Japanese Chado (the Way of Tea), its Rituals and the Design Aesthetics of Chashitsu (the Tea Arbour) as Traditional Symbols of Tao (the Universal Way)

Japanese Chado, its Rituals and the Tea House Design Aesthetics as Traditional Symbols of Tao (the Universal Way)

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Key words: Chado, Tao, Taoism, Symbolism, Rituals, Design Aesthetics

Synopsis

Traditional Sino-Japanese arts have diverse expressions, nevertheless there is a living spiritual unity among them. As one branch of Japanese traditional arts, Chado (the Way of Tea) is not exempted from this common trait. As the very term Chado suggests, the ultimate goal of Chado is to condition the consciousness of its participants for the first-hand experience of Tao (the Universal Way) through the rigorous process of Chado rituals.

This paper proposes to examine Japanese Chado, its rituals, the design aesthetics of Chashitsu and of Chado paraphernalia as vivid manifestations of Tao by way of Coomaraswamy’s traditional symbolism.

摘要

中日的傳統藝術具多樣化的傳統展現，但仍具一貫生

生的精神統一性，作爲日本傳統藝術的一支，茶道亦不例外，

如 茶道 一詞所顯示。茶道之終極目的乃是經由茶道嚴謹的

儀式過程，使其參與者親身體會道。

本文擬以 Coomaraswamy 之傳統象徵主義，來研究日本

茶道、其儀式、茶室及茶道相關配件之設計美學等，如何作

為道的生動展現。
1. Introduction

Chado literally means the ‘Way of Tea’. It immediately brings to mind a “spiritual and religious way of life.” Chado was developed to its present state only in Japan despite the fact that it drew its nutrient from Zen and Taoism, and that it was based on Zen tea rituals. For easy understanding on the subject, it is helpful to describe briefly the history of Chado, and that of Zen and its relationship with Taoism.

1.1 A brief history of Chado

Tea was already appreciated for its medicinal properties in the Han dynasty (206 B.C.- A.D. 220), when “it was believed to have beneficial effects upon the mind and body and to impart mysterious powers to the drinker.” Bodhidharma, the Indian sage, brought Zen teaching as well as tea drinking from India to China in the Sixth Century A.D. From Seventh Century onwards, tea was used in T’ang (618-906) and Sung (960-1279) monasteries “to help avoid drowsiness during meditation and as part of formal religious ritual.” A ritual developed in T’ang China centering on the drinking of tea was based on Lu Yu’s celebrated Classic on Tea written in A.D. 756. This was further developed into lavish to-cha (tea contests) during the Sung dynasty.

Tea was introduced by Buddhist priests in the Nara Period (710-794) and was used as a beverage from then on. It was during the Kamakura Period (1185-1333) that new tea seeds and new methods of preparing tea (mo-ch’a, green powdered tea) were again brought to Japan by Eisai, founder of the Rinzai sect of Japanese Zen Buddhism in A.D. 1191. Beginning at the end of the Muromachi Period (1333-1568) and continuing through the Momoyama Period (1568-1600), the tea ceremony gradually evolved into its ultimate form — wabi-cha. Modelled after the earlier-mentioned to-cha prevalent in Sung China, lavish tea contests, to judge the quality of particular varieties of tea as well as to show off newly acquired artwork and ceramics from China, were first organized by the rising classes of warriors and merchants. “Zen priest Murata Shuko (1422-1502) and the wealthy Sakai merchant Takeno Joo (1502-1555), Sen no Rikyu (1521-1591), and his grandson Sen no Sotan (1578-1658) are the tea masters most often credited with guiding the tea culture away from lavish, overt displays of wealth to a more ascetic form. In succession each tea master contributed his philosophy and taste to the rustic tea culture, called wabi-cha.” Both Takeno Joo and Sen no Rikyu were lay adepts of Zen. Therefore, wabi-cha was infused with Zen ideals and was developed above all in Kyoto’s Daitoku-ji Temple.

1.2 A brief history of Zen and its relationship with Taoism

From the above introduction, it is clear that Chado in Japan was a further development of tea-drinking ritual held in Ch’an monasteries in China. Therefore, it is common knowledge that Ch’an philosophy provided the spiritual basis for Japanese Chado. In order to gain insight into the ideals of Chado, it seems fit here to re-examine the meaning of Ch’an and its relationship with Taoism.

