

## *Department for the Praxis of Tea, according to the Enshû School; Part One*

茶道遠州流による茶の湯における普段の立ち居振る舞い (1)

A. Stephen Gibbs

[汲月庵宗駿]

アントニー・スティーヴン・ギブズ

[キウゲツアンソウシュン]

この第一部は、まず茶之湯の概観を簡単に試みてから、それを学ぶことによって得られうる、ためになることを列挙してみる。次いで、第1章では、茶室内の歩行、起立したままでの方向転換、座り方・立ち上がり方、正座の営み方、建具の開け閉め、手先の扱い方、行の礼（辞儀）と草の礼のやり方と使い分け方、視線の扱い方、声の出し方、道具の運び方、点法の運動の基盤といった、茶礼に参加するための常識的立ち居振る舞いの基本を解説する。第2章では、薄茶を喫する機会を中心としながら、茶室への席入り、床の間などの拝見、適切な席への進み方から、一つの菓子器に盛られた菓子の取り方、干菓子の取り方、菓子の食べ方、使用済みの菓子器の扱い方、茶一服の他客への運び方、自らの一服の運び方、茶の飲み方、更なる一服の所望のしかた、亭主に点法の仕舞いを願うこと、両器（茶器と茶杓）の拝見と返しのあつかいかた、そして退席のしかたを順番に述べる。ただし、両章において、約束事や型の描写だけではなく、なるべくその営み方の妥当性・適性・都合の好きなどの説明も付け加える。

### Key words

① rite ② praxis ③ kinetic aesthetics ④ social cooperation

### キー・ワード

①儀礼 ②営み ③運動の美学 ④社会的協力

## **Foreword**

While there is a Japanese handbook to the Enshû School of Tea, and the present writer has of course consulted that in order to ensure that what he has written is accurate, what follows is by no means a translation of that work; rather, it is a far more detailed compilation of the knowledge and understanding he has gained through two decades of study with this School of Tea, and ceaseless questioning of his patient teachers, foremost among whom is Fuden'-an' Kobori Sôjitsu, now thirteenth Grand Master of the School.

## **Introduction**

### **Tea may be both 'rite' and 'praxis', but is no 'ceremony'**

*Cha-no-yu* is customarily mistranslated as “the Tea **Ceremony**”. And yet, whatever else it may be, a mere ceremony is **not** what any Tea-event [small-scaled, intimate *chaji*, or else large-scaled, public *chakai*] is.

For serving tea **commemorates** nothing – not even when it is offered to the spirit of a dead predecessor. Nor is it merely a pattern of **formal** behaviour; indeed, apart from the elements that symbolize respect (either directly for the guests or, from them, for the host, or indirectly through the handling of the utensils in use during a service), everything else that is done is carried out in a way that is ultimately efficient – which means that delicious tea is prepared with least loss of time, and that the guests' other requirements are most swiftly yet courteously met.

In fifteenth and sixteenth-century Japan, laying charcoal, boiling water, serving and having one's guests share a simple meal (accompanied by rice-wine), and then preparing and sharing a bowlful of powdered green tea [*matcha*], was a process that gradually assumed an importance not merely social, (or any longer an opportunity for vulgar display of acquired Chinese treasures and curios) but – because it was seen as an activity that through sympathetic magic promoted order, harmony, and peace – even of significant political effectiveness.

Thus, even now, a Tea-event is more appropriately regarded as a hospitable **rite**; and the pursuit of self-improvement through Tea as a physical, verbal, aesthetic, social, and spiritual **praxis**.

### **What the study of Tea may afford the learner**

Anyone learning Tea will – some later, others sooner – become enabled to bear themselves, move, and communicate more appropriately in an entirely traditional Japanese environment,

and, of course, as host [*teishu*] to serve, and as guest [*kyaku*] to fully enjoy, *cha-no-yu*.

Because *cha-no-yu* is, fundamentally, a rite, the bearing, movements, and language of participants are, ideally, controlled by a code of **decorum** that has been evolved and polished in order to meet three basic goals: **(1)** efficient and effective **economy of movement and speech**; **(2)** inconspicuous yet thorough-going **expression of respect** for all others – regardless of supposed social status; and **(3)** the production of what is **aesthetically-pleasing**.

At the same time, *cha-no-yu* was originally (and ideally still is) an activity belonging to the informal, intimate, **non-ceremonial** side to life [*kei*]; consequently, the eventual goal of making this decorum one's own is for its application always to appear entirely spontaneous and, consequently, natural; and, historically, it is the code of manners first developed to suit the *cha-no-yu* environment that has, subsequent to the Meiji revolution, largely replaced the extremely formalized, stiff manners of the warrior-class, to become the basis of present-day Japanese normally-formal good manners.

Thus, much of what you learn to do and say, as part of the praxis of *cha-no-yu*, can readily be adapted in order to behave appropriately in any situation calling for adultly-courteous behavior.

Previous exchange-students that studied *cha-no-yu* with the present writer have observed that, because the architectural environment of *cha-no-yu* requires a special way of using their bodies, they found that learning simultaneously to employ the **respect-language** [*keigo*] that, for instance, the course “Business Japanese” includes in its syllabus became far easier (such an experience is wstomarily termed “holistic language-acquisition”).

Again, part of the basis of the efficient economy of movement mentioned above (which is founded in calmly-controlled breathing) derives from the **martial arts** of Japan [*budō*]; and students engaged in any such discipline have found that pursuit of *cha-no-yu* [also termed, as a praxis, *sadō*] harmonizes with, and supports, their regular training at their *dōjō*.

*Cha-no-yu* ultimately involves knowledge and appreciation of **architecture, landscape-gardening, brush-calligraphy, poetry, botany** and flower-**arrangement, cooking** and **presenting** food, **confectionary, metalwork, ceramics, lacquer-ware, textiles, incense**, and even bamboo-**carving** and **-weaving**; and, since the Muromachi period (1392~1573), the aesthetic developments of *cha-no-yu* (variously, *wabi, sabi, and kirei-sabi*) have constituted major influences on the evolution of Japanese arts, architecture, and crafts (culinary included).

Finally, the praxis of *cha-no-yu* is a form of **meditation**. Yet, unlike *zazen*, it is essentially a cooperative, **sociable** activity, during which appropriate conversation is exchanged, and yet a deeper concentration is – ideally – maintained unbroken.

Jokes and laughter, too, have their place in this praxis; and yet just sitting quietly together, listening to the singing of the iron cauldron, the trickle of water poured, and the sounds of birds, insects, and the wind outside, is also part of this meditative activity. And, in regularly being in an environment entirely different from any available in daily campus life, and in the intense concentration on perfection of movement required during individual lessons, previous students have found – or they have said – a notable degree of **spiritual refreshment**.

As with any discipline, **you** will get out of pursuing *cha-no-yu* not only what you **bring** to it, but what you **give** to it – yet potentially enhanced, and thus refined.

### *Signs Used*

**G** = **g**eneral. That is to say, what is explained applies irrespective of the season of the year, the type of tea being served, or the role of the given participant.

**S** = **s**ummer. That is to say, what is explained applies only services designed for to the warmer months of the year, when the **floor-brazier** has replaced the **sunken hearth**, and is situated to the **left** of the **utensil-segment of matting** (*i.e.*, as far as possible on that segment from the seats of the guests).

**F** = **f**all. That is to say, what is explained applies only to a brief period towards the end of the warmer months, when the **floor-brazier** has not yet been replaced by the **sunken hearth**, but is now situated **centrally** on the **utensil-segment** (so that some of its heat may reach the guests, and warm them).

**W** = **w**inter. That is to say, what is explained applies only to the cooler months of the year, when the **sunken hearth** has replaced the **floor-brazier** (thus bringing the source of heat that maintains the temperature of the water in the **cauldron** as closer to the guests as is architecturally possible).

★ = Although the text on any page on which this is found chiefly will primarily concern the actions of the **host** and his **assistant**, any paragraph preceded by this sign specifically concerns the conduct of one or all of the **guests**.

**H** = This concerns only the conduct of the **host**, rather than that of either his **assistant** or his

**guests.**

**A** = This concerns the conduct of the **host's assistant**, rather than that of the **host** or his **guests.**

**U** = This concerns only dealing with **thin tea** (usu-cha [薄茶]).

**K** = This concerns only dealing with **thick tea** (koi-cha [濃茶]).

**3** = This concerns the use of a small chamber with **three-quarters-length utensil-segment**  
[だいめせき  
[台目席]].

### *Conventions Used*

• For simplicity of expression, I have (mostly) arbitrarily assumed that the host and his assistant are male, while all guests are female. This has nothing to do with my perception of reality; and the opposite would have been just as convenient, except that I rather fancy the notion of men entertaining and serving women....

• In order to indicate the positioning of something upon one or another surface of a round utensil, I have used the idea of a clock-face, and done this on the assumption that the point on that round utensil that is closest to the person using it can be indicated by the term '**6 o'clock**'. In Japanese terms, a position closest to 6 o'clock of a vessel is 'below' that vessel, while 12 o'clock is 'above' it.

## *Chapter One: General Principles of Department for the Praxis of Tea*

### *Walking:*

*As the other people in the room are normally sitting on the floor, whenever one is standing, necessarily one's **feet** are very conspicuous to those others, and so the graceful and economical management of the feet is the subject of quite a number of rules based on either (i) aesthetic considerations or (ii) courtesy (including cooperativeness).*

• The feet are always **slid** across the matting, so as to make a slight yet distinct sound; this is called 'using *suri-ashi* [すりあし足]':

(The origin of this way of walking has many explanations.

