

# Another Hanshoan tea hut

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## 要 旨

大手前大学西宮キャンパスの安藤忠雄氏設計アートセンターの敷地内には、草庵様式の茶室「竹立庵」がある。明治から大正初期に大阪北浜で活躍した株仲間人岩本栄之助(1877-1916年)が当時100万円(現在の価値で約50億円とも80億円ともいわれる)を寄付して大阪中央公会堂が建設されたことは有名である。この敷地はかつて栄之助の別邸であったが、彼が営んだ茶室が福井有大手前学園理事長の意志があって、保存されて来たのだ。教養人でもあった栄之助を偲ばせる三畳台目の本格的な中板の席である。本稿では茶道の持つ文化的意義に焦点を当て、竹立庵を巡る文化の諸相を明らかにしたい。まず茶の湯の文化的意義について、伝統日本文化の多分野継承システムとしての茶の湯と *The Book of Tea* に見られる岡倉天心の茶の心の2つの側面から検討する。そして、竹立庵を巡る時空を越えた文化の営みについて、竹立庵を営んだ岩本栄之助、竹立庵の本歌あるいはオリジナルとされる京都久田家半床庵、そしてその半床庵を好んだ(デザインした)とされる江戸中期の千家長老久田宗全といった側面から検討する。「もう一つの『半床庵』」(竹鼻圭子 2005)の英語版である。

キーワード：茶道、茶室、日本伝統文化、茶の本、生の技

## 1. Introduction

In the south-west corner of the Art Center of the Ottemae University Nishinomiya campus, designed by Mr. Tadao Ando, there is a thatched tea hut named "Tikuryuan". It is well known that stock trader Einosuke Iwamoto (1877-1916), who played a leading part in Kitahama, Osaka from the end of the Meiji era to the early Taisho era, contributed a million yen (about 5 thousand million yen to 8 thousand

million yen in today's value), and the Osaka Central Public Hall was built with the donation. This campus site was a private house of Einosuke, and the tea hut which he ran has been left as it used to be. The orthodox design of the hut called "Sanjou Daime" seems to show Einosuke as a man of good education. A series of lectures on "The tradition of Japanese culture" by Mushanokouji Sen House Kankyuan Tea Master 11<sup>th</sup> Soushu Sen visiting professor began in April, 2004, and the tea hut has been used as a classroom for the demonstration of the way of tea.

As Professor Yu Hukui, the chief director of the Otemae Educational Board, had insisted on maintaining the tea hut and wanted to know its origin, I as a tea master began searching for it. Eventually, Tikuryuan turned out to be a replica of the famous tea hut Hanshoan of the Hisada House. The Hisada House is a famous tea house as three Sen Houses, and the 9<sup>th</sup> Kankyuan Yukousai (1889–1953) came from the house. He is the grandfather of the 11<sup>th</sup> Soushu Sen, and graduated from the History Department of Tokyo Imperial University, logically criticized the world of tea ceremony, and wrote many books and essays. In addition, Hanshoan is a tea hut representing the Hisada House, which was originally designed by Sozen Hisada (1647–1707), who was the chief tea master during middle of the Edo era, when the way of tea founded by Rikyu Sen (1522–1591) flourished again. No wonder honored Einosuke copied the famous tea hut Hanshoan.

It is not clear when Einosuke built this hut, however, as he committed suicide with a pistol at the age of 39 in 1916, but it may be around 1910, that is, at the end of the Meiji era or the early Taisho era. Coincidentally, Tenshin Okakura (1862–1913) published *The Book of Tea* in 1906, worked at the Museum of Fine Arts, Boston, and died of illness at the age of 50 in 1913. As the construction of the Osaka Central Public Hall began in 1912, Einosuke and Tenshin, living in the same days, could see Japan from a global perspective, and wished for Japanese culture to be preserved.

