof of the *shoin* was replaced by a square pyramidal roof, and whereas the *shoin* had a display shelf that measured from three metres and a half to five metres and a half, Shukō's room had a *tokonoma* that was less than two metres long.

In the first half of the sixteenth century, Takeno Jōō applied new changes to the four-and-a-half mat room (*yojōhan*) created by Shukō. Instead of covering the walls with white paper, he left the plain plaster unadorned. He replaced the wooden lattice with one made of bamboo and did not reinforce the lower part of the sliding doors with a wooden facing. Instead of the lacquered frame around the *tokonoma*, he used one with only a thin coating of lacquer or one of plain unpainted wood.

Rikyū simplified the architecture even further. Where Jōō had chosen unpainted squared pieces of wood with the edges rounded off for the frame of the *tokonoma*, Rikyū used unfinished timber with the bark left on. He eliminated the final coat of plaster on the walls and allowed the cob straw mixed with the mud to show. For the roof, instead of shingles of shakes or cedar bark, he used thatch (Kumakura, 2002, p. 33). His choice of employing natural materials for the tea room construction can be seen as the fruit of the Shinto worship of nature.

2.2 Architectural and Ritualistic Elements of the *Chashitsu*

In his essay *Teaism Aesthetics and Architecture*, Hammad noted that Japanese architecture is commonly defined as “a theatre stage on which anything can be performed” (1988, p. 315). In Japan, both historically and in modern times, rooms are generally not assigned for stable functions, but depending on time or circumstances, one can eat, sleep or receive friends in the same place. Therefore, Hammad suggested undertaking a semiotic analysis of the space in terms of the activities taking place in it – i.e., in the case of the *chashitsu*, the tea ceremony (Hammad, 1988, p. 316).

The tea ceremony segment following the arrival of the guests in the garden as described in Kondo’s essay *The Way of Tea: A Symbolic Analysis* is the influence for the following insights. The examined phase is known as *sekiiri*, where – as a literal translation of the term suggests – the guests “enter into their seats” in the tea room.

Leaving the sandals propped against the wall of the tea room, the principal guest crawls through the *nijiriguchi* (literally, the “crawling-in entrance”) with a crouch and slide motion. The extremely small size of the entrance is said to inculcate humility.

The principal guest then proceeds to the *tokonoma*, or alcove, kneeling before it to view the scroll hung there. This work of art and the tea flowers that appear there later set the mood for the occasion. The principal guest then proceeds to his/her seat, as each guest examines the scroll. The last guest shuts the door of the *nijiriguchi* with a click, a signal for the host to appear. (Kondo, 1985, pp. 289-90)

In many structural elements Hammad noted movement lateralization conditioned by the architectural configuration of the tea room (1988, p. 322). He observed that when the guests enter the *chashitsu*, they kneel and bow in front of the *tokonoma* (alcove), and in front of the set of kettle, fire and brazier. These two places constitute poles of importance that orient action and positions in the room: in a normal *chashitsu* the *tokonoma* is set on the right-hand side of the room, and in a reverse *chashitsu* the *tokonoma* is set on the left-hand side.

When the guests walk towards the *tokonoma* or move towards the place where the tea bowl is positioned, they stand on the right foot, start walking with the right foot and cross borders between *tatami* mats with the right foot, using the left foot on the way back to their place. In a reverse *chashitsu*, the *tokonoma*

is set on the left-hand side of the room, therefore the left replaces the right and vice versa in all feet movements (Hammad, 1988, p. 322).

Hammad ostensibly connected the architectural and movement lateralisation to an expression of respect reflecting the Confucian value of *kei* (respect) out of the four tea values of *wa*, *kei*, *sei*, and *jaku* (1988, p. 320) that Rikyū adapted from Shukō's *kin*, *kei*, *sei*, and *jaku*.

Another expression of the Confucian respect is the ranked seating arrangement in the *chashitsu*: the first guest – who is the most honourable – sits closest to the *tokonoma* – the most honourable place – while the other guests sit next to him, in decreasing order of respect.