One is that it mimics the wading-motion required when making one's way, as an agricultural worker, through the liquid mud of a flooded paddy-field – the cultivation of rice having long been a task considered sacred.

Again, every variety of Japanese martial art involving mobility across a supporting surface requires being able to command a stable base for the torso, and the use of a sliding – rather than thumping or prancing – manner of walking; consequently, whenever indoors, many men of the warrior-class [武士階級] probably walked in this way – simply as a matter of habit, on the presupposition that constant practice may make for greater perfection.

Again, full court-dress for the heads of fiefs [大名] in attendance at the Shōgun's court included fantastically-long pleated trousers that trail far beyond the foot [長袴]; and, once wearing these, one can only slide – indeed, almost *wade* – along. (In the Heian' period, this had been a noble-woman's undergarment; the adoption of such garments for formal *male* use is occasionally attributed to one of two intentions, of which the second seems the more likely: (i) they make the wearer appear to be respectfully kneeling, when he is in fact standing; (ii) since they obviously hamper the legs, they made it less likely that sword-fights would break out within the Shōgunal compound.)

Yet again, a (very elaborate) form of *suriashi* is used in *nō* [能], a drama-form accomplishment in the performance of which dictators Nobunaga (1534~1582) and Hideyoshi (1536~1598) made supremely important to their warrior-class; and also in the accompanying comic skits, *kyōgen* [狂言].)

[*The resultant light susurrus (the whisper of the thick, tight-woven linen used for the soles of tabi [足袋] – bifurcated socks – against the smooth, dry woven-reed surfacing to the matting) functions so as to allow those that cannot peer into the relevant Tea-chamber, and yet are helping the host behind the scenes, to judge just what stage of the given service has been reached. Consequently, on the part of a guest, to slide the feet is helpful, and therefore polite. It is also formal because supremely controlled; and it damages the host's matting least.*]

In short, **no clomping**.

- It is acceptable, indeed inevitable, for feet thus slid to come in contact with the **borders** of the matting-segments; but what one does not do is to stand still, or sit down, **straddling** a border. (This custom derives from civil-war prudence; matting is so dense that it can only be pierced, by assailants hidden beneath the raised floor, at the places at which two segments abut one another.)

The significant **exception** to this rule is for the **host's assistant**, (or, again, the **tail-guest** acting as such) who, in delivering something to, or fetching something from, a guest, most often **has** to sit down with lower legs set exactly across a segment-border, so that the resultant distance between himself and the guest/utensil in question shall be optimal.

- Whether functioning as **host**, host's **assistant**, or **accompanying** [*i.e.*, non-chief] **guest**, one crosses both segment-**borders**, and also the **thresholds of doorways**, with whichever foot happens to be further from where the **chief guest** is/was sitting, or will sit.

The chief guest herself, however, crosses borders with whichever foot proves to be further from the **display-alcove**; according to the layout of the particular tea-chamber, doing this may or may not result in her walking as the accompanying guests do.

*[This rule is observed in order to avoid appearing rudely to turn away from some participant, or some place, deserving of respect.]*

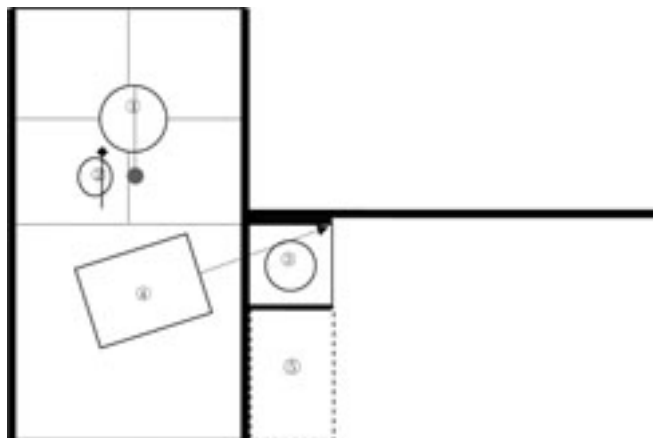
- A full (*i.e.*, **rectangular**) segment of matting can be most economically traversed in **four** paces if walking parallel with its longer sides, and **two** if moving parallel to its shorter ones. Any half- (*i.e.*, **square**) segment of matting is always crossed in two paces; if however (as is frequently the case with four-and-a-half segment Tea-chambers [四畳半切れ] with the summer-arrangement of matting-segments) the half-segment is positioned immediately within the threshold of an entrance, and, once within the chamber, one for whatever reason needs to change one's standing orientation through 90°, then one will need to traverse the mat in **three** smaller paces, tracing a curving path. *[In this School, wherever possible the tracing of diagonal paths is avoided.]*

- When, having just entered it, or being just about to leave it, a **guest** walks about the **Tea-chamber**, she carries her **ceremonial fan** horizontally before her, at the height of the pit of the stomach, with the axle of its pivot at right-angles to the floor; the tip of her right-hand little finger is pressed against the **fan-pivot** [かなめ]; it is this and the adjacent portion of her right-hand palm that actually grip the fan, while the other digits of her right hand are lightly curved around the pivot-end in the **knife-grip**, while her left hand supports the papered tip, thumb again uppermost, and set upon the upper of the two thicker outer ribs.

- No one should ever walk (let alone sit) on those areas of the matting on which bowlfuls of tea are customarily set out.

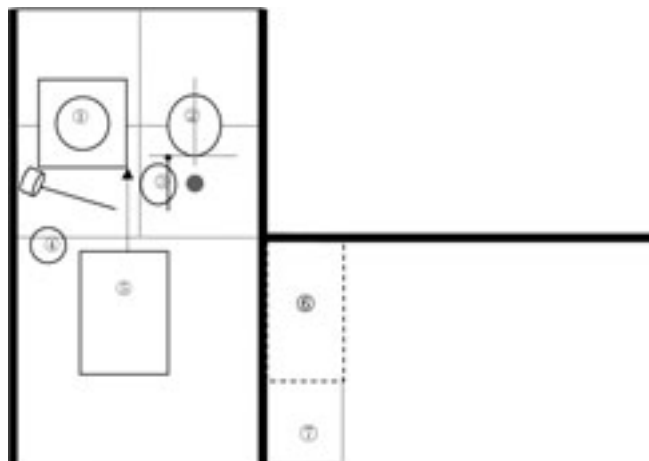
☐ For the colder months, this area is a rectangle that lies just beside the sunken hearth, with the sides of which its imaginary borders are parallel, and bounded, where it is closest to the **service-entrance**, by an extension of the segment-edge of the utensil-segment. [See following diagram.]

- ① The **water-vessel** (still lidded).
- ② The **tea-bowl** (still containing **swab** and **whisk**, with **scoop** on rim, and **caddy** beside it, in front of six o'clock of the water-vessel).
- ③ The **cauldron** (still lidded).
- ④ The **host** (at this point, the host still has the freighted **slop-bowl** in his right hand).
- ⑤ The **imaginary rectangle into which utensils are set out for presentation or return**.



☐ + ☐ For the warmer months, this area is a rectangle, within the segment of matting between the chief guest and the host, that is closest to the chief guest:

- ① The cauldron on brazier, with
- ② the water-vessel beside it → the ladle on the lid-rest; and
- ③ the tea-bowl and caddy →
- ④ The slop-bowl.
- ⑤ The host.
- ⑥ **Area that in summer receives tea-bowls set out or returned, and vital utensils set out or returned**
- ⑦ **Even in summer, this area is not sat or walked on.**



### ***Turning while on one's feet***

- With the one exception of the time when the host removes the full **slop-bowl** (which is considered unclean, and therefore should be concealed from the guests as far as possible), in



changing direction one always turns in the direction that is **closer** to the seat of the chief guest.

- Wherever feasible, this is best done by initially sliding and setting the foot closer to the direction in which one needs to turn behind the heel of the other foot, and setting it at right-angles to, and with its instep closest to, that supporting foot. With one's weight now transferred to the foot one has moved, one next slides the other foot as appropriate to turning. When needing to turn through 180°, the second foot moved has to be placed diagonally just before the first moved, with its instep closest to the toes of the latter. Once one is facing in the desired direction, the feet should briefly be aligned before setting off [*this is not necessary when turning through only 90°, or less*]<sup>1)</sup>.

### ***Standing up:***

- This should always be managed by first raising your **right** knee so as to get, from **formal sitting** position, onto the ball of your right foot. (Doing this is better because doing the opposite looks awful if you are woman clad modern *kimono*. Here, men follow a women's guide-line.) Having then got also onto the ball of your **left** foot, and finally stood up, the first thing you always do is **to align your feet** perfectly, a woman's side-by-side and touching, and a man's set **slightly** apart.

- **H** Except when he has a full slop-bowl in his left hand, the host always stands up so that he **ends up swiveled 45 degrees in the direction of the chief guest**.

- **A** ★ Whenever the **host's assistant** (or **tail-guest** acting as such) has to stand up from having been seated facing a guest, so as to avoid immediately and thus abruptly turning away from that guest, s/he moves a little backwards before turning.

a) If s/he needs to turn in the direction that is **nearer to** the chief guest's seat, s/he will take half-a-step backwards, with the foot that is nearer that seat [*here, by 'half-[a-]step' is intended the sliding of one of two aligned feet backwards, but only so far that the toes of the foot moved are parallel with the **instep** of the supporting foot*], another half-step backwards with the other foot, and then move the first foot halfway behind, and almost at right-angles to, the second, in order to turn [*as previously described*] (= 2 half-steps).

b) If s/he needs to turn in the direction that is **further from** the chief guest's seat, s/he will likewise take half-a-step backwards, but with the foot that is nearer to that seat, and then immediately move the **other** foot halfway behind, and almost at right-angles to, the first, in order

to turn [*as previously described*] (= **1** half-step).