Sanskrit dhyanà was transliterated as Ch’an 禪 in Chinese and as Zen in Japanese. It is “a technical term in yoga, denoting the first stage of introspection, in Buddhist usage referring to the whole process of concentration.” Zen originated “at the moment when the Buddha attained his supreme insight into the mysteries of life that night at Gaya in the Fifth Century B.C. That insight was handed down through a line of twenty-eight Patriarchs” until it came to Bodhidharma, who brought Zen to China in A.D. 527. Mainly by silence, he taught that “the absolute is immanent in Man, that this ‘treasure of the heart’ is the only Buddha that exists.” Bodhidharma was regarded as the First Zen Patriarch. After his death, Zen “must undoubtedly have come into close contact with Taoist teachings, for in the sayings of the later masters the word ‘Tao’ is often used synonymously with ‘Buddha-nature’ or the ‘Dharma’ (Law).”

Hsu Neng (638-713), Sixth Zen Patriarch, distinctively contributed to Zen “the method of Sudden instead of Gradual realization.” From this time on, Zen lost “all its distinctively Indian character, it became thoroughly transformed by the more practical Chinese mentality.” During the latter part of T’ang (618-906) and the whole of Sung (960-1279) and Yulan (1280-1367) dynasties, “Zen enjoyed a wide popularity among all grades of society, bringing to fruition all that was best in Taoism and the Mahayana. For Zen synthesized the idealism, the immovable serenity and the austerity of Buddhism with the poetry and fluidity of Taoism, with its reverence for the incomplete, the ‘imperfect’ and the changing as showing the presence of life, of the unending flow of Tao. These two elements pervade the whole spirit of Zen.”

Viewed in this light, it is not surprising that Okakura Kakuzo asserts in The Book of Tea that Chado is Taoism in disguise and that Taoism provides aesthetic ideals for Chado, while Zen provides Chado with ritualistic way.” And Ananda K. Coomaraswamy goes to such an extreme in writing that the
sources of Zen are “partly Taoist, partly Indian. One might say that the only ritual known to Zen is that of the tea ceremony, in which simplicity is carried to the highest point of elaboration.”

2. Hypothesis and Methodology

The hypothesis of this paper is that Japanese Chado, its rituals, the design aesthetics of Chashitsu (the tea arbour) and of Chado paraphernalia are manifestations of Tao (the Universal Way). The hypothesis testing is by way of Coomaraswamy’s traditional symbolism. For the purpose of clarity, the following discussions on Tao and symbolism are helpful.

2.1 The significance of Tao in Chinese Taoist tradition

The term Tao literally means ‘way’ or ‘path’, and was used by the Taoist to mean “a combination of the undifferentiated unity from which the universe evolved; the supreme creative and sustaining power which nourishes the myriad creatures; the way in which nature operates; and the course which men should follow in order to rise above worldly life and achieve harmony with the Ultimate.” Tao-chia, that is, philosophical Taoism, takes its name after Tao. Taoism addressed itself to metaphysics, ontology, and natural philosophy, as well as to the problem of “how Man can adjust himself to the outer universe.”

Lao Tzu (fl. Sixth Century B.C.) is the founder of philosophical Taoism. His teaching is recorded in the Tao Te Ching (Classic of the Way and its Virtue) which is also called Lao Tzu. Lao Tzu’s concept of wu-wei (one aspect of Tao) implies that “Man must subordinate himself to Tao. This is to be done by a process of self-discipline through meditation and other means that will result in lessening of desire and consequent calm and contentment amid the simplicities of the natural life.” The second great figure of philosophical Taoism is Chuang Tzu (369-286 B.C.) who advanced and carried Lao Tzu’s teaching to new heights. The book which bears his name is “probably a combination of his own essays and those of his disciples and imitators,” and is “one of the most witty and imaginative works of all Chinese literature.” Both Taoist texts, that is, Lao Tzu and Chuang Tzu will be critically utilized in the next section on hypothesis testing.

