

*A Detailed Glossary of Specialized English-Japanese Vocabulary
Related to the Praxis of Tea According to The Enshû School:
Part Two: F ~ L*

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これは、交換留学生のみならず、我が外国語学部の学部生の中での茶道を嗜もうと思う学習者のためにも書かれたものであり、しかも教科書めいた参考資料のつもりなので、多少なりとも内容の反復が必然的に多くありましょう。當流独特な道具の好み、道具の扱い方、所作、および気持ちの持ち方を、元の和語なる専門用語と筆者なりの英訳を中心として、茶道遠州流による茶の湯の精神・心構えを英語で表現してみた試みの一つです。

Key words

- ① distinctions among utensil-types ② method of handling; manner of movement
③ social or aesthetic purpose ④ the spiritual within the kinaesthetic

キー・ワード

- ①道具類の識別 ②扱いや所作 ③社会的・美的目的 ④所作中の精神

Items have been arranged in alphabetical order of the **most important content-word**. Thus, ‘abstract signature’ is followed by ‘alcove examination’, and then ‘axis-of-seat, the host’s permanent’. Key words that are, in turn or already, themselves glossed are shown in **bold font**.

Since this glossary is designed to be consulted at need, rather than read continuously, the glosses inevitably comprise a certain amount of repetition, especially with regard to the Japanese supplied.

Signs Used

D = *daisu*. This concerns use of the grand **Tea-sideboard** [台子^{だいす}] in a room of 4.5+ matting-segments [広間^{ひろま}].

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.

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

R = This concerns only one or more of the set of special **r**everent services.

S = **s**ummer. That is to say, what is explained applies only 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 guests' seats).

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

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 heat of the water in the **cauldron** as close to the guests' seats as possible).

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 have done this with 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**'.

Addenda to Part One

- ‘**bowl-sheath, a**’ [茶碗の仕覆]^{じゃわん しふく}: [KR] When a serious Tea-practitioner [茶人]^{ちゃじん} of this School has acquired a tea-bowl of some note, s/he will first hold one or more Tea-occasions on which s/he **unveils** [披く]^{ひら}] it to however many sets of guests for the first time (see ‘**unveiling of a bowl** newly acquired, the’, in the final part of this Glossary). A little later, s/he may find, or receive as a gift, a sufficient amount of a rare and/or attractive and/or antique material that, for whatever reason, strikes her/him as suiting that bowl, and use this to create a lined bespoke bowl-sheath. To all intents and purposes, in structure such a sheath constitutes a much larger version of a **flask-sheath** [茶入の仕覆]^{ちやいれ しふく} (*q.v.*) – save that it has an extremely long running cord, long enough not just to open the sheath and remove the bowl, but in addition to tie it in any one of a large number of different decorative, flat or three-dimensional knots, some of which form seasonal flower-motifs, while others are purely abstract. Such a Tea-practitioner will then hold one or more Tea-occasions on which s/he presents to however many sets of guests, and for the first time, the relevant bowl set out on display enclosed in its tailored sheath, knot suitably tied. (The **tea-whisk** to be used will be displayed stood upright immediately behind the handle to the lid of the **water-vessel**, and the **tea-swab** to be used set immediately in front of that handle.) Whereas during a service that unveils a bowl newly acquired, once the chief guest has informed the host that no subsequent serving of thick tea is desired, with the next breath she will ask for her and her fellow-guests to be allowed to examine the bowl: ‘We have been fully regaled with tea; but might we examine the bowl? [お茶は十分でございますが、お茶碗拝見]^{おちゃ じゅうぶん ちゃわんはいけん}’, so, on such a subsequent occasion, at the same point she will ask instead for her and her fellow-guests to be allowed to examine the bowl-sheath [お茶は十分でございますが、お茶碗拝見]^{おちゃ じゅうぶん ちゃわんはいけん}. This is examined by each guest in turn while the host finally cleanses the bowl, and completes all of **conclusion-water** [仕舞水]^{しまいみず} except the **water-mixing movement** [[お湯返し]^{ゆがえ}] and the **ejecting ladle-movement** [突柄杓]^{つきびしゃく}. This then allows him to replace the lid of the water-vessel, and upon this immediately set (i) the tea-swab as usual, and (ii) the tea-whisk, its base on the front foot of the swab, and leaning straight back, towards the handle to the lid. This is done because, into the examined and returned sheath will be replaced the cleansed tea-bowl, and its cord loosely and differently knotted [有楽結び]^{うらくむす}], and then set back on display. The last part of conclusion water is then completed, the ladle returned to the lid-rest, and its lid returned to the cauldron.
- ‘**centrally-placed floor-brazier, use of the**’ [中置 [の点法]]^{なかおき てほう}: [F] As the climate of the last of the warmer months grows more temperate, and yet before there is yet any need to start

employing the **sunken hearth** [炉] (which is positioned *between* the respective seats of host and guests, and thus affords the guests some warmth), the plinthead **floor-brazier** [風炉] is moved from its previous position on the left-hand side of the further half of the **utensil-segment of matting** [道具畳] to the center of that half – and thus a little nearer the guests' seats. With the same intent, the **water-vessel** [水指] is now placed to the *left* of the brazier, and thus further from the guests' seats, and the **lid-rest** [蓋置] is placed centrally in front of that; this in turn means that (i) not even a shortened version of the summer **ladle** [合柄杓] can be placed on the lid-rest. Instead, such a ladle is left upon the rim of the **slop-bowl** [建水] until it is needed for supplying the bowl with hot water, and is repositioned on that rim once the cauldron-lid has been returned to the cauldron.

This placement of course means that no water-vessel-stand can be employed, and thus the more solemn of the reverent services are impracticable, the most advanced form of thick tea service that is possible being the Service of Two Brands [二種点].

One aspect of use of the floor-brazier centrally placed is that of 'reluctant abandonment [名残]'– of the 'toys of summer'. For an intimate Tea-occasion during this season, the host may choose his very favorite among summer utensils, or, again, utensils (such as iron braziers [欠風炉・破れ風炉・やつれ風炉]) that have become damaged, or have then been interestingly repaired (for instance with golden lacquer). As the gales of autumn gradually wreck the deciduous foliage outside, so, within the Tea-chamber, imperfect things may be considered and savored on their own merits and charms.

● 'charcoal-chopsticks designed for display' [飾り火箸]: [DR] These are used with the **grand Tea-sideboard** [台子], and the **long board** [長板], but only for the reverent services, starting with the **unveiling of a tea-bowl** [茶碗披き], and are stood very upright, leaning against six o'clock of the lip of the **ladle-vase** [杓立] (see below). They are fashioned from highly-polished brass or bronze (or even precious metals), and have ornamental finials to their handles, often in the shape of birds or pine-cones.

● 'display-tray, a' [[お]盆]: [KR] Such a utensil is employed to mount a ceramic **tea-flask** [茶入] that is not taller than it is broad, or, if it is, does not have the square-shouldered form known as [肩衝]. [*The reasons for this are both symbolic – to reflect the august provenance of many of such flasks – and because the tray provides a more stable support for the tea-scoop when that cannot be placed on the rim of the bowl, than do the shoulders of such flasks.*] [D] The most formal is the large **rectangular tray** [長盆], followed by the **large round tray** [大丸盆], and then the **square tray** [方盆]; [R] when, however, the grand Tea-sideboard is replaced by the less solemn water-vessel-stand, a **smaller round tray** [丸盆] or smaller

square one will be used instead. [*The form of such a tray will determine how it is cleansed, and also where the tea-scoop is placed on it, after tea has been introduced into the bowl.*]

Glossary, Part Two

F

- **‘finger-cleansing’** [指洗い^{ゆびあら}]: **K** After a tepid mixture of half a ladle-cupful each of hot and cold water [湯水^{ゆみず}] has been mixed within the returned Tea-bowl, and one **rinsing-round** [濯ぎ^{ゆす}・雪ぎ] has been completed, the host uses his right-hand forefinger, moved clockwise and then back anticlockwise, from about 1:30 to 5 o’clock, to clean the inner surface of the bowl-wall, in thirds of the bowl’s circumference, gripping the bowl between inserted forefinger and right-hand thumb to rotate it clockwise between wiping-movements. When the bowl-front has come once more to face him, he wipes his forefinger clean, first by sliding it upwards over the bowl-wall, and then dispersing the residual tea-mixture over the opposed surfaces of his forefinger and thumb (above his right-hand knee), and then repeats the **rinsing-round**, finally emptying the water into the **slop-bowl** [建水^{けんすい}] as usual.
- **‘fingertip-alignment’** [爪揃え^{つまぞろ}]: **G** A term referring to the general principal of, where physically possible, always handling one’s thumbs and fingers so that there is no unnecessary and unsightly gap between either one’s thumbs and the sides of one’s palms, or one finger and either of its neighbors.
- **‘firming-ladle gesture, the’** [柄杓を構えること^{ひしゃく かま}]: **G** With right hand, you take up the ladle from wherever it is presently resting, and bring your right thumb so that its tip is resting against the nearer side of the surface of the **shaft-node** [柄杓の節^{ひしゃく ふし}]; then the left-hand forefinger and thumb grip it by the **sides** of that node, so that the ladle-shaft rests in the join between left-hand thumb and palm, the sides of the ladle-cup [合] are exactly parallel with the matting, the mouth of the cup is facing straight right, and the ladle and your gently-curved left arm form a single shape (the ladle is held quite low, but without its **shaft-tip** [切止^{きりどめ}] touching the knees, and the left arm curves down and towards your central axis, quite far from your torso); meanwhile the right-hand thumb and forefinger slide down to the shaft-tip, both sides of which they then take (unless they are at that stage still holding the lid-rest); for some seconds, you maintain this pose, but drop all tension from your shoulders and neck, while faintly spreading your bent arms outwards to either side. (What follows varies according to what you next need to do with the ladle.)