• **[A] ★** If the **host's assistant** or a **guest** has, however, only a small distance to cover between where s/he has been sitting and where s/he is about to sit, s/he will rise only to a squatting position, and move in that position. (This takes some practice; Cossacks might easily excel at this.) This is because acting thus causes less disturbance; it is also considered to *de rigueur* whenever using tea-chambers of an area of less than four-and-a-half segments of matting [小間], with or without a **truncated utensil-segment** [台目切れ]

### ***Sitting down:***

• Having – as above – first **perfectly aligned both feet**, again this should be done by first drawing back **the right foot**. Whether before sitting or after standing, not immediately aligning the feet gives a very sloppy impression. Having sat, a woman in *kimono* should immediately pull the lower corner of the outer front overlap of her outer robe [長着] so that it is flat beneath her lower legs; and a man in a pleated, divided skirt [袴] should tuck any billowing folds or hems beneath both lower legs [居住まいを直す].

### ***While sitting:***

• In **formal sitting** [正座], one foot is placed diagonally upon the other, the sole of the upper settled upon the back of the lower. [*Ideally, either foot should be just as happy as the other, whether upper or lower; in practice, however...*]

• While sitting formally, it is also advisable to keep the feet inconspicuously moving, one against the other. [*This practice does make it less likely that your feet will go to sleep* [痺れる]].

• It is likewise advisable to get into the habit of **sitting formally** for some period **every day**. For attendance at Tea-occasions, loose clothing on the legs helps maintain circulation, and every morning drinking a glass of diluted vinegar (any kind of vinegar will be equally effective) will help to make your ligaments more flexible.

• If your feet go numb, getting them at least onto their balls [母指球] [*this process is known as* [小膝を立てる]] will speed the return of sensation. Another useful remedy is this: having **bowed fully** [see below] to the assembled company, and murmured, 「失礼いたします」, you cross your **ankles**, and then sit firmly on the cross; after a small interval of minutely bouncing

up and down on your ankles, you then cross these the other way, and bounce a little more. [*Though uncomfortable, this usually gets the blood back into circulation.*] Finally, sitting formally once more, you again bow fully, and murmur, 「失礼いたしました」.

- When wearing *kimono*, women sit with their thighs just far apart enough for their laps to keep the over-laps of their outer robes taut. Men (who, if in Japanese dress, always get into their pleated, divided skirts before entering a Tea-chamber) sit with at least the width of two fists separating their knees.

- When you need to change position while sitting [膝<sup>いざ</sup>行<sup>る</sup>・壁<sup>いざ</sup>る], work out whether it is more economical of movement to shift **sideways** the leg that is closer to your intended direction, or to shift that leg **backwards**. Changes of direction performed while seated should be made slowly, rhythmically, and **a little** heavily.

- If you are walking through a chamber, but then, for some reason, have to wait before you can sit where you are next supposed to sit, instead of standing vacuously about, sink down to a squat from the left foot, and rest your left knee on the matting, until you can move to where you need next to go.

### **Opening and closing sliding doors:**

- **S F U** During the summer services of **thin tea**, the door to the **service-entrance** is left open from the start, for coolness; but, in order to give them some privacy, the host closes it before the guests begin to **examine** the **caddy** and **scoop**; and then, of course, he has to open it again, in order finally to fetch these away.

**K** Whatever the season, the door to the service-entrance is, however, kept closed for all services of **thick tea**.

**W** During the colder months, the door to the service-entrance is kept closed also for **thin tea**.

**G** Normally, the **guest's entrance** is always kept closed (except, of course. when it is being used).

- **G** Handling a sliding door is always done from a **formally-seated** position.

[*This is done for two reasons: (i) if the pressure is downwards and sideways, most of such doors will slide smoothly, and such pressure is exerted more easily when seated; if the*

pressure is **upwards** and sideways, as easily happens if you are standing, many sliding doors will rock in their grooves, and then temporarily jam; **(ii)** not to be revealed standing over whoever is already seated within the given room will be perceived as being *politer*.]

- In **opening**, the countersunk finger-plate of the door should be taken by the middle fingertips of the hand that is nearer the **display-alcove**, and the door pulled open sideways, by about ten centimeters; then the opposite hand – fingers and thumb extended aligned together, with palm flat and held thumb-uppermost, and placed on the nearer frame-bar of that sliding door, at about 10 centimeters above the sill – pushes the door the rest of the way open.

If the door is aligned with its neighbour or the door-jamb towards which you are propelling it in such a way that the edge that you are pushing could disappear behind something, be careful to leave just enough sticking out for the same hand [*your own, or another participant's*] later to take hold of it, in order to pull it almost shut.

- In closing, the same process is used in reverse, except that the first hand used grips the nearer frame-bar of the door, in order to pull it nearly closed. Be careful to make a slight but resonant sound when you finally close it completely, using the tips of the fingers of the opposite hand to push it *via* its the countersunk finger-plate. [*This frequently functions as a useful signal to those out of sight, as to the progress of the service.*]

- ★ If the guest's entrance is a **small square aperture** that can only be entered sitting formally and crouched over [躰<sup>にじ</sup>り<sup>ぐち</sup>口], having entered, the **tail-guest** turns and closes it, and then slips the exiguous L-shaped metal fastener into the screw-eye intended for it. [*This prevents assassins from entering by that entrance.*]

### **The hands:**

*These too are the object of great attention, and so are managed carefully.*

- Any serious Tea-practitioner – like any serious keyboard-player – should avoid cultivating a conspicuous length of fingernail [*since this is (a) incompatible with the aesthetic of Japanese dress, as is gaudy nail-colouring; and (b) makes some essential Tea-style uses of the hand – such as exercising the **egg-grip** – either difficult or less secure*]. All rings, bracelets and wristwatches (as well as dangling breast-pendants, pendant earrings, and chains festooning the hips) should be removed at the same time as outer clothing is removed and folded up, and fresh

*tabi*, or instead Western-style white socks, are put on; [*this removal is to avoid the possibility of accidental contact with, and damage to, some fragile utensil*].

- Wherever possible, the fingers are kept close together and each thumb kept lightly pressed against the side of its adjacent palm.

- When walking or seated empty-handed, the hands are placed upon the fronts of the thighs, palms facing thighs, and, again, each thumb kept lightly aligned with the side of its adjacent palm.

- When seated, any hand that is not handling something should, as above, rest **lightly** upon the [*owner's own*] thigh nearer to it; whenever the torso has to be inclined, that hand (or both empty hands) should slide **forward down** the thigh[s] beneath it[them], and when the torso becomes erect once more, that hand slides [the hands slide] back up the same thigh[s], in the direction of the thigh-joint[s].

[*That is to say, you **float**, and not prop – let alone dump – your hands upon the upper surfaces of your thighs.*]

Doing this requires what wearing the bag-sleeves of a *kimono* well also requires: managing your hands **from their upper arms**, and not merely their forearms + wrists, and keeping your elbows away from your torso. [*As image-training, try imagining that you have large yet fragile duck-eggs, kept to incubate in your arm-pits, and that these you do not want to crush....*]

- When **bowing** while seated, the hands slide down the upper surfaces of the thighs, and then just the tips of the fingers are placed on the matting, while the palms and inner surfaces of the fingers are still in contact with the knees. [*This is done so as not to soil the hands, which have been cleansed before entering the Tea-chamber.*]

Conventionally, when bowing while seated, women make of their hands an inverted Isosceles triangle symmetrical to their body-axis, sides of the tips of their forefingers touching, while men slide theirs down the fronts of their kneecaps.

- Whenever using the **pen-grip** (about the **shaft** of a **tea-scoop** or a **ladle**), the unoccupied fourth and fifth fingers are lightly curved inwards toward the palm.

• To repeat, the **ceremonial fan** is held (closed) with its **pivot** running vertically, and the little finger of the right hand pressed against the lower head of that pivot; this finger is the one that actually holds the fan, while the rest of the fingers should merely be curled naturally together around the body of the fan. The left hand supports the other end of the fan, thumb uppermost and pointed away from you.

• A cocked little finger is **never** appropriate. (Nor is the cocking of a forefinger, instead. Inefficient elegance is almost always false elegance.) To repeat, whenever doing this is possible, the fingers and thumb are kept aligned, so that the hand presents a unified shape.

[Both of the above two praxes undoubtedly have to do with containing and recirculating one's **qi** [氣], which is regarded as running wastefully out of anything so un-unified as fingers held separated yet for no useful reason.]

• A tea-bowl, or other small round utensil, that is being used, or carried, alone (so that the right hand is free) is placed with its base or foot upon the join between the ball of the left-hand palm and the fingers.

If the item is a **tea-bowl**, the heel of the left-hand palm supports and steadies it from its side, front facing self, while the right hand, with fingers and thumb gaplessly aligned, is placed horizontally to curve around the right-hand side, as further support. [This I term "**securing the bowl**"; at such times, neither left- nor right-hand thumb should be placed on the bowl-rim].

★ If a bowl, containing prepared thin tea, is intended for herself, a guest bears it back to her seat placed directly on the palm of her left hand. If, however, it is intended for (further) use by another participant, the bearer of the bowl first gets out her/his folded **reception-napkin**, places that on her left-hand palm with aligned corners top-left, opens it once, and places the bowl-foot on this, introducing the bowl from about 5 o'clock of the napkin [右正面].

☐ ★ Whenever holding a bowl mounted on a folded reception-napkin, the right hand should steady the bowl basically **from underneath the napkin** [this (a) prevents the napkin from looking limp and floppy, (b) minimizes contact between the palm of the right hand and the bowl, and (c) demonstrates more care for the safety of the bowl].