2.2 Traditional symbolism

As Ananda K. Coomaraswamy aptly points out, traditional language has twofold significance, literal and spiritual. For example, ‘gold’ not only means the element Au, but also used as the recognized symbol of “light, life, immortality, and truth.” Chado operates in much the same way. Sen no Rikyu, the greatest of all tea masters, once said: “Tea is enough if it satisfies the thirst.” Here the word ‘thirst’ has two meanings, one is the “physical thirst” and the other is the “spiritual thirst”. Not surprisingly, Chado is not merely an amusement, but a spiritual study and a way of life to attain a particular state of mind.

Adequate symbolism is therefore defined by Coomaraswamy as “the representation of a reality on a certain level of reference by a corresponding reality on another.” The traditional symbol “are ‘given’ with the idea to which they correspond.” In representing “abstract ideas, the symbol is ‘imitating’ in the sense that all art is ‘mimetic,’ something invisible,” “metaphysical.” This invisible, metaphysical entity is analogously exemplified by Sen no Rikyu’s aesthetic values of Chado—wa, kei, sei, jaku. “Wa, Harmony, is common in every facet of Japanese society.... Kei, Respect, is based on the sincerity of the heart.... Sei, Purity, entails cleanliness, both worldly and spiritual, and orderliness in one’s everyday life.... Jaku, Tranquility, relates to the elegant simplicity which one should live with in everyday life.” Once these aesthetic ideals are realized by a Chado participant, it is “the moment when one can find inner peace with oneself.”

In the case of Chado, Tao serves as the ‘invisible,’ ‘metaphysical’ referent to which Japanese Chado, its rituals and the design aesthetics of Chashitsu (the tea arbour), as traditional symbols refer. This is corroborated by certain texts in the Tao Te Ching. For instance, Chapter 1 reads: “The Tao that can be told of is not the eternal Tao,” and Chapter 14 reads: “Looked at, but cannot be seen — That is called the Invisible. Listened to, but cannot be heard — That is called the Inaudible. Grasped at, but cannot be touched — That is called the Intangible.” Not surprisingly, Tada Yuji claimed that Japan is the only country in which tea-making was elevated to the level of Tea.

The Taoist conception of the cosmos, as can be deduced from certain texts in the Tao Te Ching and Chuang Tzu, is reconstructed here. Chapter 42 of the Tao Te Ching reads: “Tao gave birth to One; One gave birth to Two; Two gave birth to Three; Three gave birth to all the myriad things. The myriad things carry Yin on their backs and hold the Yang in their embrace, and derive harmony from the permeation of these forces.” The ‘One’ refers to Tao or Tai Chi (Great Ultimate), The ‘Two’ to Yin and Yang, the ‘Three’ to the Great Triad (Heaven, Earth and Man). And the ‘myriad things’ to the created universe. Closely related to the Great Triad is the popular belief in the Three Realms,
developed by the Taoist religion.

The Three Realms, as in the three-fold division of the Chinese cosmos, comprises "Heaven (the realm of pure Yang), Earth (the visible world of Yin and Yang in combination) and the Underworld (the stygian darkness dominated by Yin)."\(^\text{73}\) The Altar of Heaven in the compound of the Temple of Heaven in Peking is composed of three concentric platforms on different levels. The highest platform corresponds to the realm of Heaven, the middle platform to the realm of Man, and the lowest platform to the realm of Earth. The white granite pavements on each platform are arranged into nine concentric rings which in turn symbolically represent Nine Heavens, Nine Grades of Imperial Officials and Nine Springs of hell respectively. Thus the Altar of Heaven vividly demonstrates traditional Chinese cosmos whose common center is resided by Tao (symbolically represented by the Pole Star around which all stars revolve).\(^\text{34}\)

The centripetal ascent from the Periphery back to the Center is made possible through the concept of the Axis Mundi (axis of the Universe). It is interesting to note here that traditionally, Chinese would place a jade cicada in the mouth of the recently deceased. The jade cicada is "the symbol of his resurrection in this state of transformed being, in which he is set free from the limitations of human individualization."\(^\text{75}\)

The decline from the Center to the Periphery is expressed in Chapter 18 of the Tao Tê Ching: "It was when the Great Tao declined, that there appeared benevolence and righteousness. It was when knowledge and intelligence arose, that there appeared much hypocrisy."\(^\text{76}\) The text in Chapter 9 of the Chuang Tzu also reads: "In this age of Perfect Virtue men live the same as birds and beasts, group themselves side by side with the myriad things...... Dull and unwitting, they have no desire; this is called sù-p'ù (uncarved simplicity). In uncarved simplicity the people attain their true nature. Then along comes the sage, huffing and puffing after benevolence, reaching on tiptoe for righteousness, and the world for the first time has doubts; mooning and mouthing over the music, snipping and stitching away at his rites, and the world for the first time is divided. Thus, if the pure p'ù (simplicity) had not been blighted, how would there be any sacrificial goblets?"\(^\text{77}\)