This gesture is performed at least four times during **any** service of tea (more in the case

of thick tea prepared during the colder months), and constitutes a very brief point of contemplative stasis in what is otherwise an almost-seamless sequence of movement.

● **‘first service of tea during the New Year, the’** [点初]: **W** Although New Year’s Day is held to be the most important annual festival-day in the common Japanese calendar – having an importance equivalent to the Western Christmas Day – in the **Tea**-calendar, the first occasion of offering Tea following the start of a fresh year – also known as 「初釜」 or 「稽古始」 – is only the second most important (the most important being **W** the **opening of the [sunken] hearth** [炉開き]). It is usually marked by use of utensils bearing motifs related to the subject for 31-syllable poetry for that year [勅題] announced by the Imperial Household Agency, and those related to the Chinese astrological animal-sign (and other signs) for that particular year in the cycle of twelve. The display-alcove may contain auspicious offerings associated with the celebration of a New Year, and also long strands of green willow, one or more of which have been tied into rings, in prayer that those gathered in the Tea-chamber may all survive to return there a year thence.

● **‘first use of the floor-brazier, the’** [初風炉]: **S** A Tea-festival ranking below both the **opening of the [sunken] hearth** [炉開き] and the **first service of tea during the New Year** [点初], marking the transition from the **sunken hearth** [炉] used during the cooler months and the floor-brazier, and usually held during the first week of the fifth month.

● **‘flanged cauldron, a’** [透き木釜]: Set not up upon an iron trivet [[五徳], but rather upon two very short lengths of wood [透き木], themselves propped upon the plastered **inner walls** [炉壇] of the **sunken hearth**, the flanged cauldron thus constitutes an incomplete form of lid, which partially contains, and keeps from the guests, the heat being generated within the sunken hearth. This is used primarily **W** with the sunken hearth, in the last of the cooler months (*i.e.* April); but, during **S** the hottest of the warmer months, a flanged cauldron of relatively smaller size may be used instead with a **floor-brazier** [風炉] that has an in-curving rim, and again supported by not the usual trivet but two very short lengths of wood. Apart from the function of protecting the guests from undue heat, the absence of a trivet gives variety to the service of charcoal, and the shaping of the ash-landscape in which the charcoal is set.

When no trivet is supporting the cauldron, for services of some degree of **solemnity** [位・格調] a **lid-rest** shaped like a tiny trivet [五徳蓋置・隠家・火卓] may be used; if this is set out on display, it is placed with its three legs pointing upwards, but, when used during a service, the ring that unites the legs is placed uppermost. (While a trivet of European origin is usually used with the ring that unites those legs placed uppermost, since throughout much of Asia vessels with somewhat rounded bases are used in order to heat various substances, trivets

are often used with the ring as their base – as is always the case for full-sized trivets used in the praxis of Tea.)

● **‘flask, the tea-’** [[お]茶入^{ちやいれ}]: **㊦** This is a little pottery vessel (the earliest ones were adapted from Chinese-made phials manufactured to contain either drugs or cosmetics) that is used to introduce into the Tea-chamber powder designed for preparation of **thick tea** [[濃茶^{こいちや}].

It always has a lid made of (imitation or real) ivory, the interior of which is covered in gold-leaf (a traditional assurance that the contents cannot contain poison – the presence of which would, it was fondly believed, cause even gold to tarnish and blacken), and is set out on display in the Tea-chamber clad in a tiny, lined bag (see **flask-sheath** [[お]仕覆^{しふく}], below) formed of some interesting fabric, with a silken draw-cord, one end of which is permanently knotted and plaited, and the other knotted more loosely, for the occasion to hand, and so that it may be easily undone during the coming service of thick tea.

Tea-flasks come in many shapes, chief among which are the square-shouldered [肩衝^{かたつき}], the eggplant-shaped [茄子^{なす}], the crane-necked [鶴首^{つるくび}], the almost-spherical [文林^{ぶんりん}], and the broad-of-beam [大海^{たいかい}]; while some ancient and treasured flask-bodies may be of Chinese origin [唐物^{からもの}], those that one ordinarily encounters will have been fired in Japan [国焼^{くにやき}].

All tea-flasks that are not taller than they are broad are placed on the left-hand palm when being cleansed, and when about to be opened to provide tea-powder; and small roundish flasks are, since the tea-scoop cannot be propped on the tiny lid of such a vessel, usually employed mounted upon a display-tray [[お]盆], which receives the tea-scoop whenever that is not set upon the rim of the tea-bowl (or **㊦** the flange of a **Temmoku bowl-stand** [てんもくだい 天目台]).

Most tea-flasks have a **front** [しょうめん^{しょうめん}]: a point on their outer surface at which a thicker portion, or a different type, of glaze has been induced to dribble down, or some other interesting variation in the glaze has happened to form in the kiln. When the flask is inserted into its **sheath**, the flask-front should be positioned so that it is 180° distant from the permanent knot in the sheath-cord; as with all other utensils except **lid-rests** [ふたおき^{ふたおき}] used in the cooler months (which are placed with their fronts facing parallel to the host’s own axis-of-seat but away from him), as long as the host is using the flask, its 12~6 o’clock axis should be parallel to his own **axis-of-seat** [ほんざ^{ほんざ}]; but, when he finally sets the flask out for the guests to **examine** [はいけん^{はいけん}する], its front has already been turned to face 180° away from him. When whoever returns the **vital utensils** [はいけんどうぐ^{はいけんどうぐ}] to where they were originally set out, the front is positioned to face the host once more.

● **‘flask-sheath, the’** [[お]仕覆^{しふく}]: **㊦** A bespoke-tailored, lined, usually silk bag formed from two panels, a bottom and a draw-cord, is used to adorn and protect the **tea-flask** [[お]茶入^{ちやいれ}]. With

regard to its handling, the important parts of the flask-sheath are

- i) its (stiffened) round bottom [底^{そこ}], for, in sheathing the flask, this must be fitted exactly to the bottom of the latter;
- ii) its mouth [口^{くち}], and the cord-tacking [かがり] that attaches the draw-cord to the mouth;
- iii) its draw-cord [紐^{ひも}]; in the case of most caddies this is quite short, and is tied in a form of reef-knot (see below); but very large broad-of-beam caddies [[大海^{たいかい}] have extremely long cords [長緒^{ながお}] that are tied in one of a number of special ways.
- iv) the permanent knot [結び目^{むすめ}] that fastens together the two free ends of the draw-cord, and is never undone;
- v) the plaited-tassel [露^{つゆ}] that emerges from this knot;
- vi) the sheath-front [正面], which is the panel of the two-paneled sheath-body that, when the cord runs from 12 ~ 6 o'clock with the loop towards 6, is on the right. This forms the sheath-front because, when the sheathed flask is initially set out on display, it is the side of the sheath that is (more) visible from the guests' seats.

When, as part of the preparations for a service of thick tea, the filled flask has been inserted into its sheath (with the flask-front facing away from the permanent knot), the draw-cord is drawn quite tight so that the sheath-mouth is closed as tightly as possible, and the permanent knot is as near the sheath-body as possible; then the right-hand portion of the draw-cord is crossed, to the left, over the left-hand portion, and the remainder of the draw-cord is passed under the left-hand portion, and drawn up over the closed sheath-mouth, to form a granny-knot, with just a little more than half of the cord-loop running diagonally away from you to the left, and the rest protruding diagonally towards your right. This right-hand portion is now bent to the left, so that the left-hand (greater) portion can be brought down over it, and then passed under and around it, to form a small reef-knot that has its protruding loops running horizontally. This second knot should not be too tight. Finally, the plaited tassel should be bent to stand at 45° to the vertical.

When, after having been removed from the flask, the flask-sheath is laid flat **on the matting** during the course of a service that does not use a **water-vessel-stand** [水指棚^{みずさしだな}] or **grand Tea-sideboard** [台子^{だいす}], it is placed with the sheath-front itself downwards [*this is to protect this face from any falling drops*], and with the mouth facing towards the host; when, however, it is set out for the guests to examine, it is laid with the sheath-front uppermost, and the mouth facing towards the guests, between the matting-border nearest the host and the tea-flask; when

the sheath is returned to the host, it is laid in the same place, but with the sheath-mouth facing towards the host. [*That is to say, at all times, the tea-flask is placed nearer to the guests' seats than is the flattened sheath.*]

If, however, the service is one employing a **water-vessel-stand**, once removed from the flask the sheath is laid in the centre of its upper [most] shelf, with the sheath-face upwards [*since this elevated position itself protects this face*], and the mouth facing the front of the stand. In the case of a **grand Tea-sideboard**, the sheath is placed with its mouth parallel to the front edge of the sideboard, on the nearer left-hand corner of its upper board.