The cultural significance of Tikuryuan is thus beyond time and space. I will focus on the cultural significance of the way of tea in this paper, and clarify the cultural aspects about Tikuryuan. In §2, I will examine the cultural significance of the way of tea in two ways ; as a system of succession of the Japanese traditional culture and Tenshin Okakura's Teatism in *The Book of Tea*. In §3, I will examine the cultural aspects of Tikuryuan concerning Einosuke Iwamoto, Hanshoan of the Hisada House, and Sozen Hisada, the chief tea master of Sen Houses.

## 2. The cultural significance of the way of tea

### 2. 1 The way of tea as a system of succession of Japanese traditional culture

Much has been said about the cultural value of the way of tea. Its function as a system of succession of traditional Japanese culture, however, seems not to have been widely recognized or evaluated. When you look at the world affairs of today, huge amounts of cultural heritage or traditional skills have been devastated. Even those which have barely survived have been moved out to foreign museums and cannot be seen in the way they should be. It is known that many Japanese traditions were lost during the Meiji Restoration and the period of high economic growth. I would reinforce the significance of the function of the way of tea.

The way of tea is supported by various skills and techniques. In other words, if the way of tea continues to exist, those skills and techniques also can exist. These include ceramics like tea bowls, tea containers, water containers and lacquer ware like jujubes, tea containers and tea scoops, tea whisks, braziers, kettles, tea container pouches, and silk clothes. Many famous utensils, skills and techniques are inherited because of the way of tea. Tea huts and tearoom gardens are also built with the skills and techniques of Japanese traditional architecture and gardening. Flowers for tea used to be seen in the mountains or fields, but are quite unique kinds in our daily life. Kimonos or Japanese traditional clothes are worn according to the formality of the procedure of making tea, to the exact season of the tea gathering. Sweets and tea-ceremony dishes are also served according to the season or the purpose of the tea gathering. All of these are supported by traditional skills and techniques. In other words, the way of tea functions as a system for the succession of these traditional skills and techniques.

Thus, the way of tea contributes to Japanese traditional culture without mentioning its philosophical or academic aspects. I have been to the Museum of Fine Arts, Boston, which was once the workplace of Tenshin Okakura, and there I thought that the tea utensils exhibited there may not have the proper significance without knowing the way they are used. The way of tea is still not sometimes properly evaluated, hence the reinforcement of its contribution to the succession of the Japanese traditional culture.

## 2. 2 Tenshin Okakura in *The Book of Tea*

It was in *The Book of Tea* that Tenshin (Kakuzo) Okakura introduced the way of tea to the world and revealed its function as a composite art as focused on in the previous section. The book was published in New York in May, 1906 (Meiji 39<sup>th</sup>). Tenshin contracted with the Museum of Fine Arts, Boston as the director of the China & Japan section in the previous year at the age of 42. He also published in English *The Ideals of the East* in 1904 and *The Awakening of Japan* in 1905. In this section, I will follow the chapters of *The Book of Tea* by quoting some important parts and clarify the points which Tenshin wanted to convey in this book as the essence of the way of tea.

### Chapter 1 The Cup of Humanity

In this chapter, Tenshin describes how widely the way of tea has infiltrated into Japanese culture, and argues that civilization means the state of daily life penetrated with art and ideals. Japanese culture represented by the way of tea is called “Art of Life”, which is the counterpart to the logic of power of the West.

Tensin says,

“The long isolation of Japan from the rest of the world, so conducive to introspection, has been highly favourable to the development of Teatism. Our home and habits, costume and cuisine, porcelain, lacquer, painting — our very literature — all have been subject to its influence. No student of Japanese culture could ever ignore its presence. It has permeated the elegance of noble boudoirs, and entered the abode of the humble. Our peasants have learned to arrange flowers, our meanest labourer to offer his salutation to the rocks and waters.”