If, however, the item is a **tea-caddy** [for thin tea, or containing a **gift**, of a second variety of thick tea, unexpectedly brought by one of the guests; 茶器] or a **tea-flask** [for thick tea; 茶入], the right hand should **steady** it on the flat left hand, right-hand thumb at six o'clock, and

fingers more or less at twelve.

- **H** Whenever the host is using either the **whisk** or the **tea-scoop** in order to do something **within** the **tea-bowl**, the thumb and aligned fingers of his left hand “**steady**” the bowl “**from above**”, thumb at about **7 o’clock** on the rim, middle finger [remaining fingers lightly aligned with this] at about **10-11 o’clock**.

- **G** If the item is a **caddy**, the right hand (or the left hand, if the right must hold something else) grips the body, thumb at 6 o’clock; if the lid must be removed, this will be done with the right hand, thumb again at 6 o’clock of the lid.

- The right hand is the honouring hand; so you always **handle** (*i.e.*, use, as opposed to merely carry) utensils primarily with the right hand, while **(i) supporting** or **steadying** them with the left hand, and **(ii)** handling them with the left hand **only** should the right hand be either **(a)** unable to take hold of the item either gracefully or safely, or else **(b)** already occupied.

- Whenever you have just deposited something in its allotted or appropriate place and have let go of it, withdraw your hand quite slowly, as though some force within the deposited item were making it slightly difficult yet to move your hand on to the next object, or else to return that hand to your nearer thigh. [*This principle is called 「<sup>ざんしん</sup>残心*], **the lingering heart**; and getting into the habit of observing it will soon make your service feel much more pleasing, because it will thereby seem both smoother and more coherently rhythmical; ultimately, the service of tea is a matter of entering and maintaining a flexible, cyclical rhythm of movement and breathing – what some cultures call ‘a roll’. Even though this School requires a myriad fiddly movements, the bigger the ‘roll’ that one can access to underlie them all, the more spontaneous-seeming, and refreshing to behold and participate in, will feel the resultant service. And this ‘roll’ is, I have come to suspect, not something one ‘sets up’ or ‘generates’, as a matter of individual will; rather, it is **already there**, and is **to be tapped into**, if only on whatever scale one can as yet attain.]

### **Bowing**

- The Japanese manner of bowing (as used outside of a pre-modern Imperial or Shōgunal court) is not total prostration; neither is it a *salaam*, nor a British court bow: almost the whole of the spine, including both neck and waist, is kept **straight**, and the bending is done only from the

hips. (Bending the neck, as well, is an option expressive of **apology** – whether humorous or serious.)

• [The management of the hands while bowing has already been described.]

• **The full bow**: this is exchanged between **host** and **guest**[s], or **assistant** and **guest**, or directed by **guest** to the **tea-chamber** immediately preceding entry, or any **utensil** or other object that she is about formally to **examine**.

What makes a bow **full** is two-fold: **(a)** depth of obeisance: the plane of the face should end up nearly parallel with the surface of the matting; **(b)** timing: for going down, you should count, *adagio*, ‘one – praxis – two – praxis – three’; remain with head and torso pronated either for as long as it takes for whatever salutation is required to be uttered or exchanged, or else (if a silent bow [黙礼]) for a further count of ‘– four – praxis –’; and then return to the upright position **equally slowly**. In a word, a **full bow** should appear confident and **stately**.

• When bowing in response to the host’s enquiry as to the quality of a prepared bowlful of tea, the guest should maintain her grip upon the bowl – supported by left hand, steadied by right, and, if containing thick tea, supported as much as possible **from beneath her own presentation-napkin** – and, on such occasions, bow without touching the matting with either hand.

• **The token bow**: this is exchanged between **guest** and **guest** during a service of tea, and also directed at any **utensil** or other object that you, as guest, have just **finished examining**. The depth of obeisance is much shallower, and the speed a little swifter, than that for the full bow.

### **The gaze:**

• When the **host** and the **chief guest**, or the **tail-guest** and the chief guest, or the **host’s assistant** and a guest, are **formally** addressing one another, each keeps her gaze **below the other’s face**. [This is a distinct remnant of the **feudal** code of courtesy.]

### **The voice:**

• Should be **just** loud enough to carry properly.

### **Carrying utensils:**

• A large bowl or plate used as a **sweetmeat container** [菓子器] is supported from beneath, using both hands at 9 and 3 o’clock of the circumference of the vessel, more or less supinated (according to the shape of the vessel), and placed as **near the base of the vessel** as will allow you to deposit the latter on the matting, in the appropriate place.



• The set of square **tiered boxes** [縁<sup>ひち</sup>高<sup>だか</sup>] employed in the most formal service of sweetmeats is, however, carried with the palms of the hands pressed against the sides of the pile of boxes, their digits pointing diagonally towards the matting. [*This is because the boxes all have completely flat bottoms, and, if not carried thus, are prone to slither about, and fall.*]

• A lidded **water-vessel** that is to be brought in or removed (always by the host) is carried with his hands cupped symmetrically around the very lowest portion of its body; he bears it so that the centre of that body is parallel to his solar-plexus, and far enough from his own torso for his arms to form a gentle downward slope. When he needs to move it away from or towards himself on the matting (or on the lower surface of a water-vessel-stand), he uses his little fingers as runners, so that he can float rather than drag the vessel.

• [A] The **host's assistant**: whenever (i) **bringing in** an empty **secondary bowl** for eventual service to an accompanying guest, or (ii) removing a tea-bowl, whether to return it to the host, for the latter to deal with, or else to take it straight out to the preparation-chamber, he carries this, with **front** toward self, upon his **reception-napkin**, the latter opened just once (to a quarter of its full size). If, however, he happens to be bringing in an **auxiliary bowl**, that no guest will use or has used [*i.e.* a 替茶碗<sup>かえじゃわん</sup>], and with which the host will terminate the service that is in progress, then the assistant does not use his reception-napkin, but merely bears the bowl supported by his left-hand palm, and steadied by his right hand (at about the height of his solar plexus). (Use of such a bowl is common in large Tea-meets, and made in order to save time.)

• [A] ★ Whenever a **tea-bowl** is **about to** receive tea, or **already contains** prepared tea, it is carried more-or-less at face-height, with the arms slightly outstretched. [*This is done in order to prevent the bearer's breath from contaminating what is being carried.*]

The same applies to an unlidded **sweetmeat-vessel** that is about to be presented to a guest.

On the other hand, a tea-bowl that has been drunk from, and is being returned somewhere, or a sweetmeat-vessel that is finished with, is carried merely at the height of the solar plexus.

### ***Basic principles for executing movements required by a service of tea to guests, or of charcoal to the hearth or brazier***

• [H] Each **movement-sequence** – for instance, after thin tea has been made and presented, and the emptied bowl returned to the host, the latter (a) fills it with hot water, (b) rinses it round, (c) empties it, (d) uprights it and brings it to before himself, (e) wipes its drip with his

free (right) hand, (f) with that hand deposits the bowl before him, and then (g) **lingeringly withdraws that hand** to his right-hand thigh; here, (a)~(g) constitute **one single** movement-sequence – is best performed **completely** [*i.e.*, (g) should never be skimped] and **only then** seamlessly segued into the initial movement of the following movement-sequence, which itself likewise should not in any way be abbreviated or skimped.

[As above, following these two principles is the shortest route of which I know to becoming able to develop that **gentle yet irresistibly-rolling rhythm of movement** which characterizes (for both host and guest[s]) a refreshing service of tea.]

• [It is worth taking some time to analyze any given service, in order to identify those very few points at which **both of the host's hands do acceptably end up together placed upon the owner's thighs**.

For example, in the case of the ordinary service of thin tea, those points are as few as is shown immediately following:

- 1) just before the host **bows** and says 'Pray sit comfortably and take your ease' [どうぞ、お楽らくに];
- 2) once the host has set out a bowl of thin tea, and **is waiting** for the relevant guest to take her first mouthful of his tea;
- 3) after the host has completed intermission-water, and for some reason has to **wait** for the bowl just used to be returned;
- 4) **just before the host bows** and then consults the chief guest about further requirements of tea;
- 5) when the host has finally returned its lid to the water-vessel, and **then awaits** a possible request from the chief guest, to be permitted to examine the vital utensils.
- 6) while the host, having dealt with the lid of the cauldron, **is shifting his axis-of-seat** to face the examined and returned vital utensils.

In the case of this service, which lasts at least 20 minutes, such points amount to only **6**; at all **other** moments, one or both hands should be employed in moving or manipulating relevant utensils or relevant materials; any hand that is empty awaits its next movement floated upon the thigh to which it is closer; any hand holding something that is not yet being manipulated should hover just above the relevant thigh – supported, if at all, only by the little finger of that hand.]

## ***Chapter Two: The guests' comportment, with a focus primarily upon participation in services of thin tea*** ★ **G U**

• **G** As mentioned in the previous section, the hands, wrists, necks, ears, and waists of all participants should be freed of any metal or very hard ornament.

• ★ Every guest should carry (preferably stowed in her bosom), a reception-napkin [出し袱紗<sup>だふくさ</sup>] suitable to the season, several leaves of bosom-paper [懐紙<sup>かいし</sup>], and a service-napkin [使い袱紗<sup>つかふくさ</sup>] likewise suitable to the season and the astrological year, arranged in that order from outwards in, and the napkins folded 8-ply, with their aligned corners nearest the bearer's left-hand shoulder. [It is a good idea to cut a suitable section of stiff white card, to act as a 'body' for these sheets of bosom-paper: otherwise, they can get quite crumpled, which is a waste.]