● **'flat-style of folding the host's service-napkin, the'** ^{たたみぶくき} [畳袱紗]: **G** This is done whenever the host is about to cleanse either the **tea-scoop** ^{ちゃしゃく} [茶杓], including occasions on which the scoop has accidentally fallen from wherever it is supposed to be placed, or **R** a **Temmoku bowl-stand** ^{てんもくだい} [天目台].

The napkin is basically folded horizontally into a triangle, and then into a flattened S-shape, the broader the better.

Whenever either form of napkin is manipulated in the sight of guests, this must be done with not casual usedness but, instead, intent concentration – for such concern demonstrates a host's care for the well-being of his guests.

Having, as usual, taken the napkin between right-hand thumb and forefinger so that both thumb and the obverse face of the napkin face self, with the **unhemmed side** ^わ [輪] vertical on the right, and then inspected the top and left-hand sides of the napkin (see '**inspecting a napkin clockwise**', below), the corner bearing the **abstract signature** ^{かおう} [花押] is allowed to drop away; once the napkin thus forms an isosceles triangle with longest side uppermost and horizontal, the right-hand pointed lappet is raised by the right hand, thumb towards self, to just high enough above the host's knees for the left-hand pointed lappet not to touch the host's lap.

First fold: While the third, fourth and fifth fingers of the right hand are discreetly deployed (*i.e.*, slid downwards along the upper of the shorter edges) to make sure that the resulting fold in the triangular napkin is perfectly vertical (*i.e.*, parallel to the longest side of the triangle), the left hand, thumb towards self, takes the napkin just below halfway from the top pointed lappet, between thumb and base of forefinger, by pincering the napkin between these so that the original corner joining the two shorter sides, now more or less pointing to the left, is folded round **towards** self and then to the right, and does not significantly stick out beyond the longest side of the triangle (already vertical); in doing this, it may be advisable to employ the left-hand thumb either to push the material upwards, or ease it downwards, so that the corner itself is positioned exactly halfway down the longest side.

Second fold: Now using the left-hand thumb as a spindle, the left hand moves horizontally to the left, and supinates beneath the napkin, while the right hand brings the upper pointed lappet down to the right; thus, the napkin's surfaces are now parallel to the matting, its longer folded edges are at right-angles to the host's axis-of-seat, and the two pointed lappets are aligned one exactly on top of the other, to the right. [This alignment is adjusted *not* by pulling at either of the lappets, but rather by discreetly moving the left-hand thumb, around which the napkin is now looped, either further to the left (if the top lappet sticks out too far to the right), or further to the right (if the top lappet is too short).]

Third fold: The right hand now releases the upper pointed lappet, and having aligned and straightened thumb and fingers, and with supinated palm flat, it uses the tips of its first three fingers to fold the part of the napkin that now ends in the lappets pointing to the right, to the left, under the back of the left hand, so that just over a third from the left of the napkin remains unfolded, and two thirds lies beneath the left hand, with the lappets now pointing to the left.

The right hand now takes the resultant napkin from its right hand side, thumb upwards, and the left hand slides its thumb out of the left-hand loop of material.

Fourth and last fold: the left hand, with thumb and fingers aligned and straightened, and supinated palm flat, now uses the tips of its first three fingers to fold the part of the napkin that now ends in the lappets pointing to the left, back towards the right, under the fingers of the right hand, so that none of the napkin sticks out anywhere, and the top surface is a rectangle with long sides parallel to the host's axis-of-seat. (Except for **R** when the host is about to cleanse a **Temmoku bowl-stand**, his right hand now gives the folded napkin to his left hand, which takes it thumb upwards, ready for use.)

- **'floor-brazier, the'** [風炉^{ふうろ}]: see 'the **brazier**', above.
- **'flower-vessel[s]'** [花器^{かき}・花瓶^{かびん}・花入^{はないれ}]: **G** In summer, these are most often woven baskets or sections of bamboo (often having one or more mouths cut into their bodies)], while pottery or bronze (*etc.*) is customarily used during the colder months. Basically there are four types of flower-vessel:

- i) upright (taller than broad), and designed to be placed on the surface of the **display-alcove** [[お]床^{とこ}];
- ii) broad and flat, and designed to be placed in the same way [水盤^{すいばん}];
- iii) upright (taller than broad) but designed to be hung from a recessible hook set in either the back wall of the display-alcove or in the main-pillar [床柱^{とこばしら}] of the alcove.

- iv) (usually cast from bronze ^{からがね} [唐金],) fitted with one or more fine chains, and designed to be suspended from a hook in the alcove-ceiling; these are commonly shaped either like boats or one or another of the phases of the moon.

(i), above, may also be constructed so as to be used as (iii), but purists – perhaps reasonably – maintain that the proportions required for (i) – which are seen from slightly above – differ from those for (iii), which are seen from rather below. Again, (i-ii) are usually set out on thin decorative boards of plain or lacquered wood; **S** large baskets (often with huge, arcing handles), however, are set directly on the alcove floor, for doing this affords a cooler or less fussy effect.

During a full **intimate Tea-occasion**, only a **hanging scroll** [[お]掛軸] is used during the first half [初席], and this is replaced by a flower-arrangement for the second half; at large public **Tea-meets** [[大寄せの] [お]茶会] (usually offering only **thin tea** [[お]薄茶]), and also for tea-lessons [[お]稽古], both scroll and flowers are used together.

● **‘folded-in-style, the’** [使い袱紗を折り返すこと]: **G** When the scoop has been cleansed using the **service-napkin** [使い袱紗] the latter will already have been folded in the **flat style** [畳み袱紗], and then once more in half, around the scoop itself. This means that the pointed lappets of the (basically diagonally-folded) napkin are on the outside, and therefore free, and highly liable, to spring apart. Therefore, for further use, or at least **stowing in the bosom** [懐中する] the napkin is first folded in half **the other way about**, so that the springy pointed lappets are both contained within the resultant, neat, little, rectangular package.

● **‘formally slide, to’** [躡る]: **G** To assume, or remain in, formal seated position, and then use both fists, thumb-tips and middle sections of the fingers against the matting, to slide oneself, shift by shift, to another position in the room – one’s straight arms functioning much like ski-stocks. This is the only (and painful) manner by which one can pass through the tiny square entrance [躡り口] to a **Tea-hut proper** [草庵茶室]. This is used in distinction to ‘to **shiffle**’ [膝行る], which means traversing the matting by using movements of the folded legs alone. In the Enshū School, when leaving by a square entrance, one may formally slide oneself **backwards** out of it (if the first to leave, then having first set out a pair of **straw sandals** [露地草履] for oneself); this is particularly convenient if you are in some respect large of person.

● **‘front of a utensil, the’** [器の正面]: **G** One part of the external surface of any vessel is considered to constitute its **front** [正面]; in the case of a glazed bowl, or a glazed **water-vessel** [水指], this may be a point at which, or area within which, a painted, glazed, or incised motif, or an interesting variation in glazing, *etc.*, is to be found; in the case of a lacquered vessel, its front may be either self-evident or else a moot point.

In the case of a water-vessel with an evident front, the lid should be set upon the vessel-body so that its handle [摘^{つま}み] runs from 9 to 3 o'clock of that body.

In offering a vessel to a guest, or returning a vessel to the host or his assistant, its front is always first turned ($90^\circ \times 2$) clockwise towards the recipient in question; when either the host or his assistant is using or carrying a vessel, its front is kept turned to face that person, save in the case of (i) **sweetmeat-vessels** [[お]菓子器^{かしき}], (ii) **meal-trays** [[折敷^{おしき}]] and other trays – including the **fruits-of-land-and-sea tray** [八寸^{はっすん}] (from which the host himself serves the guests) which is initially brought in with its front facing the guests, but then revolved so that the host can serve each guest from it – and (iii) cylindrical, lidded **rice-containers** [[お]櫃^{びつ}] (*etc.*), all of which are brought into the Tea-chamber with their fronts already facing their eventual recipients or beneficiaries.

Before a guest drinks from a bowl, she turns that bowl so that its front moves from 6 o'clock to 9 o'clock. This means that she must now drink from the original 3 o'clock.

She does this for two reasons; one is an expression of humility: she has been offered the most attractive part of the vessel from which to drink, and yet she modestly eschews accepting this offer; the other is tactful thoughtfulness: when the bowl has been returned to the host, and he initially rinses it out with hot water, because its front has been positioned so as to face him, he will inevitably empty that hot water into the slop-bowl from the original 3 o'clock point of the bowl-rim; for this reason, a considerate and humble guest chooses to drink from a spot that will automatically be cleansed by that action of the host's.

☐ In handling the **caddy** [茶器^{ちやくき}] and its **lid** [蓋^{ふた}], which should always be placed with their respective fronts at 6 o'clock for the placer, the thumb of the left hand should always be fitted to 6 o'clock on the body, and that of the right hand to 6 o'clock on the lid-rim, so that the two thumb-nails are aligned, right-hand exactly above left-hand. If this practice is always observed, body and lid will never get out of alignment; and caddies frequently have asymmetrical lacquer designs (such as those of just-seasonal *flora*) that continue from body to lid: left with body and lid unaligned, such inevitably look slovenly.