The actual size of the room, on the other hand, is of fundamental importance from a Zen Buddhist point of view: tea room measurements can range from one-and-three-quarter mats to eight mats, but the standard *wabi* room is a four-and-a-half mat area called the *yojōhan*. This size is said to be the same as the dwelling of Vimalakīrti, a Buddhist Saint whose hut accommodated the Four Deva Kings seated on their sacred mountains and thousands of bodhisattvas when they came to hear him preach the dharma. Okakura identifies this as “an allegory based on the theory of non-existence of space to the truly enlightened” (Okakura, 2008, pp. 81-2). Thus, the *yojōhan* may be regarded as a model of the Buddhist cosmos (Anderson, 1991, p. 161).

The *yojōhan* also serves as a cognitive model of the Daoist universe. A four-and-a-half mat room can in fact be divided into nine equal segments. Each of the eight peripheral segments is assigned one of the trigrams originally suggested by Chinese tortoise shell divination. The middle square is the abode of the Dao. Each of the eight trigrams is further associated with a direction, an attribute such as wind, water, fire, and so forth (Williams, 1974, p. 149).

The eight peripheral segments of the *yojōhan* are associated to eight virtues and on each segment different tea activities take place. Guests enter from the direction associated with flexibility and penetration. The main guest sits on the mat segment linked with resting. The host makes his entrance from the direction of submission and sits on the segment related to pleasure. Tea is prepared in the area of the room connected with strength and power and the

completed bowl of tea is placed on the middle half mat assigned to the Dao. The segment of peril or difficulty is normally left unused (Anderson, 1991, p. 162).

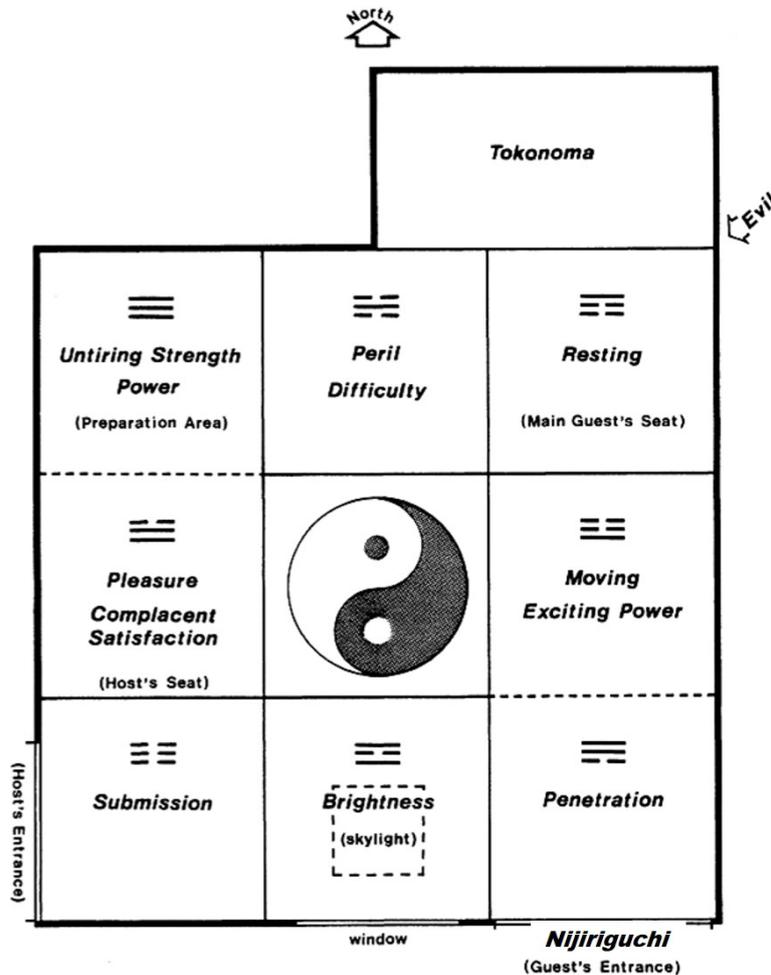


Figure 2: Layout of the *yojōhan* from a Daoist perspective (Anderson, 1991, p. 162).

2.2.1 The introduction of the *nijiriguchi*.

Rikyū’s contribution to *chadō* goes beyond the notoriety associated to his tragic death. One of the most significant changes that Rikyū incorporated in the space of *chanoyu* was the creation of the *nijiriguchi* or “crawling-in” entrance, and its virtually mandatory installation in all tea rooms sized four-and-a-half mats or less by the time the *sōan* style was completed.