Both Lao Tzu and Chuang Tzu loathe this degeneration from the Center to the Periphery, and advocate a centripetal ascent from the Periphery (the mundane) back to the Center (the transcendent). Thus the texts in Chapter 16 and Chapter 40 of the Tao Tê Ching read respectively: "Attain utmost vacuity: Hold fast to quietude. While the myriad things are stirring together, I see only their return. For luxuriantly as they grow, each of them will return to its root." and "Reversion is the action of Tao."\(^\text{78}\) Similarly, the text in Chapter 10 of the Chuang Tzu reads: "Destroy and wipe out the laws that the sage has made for the world, and at last you will find you can reason with the people...... Destroy and cut to pieces the curve and plumb line, throw away the compass and square, shackle the fingers of Artisan Ch'ui (a skilled artisan of ancient times), and for the first time the people of the world will possess real skill. Thus it is said, 'Great skill is like clumsiness'."\(^\text{79}\)

3. Hypothesis Testing

Since Chado has been prevalent in Japan for the last four-hundred years, the total number of its rituals and paraphernalia are enormous.\(^\text{40}\) Due to shortage of space, an exhaustive examination of the details of Chado is avoided in this paper. Instead, only a number of representative aspects of Chado are selected for the purpose of hypothesis testing. The hypothesis testing is divided into two main parts, that is, one part concerning Chado rituals, and the other concerning the design aesthetics of Chashitsu (the tea arbour) and of Chado Paraphernalia.

3.1 Chado rituals as traditional symbols of Tao

Chado (the Way of Tea) is also translated as tea ceremony or tea ritual. Coomaraswamy writes: "In the ritual drama, the performer becomes the deity whose action he imitates, and only return to himself when the rite is relinquished."\(^\text{81}\) The approximately three hours long Chado is conducted in the following sequence. The guests arrive at the outer gate and the last guest is supposed to close the gate. The outside world has now been left behind. The tea garden which acts as a passegeway to the Chashitsu (the tea arbour) is called a roji. The term roji was used by Sen no Rikyu to "signify the purity of the mind that has taken leave of all worldly toil and defilement."\(^\text{82}\) Physically, the roji was "a carefully designed environment, a corridor whose true purpose was to prompt the mental and spiritual repose requisite to the tea gathering."\(^\text{83}\)

The roji is divided into two parts, that is, the outer roji and the inner roji. Within the outer roji is the machiai (the waiting booth) where guests "sit and wait to be signalled forward by the host" while giving them time to "relax, settle their thoughts and commune with the garden." The host appears and bows are exchanged. The guests move forward along a path leading to the middle gate beyond which lies the inner roji. Within the inner roji, the guests find a water laver which is used to "rinse one's
hands and mouth in an act of purification before entering the tea arbour.” The low position of the water laver “enforced humility by requiring one to bow before receiving water.”44 Following the water laver, the dust pit which is a small hole in the ground appears. In addition to its functional feature, the dust pit is also intended as “a place for the ‘dust of the mind’.” The small crawl-through entry to the Chashitsu (the tea arbour) is “a square opening set low in the wall” and it “forces the guest to duck and bow” when entering the tea arbour. There is also a rack just outside the entry where samurai’s swords can be placed.45

The tea rituals is divided into two parts: “a light meal is served in the first half, and in the second half two sorts of tea, first strong and then weak.”46 Upon entering the tea arbour, the guests first admire a poem or painting scroll hung in the tokonoma (the alcove) and the iron kettle. The purpose of the light meal served in the first half is mainly to complement the taste of tea served in the second half. The guests take a rest just outside the tea arbour during the short interval between the two halves of the tea ritual. Entering the tea arbour for the second time, the guests admire a seasonal flower placed in the alcove as well as all the paraphernalia relating to tea preparation, serving and drinking. The rhythmic rubbings of tea bowls and tea scoops by the host during tea preparation also symbolically express the periodical cleansing acts of one’s mind.47 In the ritualistic act of presenting tea, “everything possible is done to increase one’s spiritual awareness and to totally involve the spirit in a spontaneous moment of action.”48