☐ **Tea-flasks** [[お]茶入^{ちやいれ}], too, very often have some small but unique characteristics in their glazing that constitutes their fronts, and these too should always be kept at 6 o'clock.

☐ **Lid-rests** [蓋置^{ふたおき}], too, may have fronts. When initially placed in the **slop-bowl** [建水^{けんすい}], the front of a lid-rest should face 6 o'clock of the receiving vessel; when carried in the right hand, the front should (as far as is possible) be kept facing towards the chief guest; ☐ and the same applies for services using the **sunken hearth** [炉^ろ]; ☐☐ for those that use a **floor-brazier** [風炉^{ふうろ}], however, the front of the lid-rest is positioned to face diagonally to the right, towards

the host himself.

Finally, the front of a **tea-whisk** [茶筥 ^{ちやせん}] is where the black thread that separates the tines into an inner and an outer ring [かがり糸] has been knotted and, in the case of any whisk fashioned according to the taste of this School (but not that of any other), the ends of the thread tucked in behind the outer ring of tines.

● **‘fruits-of-land-and-sea tray, the’** [八寸 ^{はっすん}]: **G** This is a square tray – usually of unvarnished red cypress-wood (employed dampened), but sometimes of ceramic ware or lacquered wood – that is used during a full **Tea-meal** [会席 ^{かいせき}], and is named for the length of each of its sides, which is conventionally 8 Japanese inches – or *sun* [寸]. It has a low, upright rim that is made from a single strip of material (wood or clay) that has an overlapping join in the middle of one of its sides; its four corners are usually rounded. Upon it are placed (i) (lower right hand) a suitable heaped quantity of rare, intensely flavored, and delicious fruits of the rivers and the seas, (ii) (upper left hand) a similar heaped quantity of produce of the mountainsides and village fields, and, diagonally spanning its lower left-hand corner, a paired fresh green bamboo serving chopsticks. In the middle of a full Tea-meal, the host brings this and a fresh container of rice-wine in, and pours for each his guests, also serving them with the delicacies presented on the tray; and each guest conventionally cleanses and presents to the host the flat lacquered wine-dish [杯 ^{さかずき}] she has used (usually that allotted to the chief guest), and pours for him in turn. (The tail-guest also offers him a portion of the contents of the tray; but the host merely wraps this portion in **breast-paper**, and bears it out of the room with the tray and the wine-vessel. [*By custom, while in the Tea-chamber the host consumes no solids.*])

● **‘full bow, the’** [行之礼 ^{ぎょうのれい}]: cf. ‘**bow**, to’, in Part One of this glossary.

G

● **‘gathered-style of folding the host’s service-napkin, the’** [扱袱紗 ^{こきぶくさ}]: This is used whenever the host is about to cleanse **U** the lid of the **caddy**, or **K** the body of the **tea-flask**, and **G** the cauldron-lid at the very end of the service. (It is also used **R** to cleanse a small display-tray on which more or less spherical **tea-flasks** are mounted for use.) The napkin is basically scrunched up small, and then folded into a flattened S-shape, the smaller the better.

Having **inspected** the service-napkin **clockwise** (see below), and folded the napkin into an isosceles triangle held with pointed lappets between thumbs (towards self) and forefingers, the abstract signature on the fold facing away from self, and the longest side of the triangle parallel with the matting, the right hand raises the right-hand pointed lappet to a central point

high enough above the host's lap for the lower lappet just not to brush his lap.

First fold: The left-hand thumb and forefinger make a ring around the hanging napkin, just below the right-hand thumb and forefinger. By drawing this ring downwards without opening it, and to as far as just below the middle of the long side of the triangle, the host loosely gathers the napkin into a sort of column-like formation.

Second fold: By supinating the left hand as it is, and moving it to the left, while the right hand lowers the upper pointed lappet to the right, the napkin is now held horizontal, with the second fold to the left round the spindle of the left-hand thumb, and the two pointed lappets aligned to the right. [This alignment is adjusted **not** by pulling at either of the lappets, but rather by discreetly moving the left-hand thumb, around which the napkin is now looped, either further to the left (if the top lappet sticks out too far to the right), or further to the right (if the top lappet is too short).]

Third fold: The fingers of the supinated left hand now curve towards self over the napkin, so that the left hand can secure the napkin, while the right hand releases the upper pointed lappet, and now, **pronated**, grips the aligned pointed lappets, together, from above, thumb under, and less than a third of the distance between the left thumb and the right-hand pointed lappets. With napkin thus gripped, the right hand now likewise supinates, so that the right-hand thumb (pointing away from self) forms a second spindle, the thicker part of the gathered napkin stretches between the two thumbs, and the pointed lappets now lie between right-hand thumb and palm. (As a result, the little fingers of both hands are inevitably pressed against one another, beneath the taut napkin.)

Fourth and last fold: The first three fingers of each hand now curve towards self over the upper surface of the napkin, to grip it against the supinated palm below them, and the thumbs and second finger-joints of each hand are pressed together, with thumbs uppermost, on the host's axis-of-seat.

First securing: The left-hand thumb is removed from within the loop of the second fold, and is slid in beside and to the immediate left of the right-hand thumb. This allows the left hand to secure the napkin in shape.

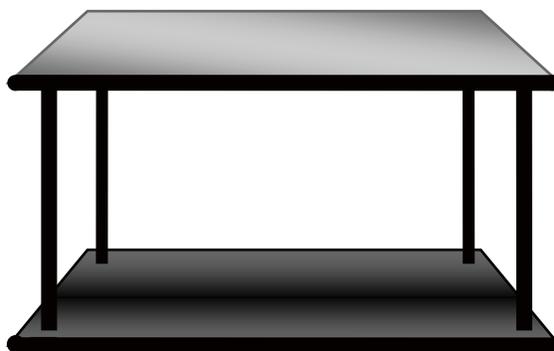
Second securing: The right-hand thumb is now removed from beside the left-hand thumb, and slid in, thumb pointing away from self, in under the left-hand thumb, and between the napkin and the left-hand palm. This allows the right hand to secure the whole napkin in its S-shape.

In using the napkin to cleanse, the right hand is supinated, and its digits are pointed downwards; when held thus, the lower set of folded edges form the cleansing-edge.

● ‘**grand Tea-sideboard, the**’ [台子^{だいす}]: **D** An artifact for long fondly assumed to have derived from the Chinese tea-drinking tradition, perhaps as carried out in Zen monasteries, and its importation being (most probably entirely falsely) attributed to the Rinzai-sect Zen monk Nambo Jōmyō [南浦紹明] (1235-1308), it is now considered to have been devised in Japan, most probably during the end of the Muromachi [室町] period (1336~1573), and equally probably to meet the Tea-needs of the laity.

“Grand” though it is still deemed to be, in fact this sideboard is extremely simply formed, from two rectangular, horizontal boards of equal size, the longer sides of which are almost as broad as a matting-segment, and in width a quarter of the longer sides of such a segment, and the upper of which pair of boards is, in the most formal form [真台子^{しんだいす}] supported at its corners by four slender pillars of square section, of a length such that, when the host is seated before a sideboard, whatever is placed upon its upper board is for him a little below eye-level.

(While the whole of such a sideboard is most commonly finished in glossy jet-black lacquer,



[真塗^{しんぬり}], variants on this finish are also found, particularly in the praxes of other Schools; there is (ii) another form that has dressed but un-lacquered boards, and pillars of seasoned and polished but un-lacquered bamboo, [from this known as 竹台子^{たけだいす}], (iii) a very ornate lacquered form that would appear to derive from a continental-Asian-influenced Okinawan design, in which the pillars are replaced by thicker supports the inner edges of which curve inwards on both faces where they meet both boards [高麗台子^{こうらいだいす}], and two forms that have not four but just two pillars, rising from the centers of the shorter sides of the base-board [地板^{じいた}], that form which has been finished in monochrome lacquer being known as (iv) the **semi-formal sideboard** [及台子^{きゅうだいす}], and (v) that form having the edges of its boards finished in a contrasting thin, wavy, countersunk band of scarlet lacquer, and on account of this is known as [爪紅台子^{つまくれだいす}];

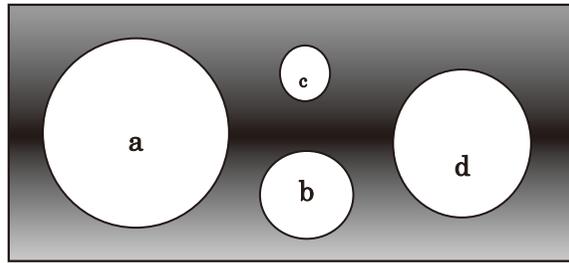
thus, some Schools refer to “the five grand sideboards [五^ご台^{だい}子^す]”.)

These grand Tea-sideboards are still in use: all schools employ their most formal form whenever a high-ranking School-member publicly offers Tea [献^{けん}茶^{ちや}] either to the image of a Buddha [仏^{ぶつ}前^{ぜん}] or to an enshrined (but unembodied) deity [神^{しん}前^{ぜん}].