Tensin continues,

“Those who cannot feel the littleness of great things in themselves are apt to overlook the greatness of little things in others. The average Westerner, in his sleek complacency, will see in the tea ceremony but another instance of the thousand and one oddities which constitute the quaintness and childishness of the East to him. He was wont to regard Japan as barbarous while she indulged in the gentle arts of peace : he calls her civilised since she began to commit wholesale slaughter on Manchurian battlefields. Much comment has been given lately to the Code of the Samurai, — the Art of Death which makes our soldiers exult in self — sacrifice ; but scarcely any attention has been drawn to Teatism, which represents so much of our Art of Life. Fain would we remain barbarians, if our claim to civilisation

were to be based on the gruesome glory of war. Fain would we await the time when due respect shall be paid to our art and ideals.”

## Chapter 2 The Schools of Tea

In this chapter, Tensin depicts the history of tea from its origins in China and how it was conveyed to Japan and refined and sustained there.

Tensin says,

“It is in the Japanese tea ceremony that we see the culmination of tea-ideals. Our successful resistance of the Mongol invasion in 1281 had enabled us to carry on the Sung movement so disastrously cut off in China itself through the nomadic inroad. Tea with us became more than an idealisation of the form of drinking ; it is a religion of the art of life. The beverage grew to be an excuse for the worship of purity and refinement, a sacred function at which the host and guest joined to produce for that occasion the utmost beatitude of the mundane. The tea-room was an oasis in the dreary waste of existence where weary travellers could meet to drink from the common spring of art-appreciation. The ceremony was an improvised drama whose plot was woven about the tea, the flowers, and the paintings. Not a colour to disturb the tone of the room, not a sound to mar the rhythm of things, not a gesture to obtrude on the harmony, not a word to break the unity of the surroundings, all movements to be performed simply and naturally — such were the aims of the tea-ceremony. And strangely enough it was often successful. A subtle philosophy lay behind it all. Teatism was Taoism in disguise.”

## Chapter 3 Taoism and Zennism

In this chapter, Tensin defines Taoism and Zen as the basis of the way of tea.

Tensin says,

“The whole ideal of Teatism is a result of this Zen conception of greatness in the smallest incidents of life. Taoism furnished the basis for aesthetic ideals, Zennism made them practical”

## Chapter 4 The Tea-room

In this chapter, Tensin depicts the function of the tearoom or “Sukiya” in its unique style. He also cites Teika Hujiwara’s verse or “Waka” in which Rikyu idealize the tea-room garden. It goes ;

“Flowers are not,  
Nor tinted leaves.  
On the sea beach  
A solitary cottage stands  
In the waning light  
Of an autumn eve.

Tensin says,

“The simplicity of the tea-room and its freedom from vulgarity make it truly a sanctuary from the vexations of the outer world”

#### Chapter 5 Art Appreciation

In this chapter, Tensin conceives of the aim of the tea gathering as art appreciation as was mentioned in §2.1. At the same time, he points out that the value system symbolized in the idea that the value of a tea container was equal to a territory was spread by Nobunaga Oda and Hideyoshi Toyotomi, who presumed Rikyu Sen as their brains at the end of the Warring States period. Because of this fact, we can call the Japanese culture represented in the way of tea the Art of Life, while arms could be the Art of Death. This value system was inherited by the Edo era, and it is not an exaggeration to say that the peaceful state at that time could be sustained partly because the lords were intoxicated by the way of tea instead of war.

Tensin says,

“At the time when Teaism was in the ascendancy the Taiko’s generals would be better satisfied with the present of a rare work of art than a large grant of territory as a reward of victory.”

#### Chapter 6 Flowers

The flower art of tea-ceremony rooms is taken up in this chapter. An anecdote of a morning glory described below concerning Hideyoshi Toyotomi and Rikyu Sen is very famous.

Tensin says,

“On the tokonoma, in a rare bronze of Sung workmanship, lay a single morning-glory—the queen of the whole garden”!