According to *Chadō Shiso Densho* (“Accounts of the Four Founders”) – a work compiled by Matsuya Hisashige (1566-1652) including accounts of the activities of Rikyū, Furuta Oribe (1544-1615), Hosokawa Sansai (1563-1646), and Kobori Enshū (1579-1647) – Rikyū was fascinated by the fact that one had to crawl into and out of the boats at Hirakata in Osaka, and decided to

incorporate this passageway into the tea room. Those boarding a boat entered another realm where they shared a common fate apart from the rest of the world (Kumakura, 2002, p. 23). Rikyū was as intrigued by this as he was by the *kidoguchi*, exceedingly small apertures, also known as “mouse wickets” (*nezumikido*), through which people crawled to enter theatres, an ‘extraordinary’ world of dramatic space that the mouse wicket separated from the ‘ordinary’ everyday space (Kumakura, 2002, p. 24). Kumakura noted how “[t]he rite of passing through was a means for gaining new life force, even rebirth. It also served as ingress to utopia, as both the tea room and the theatre can be regarded as utopias of a kind” (1989, p. 51).

Hammad drew attention to the fact that, in different segments of the tea gathering, a series of gates give access to successive enclosures: the outer garden gate, the inner garden door, the guests’ door to the tea house, the host’s door to the tea room (1988, p. 321). He noted that the outer garden gate, the inner garden door, and the crawling-in entrance are left ajar when the guests are invited to cross them and the last guest closes each in turn after passing through. This results in a series of barriers isolating the tea room from the outer world, as the surrounding garden manages to create a spatial barrier that prevents direct contact with the outside. This can be seen as a concrete manifestation of the Shinto value of purity (*sei*) out of Rikyū’s four tea values (Hammad, 1988, p. 320).

Another concrete expression of purity can be found in the two privies mentioned in the first chapter: if the one located in the outer garden can be used, the one placed in the inner garden is merely ornamental but has to be mandatorily inspected. The guest will obviously find both of them spotless, but the meaning behind the inspection of a privy that cannot be used is to confirm that the inner garden is purer than the outer garden, the same way that the tea garden is purer than the outside world (Hammad, 1988, p. 321).

The water basin ablutions performed before entering the tea room signify that the *chashitsu* itself is purer than the inner garden and that the series of embedded enclosures (tea garden, inner garden, and tea room) rank higher and higher on the scale of purity (Hammad, 1988, p. 323). In general the use of water within the *roji* is a reference to Shinto rituals of purification.

Chapter 3

Mizuya – The Preparation Room

3.1 The Tea Gathering

At this point the guests have all entered the tea room, and the sound of the *nijiriguchi* being shut with a click is the signal for the host to appear. Here the central focus of the observation will be the *mizuya*, the area adjacent to the tea room where the host makes the preparations necessary for serving the tea.

According to Kondo, after the *sekiiri* segment where the guests take their seats, there are six phases until the *okurirei*, the farewell exchanged between host and guests at the end of the *chaji*. These are the arranging of the charcoal by the host for the first time (*shozumi*), the part where food and *sake* are served (*kaiseki*), the interlude (*nakadachi*), the preparation and drinking of thick tea (*koicha*), the rebuilding of the charcoal fire (*gozumi*) and lastly, the segment where thin tea (*usucha*) is partaken (1985, pp. 290-1).

The host waits in the *mizuya* until the guests have taken their seats, and then appears at the door between the preparation area and the tea room (*sadōguchi*) to exchange formal greetings. The host then returns to the *mizuya* and brings out what is needed to make a fire in the brazier (charcoal, tongs, and incense burner). The guests admire the fire, and the main guest asks to see the incense holder, which they all examine in sequence as the host goes back to the *mizuya*. The host returns to fetch the incense holder and to announce that ‘a frugal meal’ will be served, called *kaiseki*. The meal consists of small portions of fresh, natural food appropriate to the season. Each guest is given a small individual tray with a bowl of rice, one of soup, and perhaps a dish of vegetables and/or fish. The host does not partake, but serves the guests *sake*, before retiring again to the *mizuya* until they finish eating. The guests eat, wipe their bowls and chopsticks with small squares of paper they have brought along (*kaishi*), and when they are finished, sharply click their chopsticks on the tray, a signal for the host to remove their utensils. Moist sweets are then carried out in lacquer boxes, and after the guests have partaken, it is time for an interlude called *nakadachi* (“middle standing”). The guests go out to the waiting arbour in the garden, until a gong calls them back to the tea hut. The next segment is the real height of the