Again, the grand-sideboard service of thick tea may be used to mark the three most solemn occasions in the Tea-calendar: (in descending order) the annual **opening of the hearth** [炉^ろ開^{びら}き] (in November), the annual **first service of tea of the New Year** [点^{たて}初^{ぞめ}], and the annual **first use of the brazier** [初^{はつ}風^{ふう}炉^ろ] (in May) – as long as the service in question is being performed in a chamber of at least 4.5 matting-segments.¹⁾

Since the tea-container will also be displayed (U if caddy, on the upper board, K if flask, on the matting centre to the water-vessel, unless R the former is employed mounted on a **display-tray** [盆^{ぼん}]), as will also R a loaded **Temmoku bowl** [天^{てん}目^{もく}茶^{じや}碗^{わん}] mounted on a **bowl-stand** [天^{てん}目^{もく}台^{たい}], using the grand sideboard means that, when the guests enter the chamber, (almost) everything required for serving tea is already on display. That being said, and judging from Azuchi-Momoyama-period [安^あ土^ど桃^{もも}山^{やま}期^き 1573?~1600] screen- and scroll-form genre-paintings, *etc.*, depicting fashionably-dressed people gathered in a large interior to amuse themselves at elegant pastimes, it is likely that its original function was more practical: as long as the brazier was kept supplied with charcoal, and the cauldron with water, everything was thus constantly ready on hand, to meet any occasion upon which someone should decide that they would like to be served, or to prepare for themselves, some powdered tea.

● ‘**grand Tea-sideboard uniform set, a**’ [台^{だい}子^す皆^{かい}具^ぐ; 四^よつ組^{ぐみ}]: D Given the proportions of the base-board of a grand Tea-sideboard – as described immediately above – it will be evident that such a base-board is large enough to support (a) a **floor-brazier** [風^{ふう}炉^ろ], (b) a **slop-bowl** [建^{けん}水^{すい}] with lid-rest [蓋^{ふた}置^{おき}] placed within it, (c) a large **water-vessel** [水^{みず}指^{さし}], and (d) a small **ladle-vase** [杓^{しゃく}立^{だて}] (usually with bulbous lower body, and narrower, cylindrical neck) in which is propped, diagonally upright against 6 o’clock of the vase-mouth for ordinary services, and at 3 o’clock, with the mouth of the ladle-cup facing left for the reverent services, starting with the **unveiling of a tea-bowl** [茶^{ちや}碗^{わん}披^{びら}き], a special display-ladle having a shaft that passes on through its cup [突^つきと^おし^び柄^{しゃく}杓], R along with a pair of metal **charcoal-chopsticks designed for display** [飾^{かざ}り^ひ火^び箸^し], these propped vertically at 6 o’clock [*these are not used for services of thin tea, since they would have been removed at the end of the second replenishment of charcoal*]. These four matching vessels are positioned as shown following:



For greatest degree of solemnity, with the exception of the cauldron (which is normally cast from iron) and the metal chopsticks, all of these utensils, including the brazier, should be fashioned from bronze [唐金^{からがね}] of the same shade and patina, and to a consistent design, the most formal pattern of which provides each of the brazier and the water-vessel with a pair of movable rings [遊環^{ゆうかん}] permanently set in a pair of demon-faced lugs positioned at 9 and 3 o'clock of their sides; and, while every service begins and ends with both sets of rings propped upright [*in reflection of the original function of such a pair of rings, which was to receive a cord or chain employed to prevent ready removal of the relevant lid*], they are lowered at the start of each service, and propped back up as almost the last part of that service.

In the praxes of other Schools, however, the **uniform set** of water-vessel, slop-bowl, lid-rest and ladle-vase [known collectively as 皆具^{かいぐ}] may be fired in either pottery or porcelain, all four pieces sharing a common basic design, glaze, coloration, and decorative motif[s]; and the supremely-wealthy (such as Toyotomi Hideyoshi [豊臣秀吉 (1536~1598)]), and principle members of the ruling Tokugawa clan [徳川家 (fl. 1600~1868)]), evidently used sets cast entirely in gold, or at least gold-plated steel, tin, or pewter. Indeed, it is thought that the first such **uniform** set was probably commissioned by Hideyoshi for his famous all-gold-leaf collapsible Tea-arbor (a convincingly-tasteful reconstruction of which can be seen in the MOA Museum of Art outside Atami); previous to that, Tea-practitioners will have used harmonious combinations of disparate vessels originally created for quite other purposes, and **converted to** [見立てられる] Tea-vessels.

H

● **'half ladle-cupful, a'** [半柄杓^{はんびしやく}]: **G** As a rule, whether handling hot water or cold, and apart from the case of the special action of **water-mixing** [[お]湯返し], the host manipulates the ladle so that what he removes from the relevant vessel is a level ladle-cupful **brimming** with

liquid [*this is why the level of water in the cauldron is kept as high as possible*]. But there are three situations in which he withdraws the ladle from hot water so that its cup is still tilted, mouth to his left, limiting what he has extracted to only **half** a cupful. One such situation is that in which the principal tea-bowl has been placed within the Tea-chamber since before the guests make their entry (see '**briefly rinse round**' [徒濯ぎ], above), and the host is about to initially wet-cleanse it. The second is **K** when the host is preparing to **finger-cleanse** [指洗いをする] a bowl from which thick tea has just been consumed, and, since he is going to put his forefinger into the liquid in the bowl, he needs to use lukewarm water [湯水]. So, first he takes a half-cupful, pours this into the bowl, and then takes a whole cupful of cold water (as he moves the ladle from bowl to water-vessel, on this occasion alone will he handle the ladle in a manner that is the opposite of what is customary for the given season: *i.e.*, **W** he will leave the ladle **pronated**; **S** **F** he will first **supinate** the ladle.) And the third is **R** when he is initially rinsing round a returned **Temmoku teabowl** [天目茶碗], which he will not finger-cleanse.

● '**handle, formally, to**' [扱う]: **G** This applies to three utensils: (a) one's **ceremonial fan**; (i) after having withdrawn this from the left-hand part of one's belt with the right hand, one points it to the left with one's little finger on the **pivot**, parallel to the **axis of one's knees**, and **takes its left-hand tip between left-hand thumb (on top of the uppermost fan-spoke) and forefinger**, allowing the right hand to take the fan-shaft in its middle, and from above, in order to place it before one's knees, and parallel to these, as a preliminary to **bowing**; (ii) after having done this, and in order to place his fan just outside that door-jamb of the service-entrance which is nearer the display-alcove, with his right hand he picks up his fan by its middle, again from above, **takes its left-hand tip between left-hand thumb (on top of the uppermost fan-spoke) and forefinger**, thus allowing his right hand to take the fan more suitably for depositing it where it has to go.

(b) (i) If the bowl of the tea-scoop at any time accidentally tumbles from the rim of the tea-bowl into the bowl, or the whole scoop off the the lid of **U** the **caddy**, or **K** the **tea-flask**, or **R** from the flange of a **Temmoku bowl-stand** [天目台], onto the matting, the host does not simply replace it with his right hand: instead, he picks it up between thumb and forefinger of the right hand, but then **the left-hand thumb-tip** (forefinger supporting scoop-shaft from beneath) takes the **shaft-node** of the scoop, allowing the right hand to take the shaft or **shaft-tip**, as appropriate.

If the scoop has tumbled onto the matting, the host must first perform the **cleansing** of the scoop, using his **service-napkin** folded in **flat-style**, before restoring it to where it had been placed.

(ii) When the host is dealing with the tea-powder in the tea-bowl and does not have the body of the caddy in his left hand, then, in order to change his grip upon the scoop initially from that of thumb upwards at the **shaft-tip** to the **pen-grip**, and again, finally, from **pen-grip** to **knife-grip**, he uses his left hand, thumb-tip upon **shaft-node**, to allow him gracefully to do this.

(c) When a guest with right hand has taken up from above the pair of chopsticks placed on the rim of a large sweetmeat-vessel, she uses her left hand, thumb uppermost, to allow her right hand to take the chopsticks for use. When she is about to wipe the tips of the chopsticks with the corner of her bosom-paper, she uses her left hand to allow the right to take both chopsticks in the **knife-grip**; and, when she is about to replace the chopsticks, their tips now cleansed, back on the vessel-rim, she reverses the process by which she originally took them.

All of these uses of the left hand are termed ‘formal **handling**’.

● **‘hanging scroll, the’** [[お]軸じく；掛かけ軸じく；掛物かけもの]: **G** In this School (and with the exception of the case of large charitable Tea-meets held in great temples during Buddhist festivals), hanging scrolls chosen are customarily secular, and present classical poems (usually those of 31 syllables, composed in Pre-modern Japanese, and occasionally haiku, or a combination of related poems composed in both Pre-modern Chinese and Pre-modern Japanese). Those used at receptions related to the Buddhist religion, however, will most often feature single lines of Pre-modern Chinese poetry having relevance to Buddhist precepts and praxis, or the utterances of celebrated Buddhist exemplars.

● **‘host’s assistant, the’** [半東はんとう]: **G** This person wears a **service-napkin** [使い袱紗つかいぶくさ], and **ceremonial fan** [[お]扇子せんす] in his belt where a sword or dirk would be tucked, and in his bosom carries a **presentation-napkin** [出し袱紗だしぶくさ] (which he uses when bearing about tea-bowls for guests’ use). After presenting the guests with the **sweetmeats** for that service and, having first bowed and said, ‘Please regale yourselves with these sweetmeats’ (「お菓子かしをどうぞ」), he leaves; only once the host has begun the service and requested the guests to make themselves comfortable does he reenter, sit, and actually greet the guests, and then, if necessary, introduce himself. At large Tea-meets, with regard to each of the utensils, artifacts, and sweetmeats (*etc.*) employed, and with suitable timing, he will explain the materials, provenance, theme and details of note, and at all Tea-gatherings, will urge the guests to start taking and consuming sweetmeats, will carry about bowls, empty and full, as appropriate, and bear away any vessel that is not to be returned to the host himself.