Chapter 7 Tea-Masters

Tea-Masters are depicted in this chapter. The exact idea of transforming oneself into art itself is signified in the episode of the last day of Rikyu quoted below. It is artistic that this is the epilogue of *The Book of Tea*. To express the beauty frugal, solemn, substantial and powerful which he aimed at, Rikyu would cite Ietaka Fujiwara's verse or "Waka", which follows "To those who long only for flowers, fain would I show the full-blown spring which abides in the toiling buds of snow-covered hills."

Tenshin depicts,

"On the day destined for his self-immolation, Rikyu invited his chief disciples to a last tea-ceremony. Mournfully at the appointed time the guests met at the portico. As they look into the garden path the trees seem to shudder, and in the rustling of their leaves are heard the whispers of homeless ghosts. Like solemn sentinels before the gates of Hades stand the grey stone lanterns. A wave of rare incense is wafted from the tea-room ; it is the summons which bids the guests to enter. One by one they advance and take their places. In the tokonoma hangs a kakemono, — a wonderful writing by an ancient monk dealing with the evanescence of all earthly things. The singing kettle, as it boils over the brazier, sounds like some cicada pouring forth his woes to departing summer. Soon the host enters the room. Each in turn is served with tea, and each in turn silently drains his cup, the host last of all. according to established etiquette, the chief guest now asks permission to examine the tea-equipage. Rikyu places the various articles before them, with the kakemono. After all have expressed admiration of their beauty, Rikyu presents one of them to each of the assembled company as a souvenir. The bowl alone he keeps. "Never again shall this cup, polluted by the lips of misfortune, be used by man." He speaks, and breaks the vessel into fragments.

The ceremony is over ; the guests with difficulty restraining their tears, take their last farewell and leave the room. One only, the nearest and dearest, is requested to remain and witness the end. Rikyu then removes his tea-gown and carefully folds it upon the mat, thereby disclosing the immaculate white death robe which it had hitherto concealed. Tenderly he gazes on the shining blade of the fatal dagger, and in exquisite verse thus addresses it :

"Welcome to thee, O sword of eternity ! Through Buddha And through Daruma alike Thou hast cleft thy way."

With a smile upon his face Rikiu passed forth into the unknown.”

### 3. Diverse aspects of culture over the Tikuryuan tea hut

#### 3. 1 Einosuke Iwamoto

The Tikuryuan tea hut of the thatched hut style, which is located in the Art Center of the Otemae University Nishinomiya campus, was the private property of Einosuke Iwamoto. Einosuke succeeded as a stock trader in Kitahama, Osaka, and is known for his contribution to Osaka Central Public Hall. He was born the second son of the trader Eizo Iwamoto in 1877, but when he graduated from Osaka municipal commercial school (former Osaka City University), an older brother dead, he began to help with the family business and inherited the company in 1906.

He won fame just after that as a stock broker. There is a well known episode in 1907, when he sold the stocks of the Osaka stock exchange (formerly Osaka Securities Exchange) where he was a chief shareholder and saved his co-workers in Kitahama who were in a predicament because of the sudden rise of the market after the Russo-Japanese War. This experience led him to a commitment to society with his huge assets whose value seemed so fragile. He precipitated in a visit to America with a business group in 1909, which led him to his decision to contribute to Osaka Central Public Hall. He was impressed on that occasion by the fact that many millionaires in U. S. A. were channeling their private funds to public projects or to charities, and announced his decision to donate a million yen in 1911.

World War I broke out in 1914, and the stock market rose so rapidly, which brought Einosuke himself into a severe predicament. He committed suicide with a pistol in the private room of his office on October 22 in 1916, and died several days later. People mourned his death saying that he was too clean to survive.

The construction of the Osaka Central Public Hall was started in 1913, and completed in 1918 after the death of Einosuke. The hall was utilized for various lectures and cultural undertakings. Time went by and people faced its deterioration. The citizen of Osaka, however, supported the maintenance of the hall and it was reopened in 2002 with its proud appearance in the dignified neo-Renaissance style after years of repair.