tea ceremony: the preparation and drinking of *koicha*, thick tea. The scroll in the alcove has now been replaced by a tea flower arrangement. The guests admire it, take their places, and sit quietly as the host brings in a water jar first, followed by a tea bowl, a tea scoop, a tea caddy; and finally a receptacle for waste water, a lid stand, and a bamboo dipper. The host purifies the caddy and scoop by wiping them with the tea napkin, rinses and wipes the bowl, and prepares the thick tea. The guests then drink in sequence from a single bowl – principal guest first, final guest draining the bowl, wiping it, and returning it to the host. The guests inspect the utensils and a question-answer session takes place between the principal guest and the host, centring on the names and historical associations of the various tea utensils. With the completion of the inspection of the utensils and their removal, the *koicha* segment concludes. At this point the charcoal fire is rebuilt (*gozumi*), paralleling the moment of the first lighting of the fire (*shozumi*). The *usucha* segment follows. The sequence of actions parallels that in the *koicha* ceremony, except that *usucha* is more informal, lighter and freer in tone. Moreover, while *koicha* must be kneaded and stirred, *usucha* is a less concentrated form of the same tea, therefore it can be whipped into a froth. The specific tea utensils for *usucha* are defined as more informal, though not necessarily less full of historical associations. Dry sweets are served, for the guests to eat while the tea is being made. This contrasts with the formal presentation in lacquer boxes of the moist sweets. During this segment more conversation is allowed. Instead of sharing a single bowl of tea, the guests drain the bowl one at a time and then examine it. If desired, the guests may request additional servings of tea. When all guests have partaken, the principal guest asks the host to end the ceremony. At this point the guests examine the tea container and the tea scoop, as the host removes the other utensils in the reverse order from which they were initially carried into the room. The examination completed, the host returns to answer questions about the utensils. The ceremony closes with formal greetings between both sides. The guests leave the room, principal guest last, and close the door of the *nijiriguchi* (Kondo, 1985, pp. 290-1).

3.2 The Religious Character of Tea Ceremony

In *An Introduction to Japanese Tea Ritual*, Anderson stated that “the Way of Tea is, after all, religion in practice” (1991, p. 223). Similar arguments can be found in Okakura, who defined *chanoyu* “the *religion* of aestheticism,” and “a *cult* founded on the adoration of the beautiful among the sordid facts of everyday existence,” (2008, p. 3). He also described it as “a *religion* of the art of life,” and “a *sacred function* at which the host and guest join to produce for that occasion the utmost beatitude of the mundane” (Okakura, 2008, p. 43), drawing the conclusion that “Teaism is [D]aoism in disguise” (Okakura, 2008, p. 44). Similarly, Sen XV defined *chanoyu* as “the practice or realization of *religious faith*, no matter what you believe in” (1978).

Starting from this assumption, Anderson examined tea ritual using the criteria applied to the cognitive systems called “religions” (1991, p. 4). She conducted her research working with the definition given by historian of religions Girardot, who defined religion as “a system of symbolic thought and action that is focused on salvation and interpretively grounded in mythical or cosmological formulations of a general order of existence” (1983, p. 6). Girardot also maintained that “religion as a cultural system of symbols is concerned with a means of transforming, temporally or permanently, some ‘significant ill’ that is seen to be part of the cosmological or existential order of human life” (1983, p. 6). The salvation he refers to is none other than ‘salvation from chaos’ – from the perspective of Eastern religions – and provides a personal link between the concept of cosmological order and individual behaviour: finding salvation is finding the means to transform the above mentioned ‘significant ill’ (Anderson, 1991, pp. 5-6).

From this starting point, the aim of religious behaviour in general would be “periodically recovering in this lifetime a condition of original wholeness, health or holiness” (Girardot, 1983, p. 7), and the specific aim of *chadō* would be, according to Sen XV, “to realize tranquillity of mind in communion with one’s fellow men within our world” (1979, p. 9). These statements imply that both in religion and in tea ceremony, “people engage in religious ritual because they feel it can help reconcile them the incomprehensible” (Anderson, 1991, p. 6).