[**Note, concerning all of the following:** Obviously, once the guests are seated, the **chief guest** will have no one sitting on her right hand, and the **tail-guest** no one sitting on her left.]

### ***Entering the tea-chamber proper, examining the contents of the alcove, and finally proceeding to one's allotted seat***

Each guest **seats** self before sill of **guests' entrance**. If chief guest, **opens door**. Each guest then **gets out**, **handles**, and **places fan** between self and sill [R-L-RH]; then **bows fully**.

Each guest **takes up** [RH] and **handles** [LH] **fan**, **holds** it before her [LRH], **rises** [RF], and **enters** room by **non-alcove foot**. **Matting-**

• ★ **G A** The **host's assistant** summons the **guests** from the antechamber, and, starting with the **chief guest** and ending with the **tail-guest**, one by one they enter the Tea-chamber, each first **seating** herself **formally** outside the sill of the guests' entrance, with her right hand taking out her **ceremonial fan**, **handling** this to take it again with her right hand from above at its middle, placing it parallel to her knees and between these and the sill, with it **pivot** to the right, and then **bowing fully**, in token of appreciation of all the host's preparations.

• Before she sets her fan before her, the **chief guest** will have first to open the door [see above].

• She then takes up her fan from above, handles it with her left hand, stands, rising from the **right** knee, and, with her fan held before her [see above], she enters the room with whichever foot is further from the **display-alcove**, being careful not to tread down onto either the sill, or any **border** to a segment

**borders** crossed by foot further from **chief guest's seat**. Tail-guest's job is to close **door** immediately after entry.

Accompanying guests wait in a **half-squat** for preceding guest to rise from place before **alcove**.

Each guest sits before alcove, places fan before self [R-L-RH], and bows to **scroll**.

After examining **scroll**, each guest gives **token bow**, and shifts **fan** [RH] and axis-of-seat to face **flowers**. Bows fully to flowers. After examining, **token bow**, takes up **fan** [R-L-RH], stands, and moves to next position [tea-occasion: front of **cauldron**; lessons: next empty seat].

of matting. She will contrive to cross any such border with the foot further (if **chief guest**) from the display-alcove or (if other guest) from the (eventual) seat of the **chief guest**.

- Once she too has entered the room, the **tail-guest** should immediately turn (in the direction closer to the chief guest), sit down before the threshold, and, having placed her fan once more before her knees (but without, of course, bowing again), close the door. The final movement should result in a small bang, of door against door-frame [*as above, this acts as a cooperative signal to those behind the scenes*].

- A guest preceded by another in entering the room should time her bow at the threshold more or less to match that of the preceding guest before the **alcove**, and then, having entered the chamber as above, move to a suitable position, and there [*as above*] go down on her left knee, in order to wait until the preceding guest rises to her feet, having finished her own alcove-examination. The subsequent guest rises to her feet with the preceding one.

- Bearing her fan horizontally before her, each guest then proceeds to the segment of matting one segment away from the front of the display-alcove, and performs **alcove-examination**. [*According to the space actually available, she may have to sit closer to the alcove.*]

- She sits **formally** before the alcove, places her fan before her knees from above, and **bows fully** [*see above*] in appreciation of the **hanging scroll** [掛け軸]. Still with her hands in bowing-position, she appreciates the **brushwork**, and (if it is calligraphic) tries to read it, the **handling of the ink**, the choice and hue of **paper/silk**, the **signature** and **seal**, and the neat collage of precious **fabrics** used to **mount** it.

- Having done this, she gives a **token bow** [*see above*], and now slightly changes her **axis-of-seat** to face the arrangement of flowers, with her right hand shifting her **fan** appropriately. Again she **bows fully**, and with hands as before, tries

to identify the **wildflowers** used, and appreciates the **space** left between them, the combination of colours, forms and textures, and the balance between the **vessel** and the materials. She gives a final **token bow**, takes up and handles her fan, stands, and moves to her allotted seat. [*Properly, before proceeding to her seat, she next goes and examines the **cauldron** (and [S] **brazier**, too; in tea-lessons, however, this is abbreviated.)*]

### **[G][U] Taking a sweetmeat from those served in a single vessel**

[*This is in distinction from the most formal service of sweetmeats, in a set of tiered square boxes*]

Once host **completes** **whisk-inspection**, chief guest **shifts** sweetmeat-**vessel** [LRH] towards neighbour, and, **bowing**, **apologizes** for preceding her. Other guest **responds**.

Chief guest now **raises** vessel before brow **in thanks** [LRH], and **places** it on axis-of-seat, calculating space for **bosom-paper**.

Chief guest **gets out** single sheet of **paper** and **refolds** it appropriately.

- When the host has finished his **inspection of the whisk**, the **chief guest** takes up the [bigger] sweetmeat-vessel with both hands supinated, and as near to its foot as possible, and shifts it parallel to the axis of her knees, and on the appropriate side of the **segment-border**, a little way towards her neighbour, and, bowing **tokenly**, murmurs, ‘Forgive me for preceding you;’ [[お先さきで ございます]]. The next guest responds with a silent **token bow**. [*When their own turns come, all the other guests except, obviously, the tail-guest, do likewise.*]

- Taking the vessel in the same way, the chief guest brings it back to her own **axis-of-seat**, but, before depositing it back on the matting, she **raises it respectfully** to the height of her brow [= おおいたいただ], in gratitude. [*When her own turn comes, each of the other guests does likewise, just before taking a sweetmeat.*] If the room is of a size of four-and-a-half segments of matting or more [*i.e.*, 広ひろ間], each guest will be careful to replace the vessel far enough beyond the **segment-border** in front of her for her to be able to deposit a leaf of doubled bosom-paper between border and vessel, with its longer sides parallel and closer to the border.

- The chief guest now gets out her **bosom-paper**, removes the outermost leaf, and, placing the wad temporarily beside her left-hand ankle, on her left-hand knee she takes the leaf with its overlapping longer edges away from her, and refolds

it asymmetrically, so that its upper ply now points a little to the right. [*She does this because folding mulberry-pith paper diagonally to its natural grain (which runs parallel with the wad-fold) makes the resultant two-ply sheet a little more rigid. N.B. Re-folding in the opposite direction is done only on occasions associated with death.*]

Chief guest **places** folded **paper** between self and vessel [RH].

Chief guest **takes up** chopsticks [RH], **handles** them [L-RH] for use, and, **steadying** vessel with LH, **takes** right-hand nearer **sweetmeat**.

Chief guest **transfers** sweetmeat to **paper**, LH moving parallel.

Chief guest again **handles chopsticks** to **knife-grip**, **cleanses tips** in folded corner of paper, **handles** the sticks again, and **returns** them to **vessel** [RH]. She passes vessel on [LRH].

When host begins to **warm** and **cleanse bowl** that *she* will drink from, each guest **asks permission** of the

- She then places the refolded leaf between sweetmeat-vessel and herself, on the side of the segment-border appropriate to the size of chamber, with longer sides parallel to that border, and the fold nearer to herself.

- With her right hand she takes the chopsticks from above, in their middle, **handles** them with her left hand, thumb upwards, and with her right hand **retakes** them **for use**.

- Her left hand, flat, and with fingers and thumb aligned and extended, moves to the left side of the outside surface of the vessel, while she uses the chopsticks in order to take the lower, right-hand sweetmeat.

- As her right hand brings this to the leaf of bosom-paper before her, her left hand also moves to the left of the surface of the leaf, pronates, and steadies that leaf with its fingertips.

- Having **handled** the chopsticks with her left hand, and taken them together in the **knife-grip**, she places their tips upon the lower left-hand corner of the leaf, and with her left hand folds this corner towards the centre of the sheet, and over the chopstick-tips, allowing her to cleanse the latter.

- Having once more handled the chopsticks, she takes them as she originally did, returns them together to the vessel-rim, and, using both hands as before, shifts the vessel on towards her neighbour. (As below, if she happens to be a guest that has taken the last remaining sweetmeat, she instead props the chopsticks with handles on 3 o'clock of the vessel-rim, and their tips resting within the vessel.)

- As soon as the host has begun to **cleanse** the bowl that is

preceding guest to **join** her in consumption of sweet-meats, **shifts vessel** [LRH] towards other neighbour, and asks permission to **precede** her.

intended for her, each of the **other guests** starts by taking up the vessel in the same way, and, shifting it first towards her **right-hand** neighbour, she **bows tokenly** and murmurs, ‘Permit me to join you’ [「お相伴しょうばんさせていただきます」]. With the exception of the **tail-guest**, only then does she shift the vessel towards her left-hand neighbour, and proceed to do as the chief guest has done. On the other hand, the **tail-guest**

obviously shifts the vessel **only** towards her **right-hand** neighbour, bows, and murmurs, ‘Permit me to join you’ [「お相伴しょうばんさせていただきます」].

•★ Should it happen that the sweetmeat-vessel becomes **empty**, the cleansed **chopsticks** are finally replaced with their tips in the **centre** of the vessel, and their handles (only) propped at 3 o’clock of its rim.

### ***The consumption of dry sweets***

• In taking little dry sweets [干菓ひがし子], a separate leaf of **bosom-paper** is used, there are no chopsticks to deal with, one of **each kind** of sweet offered should be taken, and the second sweet taken by each should first be used to nudge the remaining sweets into a more attractive arrangement for the next guest. The left hand moves, with the right, steadying now vessel, now paper, much as described above.