#### 3. 2 The Hanshoan tea hut of the Hisada house

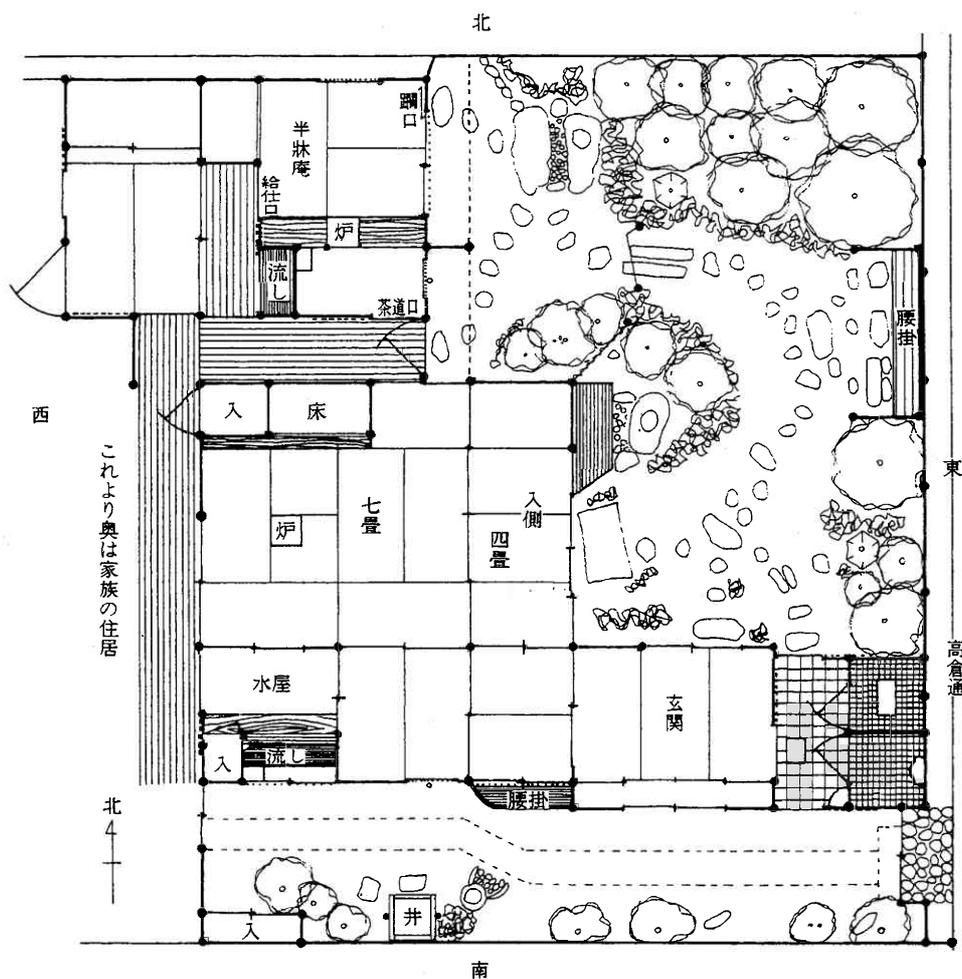
Otemae University's Tikuryuan tea hut might have been lost with its main building

### Another Hanshoan tea hut

when the art center was built at the site. Professor Yu Hukui, the chief director of the Otemae Educational Board intended to maintain the hut, which had been restored even after the devastating Hanshin Awaji major earthquake. The tea hut was revived in 2004 when a series of lectures on “The tradition of Japanese culture” by Mushanokouji Sen House Kankyuan Tea Master 11th Soushu Sen visiting professor began in April and it has been used as a classroom for the demonstration of the way of tea. With the knowledge of the way of tea, I have been committed to the maintenance and the promotion of the tea hut, of which I found out the origins over a period of time. I consulted Mr. Sigeru Takabatake of the Kankyuan, and he confirmed the reliability of the tea hut as an “Utushi” or a strict copy of the Hanshoan tea hut of the Hisada House.