The universal yearning for cognitive order expressed in *chadō* filtered through four major philosophical systems: three that are Chinese in origin, i.e. Daoism, Confucianism, and Chan Buddhism (the precursor of Japanese Zen); and one, Shinto, that is native to Japan.

Daoism, Confucianism, and Chan Buddhism were first synthesised through tea ritual as early as the Tang dynasty in Lu Yu's masterpiece *The Classic of Tea* (780), where the famed Sage of Tea talked about tea-growing and tea's medicinal value, and then described the utensils and processes necessary for the proper manufacture and preparation of tea. In his writing, Lu Yu employed Daoist symbolism to highlight the individual's relationship to an ordered cosmos, defined the proper etiquette that supported the Confucian vision of social order, and meticulously codified the procedures relevant to everyday life, reflecting the Chan custom adopted in monastic communities (Anderson, 1991, p. 18).

Even though the synthesis of these three cognitive systems had begun, the secular tea rituals integrating Confucianism and Daoism and the offertory and commensal tea rites of Chan nature performed in China at the time had not yet become "a cultural system of symbols [...] concerned with transforming, temporarily or permanently, some significant 'ill' that is seen to be part of the cosmological or existential order of human life" (Girardot, 1983, p. 6).

It is in the fifteenth century with Murata Shukō that the first attempt in creating a truly original form of tea ritual can be found. Shukō synthesised Chinese temple tea ceremony, *shoin*-style ritual, and Zen. He also promoted a new appreciation for native utensils, advising his disciple Furuichi Harima (1452?-1508) "to help dissolve the line between Japanese and Chinese utensils" (Anderson, 1991, p. 18), so that practitioners could be free from convention in their use of materials and techniques.

A Zen-based vision of *chanoyu* as a 'Way' to salvation (from Chaos, a key concern of Eastern religions) that synthesized the four major cognitive systems was however attained only with Rikyū. He took Shukō's four values that were central to tea practice (*kin*, *kei*, *sei*, and *jaku*), adapted them to his philosophical point of view by replacing *kin* ("reverence") with *wa* ("harmony"), and created a form of *chanoyu* that synthesized Shinto, Daoism, Confucianism, and Zen Buddhism mediating between the Transcendent and the individual.

The Daoist value of harmony (*wa*) between nature and society was attained through seasonal combination of utensils and symbolic elements in each tea gathering. The natural treatment of flowers, the use of natural lines and materials in architecture, the respectful use of food, the use of natural material in tea utensils, and the respect between materials and craftsmen manifesting connoisseurship and curatorship were all elements that contributed to the harmonious integration of nature and society within the realm of tea ceremony.

The Confucian value of respect (*kei*) allowed the individual mind to be integrated in society. Tea etiquette provided respect among *chanoyu* performers; school structure provided respect between master and disciple; conformity to established practice provided respect for historic tradition of *tea ceremony*; boundary-maintaining behaviour provided respect for national identity.

The Shinto concept of purity of mind (*sei*) could be found in the rituals of purification and a cleaning routine that keep the mind and the environment in order.

Last but not least, the Zen value of tranquillity (*jaku*), placed emphasis on simplicity: economy of desire manifested as frugality; economy of expression manifested as restraint; intellectual economy manifested as the Zen emphasis on enlightenment through direct experience.

3.3 The Tea Ceremony Procedure

The core of the Japanese tea ritual is represented by the *temae*, i.e. the actual procedure used for making and serving tea, that is to be memorised “in much the same way as learning the steps of a dance” (Tanaka & Tanaka, 1998, p. 130). The term *temae* literally means “point in front” as the actions take place at a point in front of the host, and include techniques for making thick and thin tea, laying the fire, hanging the scrolls, opening the tea jar, and arranging the flowers (Anderson, 1991, p. 100). The origins of *temae* can be traced back to the actions of the *dōbōshū*, the attendants to the Ashikaga shoguns who were supposed to handle valuable utensils carefully and to serve tea in a graceful manner.