● **‘hot water’** [[お]湯ゆ]: **G** In a land rich in hot springs, water that bubbled up naturally hot (and often looking, smelling, and tasting very different from both cold ground-water and sea-

water) must have seemed a substance that was essentially quite other than **cold water** [[お水]^{みず}]; perhaps hence the linguistic distinction, found in *Yamato-kotoba* (and also Pre-modern Chinese), between *yu* and *mizu*.

I

● ‘**inching the shaft of the tea-scoop**’ [茶杓^{ちやしゃく}を握^{にぎ}り込^こむ]: **G** Whenever the host is holding the tea-scoop in his right hand, and his left hand is (because it holds the body of a **K** **tea-flask** [茶入^{ちやいれ}], or **U** **tea-caddy** [茶器^{ちやき}] [closed or opened]) not available for **handling** [扱^{あつか}う] the shaft of the tea-scoop, the right-hand thumb and forefinger must be used either (i) to shift the tea-scoop shaft in towards his the base of his palm, so that his fourth and fifth fingers can hold it, while his thumb and first two fingers are freed to handle the lid of the tea-flask/caddy, or (ii) to shift the scoop-shaft in the opposite direction (away from self), so that the thumb and first two fingers can take the scoop by its shaft-tip, in order to put it down (either on the rim of the tea-bowl, or the lid of the tea-container).

● ‘**in-folded style, the**’: See ‘the **folded-in-style**’, above.

● ‘**inspecting a napkin clockwise**’ [袱紗^{ふくさ}を捌^{さば}く ; 袱紗^{あらかた}を検^あめる]: **G** Whenever either kind of **napkin** is about to be folded for use, or for return to where it was originally tucked, by some participant, with the thumb and forefinger of the right hand, thumb towards self, and starting with the **folded (unhemmed) side** to his/her right, she or he runs two of its sides through the left-hand thumb and forefinger, thus turning the napkin clockwise by placing [the reverse face of] the corner in the right hand on [the obverse face of] the corner in the left and holding both corners in the right, and stretching taut, and tilting slightly away from the participant, each of these sides in turn, while she or he gazes intently at it; now taking the top right-hand corner (in right hand) and bottom left-hand corner (in left hand) so that she then has two plies (actually four, since a napkin is a rectangle folded and stitched into a near-square) between either thumb and forefinger, the participant next lets what was once the top left-hand corner fall away from her, so that the napkin now forms an isosceles triangle, longest side horizontal and uppermost.

Similarly to the **inspections** of both **tea-whisk** [茶筴^{ちやせんとお}通^{とお}し] and **tea-swab** [茶巾^{ちやきん}検^あめ], this inspection is performed so as to make sure that nothing is amiss with the napkin.

● ‘**inspection of the tea-swab, the**’ [茶巾^{ちやきん}検^あめ]: **G** As demonstrations of respect and solicitude for his guests, the host not only **cleanses** [清^{きよ}める] most of the utensils immediately before using them, but, in the case of his **service-napkin** [使^{つか}い袱^{ふく}紗^さ], the **tea-swab**, and the **tea-**

whisk [茶筴^{ちやせん}] [see also **inspection of the tea-whisk**, following], he first inspects these for flaws.

Having first folded up, and next, over the **slop-bowl** [建水^{けんすい}], wrung out the swab, and then spread and inspected it, rotating it clockwise much as he does to the **service-napkin**, the host finally **refolds** the former, and returns it to wherever he took it from (usually, the lid of the **water-vessel** [水指^{みずさし}]).

Normally, [G] this is done only once during any single service; the exceptions are [K] the **service of two brands of thick tea** [二種点^{にしゅだて}], the **offering of plural servings of thick tea** [二服点^{にふくだて}] and [KR] the **reverent dual services** [相伴付の諸点法^{しよばんつきしよてほう}] of thick tea, during all of which this inspection is executed twice.

● **‘inspection of the tea-whisk, the’**: [G] A process whereby, having initially poured a ladleful of hot water into the bowl, the host then sets the whisk in the bowl, its handle [取っ手^{とて}] propped on the rim at 3 o’clock, and lets the hot water soften the tines of the whisk, to make them more flexible, while he performs **the inspection of the tea-swab**; he then inspects the whisk by three times raising it to a horizontal position at a little more than the height of an upright whisk above the bowl, and slowly revolving it through 180°. Finally, he writes 「ゆ」 within the bowl, and very lightly taps the tips of the tines on the rim of the bowl at 6 o’clock, once, before replacing the whisk on the matting.

His replacing the whisk on the matting is the signal for the chief guest to start to take her share of the sweetmeats – should consumption of these not already, because the number of guests attending the relevant sitting is large, have from the host’s side been urged upon that sitting as a whole.

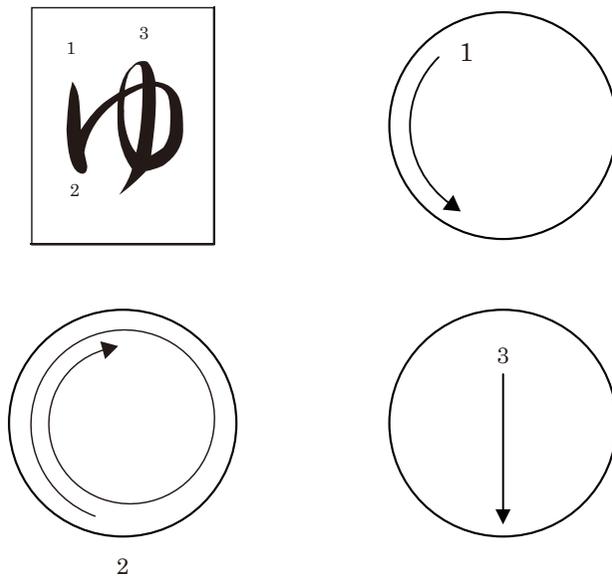
In detail, the process is as follows (and it is identical for both kinds of tea): the handle of the whisk having originally been rested at 3 o’clock of the rim of the tea-bowl, from above the host now places his left hand on the rim in the **steadying** position [thumb at about 7 o’clock on the rim, forefinger [+remaining fingers] at about 11 o’clock], takes the protruding handle of the tea-whisk [the **front** of which is uppermost] between the first or furthest section of his right-hand thumb (placed at the **front**) and the **knuckle** of his fistful right-hand forefinger, and, having pressed the whisk into the hot water (to make it more supple), raises it above the bowl to about the height of an upright whisk, its tines now facing left, and its handle parallel to the matting.

There, using first his right-hand forearm, which he gradually pronates, and finally his right-hand thumb and first two fingers, which he gradually extends to his left – and doing so **slowly enough to be able to count every tine** – the host rotates the upper surface of the whisk

towards himself (*i.e.*, if viewed from his left, its double ring of tines gets moved clockwise), and through 180°; and then (by now his thumb is nearest the matting) replaces the whisk-handle once again at 3 o'clock of the bowl-rim, to repeat this movement **twice more**. At the end of the third and last time, the **front** of the whisk once more ends up facing downwards.

For the fourth time, the host now takes the handle of the whisk in just the same way, but this time makes the whisk (now held vertically, with tine-tips within the hot water) trace a path within the bowl that first passes right around the inner surface **anticlockwise**, to **10** o'clock. As he does this, he uses his right-hand thumb and forefinger to revolve the whisk-handle anticlockwise, so that the front comes out under his right-hand thumb. [*This takes practice.*]

Once the whisk has reached 10 o'clock, and keeping it close to the inner surface of the bowl, the host uses the whisk to trace in the hot water the *hiragana*-spelling of the Yamato-*kotoba* [or indigenous Japanese, as opposed to Sino-Japanese] word for “hot water”, 「*ゆ*」.



To be more specific, once he has first brought the whisk round the left-hand inside of the bowl to position ①, above, from there he imitates the first brush-stroke for 「*ゆ*」; that completed, he next takes the whisk clockwise up round the left-hand inside of the bowl to 12 o'clock and past that, round down to 6 o'clock, and finally up round once more to 12 o'clock (movement ②). So far, he has managed the handle of the whisk so that his thumb always remains facing himself; but, during movement ③, once the whisk has reached the **centre** of the

bowl, he supinates his right hand, so that, once he has brought the middle of the whisk to above 6 o'clock of the bowl-rim, the whisk-front now faces upwards; the host brings the whisk towards himself out of the water, so that it faces straight forwards away from himself (his left hand simultaneously returning from the bowl-rim to his left-hand thigh), and **gently** taps the tips of its lowest outer tines once at 6 o'clock upon the rim of the bowl [*thus causing any superfluous moisture to drop from the tine-tips*]. Finally, using right-hand thumb and first two fingers, he manages the whisk so that he can stand it upright, wherever it should next be: **G** in its former place three matting-divisions to the right of the tea-container [**K**: flask; **U**: caddy].