### ***Dealing with sweetmeat-vessels after use***

• Should the host have no **assistant**, the **tail-guest** should look after the sweetmeat-vessel (beside her left-hand knee) until the host has closed the **service-entrance**, to allow the guests to **examine** **U** **caddy** and **scoop**, or **K** **tea-flask**, **flask-sheath**, and **scoop**. While the chief guest is bringing the utensils to be examined back to her own seat, the tail-guest should take the vessel to the closed **service-entrance**, turn it on the matting clockwise 90°x 2, each time taking it with right hand at 12 o’clock, left hand at 6 o’clock, and set it close to whichever door-jamb is further from the display-alcove, so that the **front** of the vessel faces the sliding door. She then returns to her own seat.

### **U Handling tea and tea-bowls**

As indicated by the sign **U**, what follows concerns only the consumption of **thin tea**. The pattern of handling for the (more solemn) **thick tea** (or ‘tea proper’) is to be found in the following chapter:

***Delivering a bowlful to a[nother] guest***

[What follows applies equally to the host's assistant, save that his seat is in the other direction.]

Tail-guest rises and goes to **seat** self before **bowlful** of thin tea.

Tail-guest **produces reception-napkin** [RH] and **opens** it once on L palm. She **places bowl** in centre of napkin, and **supports** it [RH].

Tail-guest **carries bowl** to before seat of recipient guest.

Tail-guest **turns bowl\***, **sets** it **down**, **closes napkin**, **retreats** one shuffle, **bows fully**, and **bids** guest drink.  
[\*A Assistant needs not do this, as bowl set out for him unturned by host.]

•★[A] In the absence of a **host's assistant**, and unless the recipient indicates that she herself will fetch it, the **tail-guest** will rise and go to fetch the bowl of tea set out for a guest by the host.

•★ [A] Having seated herself before the tea-bowl, squarely facing its **front**, she takes from her bosom her **reception-napkin**, stowed there folded square (as it is stored); placing it on her left-hand palm with its shorter edges away from her and the longer on her left, she opens the first fold, from left to right (like a Japanese-bound book), so that all the longer edges are now to her right, and, with her right hand, takes the bowl at 3 o'clock, and places it on the napkin via 5 o'clock of that.

•★[A] Shifting her right hand to the **supporting position from beneath her presentation-napkin**, and holding bowl and napkin before her high enough to avoid her own breath falling upon the tea, she moves to a suitable distance in front of the guest that is to receive the bowlful; and, having seated herself facing that guest, takes the bowl at 12 o'clock, and rotates it through 90° twice, clockwise, so that the **front** now faces the guest\*. Taking it with her right hand at 3 o'clock from the napkin via 5 o'clock of the latter, she sets it down before the guest.

[A]: *As the host does not turn a prepared bowlful if he has an assistant, the assistant presents the bowl as he has received it.*

•★[A] Closing her reception-napkin from right to left as she goes, she shifts backwards **one shuffle** [to avoid her own breath falling on the tea when she bows], with her left-hand thumb keeping the napkin shut, and just her right-hand finger-tips touching the matting, she bows and says, 'Please accept this tea' [「お茶<sup>ちや</sup>をどうぞ」].



Recipient guest **responds**.

Tail-guest stows away napkin and returns to seat.

★ The recipient will bow in response.

• [A] Having done that, she stows her **reception-napkin** back into her bosom, and then, having risen to her feet, with the foot nearer the **chief-guest** takes one half-step backwards before turning to move to her own seat.

### ***Exchanging bowls***

*If it happens that there is an **emptied** tea-bowl waiting to be returned to the host, who is then preparing a serving of tea in another bowl [in order to keep the service flowing smoothly], the **tail-guest** will deal with this first, in the following way. If there is a host's assistant participating, he it is that will do this instead.*

Tail-guest goes and **sits** facing finishing guest, and, **bowing fully**, **requests permission to remove bowl**. Guest addressed **turns** bowl to face speaker, **sets it out beyond border** [RH], and **responds**.

Tail-guest **produces reception-napkin**, and on it **carries empty bowl**, to **sit** to face **new bowlful**. She **places empty bowl** by RH knee, **stows away napkin**, **moves new bowlful** to LH knee [LRH], **turns and sets out empty bowl** [RH].

Tail-guest **takes out napkin** and, having opened it **once**, **places full bowl** on this.

• ★ [A] She will seat herself before the guest that has just finished drinking from the bowl, and, **bowing fully**, says, 'Allow me to remove this' [「お下げいたしましょう」].

• The guest thus addressed will already be turning the **front** of the bowl to face away from herself, so she now sets the bowl out beyond the segment-border, and bows in silence.

• The tail-guest will then get out her **reception-napkin** and open it once, as above. She places the empty bowl on this from 5 o'clock, right hand in **securing position from beneath her presentation-napkin**. Carrying it thus, she moves to the **front** of the new bowlful of tea.

• There, with her right hand she puts the empty bowl down beside her **right**-hand knee, and, folding shut her reception-napkin, she temporarily stows this back in her bosom. Then, with her right hand, she takes the full bowlful, and places it beside her **left**-hand knee, steadying it with her left hand as she deposits it. [*This placing is designed so as to prevent accidental spillages caused by the assumed greater activity of the right hand; if this should happen to knock over an empty bowl, nothing will be lost except elegance of handling. Placed beside her **left**-hand knee, neither full bowls nor tea-containers are likely to come to harm from any accidental movement by the right hand.*]

- Having done this, she takes up the empty bowl, right hand at 3 o'clock, and turns it twice, clockwise, on her left palm, and returns to where the host puts out bowls of tea.

- Finally, she takes once more out and opens her reception-napkin<sup>2)</sup>, and places the full bowl on this, as above. [*The rest is the same.*]

### ***Fetching one's own bowlful and returning one's own bowl***

- If there is no **host's assistant**, obviously the tail-guest will do what has just been described – unless another guest volunteers to serve her[self]. For it may happen that the **chief** or the **second guest** feels that she can save the tail-guest the trouble of delivering the bowl to her by fetching (and returning) it herself, since she is so close to where it has been set out by the host. In all such cases, the guest [*as above*] does **not** use her reception-napkin. [*This is a demonstration of humility.*]

### ***Consuming thin tea***

Guest about to drink **salutes** her neighbour[s] as appropriate to her position within row of guests.

Guest about to drink **raises bowl** in gratitude, **turns** it once clockwise to avoid front and drink from 3 o'clock, and **takes** first sip.

- Having – through whatever agency – the bowlful intended for her now placed in front of her (outside the **segment-border** if either she has had it delivered to her, or has fetched it herself but the chamber is not a small one), with both hands [*out of respect for the tea in the bowl*] she does as she did with the sweetmeat-vessel, to one or both sides as appropriate to her position in the row of guests, offering **token bows** and uttering the same salutations.

- Having done that, with both hands she brings the bowl back to her own axis-of-seat, where, without depositing it, with her right hand she shifts it to the join between left-hand palm and fingers, and, with her right hand in the **securing position**, she raises the bowl to the height of her bowed head [*this is to thank the gods and buddhas for providing the tea*], and then taking it with right-hand thumb on 12 o'clock of the rim, she turns it once, clockwise, through 90°; [*by doing this, she humbly avoids drinking from the **front** of the bowl, and also manages to drink from the point on the bowl-rim from which the hot water with which the host is going to **rinse-round** the empty bowl will later be poured into the*

*slop-bowl*]. Her right hand then returns to the **securing position**.

Guest drinking **replies** to host's **enquiry** as to quality of tea.

Guest that has finished drinking **cleanses rim-area** used [RH].

Guest **cleanses fingertips**, **returns bowl-front** anti-clockwise to self, and **sets bowl** down.

Once **empty bowl** has been **set down** by host on his axis-of-seat, guest that has just drunk bows and **thanks** him.

- After she has taken her first sip, the host will ask her 'Does that meet with your approval?' [「お服加減は如何でございましょうか」]. Bowing, she replies suitably: 'It is absolutely splendid' is one customary reply [「たいへん けっこう でございます」]. As she does so, she keeps hold of the bowl with both hands.

- Once she has finish all the tea (drinking off the last drops with a delicate but audible slurp), she uses the tip of her right-hand forefinger to cleanse the **inside** of the rim from 5 ~ 7 o'clock, and then the tip of her right-hand thumb to cleanse the **outside** of the rim from 7 ~ 5 o'clock; if necessary, she wipes the finger-tips thus used upon the **bosom-paper** in her bosom (or deposited discreetly beside her left-hand heel), and finally turns the bowl back through 90°, so that the **front** faces her once more.

- Only then does she set the bowl down on the matting before her, as before.

- When the host has, after briefly inspecting its interior, placed the bowl that a guest has just drunk from on his own axis-of-seat once more, she will **bow fully** to him and say, 'Thank you for preparing that' [「ご馳走様 ございました」].

[**K** *In the case of thick tea, this process is somewhat more elaborate; see the next chapter.*]

### **Asking the host to make more tea**

- When the tail-guest has replied to the host's enquiry as to the quality of her bowlful of tea, and the host has completed intermission-water, and now has deposited before him an empty bowl already briefly **rinsed-round**, the host will bow and ask the **chief guest**, 'Would you care for another bowlful?' [「今一服は 如何 でございますしょうか」].

- She will consult the other guests, and, if someone wants more tea, bowing, she will reply, 'The previous bowlful was so delicious that we should like another.' [「たいへん 美味しく 頂戴 いたしましたので、今一服を」].

**Asking the host to start finishing**

• If, however, everyone has had enough, or there is a concern with time, the chief guest will instead reply, ‘Since we have more than sufficed, please bring the service to its end’ [「お茶は十分に頂戴いたしましたので、どうぞお仕舞いを」].

**U Examination of the vital utensils: caddy and scoop**

[The guests do not have to do anything more, until the host has at last replaced the lid of the water-vessel; at this signal, all the guests must return to the formal seated-position [正座].]