Over time, the autonomous city of Sakai saw an increase in popularity of small tea gatherings where the host himself made tea among commoners. An important part of the entertainment of the guests came from the host’s

movements while making tea, and this performance was given the specific name of *temae*. The creator of *temae* is believed to have been Shukō. From his Zen perspective, he reckoned that concentrating the mind on the gestures as a meditative exercise helped students find a deep spiritual meaning in their actions. Shukō also taught how to perform *temae* in a spontaneous and unselfconscious manner, and this became the core of the ritual. As the ceremony became less complex, the rules of *temae* were simplified, but at the base of the concept three elements remained: the arrangement of the utensils, their purification, and the calmness of mind of the performer resulting in the feeling of peace and tranquillity of the guests (Tanaka & Tanaka, 1998, pp. 130-1).

If the complex procedure performed by the Ashikaga *dōbōshū* are somehow ascribable to the rigid Confucian etiquette, Shukō's way of arranging the utensils during the ceremony is definitely inspired by the Daoist value of *wa* (harmony). As mentioned previously, purification is deeply rooted in the Shinto cognitive system: in this case it involves not only the tea utensils, but also the mind of those participating in the ritual. This concept is linked to the Zen nature of *temae*: concentration of the mind through physical training leads to a calmness of mind shared by the host and guests alike.

The tea procedure that Rikyū set up was steeped in Daoist and Zen philosophy. In the tea room everything was either *yin* or *yang* and the ritual was meant to harmonise these opposing elements. As an example, the way Rikyū folded the *fukusa*⁶ – a cloth that the host uses to cleanse the tea utensils – reflects the *yin-yang* system. The *fukusa* has a *yin* and a *yang* side. When it is tucked in a person's belt, the outer side represents 'heaven' and the inner side represents 'earth', respectively *yang* and *yin*. When folded into fourths, it comes to represent the four directions. When purifying tea utensils with the silk cloth, the four directions are also purified.

There are also Buddhist aspects; the four corners represent the Four Heavenly Kings (*Shitennō*) who protect the realm of Buddhas from all evil and, when the cloth is folded into eights, one enters into the realm of Buddhist enlightenment (Plutschow, 2003, pp. 112-3).

⁶ Rikyū's method is still in use.

In the first chapter, the ritual value of water was examined quoting a passage from the *Nanpōroku*. According to the same source, another essential rule about water involves the fact that, regardless of the time of the tea gathering, water should always be drawn at dawn. Water is *yang* and so is dawn. “During the period from dusk to midnight, *yin* prevails; the water’s spirit subsides, and poisons are present. Dawn water belongs to the beginning of the *yang*, when its pristine spirit surfaces” (Hirota, 1995, p. 224).

Regarding the display of tea utensils in the tea room, the *Nanpōroku* also states that students need many years of practice to determine what is *yin* and what is *yang*. As Plutschow said, “Rikyū’s tea managed to harmonize these basic building blocks of the universe in the confined space of a tea room and in the limited time of a tea meeting. [His] tea ritual metaphorically recreates the universe in miniature and moment” (2003, pp. 114).

Conclusion

Okurirei – The Farewell

The essence of Japanese tea ceremony lies in the act of boiling water, making tea and drinking it.

Although Rikyū himself deemphasised the importance of possessing appropriate utensils to practice tea, it is indeed unconceivable to practice tea without at least a kettle and a bowl at hand. Another requirement is the tea room where the tea gathering takes place, that, as Plutschow noted, “[m]any tea masters, including Rikyū, understood [...] Daoistically, as a miniature cosmos reflecting the structure of the entire cosmos” (2003, p. 43).

Yet the truly essential prerequisite for tea ceremony is the presence of a host and a guest. The *Nanpōroku* stated that “[c]hanoyu is above all a matter of performing practice and attaining the Way in accord with Buddha’s teaching” (Nishibe, 1981, p. 34), however “while Zen calls for enlightenment of the individual through meditation and detachment, *chanoyu* is first an art of communication between people, undertaken in the Zen spirit of sincerity and purity of mind” (Tanaka & Tanaka, 1998, p. 84).