Comprising both the tea garden and the tea arbour, the whole process of the tea ritual sets up a series of thresholds. Some thresholds are physical barriers such as the outer gate, the middle gate, the water laver, the sword rack and the small crawl-through entry to the tea arbour, while others are more abstract such as the waiting booth, the dust pit, the admiration for the hanging scroll and the iron kettle, the eating of the light meal, the interval between the two halves of the tea ritual, the admiration for the seasonal flower, the admiration for tea utensils, the rubbings of tea bowls and tea scoops, and the tasting of strong and weak teas. At each of these thresholds, the guests are “encouraged to release worldly cares and progressively enter a ‘tea state of mind.’”49 As in a mandala of concentric spheres, the most inner space of the tea arbour is experienced as a spiritual journey through successive thresholds — physical or abstract — each a stage of discovering one’s higher consciousness.50 The spiritual journey from the Periphery to the Center, or from the Profane to the Sacred, is experienced as a shaman’s centripetal ascent piercing those spheres along the Axis Mundi which can be conceived as the

radius that links the peripheral states of existence at outer spheres back to their common center, that is, the highest state of existence or Tao itself. The most concentrated level of consciousness achieved by the guests during the tea ritual after a series of spiritual adventure is analogous to the boiling state of water within the iron kettle situated in the near-center of the tea arbour.”51 In this highest state of mind, one is ready for a brief encounter with Tao, a mystic union with the transcendent, resulting in spiritual rejuvenation amid day-to-day life.

3.2 The design aesthetics of Chashitsu and of Chado paraphernalia as traditional symbols of Tao

The aesthetics of poverty and restraint is central to Chado. As mentioned earlier, Chado is also called wabi-cha. Tea master Takeno Joo (1502-1555) was the first to use the term wabi, meaning “poverty” or “restraint.” The celebrated garden designer Kobori Enshu (1579-1647) looked back to the aesthetic ideals of the Heian Period (794-1185) and introduced the aesthetic ideal of sabi, meaning “patina,” into wabi-cha. The term wabi is often used in tandem with the term sabi. For these two terms, there are as many definitions as tea masters. To name just a few, the term wabi is usually translated as poverty, restraint, austerity, subdued taste, “taste for the ordinary, the simple, the common, the modest, the rustic,” and appreciation for things that “have or express sabi,” and the term sabi as “primitive simplicity,” “the love for the withered,” the patina or “aura that honest materials acquire with age if well cared for.” Combined together, the term wabi-sabi simply means “the appreciation of simplicity and rusticity.”52

The origin of wabi-sabi — the aesthetic ideal which governs every aspect of Chado — can be traced back to philosophical Taoism. The aesthetic ideal of wabi-sabi refers to Tao and can thus be termed as a traditional symbol of Tao. In order to shed more light on this, the following discussion is centered on the affinity between Chado aesthetic ideal of wabi-sabi and various characteristics of Tao as omnipresent in texts of the Tao Te Ching and Chuang Tzu. A number of terms, which describe the characteristics of Tao and that are relevant to the aesthetic ideal of wabi-sabi, constantly appear in both classical Taoist texts. For instance, these terms are wu-wei (actionless action, “the secret of mastering circumstances without asserting oneself against them”53), tsu-jan (Nature, spontaneity)54, hun-t'ang (primordial chaos)55, p'u (the uncarved block, natural integrity of things)56, su (simplicity, whiteness)57, tan (flavourless, light in colour)58, ta-shun (Great Harmony)59, ta-t'ung (Great Unity)60, and
ku-shih (Primeval Beginning).  

