

## Tea Ceremony and Korean Tea Bowls

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Regarding the question of which is more important in the tea ceremony—the taste of the tea or the protocol of the ceremony—I recall that Kaionji Chōgorō long ago expressed the view that surely it was the taste that was more important. Endō Shūsaku, too, used to say that the way of drinking tea ought to be up to the individual. Even the great champion of tea, Urasenke-school tea master Sen Genshitsu (Sōshitsu XV) says, to the effect: “if there is but hot water and tea, I will serve tea...”

Japan has many wonderful cultural traditions and artistic disciplines. There is a strong sense of pride and identity in its distinctive culture. We can see this as a reflection of the impulse to miniaturize things, such as in the stone garden at Kyoto’s Ryōanji and in the way the amazing two-and-a-half mat architectural space is used in the tea ceremony to nurture a relationship of trust between people. One becomes curious to understand the psychology behind the building of architectural wonders like large temple halls and grand torii gates or the scale of the Great Buddha at Tōdaiji.

Neighboring Korea is a country bordering on three sides by sea, whereas Japan is surrounded entirely by sea. Despite the perils of sea voyages in ancient and medieval times, exchange between Japan and Korea was frequent. Mentions of “Kōrai-jawan” (Korean tea bowls) appear in the Japanese tea ceremony records of the sixteenth century. A Korean potter of my acquaintance says that the shape of Korean ceramics expresses a sensibility characteristic of the Korean people. Distribution (marketing) goes hand in hand with production of pottery. So potters could not have ignored the values of the connoisseurs of taste in Japan who were eager buyers of their wares.

Among the specialties of an inland part of Japan is a fish dish made by utilizing the preservative properties of salt. This is simply one example of Japanese food culture cultivated over several centuries. In addition to interesting food specialties, my interest has been drawn by some of Japan’s distinctive customs, such as the practice of

## 茶の湯と高麗茶碗

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茶の味か茶の儀礼かと言ったら、やはり茶の味の方が大切ではないかという話は、海音寺潮五郎先生が昔語っていた記憶がある。茶も人によっていろいろな飲み方があるよいいのではないかと語っていたのは、遠藤周作先生で、茶道の大宗匠である千玄室先生はお湯とお茶さえあればお茶を…。確かそんなことを言っていた。

日本には多くの素晴らしい文化や教養があり、自分の固有の文化や自分らしい自国観を持っている。京都の竜安寺の石庭は縮小志向型の一つの表れか、お茶の世界で2畳半の茶室は人間関係における信頼感を作り上げる素晴らしい建築空間なのか。目を見張るような寺社の大伽藍や鳥居のその大きさや、東大寺の大仏のようなスケールの大きさは一体どんな心理を背景としているのか。

お隣の国、韓国は三面を海に面しているが日本は四面が海だ。古代・中世では海を渡るのは命懸けであつたろう。16世紀の日本の茶会記には「高麗茶碗」の言葉が表れる。わたくしの知人で韓国の陶工の方が、朝鮮の陶磁器の線は民族固有の感性が表れていると言っていた。陶工の生産の横には流通が存在している。数寄屋の人々の目にかなう為には、この価値観を無視する訳にはいかない。



Ido  
井戸

placing flower arrangements in the entryway to homes and the taboo against taking potted plants to someone who is in hospital (anything with “roots,” being inauspiciously suggestive of the possibility of an extended stay).

I have observed how heirloom Korean tea bowls used in the tea ceremony can be extremely expensive in Japan. Some of them are so precious as to be on display in fine art museums, far out of reach of ordinary people. Yet I also found that there are replicas of such works that people usually use. They can appreciate large, highly refined works of art and culture and then have access to smaller, less expensive reproductions of a similar kind. This situation is not just a product of the miniaturizing impulse but at the same time the development in Japan of a lifestyle culture in which people can easily obtain products of a certain standard.

日本の内陸部の特産物に塩を利かした魚の保存食があるが、数百年も培ってきた特異な食文化を理解しようという目と、合わせ鏡が必要だ。日本の家を訪問すると、玄関に生花が見える。また、根の付いた花は病院の病気見舞いに持って行ったりはしない。

茶の湯で使われる高麗茶碗の伝世品は非常に高価である。立派な美術館に飾られたりするが、一般の人の手に触れられることはない。しかし一般の人が使うものはちゃんと別にある。立派な文化財を鑑賞した後に、小さくて廉価なものがなにか準備されている。この様に、縮小志向的であるだけでなく、同時に人々が標準的に自由に手に入れることができる生活文化環境が日本では発達しているように見える。

(原文：日本語)



Hakeme  
刷毛目



Katamigawari  
片身替