Sen XV explained this concept taking the Japanese word for human being, *ningen* (人間), as an example. He affirmed that “the meaning of human being [can be understood] in terms of the space or interval between one person and another. The first character, ‘person’ [人], and the second one, ‘interval’ or ‘space’ [間] suggest that one becomes truly human through interaction with another” (1979, p. 40). More specifically, it is often said that the ideal to strive for at a tea gathering is to attain an absence of differentiation between host and guest. Borrowing again Sen XV’s words, “when host and guest are in harmony at a tea gathering, they merge into a single entity that transcends their respective roles” (1979, p. 40).

This is represented by the Zen expression *muhinshu*. *Mu* [無] refers to nothingness; *hin* [賓], to the guest, and *shu* [主], to the host. This does not refer to a literal nonexistence of host and guest, but, as Sen XV stated later in *The Japanese Way of Tea: From its origins in China to Sen Rikyū*,

[w]hen *mu*, nothingness, lives within the man of tea, when it infuses its actions, his performance of tea is no mere formality but is the height of freedom. A true beauty of movement comes into being, and he is thereby able to inspire his viewers and allow them to experience the *wabi* taste of tea without the burden of words. In the simple act of preparing tea, he can admit his companions into the realm of tranquillity through the beauty, which, though withered, shows through an artless gentleness. (1998, p. 183)

This 'realm of tranquillity' is none other than 'the abode of fancy, of vacancy, and of the unsymmetrical', "a separate, ritual space [that is] no longer [part of] the ordinary world (Plutschow, 2003, p. 44), but [is] a four-and-a-half-mat room [that] represent[s] infinite space and freedom (2003, p. 52).

It is now time to go back to the description of the tea gathering examined throughout this essay.

The guests leave the room, principal guest last, and close the door of the *nijiriguchi*. They then turn to face the teahouse, as the host opens the *nijiriguchi* and silent bows are exchanged. This is the *okurirei*, or farewell. The host remains waiting until the guests are no longer in sight, and then closes the door. (1985, p. 291)

Both parties experience the feeling that (what Plutschow defined) "[c]osmic order within the miniature universe of the tea room and the tea cup" (2003, p. 23) has once more been confirmed.

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Glossary

<i>Cha</i>	茶	Tea.
<i>Chadō</i>	茶道	Way of Tea.
<i>Chaji</i>	茶事	Formal tea gathering.
<i>Chanoyu</i>	茶の湯	Tea ceremony (lit. “hot water for tea”).
<i>Chashitsu</i>	茶室	Tea room.
<i>Chūmon</i>	中門	Gate dividing the outer garden and the inner garden of a teahouse.
<i>Daisu</i>	台子	Portable tea shelf used in the <i>shoin</i> -style tea ceremony.
<i>Dōbōshū</i>	同朋衆	Art connoisseurs and cultural advisers to feudal lords during the Muromachi period (lit. “companions”).
<i>Fukurodana</i>	袋棚	Tea stand with an enclosed shelf.
<i>Fukusa</i>	袱紗	Small cloth used for wiping tea utensils.
<i>Furumai</i>	振舞	Principles of behaviour (at a tea gathering).
<i>Gozumi</i>	後炭	Procedure during which the charcoal is repaired and replenished for the second portion of the tea gathering.
<i>Hiekareta</i>	冷え枯れた	Aesthetic attitude of the “chilled and dried up” characterising Shukō’s style of tea.
<i>Ichigo Ichie</i>	一期一会	Phrase often used in the context of tea ceremony meaning that the exact same tea gathering will never repeat itself (lit. “one time, one meeting”).
<i>Ichijū roji</i>	一重露地	Single tea garden.
<i>Jaku</i>	寂	Tea value of selfless tranquillity.
<i>Kaiseki</i>	解析	Formal meal partaken at the tea gathering.
<i>Kaishi</i>	懐紙	Packs of special Japanese paper carried in the bosom of the kimono and used as disposable plates for tea sweets.
<i>Kakoi</i>	囲い	Partitioned-off area of a large room with moveable screens designed to create a more intimate space for tea ceremony (lit. “enclosure”).