R In the case of any of the set of **reverent services** employing a **Temmoku tea-bowl** [天目茶碗 てんもくじゃわん], the bowl, containing whisk and hot water, is placed on the left-hand palm and raised to a little above eye-level, and, the whisk having been inspected as above, after tracing the figure 「ゆ」, it the whisk is moved to 9 o'clock of the bowl-rim, and from there swept across to 3 o'clock, where the host uses his thumb, his forefinger, and the bowl-rim so as to swivel the whisk into upright position, and then bring it straight down [茶筌折 ちやせんおれ] to wherever it should be replaced or next placed, as indicated in the instructions for the relevant pattern of reverent service: **RW** 3×3 matting divisions from the tip of the ladle-shaft; **RS** from the nearer left-hand corner of the brazier-plinth, **GR** its front still at six o'clock to the host.

● **'intermission-closure'** [中仕舞 なかじまい]: **KW** A feature, of the service of thick tea for the cooler months, that is unique to – and, in its forethoughtfulness, characteristic of – this School. Since (i) in winter, when it comes to preparing thick tea, the water in the cauldron can never be too hot, and (ii) once the host has initially cleansed the returned bowl, he will of course ask his guests whether or not they would care to share a second bowlful (and, according to the praxis of this School [alone], the **tea-flask** [茶入 ちやいれ] will initially have been filled with at least enough tea-powder to make fulfilling such an offer perfectly possible), once the host has set out the initial bowlful (accompanied by his folded presentation-napkin [出し袱紗 だしふくさ]), and remained where he is in order to ask the chief guest as to the quality of the tea offered, he **shuffles** [膝行 いざ] back to his normal axis-of-seat, takes up the ladle from the open cauldron, performs the **firming-ladle gesture** [柄杓を構えて ひしゃくかま], and (without using his infolded service-napkin [*for the cauldron-lid will by now be quite cool*]) returns its lid to the cauldron. With the same hand he next takes up the lid-rest [蓋置 ふたおき], and, with his left hand still holding the ladle in the **firming**-position, and his right hovering the lid-rest just above the lower part of his right-hand thigh, he once more shuffles to face the portion of the matting-segment enclosing the **sunken hearth** [炉 ろ] that is to the immediate right of the hearth; there, having placed the lid-rest

beside his right-hand knee (and not beyond an extension of the horizontal line drawn by his two kneecaps), with his right hand he takes the ladle at its shaft-node, and places its cup on the lid-rest, with the shaft running parallel to his present axis-of-seat. [*All this he should do swiftly enough to be in time then to enquire of the second guest as to the quality of the tea.*]

He remains in this position until the **tail-guest** [[お]詰^{つめ}] has taken her first mouthful, and the chief guest has enquired as to the **tea-name** [[お]茶名^{ちやめい}] and **tea-brand** [[お]詰^{つめ}].

That exchange complete, however, the host exactly reverses the process of intermission, except that, in once more removing the heated cauldron-lid, he must use his folded-in service-napkin.

Having finally returned the ladle to the cauldron-mouth [*for he now needs to have his hands and body free*], with his right hand he shifts the tea-swab from the lid of the water-vessel to that of the cauldron, and removes the lid of the former, which has until this point remained close. He then proceeds to perform **intermission-water** [中水^{なかみず}] (see the following gloss).

● **'intermission-water'** [中水^{なかみず}]: **G** Once the host has initially prepared the final bowlful required by that particular pattern of service, having appropriately opened the lid of the water-vessel, with his right hand, and thumb upon ladle-node, he takes up the ladle from the rim of the cauldron, and, having first performed the **firming-ladle gesture** [柄杓^{ひしゃく}を構^{かま}える], he takes the ladle in the **pen-grip** [汲^くみ手^て], **S** supinates his right hand and the bowl completely, **W** keeps the bowl upright, and, for the first time he takes a ladleful of cold water from [the mid-depths of] the water-vessel, and, bringing the ladle from 6 o'clock of the water-vessel mouth, and right round in front of himself to 6 o'clock of the cauldron-mouth, he pours it in, and then performs the **water-mixing movement** [[お]湯返^{ゆがえ}し], finally returning the ladle-cup to the rim of the cauldron.

W This will be immediately preceded by the opening of the **lid** of the **water-vessel**.

S**F** [*The manner of then replacing the ladle on the cauldron varies according to the season, and also the **degree of solemnity** of the service being performed.*]

● **'invert the cup of the ladle, to'** [柄杓^{ひしゃく}の合^{ごう}を伏^ふせる]: **S** This is done by completely pronating the right hand, which by then has already the ladle-shaft in the **pen-grip** [汲^くみ手^て], before the empty ladle is taken to either the cauldron or the water-vessel, or else from cauldron to water-vessel. 6 o'clock of the bottom of the inverted ladle-cup should be kept cleanly uppermost. **W****K** This is done **only** when taking cold water to add to hot water before **finger-cleansing** [指洗^{ゆびあら}いをする] the used tea-bowl. Otherwise, whenever the **sunken hearth** [炉^ろ] is in use, the ladle

is moved about for use with (for as long as is possible) cup upright, and cup-bottom parallel to the matting.

K

● ‘**knife-grip, use the**’ [茶杓^{ちやしやく}を] 握^{にぎ}る]: Hitherto used as one would wield a pen, the shaft of the **tea-scoop** [茶杓^{ちやしやく}] is single-handedly manipulated so that it comes to run under and parallel to the host’s right-hand thumb, the shaft-tip of the former nearest the heel of the right-hand palm, and that right-hand thumb more or less facing its owner. This grip is only used to perform either the **single** or the **double tap**, after spreading tea-powder within the tea-bowl. Cf. the **pen-grip** [汲^くみ手^て].

L

● ‘**ladle, the**’ [柄杓^{ひしやく}]: **G** made entirely from seasoned but un-lacquered bamboo, and composed of a **cup** [合^{ごう}] and a **shaft** [柄^え], the latter having, halfway along its extent, a **shaft-node** [節^{ふし}], and also a bevelled **shaft-tip** [切^{きり}止^{どめ}]. The shaft meets the bowl at roughly 45° to the latter’s base.

This School consistently employs **four** distinct forms of ladle:

a) the winter-ladle: **W** the ladle for the cooler months [風^{ふう}用^{よう}の柄杓^{ひしやく}]: this is characterized by (i) a ladle-cup large enough to comprise the amount of hot water normally necessary in order to prepare enough thick tea for five guests to share a sufficient portion from a single bowl; and (ii) a shaft-tip that is beveled on its **reverse** side [*this is evidently because, during the cooler months, the ladle spends most of a service propped **pronated** upon the rim of the cauldron-mouth*];

b) the summer-ladle: **S** that for the warmer months [風^{ふう}炉^{ろう}用^{よう}の柄杓^{ひしやく}]: this is characterized by (i) a much smaller ladle-cup [*since the mouths of cauldrons designed for use with a **floor-brazier** [風^{ふう}炉^{ろう}] are usually smaller than those of cauldrons designed for use in the **sunken hearth** [炉^ろ], and (ii) a shaft-tip that is beveled on its **obverse** side [*this is evidently because, during the warmer months, the ladle spends most of a service propped **supi-nated** upon the rim of the cauldron-mouth*];*

c) the short-shafted ladle [合^あ柄杓^{いびしやく}]: **F** that designed for use with a **centrally-placed floor-brazier** [中^{なか}置^{おき}], **SF** the **large brazier-plinth** [大^{だい}板^{ばん}], and also **G** the **Tea-desk** [立^{りゅう}礼^{らい}卓^{じよく}]; and having an exceptionally short shaft with a shaft-tip cut at a right-angle to its shaft.

d) the display-ladle (or pierced-cup ladle) **D**; that having a shaft that passes straight through the cup [突き通し], designed for use with a **ladle-vase** [杓立], the latter being mounted on a **long board** [長板] or a **grand Tea-sideboard** [台子]. Its shaft-tip is cut at a right-angle to its shaft.

When taking **hot water** [[お湯] ^ゆ] from the **cauldron** [[お釜] ^{かま}], one should send down the ladle-cup as **deep** as possible, without either hitting the cauldron mouth-rim with the ladle-shaft, or making the ladle-cup clunk against the cauldron-bottom [*this would seem to be so that the temperature of seething water is slightly cooled; doing so also strikes the eye as being a more generous movement*]. Using the shaft as a pivot, the cup has also to be so handled that no air gets trapped in it, to belch up through the hot water when the cup is inevitably supinated. And one should contrive to extract a cupful that is brimming, but not slopping its contents about. Having raised the cup to the height of an upright ladle-cup about the cauldron mouth, one poises it there, to allow extra moisture to drop into the cauldron. Then one brings the cupful from above the cauldron via 6 o'clock of its mouth to whichever vessel is to receive the hot water.

When taking **cold water** [[お水] ^{みず}] from the **water-vessel** [[お水指] ^{みずさし}], however, one should take it from the **middle** of whatever volume of liquid remains therein, but then handle the ladle as for the cauldron.

(See also 'a **half ladle-cupful**'.)