The text in Chapte 12 of the Tao Te Ching reads: "The five colors blind the eyes of Man; The five musical notes deafen the ears of Man. The five flavours dull the taste of Man." Similarly, the text in Chapter 9 of the Chuang Tzu: "The destruction of p’u (the natural integrity of things) in order to produce articles of various kinds is the fault of artisan." Personified as the faceless emperor, hun-t’un died from an operation performed on him in order to give him the seven openings common to Man. In a cosmogonic sense, hun-t’un (primordial chaos) refers to Tao. Here, hun-t’un, in a theophanic sense, refers to the highest state of consciousness achieved by the Taoist who has successfully reversed the boring and face-giving process which caused the demise of Emperor Hun-t’un. These three Taoist paragraphs indicate the Taoist loathing of the Periphery, that is, the advanced decadence, the pompous materialistic world, and Taoist exultation of the Center, that is, Tao, p’u (the uncarved block), hun-t’un (primordial chaos). Likewise, Japanese wabi-cha undoubtedly refers to Tao.

Viewed in this light, the design aesthetics of Chashitsu and of Chado paraphernalia becomes intelligible. For example, the aesthetic ideal of wabi is seen in: the subdued, naturalistic plantings of the roji; the use of plain earth as wall-finish, of simple tree trunks in their natural state as posts and beams and of grass-thatched roof in the construction of the tea arbour; the selection of tea utensils and artwork. The aesthetic ideals of su (simplicity, whiteness) and p’u (the uncarved block) find artistic expressions: in the silent tones of the roji (the tea garden) which have been created by "a strict monochrome palette that mutes all contrasts, softening and hushing the visual field as surely as a blanket of mist"; and in the gentle spirit of the Chashitsu (the tea arbour) with its "sizzling of the iron kettle over the fire" and from without "a soft breeze passing through the needle - leaves of the pine trees."

The aesthetic ideal of sabi is clearly manifested in the diaphanous patinas brought by weather and aging on the walls of the tea garden. The patina of age on the garden wall suggests that it has come a long way, and thus points out its ancient beginning. A mood of withdrawal from worldly desire and craving as well as the pursuit of a calm inner life are catalyzed by the aura around the roji and the Chashitsu. Chado emphasis on an introspective withdrawal from the Periphery back to the Center is astonishingly similar to the afore-mentioned Taoist emphasis on the importance of reversing the boring and face-giving process. This is evident in the text of both the Tao Te Ching and Chuang Tzu. For instance, “By holding fast to this Tao of old, You can harness the events of the present. Call truly that knowledge of ku-shih (Primeval Beginning) is the essence of Tao”; “To seek Tao one loses day by day. Losing and yet losing some more, Till one has reached wu-wei (actionless action)”; “By shattering p’u (the uncarved block) .... the people began to be confused and disordered. They had no way to revert to true form of their inborn nature or to return once more to the beginning”; “Lao Tan (Lao Tzu) said, ‘I was letting my mind wander in the Beginning of things’.”

4. Conclusion

To conclude, Japanese Chado (the Way of Tea), its rituals and the design aesthetics of Chashitsu (the tea arbour) and of Chado paraphernalia become intelligent and meaningful when they are understood and appreciated in the light of Tao (the Universal Way). In short, they adequately serve as traditional symbols of Tao.

During the course of this discussion, Chado relation with Zen Buddhism is not emphasized. Instead, the author traces Chado back to its original source, that is, Tao of philosophical Taoism, so as to dispel the common misconception that Japanese Chado was derived from Zen Buddhism.