<i>Kanpaku</i>	関白	Chief advisor to the emperor.
<i>Karamono</i>	唐物	Chinese art objects (lit. “Chinese goods”).
<i>Kei</i>	敬	Tea value of respect.
<i>Kidoguchi</i>	木戸口	Exceedingly small apertures through which people crawled to enter theatres.
<i>Kin</i>		Tea value of reverence.
<i>Koicha</i>	濃茶	Thick tea.
<i>Machiai</i>	待合	Waiting room located in the tea garden.
<i>Mizuya</i>	水屋	Preparation room in the tea house.
<i>Monosuki</i>	物数寄	Discrimination, taste for or attachment to material things.
<i>Muhinshu</i>	無賓主	Zen saying expressing that there are no differences between host and guest (lit. “no guest and no host”).
<i>Nakabashira</i>	中柱	Small pillar standing at the front edge of the host's mat to form a side wall.
<i>Nakadachi</i>	中立	Middle break during the tea gathering when the guests leave the tearoom and return to the waiting area in the garden. It takes place between the <i>kaiseki</i> meal and the preparation of thick tea (lit. “middle standing”).
<i>Nezumikido</i>	鼠木戸	Alternative term used to define the exceedingly small apertures through which people crawled to enter theatres (lit. “mouse wickets”).
<i>Nijiriguchi</i>	躡口	Crawling-in entrance for guests in a rustic style tea ceremony room.
<i>Nijū roji</i>	二重露地	Double tea garden.
<i>Okurirei</i>	送り礼	Final phase of the tea gathering in which host and guests exchange their farewell.
<i>Ōmeibutsu</i>	大名物	First rank tea utensils of Chinese origin and historical significance.
<i>Roji</i>	露地	Garden of the tea house (lit. “dewy ground”).
<i>Sadōguchi</i>	茶道口	Door connecting the preparation area and the tea room, used by the host.

<i>Sarei</i>	茶礼	Tea rules or forms of tea etiquette.
<i>Sei</i>	清	Tea value of purity.
<i>Sekiiri</i>	席入り	Phase of the tea gathering in which the guests take their seat in the tea room (lit. “entering into one’s seat”).
<i>Seppuku</i>	切腹	Ritual suicide by disembowelment.
<i>Setchin</i>	雪隠	Toilet located in the tea garden.
<i>Shitennō</i>	四天王	Four Buddhist gods each of whom watches over one cardinal direction of the world (lit. “Four Heavenly Kings”).
<i>Shoin</i>	書院	Large reception room that developed during the Muromachi period (1336-1573).
<i>Shozumi</i>	初炭	First charcoal preparation at a tea gathering.
<i>Sotokoshikake</i>	外腰掛	Outer waiting arbour.
<i>Sotoroji</i>	外露地	Outer garden of a teahouse.
<i>Sōan</i>	草庵	Rustic tea house (lit. “grass hut”).
<i>Sukiya</i>	数寄屋	Type of tea room.
<i>Tatami</i>	畳	Floor covering made of tightly woven grass and straw. A standard <i>tatami</i> is a rectangular mat about 1.82 m long × 92 cm wide × 5.25 cm thick.
<i>Temae</i>	点前	Orderly procedure for the preparation of tea.
<i>Teoke</i>	手桶	Wooden bucket used to carry water to the basin in the <i>roji</i> .
<i>Tobiishi</i>	飛石	Stepping stones located in the tea garden.
<i>Tokonoma</i>	床の間	Alcove in a tea room or drawing room.
<i>Tōcha</i>	闘茶	Tea contests.
<i>Tōrō</i>	灯笼	Lantern to be found in the tea garden.
<i>Tsukubai</i>	蹲	Washbasin.
<i>Tsukubaibishaku</i>	蹲柄杓	Utensil with a long handle and dipper used to scoop water from the washbasin in the tea garden.
<i>Uchiroji</i>	内露地	Inner garden of a teahouse.
<i>Usucha</i>	薄茶	Thin tea.

<i>Wabi</i>	侘び	Aesthetic term in <i>chanoyu</i> designing a type of beauty that is imperfect, impermanent, and incomplete.
<i>Wabicha</i>	侘茶	Form of <i>chanoyu</i> based on the <i>wabi</i> aesthetic.
<i>Wa</i>	和	Tea value of harmony.
<i>Yojōhan</i>	四畳半	Four-and-a-half <i>tatami</i> mat teahouse.
<i>Yoritsuki</i>	寄付	Waiting shelter located in the tea garden.
<i>Zenrei</i>	前礼	The act of notifying the host of one's intention to attend a tea gathering.