The majority of **tea-caddies** are constructed of a very thinly-shaven wooded lid and body coated with layer after layer **after layer** of lacquer; each (save the last) of which layers is polished and then coated again; and, once sufficiently built up, this lacquer may finally be decorated with inlay (usually of mother-of-pearl [螺鈿細工], or designs in other colours of lacquer; and/or gold-, silver-, and/or bronze-leaf [蒔絵] (often built up into areas of minute bas-relief), not just on the outside, but also on the part of the body that fits against the lid-mouth – i.e. the **mouth-rim** [上がり], and the inside of the lid itself [蓋裏]; again, the whole or part of the interior of both body and lid may have been covered with an even sprinkling of particles of gold-leaf [梨地] that have been meticulously lacquered into place.

Even if the lacquer of the caddy is entirely monochrome, good lacquer – the jet-black sort [真塗り] not least – is, as it were, an organic jewel, and has a peculiar depth to it, beyond its polished sheen, as does even first-class lacquer that has been finished matte [艶消し].

As long as the caddy remains upon the utensil-segment, none of this exquisite workmanship can be clearly perceived and properly enjoyed by the guests; and therefore the chief guest will ask that she and her companions be allowed to examine the caddy at close quarters, and in detail.

Again, in the case of caddies of first-class quality, the lid will have been shaped so accurately vis-à-vis the proportions of the body-rim that, when the lid is returned to the body, the air consequently trapped can only escape very slowly, and so the lid feels cushioned as it is replaced; and this is a sensation that can only be savoured through direct handling.

The principle standard forms of caddies – which are generically termed [茶器] – are as follows:

- the **natsumé** [jujube-berry-shaped; 棗]; this sort has a rounded shoulder to its lid,

a rounded base to its body, and a body that increases slightly in diameter as it rises to its mouth. The height of the lid is usually a fourth ~ fifth of that of the whole;

- the **broad-of-beam caddy** [平棗<sup>ひらなつめ</sup>]; this kind of natsumé is wider in diameter than height; for cleansing or use it is therefore handled on the left palm. The height of the lid is usually closer to a third of that of the whole;

- the **cylindrical caddy** [中次<sup>なかつぎ</sup>]; this kind of caddy is relatively tall, and has entirely straight sides to both body and lid, an exceptionally small diameter, and a lid that is the same size as the body when the caddy is seen closed; thus the join between body and lid is exactly halfway up the cylinder. Removal of the lid reveals that the body has an unusually high mouth-rim, presumably to allow it to contain a sufficient quantity of tea-powder; despite its relatively minimal diameter;

- the **beveled caddies** [面取<sup>めんとり</sup>]; in contrast to both the rounded shaping of the natsumé, and the sharply squared-off (or only minutely beveled) shoulders and base of the cylindrical caddy, this sort has either the shoulder of its lid [上面取<sup>うわめんとり</sup>], or else the base of its body [下面取<sup>しためんとり</sup>], broadly beveled. When both shoulder and base are similarly beveled, the utensil is known as a **blizzard-caddy** [吹雪<sup>ふぶき</sup>]<sup>3)</sup>;

- the **physic-pot** [薬器<sup>やつき</sup>]; this either has a body with rounded base but a very shallow lid, or else is shaped something like the following:



The above kind is used in place of a sheathed tea-flask, whenever a guest (usually the chief guest) has brought to an intimate tea-gathering a quantity of thick tea as an expression of gratitude, and the host wishes to serve a portion of this, after offering the thick tea that he himself has provided for the occasion [☒ **servicing two brands of tea:** 二種点<sup>にしゅだて</sup>].

The various natsumé are the most common type of caddy, and so their form does not really merit comment from the chief guest; but, in the case of any of the other forms, as part of her final dialogue with the host concerning the vital utensils, the chief guest may elect to offer a guess as to the term appropriate to the particular form of the caddy used.

The **tea-scoop** may be very old and fragile, and even newer ones are vulnerable to snapping at their shaft-nodes; therefore the scoop should be handled as little as possible, and never by the area between scoop-bowl and shaft-node; and, if lifted from any surface upon which it has been resting, it should be kept at an angle where by **the scoop-bowl is never higher than the shaft-tip**. [This is because a scoop is a potential weapon.]

### **Requesting examination**

• When, towards the end of a service of thin tea, the host finally replaces the **lid of the water-vessel**, all the guests, now seated formally, will bow fully; and the **chief guest** will say, ‘Permit us to examine the vital utensils’ [「<sup>りょうき はいけん</sup>ご両器 拝見」].

### **Examining the vital utensils**

Once host has **closed service-entrance**, if no assistant participating, tail-guest and chief guest **settle** who is to **fetch vital utensils**, and, in whatever way, **utensils reach** chief guest’s seat, and she **places** them between self and neighbour.

• This is begun only once the host has left the chamber, and closed the door. If no host’s assistant is there to deliver the vital utensils to the chief guest, the **tail-guest** will offer to do this: ‘Shall I bring the utensils to you?’ [「<sup>と まい</sup>取りに参りましょうか?」]; unless there is some physical reason for her to accept this offer, usually the **chief guest** refuses this offer: ‘Thank you, but I shall fetch them myself.’ [「有り難うございます。<sup>わたくし</sup>私が参りましょう。」]

• If the **chief guest** goes, she picks both items up simultaneously, holding the caddy correctly in her left hand, and the scoop with right-hand thumb on the shaft-node, and upper surface still facing the caddy (just as the host will eventually carry these out). Seated once more in her own place, she sets them down between herself and her neighbour, on the side of the **segment-border** before her that is appropriate to the size of the room.

• If the **tail-guest** (or else host’s assistant) does bring them to the **chief guest**, she will pick them up in the same way, but, once seated before the latter, she will set the utensils back down on the matting beside her left knee, and first take up the caddy, to turn it clockwise on her left-hand palm until its front faces the chief guest. Then she places it before that guest. Taking up the scoop and supinating this, and then **handling** it with her left hand, she re-takes it at the shaft node just as the host did when he set it out, and places it beside the caddy as he did. Retreating one shuffle, she bows, and rises. Having bowed back, the chief guest moves the vital utensils together towards her neighbour, on the on the side of

Chief guest **apologizes** for preceding neighbour; neighbour **responds**.

Chief guest first **employs service-napkin**, and, **supinating tea-scoop**, **sets** it upon service-napkin.

Chief guest **produces reception-napkin**, **opens up** first two folds, and **places** on axis-of-seat.

Chief guest **shifts caddy** [LRH] to centre of reception-napkin.

the **segment-border** before her that is appropriate to the size of the room.

- The chief guest then turns to her immediate neighbour, and, giving a **token bow**, says, ‘Permit me to precede you’ [「お先<sup>さき</sup>でございます」]. The other guest returns the **token bow**.

- The chief guest then gets out her own **service-napkin**<sup>4)</sup>, opens this on her left-hand palm once to the right, (like a Japanese book), with both hands sets it down diagonally beyond her right-hand knee (on the appropriate side of the matting-border), and taking up the scoop with her right hand at the shaft node, with her left hand she handles it so as to both turn its obverse face to face upwards and take it at the shaft-tip; this she places on her service-napkin, in the concave fold running from 12 to 6 o’clock.

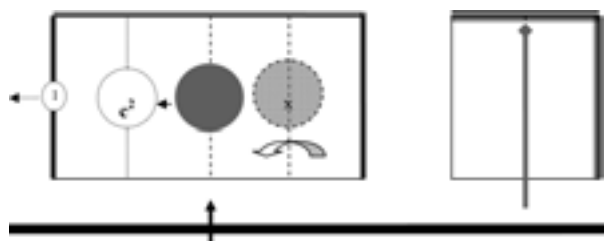
- Next, she gets out her **reception-napkin** and, by taking the top two aligned corners (initially farther left) with right-hand forefinger and thumb (forefinger uppermost), and the lower two in her left (thumb uppermost), she opens it out so that it is now folded only in half, and places it symmetrically on her axis-of-seat, folded edge towards her and parallel with the segment-border before her, and on the appropriate side of that border.

- This done, with her right hand (thumb at 6 o’clock) she takes up the **caddy**, immediately reverently steadying it with the tips of her left-hand fingers (as she does to the vessel whenever taking a sweetmeat or dry sweet) [「左手<sup>ひだりて</sup>を添<sup>そ</sup>えて」], and transfers it to the centre of her reception-napkin.

*[The resultant arrangement, seen from the guest’s point of view is as follows (what is shown is for a large Tea-chamber; in a small, the segment-border will be nearest the top of the page); the large grey circle represents the tea-caddy, the dotted circle to its right (x) the optimum placing for its matching lid when removed. C<sup>2</sup> indicates the position in which the caddy is **finally** deposited.*

*• To the right of the four-paneled reception-napkin is the chief guest’s quadrifolged service-napkin, bearing the tea-scoop, now facing upwards (any details not yet explained*

*concern the next step.)]*



### ***Examining the caddy***

Chief guest **bows fully** to **caddy**, and **examines** its lidded **front-aspect**.

Chief guest **removes lid** and **examines** its **interior**.  
Chief guest **deposits lid** at RH of **body**.

Chief guest **examines** both **body** and remaining **tea-powder**.

Chief guest **replaces lid** [RH], and **shifts caddy** to left-most panel of napkin.

- As a preliminary to her examination, she **bows fully** to the tea-caddy [*for this may previously have been in the possession of, and cherished by, a succession of highly-distinguished Tea-practitioners; and has at the very least been chosen by the host*].

- Next, her fingertips still upon the matting just before her knees, she takes in the whole view of the caddy-front.