However, one tantalizing question still remains, that is, Why Chado in its present form was developed in Japan rather than in China? The answer may lie in the difference between Japanese and Chinese mentalities. Sen no Sotan, a grandson of Sen no Rikyu and a Zen monk in Daitoku-ji Temple, affirmed that "Zen and tea have the same taste," while Chung Tzu, the Taoist sage second only to Lao Tzu, stressed the point that Tao is omnipresent even in the lowest form of pigs and shit. The abstract Tao was only entertained by the minority social elite, that is, the literati, and was not understood by common Chinese people. Under this circumstance, the understanding of the abstract Tao, without the aid of a rigorous ritualistic discipline, quickly degenerated into a state of laissez faire in China. Whereas in Japan, combining the abstract idea of Tao and Zen meditational rituals, Chado is successful in uniting spiritually its participants from all walks of life. In this way, Japanese Chado unwittingly realized one of the highest Chinese ideals, that is, ta-t’ung (Great Unity), in her social context.
Notes
1 Soshitsu, 1974, p.10
2 Nitschke, 1993, p.146
4 Nitschke, 1993, p.146
5 For the Classic on Tea, see Lu, 1986
6 Lu, 1986, p.7
9 Nitschke, 1993, p.147
10 Okakura, 1985, p.29
11 Coomaraswamy, 1977, p.121, n.30
13 Coomaraswamy, 1977, p.121
14 Watts, 1981, p.33
15 Ibid., p.41
17 Watts, 1981, pp.41-42 Buddhism has two main divisions, i.e. the Mahayana and the Hinayana. "Geographically, the Hinayana is confined to the southern part of Asia — Ceylon, Burma and Siam — while the Mahayana went northwards to China, Tibet, Mongolia, Korea and Japan." Zen is a distinct sect of the Mahayana. See ibid., pp.24-25
18 Okakura, 1985, p.32, p.51
19 Coomaraswamy, 1977, p.121 Zen is equally demonstrated in the art of flower arrangement, archery, jujutsu, No-drama, painting and architecture. See Tai, 1991, p.60
20 Blofeld, 1982, pp.22-23
21 MacNair, 1946, p.23
22 On Lao Tzu’s life and the Tao Te Ching, see de Bary, et al., 1960, pp.51-64
23 Chao, 1989, p.23
24 de Bary, et al., 1960, p.64 On Chuang Tzu’s life and the Chuang Tzu, see ibid., pp.64-87 and Watson, 1971
25 Coomaraswamy, 1977, p.328
26 Soshitsu, 1974, p.11
27 Coomaraswamy, 1977, pp.323-324, p.327
28 Soshitsu, 1974, p.11
29 de Bary, et al., 1960, p.53; Lao Tzu, 1977, p.182
30 Tada, 1993, p.10
31 de Bary, et al., 1960, p.61
32 Chao, 1989, p.61 Yin and Yang are believed to be the two cosmic forces of the universe. For an elaborate discussion on Tai Chi, Yin and Yang, see ibid., pp.38-60
33 Chao, 1989, pp.63-64 For a brief description on the development of Taoist religion, see ibid., pp.34-35
34 For a discussion on the Pole Star as the Center of the universe, see Chao, 1989, p.202
35 Coomaraswamy, 1977, p.476 On the concept of the Axis Mundri and the Siberian Shaman symbolism, see ibid., pp.476-477
36 de Bary, et al., 1960, p.57
37 Watson, 1971, p.105
38 de Bary, et al., 1960, p.56; Lao Tzu, 1977, p.220
39 Watson, 1971, p.111
40 Tada, 1993, p.148
41 Coomaraswamy, 1977, p.284, n.39
42 Nitschke, 1993, p.149
43 Keane, 1998, p.80
44 Ibid., p.81, p.164
45 Ibid., p.82 For a more elaborate ritual journey from the outer gate to the tea arbour as exemplified in the Omote Senke School compound proper in Kyoto, see Nitschke, 1993, pp.150-155
46 Nitschke, 1993, p.153
47 Tada, 1993, pp.40-41, p.11
48 Soshitsu, 1974, p.11
49 Keane, 1998, p.80
50 Cf. Plummer, 1995, p.302 For an analogous spiritual journey through the spatial sequence experienced in the Water Temple, Awaji Island by Tadao Ando, see ibid., pp.80-84
51 Tada, 1993, p.124
53 Watts, 1981, p.37; Tao Te Ching, chs. 3, 10, 37, 38, 47, 48, 57; Chuang Tzu, chs. 10, 11, 12, 13, 22, 23
54 Tao Te Ching, chs. 17, 23, 25, 51, 64; Chuang Tzu, chs. 7, 16
55 Chuang Tzu, ch. 7; cf. Tao Te Ching, chs. 14, 15, 21, 25, 49
56 Tao Te Ching, chs. 19, 28, 32, 37, 57; Chuang Tzu, chs. 9, 12, 16, 20
57 Tao Te Ching, ch. 19; Chuang Tzu, chs. 9, 12, 15
58 Tao Te Ching, ch. 35; Chuang Tzu, chs. 7, 10, 13
59 Tao Te Ching, ch. 65; Chuang Tzu, ch. 12
60 Chuang Tzu, ch. 11
61 Tao Te Ching, ch. 14
62 Lao Tzu, 1977, p.179
63 Coomaraswamy, 1977, p.54
64 Chuang Tzu, ch. 7
65 Keane, 1998, pp.75-76, p.80, p.177
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