The Hanshoan tea hut of the Hisada House, the original of Tikuryuan in Otemae University, is a representative feature of the house, which was designed by Sozen Hisada, the third tea master of the house, who revived the house in the middle of the Edo era (cf. § 3.2.). It was destroyed by a big fire or war in the Edo era, but was restored in 1881 according to the old regulations. As Okada (1989) observes, “Hanshoan”, which literally means a half mat hut, might be named after a poem of Hakurakuten, one of the representative figures of Chinese poets.

A figure of the placement of the Hisada House and the photographs of the Hanshoan are cited below from Okada (1989). He has more precise measurement on each photograph, but I omit them here.



[figure of the placement of the Hisada House]

Okada describes the tea house as follows ;

When you enter the Hanshoan from the crawl-through doorway, you find a *daijime* tatami mat in front of you, and on the left is a doorway for service. The guests' place consists of three tatami mats, whose edges form a right angle, and there is a wooden board of 42.4cm of width which separates the guests' place from the host's place, and makes the guests' place approximately a square. The host's place is a full sized tatami mat. Keeping the style and the structure of the Hushinan tea room of the Omote Sen House, the composition of the Hanshoan tea room as a whole is full of refinement and utility.

### 3. 3 Sozen Hisada, the elder of the Sen House

Sozen Hisada, who designed the Hanshoan tea hut, was an elder of the Sen House in the middle of the Edo era and revived the Hisada House himself. The first generation

of the Hisada House was Soue Hisada, who was the son of Sanehusa Hisada and a younger sister of Rikyu Sen. The son of Soe married Okure, who was a daughter of Sotan Sen (1578–1685), a grand son of Rikyu Sen. Their first son was Sozen Hisada, who designed the Hanshoan tea hut and various kinds of handicrafts, which are still with us today. The Sozen basket is one of the best known among the handicrafts, namely tea bowls, tea ladles, lacquered paper craft and so on.

A younger brother of Sozen inherited the Omote Sen House and was named Zuiryusai Sosa the 5<sup>th</sup> who died young. Then the eldest son of Sozen took the place and was named Kakukakusai Sosa the 6<sup>th</sup>. The sons of Kakukakusai, that is, the grand sons of Sozen revived the way of tea, and that is why Sozen was called the elder of the Sen Houses. They were named Tennen Nyosinsai of the Omote Sen House Sosa the 7<sup>th</sup>, Tikuso Saisaisai of the Ura Sen House Sositu the 7<sup>th</sup> and Itto Yugensai Sositu the 8<sup>th</sup>. Tennen Nyosinsai and Itto Yugensai are known to have revived the Sen Houses by establishing the Sichiijisiki or the Seven Training Components of Tea Ceremonies with the cooperation of Mugaku, the chief bonze of the Daitokuji Temple.

Sichiijisiki symbolized the pivotal idea of the day which identified the spirit of the way of tea with that of Zen Buddhism. Thus the way of tea was thought to be surpassing art, and idealized as being a spiritual endeavor. The seven ways of the training of the way of tea were established with the help and the ideas of the tea masters of the day ; Huhaku Kawakami, Soukou Tazawa, Sotatu Hayami and others.

#### 4 . Concluding remarks

As the description so far clearly shows, the Tikuryuan tea hut in the Nishinomiya campus of Otemae University is a treasure box of episodes with great significance for the culture concerning the way of tea. A tea hut seems to signify the thought and spirit of the people who have been committed to it in some way.

The confirmation of the tea hut as an “Utushi” or a strict copy of the Hanshoan tea hut of the Hisada House should wait the results of a more through investigation into the old regulations inherited in the house. It is also still unknown why Einosuke Iwamoto made the Tikuryuan as a copy of the Hanshoan of the Omote Sen House. I will entrust it to future investigation.

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