- Both elbows now **anchored upon her thighs**, and gently taking the caddy-body in her left hand, thumb at 6 o'clock, with her right she removes the lid towards herself, thumb likewise at 6 o'clock, fore- and middle fingers at 12, and, having examined its inner surface, places the lid as shown as **x** above, to the right of the caddy-body, and with outer surface upwards.

- Now, with both hands, she takes up the caddy-body, and inspects such details as the decoration of the rear of the body, the mouth-rim, and the body-interior; she will also note how cleanly and delicately the host has scooped the tea-powder [*in doing all of which she must, of course, avoid disturbing, not to speak of spilling, that powder*].

- Having with her right hand returned the lid to the caddy-body (being careful to align any lid-decoration with that on the body), and with that completed body now in her right hand, and her left hand once more respectfully steadying the body,



Chief guest  **folds**  [RH] folds leftwards  **right-most panel**  of napkin, and,  **gripping**   **napkin**  and  **caddy**  appropriately [LRH],  **shifts**  both towards neighbouring guest.

she shifts the caddy to the position marked above as **c<sup>2</sup>**, with its front once more at 6 o'clock .

- The ribbon-like curved arrow above indicates how she now folds the right-hand-most panel over onto its left-hand neighbor, in preparation for passing the caddy to the next guest. Doing this allows her right hand to take hold of the caddy (thumb at 6 o'clock) in its thumb and three fingers, while inserting its little finger  **under**  the right-hand fold, at 3 o'clock of the reception-napkin (point ⊗, above: [*in effect, centre of where the caddy-lid had previously been deposited*]). Once her left hand has taken the left-most two panels of the napkin at point ①, with both hands she slides her reception-napkin leftwards, to a suitable place between herself and her neighboring guest.

### ***Examining the scoop***

Chief guest  **folds**  own reception-napkin back into  **four-ply** , and  **shifts**  it back to own axis-of-seat.

Chief guest  **shifts**   **scoop**  from  **service-napkin**  to  **reception-napkin** , and  **stows away**   **former**  napkin. She  **bows fully** , and  **inspects**  scoop, finishing with  **token bow** .

- Once her neighbour has removed the tea-caddy to her own reception-napkin, likewise set out before her, the previous (chief) guest folds her reception-napkin back into quadri-ply, and then, with both hands, slides it back to her own axis-of-seat.

- Now she takes up the tea-scoop from her service-napkin to her right, by its shaft-tip, and places it on the central fold of her reception-napkin.

- As she has no more need of it, she folds shut her service-napkin, from right to left, and stows it back in her bosom in the usual way<sup>5)</sup>.

- The guest bows fully to the tea-scoop, and, her fingertips still upon the matting just before her knees, examines the whole of its upper surface.

- Taking up the scoop at the shaft-tip, and gathering her reception-napkin onto her left-hand palm to protect and support the scoop, she turns the latter sideways through 90°, and examines its line (which is never merely straight), and the

manner in which the scoop-bowl has been formed [権先の矯かいさき ため具合ぐあい]. Turning it once more, she next examines its underside, including the manner in which the shaft-tip has been formed. [Since tea-scoops are particularly brittle around their shaft-nodes, they should be handled with extreme circumspection.]

Having slid **scoop-on-napkin** toward next guest, once napkin empty, she stows it away.

- Having restored the scoop to its original position, and rendered it a final token bow, she places it back on her axis-of-seat, and, taking the reception-napkin in both hands, her right hand at the bottom right-hand corner, her left near the top left-hand corner, she slides napkin with scoop on it towards her neighbour.

- Once her neighbour has taken the scoop, the previous (chief) guest folds shut her reception-napkin, and stows it in her bosom as usual.

If the chamber is a small one [小間こま], the vital utensils are kept, examined, and passed on **within** the segment-border running before the guests.

If, in such a chamber, either the tail-guest or the host's assistant has delivered the vital utensils to the chief guest, that participant will, however have placed them before the chief guest **outside** the segment-border. They first get moved within the border when the chief guest apologizes to her neighbour for preceding her.

Accompanying guests **examine** in much the same manner; tail-guest **assembles** the vital utensils in appropriate area further from chief guest.

- Save that (i) they each apologize to their neighbours for preceding them without having yet touched the vital utensil awaiting them, (ii) they do not need to use their **service-napkins**, and (iii) the tail guest (a) has no one to apologise to, and (b) gradually assembles the vital utensils in the configuration in which they were originally set out, on the appropriate side of the segment-border before her, and diagonally beyond the knee that is further from the chief guest, the other guests' examination of the vital utensils is conducted in the same manner.

Tail-guest either **reorientates utensils** for host's assistant, or **returns** them in accordance with chief guest's request.

• If the host's assistant reenters to collect the vital utensils, the tail-guest will courteously set them out for him beyond segment-border; [*thus she employs the setting-out used in returning the utensils to where they were originally set out (see below).*]

• If no assistant is participating, having stowed away her own reception-napkin, the tail-guest will consult the chief guest as to whether she should return the utensils to the chief guest or the place where they were set out: she will bow and ask the chief guest, 'Shall I return them in your place?' [「お返しさせていただきますでしょうか?」]. The **chief guest** usually replies, 'Yes, please do' [「では、お願いいたします」], and so the **tail-guest** does, exactly as she did when delivering them to the chief guest, but now to where they were originally set out by the host.

• In either case, it is near her own left knee that she initially deposits the utensils, in order either to pick them up herself, or to turn and set them out for the host's assistant.

• During a lesson, if (to save time) there is to be no practice of **examination**, the tail-guest will simply take up the utensils, place them together beside her left-hand knee, and, turning them one by one, set them back out for the host.

[• **H** When the host opens the door to the service-entrance, and re-enters the room, he will first deal with the cauldron-lid, and then shift his seat to face the returned utensils.]

Guests all **bow** to reentered host, and chief guest **enters into dialogue** with him, concerning the **vital utensils**.

• Once the host has done this, all of the guests **bow fully**, to thank him for having allowed them to inspect the utensils at close quarters, the chief guest (representing the others) thanking him [「どうも、有り難うございます」]

[• **H** The host silently returns their **full how**.]

• Here the chief guest will keep her fingertips upon the matting, and ask the host suitable questions about the utensils, and offer suitable comments of appreciation.

[For example, concerning the **caddy**, she may offer a guess as to, or ask about the type of **lacquer** used, and

*comment upon the aptness of any motif incorporated into the lacquer-work. If the **lid** has some kind of inscription on its inner surface, she may ask how that is to be read.*

*Concerning the scoop, she will ask who has carved it, and what poetic name it has been given. If the bamboo used appears unusual, she will ask what the species employed is called, and where it was obtained. If the scoop is of ivory (or heavy imitation-ivory) she will comment on any unusual styling, or interesting coloration of the ivory.]*

[• **H**] *The host, too, maintains a bowed posture, finger-tips on matting, while answering these questions, and responding to these comments.]*

• When she has finished, she and all the other guests once more bow fully, she thanking the host again.

• [Once the host has taken up and carried out the two vital utensils, finally seated himself outside the sill of the service-entrance, and deposited the utensils, he then takes up his **ceremonial fan**.] So do the guests their own, **handling** them as he **handles** his, and then, placing them on the side of the segment-border before them that is appropriate to the size of the chamber, **bow fully** in time with the host's **full bow**. They then **handle** and put their fans back in their belts [*while, if the occasion is in fact a lesson, the pupil that has acted as host finally thanks his teacher, a salutation that does not concern the other learners*].

[• **H**] *The host then closes the door, **before** replacing his own **fan** in his belt.]*

When, beyond sill of When,  
beyond sill of service-  
entrance, host **sits** and  
**places fan** before him,  
guests **set out** own fans.

Guests all **return host's**  
**bow**, and then **stow away**  
**own fans**.

If a water-vessel-stand is in use, the host will first replenish the water in the water-vessel, from the cold-water-kettle; and it is with this beside him that he will exchange final salutations with his guests, before at last closing the service-entrance.

- As the service of thin tea is almost always the final part of any Tea-occasion, the guests are about to leave. Since they may never see any of these utensils a second time, starting with the chief guest, and bowing to their neighbours before preceding them, they once more examine the contents of the display-alcove, the cauldron [☞] and floor-brazier], and, if one is in use, the water-vessel-stand, with water-vessel on it.
- While she is awaiting her turn to do this, the tail-guest will set to rights anything in the chamber that seems to have become disordered (such as the long felt mats set out upon the matting-segments that form the guests' seats).

### Notes

- 1) When needing to turn through 180° (as the host does when he has risen with a full slop-bowl in his left hand, and also whenever he has just sat within the Tea-chamber, before the service-entrance sill, closed the service-entrance door, and, once standing facing the closed door has taken two half-steps backwards, the first with the foot closer to the direction in which he needs to turn), the first foot moved has (then) to be placed at right-angles to the other foot, with the heel of the former touching the inner side of the instep of the latter. The other foot is then slid in the new direction, with its instep closest to the toes of the foot that is now supporting the body-weight, and finally the latter foot sets off completely directed in the new direction.
- 2) The exception is if she happens to be going to drink the new bowlful **herself**; in that case she carries it to her own seat on her **bare** left-hand palm, right hand steadying; see section immediately following.
- 3) It is said this name derives from the fact that, from a small distance, the top of a doubly-beveled caddy cannot be distinguished from its bottom – which is much the state in which things encountered amidst the bewilderment imposed by a blizzard tend to appear to the viewer.
- 4) Should she happen to lack such, she may instead use either her wad of bosom-paper, or her ceremonial fan, first opened to about 30° of its total 170.
- 5) If she has had instead to use either bosom-paper or fan, whichever she of course now stows away, suitably.