When returning hot water to the cauldron, or adding cold water to the same, the ladle approaches the cauldron via 6 o'clock of its mouth; and, when the ladle is transferring cold water to the cauldron, its cup travels from vessel to cauldron via the upper space in front of the host's knees [居前を通る]. The sole exception is that of **conclusion-water** [終い水] ^{しまみず}: in this case, the ladle-cup is moved in a straight line (or as straight a line as the nearer left-hand pillar of a **water-vessel-stand** [水指棚] ^{みずさしだな} may permit) from cauldron-mouth to water-vessel-mouth and back again. [*This obviates any deplorable passage of the ladle-cup directly over the tea-container, which has by then been repositioned before the water-vessel.*]

(See also **W** the **deposited-ladle-movement** [置き柄杓(i)] ^{おき びしゃく}, **S** the **drawn-ladle-movement** [引き柄杓] ^{ひき びしゃく}, **G** the **ejecting-ladle-movement** [突き柄杓] ^{つき びしゃく}, **G** the **firming-ladle-movement** [柄杓を構える] ^{びしゃく かま}, **SF** the **lowered-ladle-movement** [置き柄杓(ii)] ^{おき びしゃく}, **S** the **swivelling-ladle-movement** [捻り柄杓] ^{ひねり びしゃく}, and the **water-mixing-movement** [お湯返し] ^{ゆがえ} and, in addition, the following gloss.)

● 'ladle-vase, the' [杓立] ^{しゃくだて}: **D** This is part of a **grand Tea-sideboard uniform set** [台子皆具; 四つ組] ^{だいすかいぐ; よつぐみ}, in this School cast from bronze (or plated in bronze) finished in the manner of

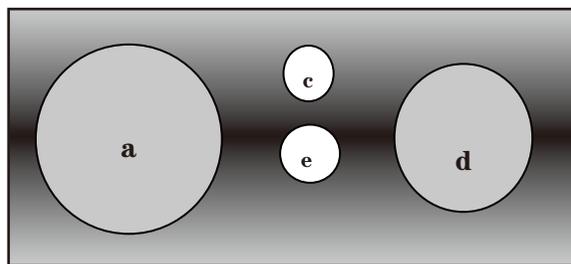
antique Chinese bronze [唐金^{からがね}]. It is usually bulbous at its base, but has a narrower cylindrical neck of a diameter of the length of a large thumb, and is, in height, somewhat less than the length of the distance between tip and node of a normal ladle-shaft. (Its proper position at the start and end of every service is shown below, at c)

For the simpler Tea-sideboard services (the various ordinary services of either thick or thin tea [平点法^{ひらてほう}], and the service of thin tea using a pair of nested bowls [重茶碗^{かさじゃわん}]), a display-ladle [突き通し柄杓] (see (d) in the previous gloss) is propped in the ladle-vase with the reverse face of its shaft leaned against 12 o'clock of the lip of the ladle-vase, and its cup facing 6 o'clock.

For reverent services, however, and starting with the **unveiling of a tea-bowl newly acquired** [茶碗披き^{ちやわんびら}], the same type of ladle is initially propped against 3 o'clock of the vase-lip, with its cup facing 9 o'clock of the vase, while at 6 o'clock are propped, as upright as possible, a pair of metal **display charcoal-chopsticks** [飾火箸^{かざりひばし}]. In order to keep the chopsticks securely in this position, a layer of small dried beans approximately 2-cm-deep may be placed in the bottom of the vase. At the very start of the opening section of services that involve display of the chopsticks, these are removed from the vase, and laid on the matting beside the left-hand edge of base-board, and restored to the vase at the end. The host then shifts the ladle to the 6 o'clock position described above.

As, in order to accommodate the matching slop-bowl, the ladle-vase is originally set out on display in position **c**, below, it is too far away from the host for convenience of handling; therefore, when there comes the first occasion in that service for the host to employ the ladle (in order to introduce hot water into the tea-bowl), he stows his folded-in service napkin in his bosom, seizes the inner edges of his sleeve-openings, and thus keeps his arms from extruding from his sleeves to an extent unseemly, while he reaches for the base of the ladle-vase, in order with both hands to shift the latter towards himself – from position **c** to position **e**, as shown below. [*The slop-bowl will already have been placed in its usual position beside the host; once his hands are close to the base of the vase, he releases his sleeves*]. Before moving the vase, however, with both hands (with palm-edge-aligned thumbs uppermost) pointed away from himself horizontally, from the base of the vase he traces its outline upwards, as though stroking it, to a point half of its height, and then in the same manner lowers his hands to the vase-base, takes hold of this, and, using the outer sides of his little fingers as runners, he slides the vase nearer, until its 3-9 o'clock axis is aligned with those of the brazier and the water-vessel: position **e**, as shown above.

As soon as he has done this, he once more traces the vase-outline, but this time raising his



his fingertips up to the sides of the vase-mouth. There, with his left-hand thumb and forefinger, he pincers the ladle-shaft, while curving the remainder of his fingers around the top part of the vase-neck, away from himself. His right hand now slides the ladle-shaft upwards in either two or three movements, diagonally towards himself, his left-hand thumb and forefinger functioning to keep the ladle in place at the end of each upward shift, until the ladle-node ^{ひしゃく ふし} [柄杓の節] has come into sight, and then the right hand takes the ladle-shaft at its node, and raises the ladle until the left hand can take the shaft-tip ^{き と} [切り止め] (both thumbs are placed on the obverse face of the ladle-shaft), and then the hands exchange positions: left hand to shaft-node, right hand to shaft-tip [*this is to prevent the host's seeming to be turned away from his guests: からだ ひら* [体を開く]], and both hands bring the ladle down the front of the vase, and finally to the normal position for the **firming-ladle** gesture ^{ひしゃく かま} [柄杓を構えること].

(**W****K**) During the cooler months, the cauldron-lid is replaced after hot water for the wet-cleansing of the bowl has been taken from the cauldron). Having delivered water to the bowl, the host, using his right hand at the shaft-node, places the ladle on the left-hand-most area of the upper board of the sideboard, ladle-cup supinated, and resting close to the further part of left-hand edge of that board, and, thumb still on the obverse (upper) side of the ladle-shaft, shifts down the shaft so as to point it somewhat to his right, at such an angle that, when the host finally lowers the shaft to the board, about two centimeters of the end of the shaft protrude from the front edge of the board. He next takes up the whisk.)

(**S****K****G****U**) During the warmer months, the ladle remains on the opened **cauldron**, but **W****K**, although with the grand Tea-sideboard the fitted floor-brazier ^{きりあわせふうろ} [切り合わせ風炉] is employed throughout the year, after thick tea has been prepared and set out, and the host has enquired of the chief guest as to its quality, he takes up the ladle, right-hand thumb just below the shaft-node, performs the **ladle-firming gesture**, and, having taken his **in-folded** ^{お かえ} [折り返された] **service-napkin** from his bosom [*for, in winter, the cauldron-lid will only just have been removed for the second time, and so will still be extremely hot*], uses this to restore the lid

to the cauldron [**intermission-closure**: なかじまい 中仕舞]. Then, having returned the napkin to his bosom, he takes the ladle in both hands, left hand now holding it with shaft vertical, but inclined somewhat diagonally towards himself, and the ladle-cup facing him, he lowers the ladle until the shaft-tip is barely but not quite skimming the base-board of the sideboard and, in this posture, moves the ladle to the front of the ladle-vase, meanwhile exchanging the positions of his hands (right hand to shaft-node, left hand to shaft-tip). He then reinserts the ladle into the vase by means of an exact reversal of the process by which he withdrew it. Both hands then descend to the mid-point of the vase-height and then leave it, the left hand slightly earlier than the right.

As soon as the dialogue with the chief guest has been concluded, the host proceeds to **intermission-water** [なみず 中水]; and **SKU** his first action is to reverse the manner in which he restored ladle to vase, beginning by extending both hands to the mid-point of the vase's height. **WKU** In the cooler months, however, the lid of the water-vessel has not yet been removed, and this the host first does.

DKU Once the host has performed the final **water-mixing movement** [[お]湯返し] and **ejecting-ladle-movement** [つきびしやく 突柄杓] of **conclusion-water** [しまいみず 仕舞水], and the **ladle-firming gesture**, and returned the lid to the cauldron, from the ladle-firming position he returns the ladle to the vase as described above. Both hands once more trace their way down the outline of the vase, and then, as soon as their little fingers touch that board, while the right hand returns to the host's lap, his left hand (alone) grips the vase-base, and, using its little finger as a runner, slides the vase back to its original position (**c**, above). He then closes the water-vessel, as usual.

When the host returns to bring back the emptied and cleansed slop-bowl, restore the lid-rest to this, and the slop-bowl to its original position on the base-board, and finally fetch away the **vital utensils** [はいけんどうぐ 拜見道具] after the guests have examined these, having first dealt with the lid-rest and slop-bowl, and then the cauldron-lid as usual (setting **the cauldron-lid ajar** [[お]釜の蓋を切り掛ける]), and having propped back up the movable rings [[遊]環] of both water-vessel and brazier [*which he has lowered at the start of the service*], **K** if **display charcoal-chopsticks** are present, having first stowed his folded-in napkin in his breast, the host first uses his right hand, but passing along the **left**-hand side of the slop-bowl in order to adjust the position of the ladle to shaft at 3 o'clock of the vase-lip, and ladle-cup facing to 9 o'clock [*meanwhile, he makes a fist of his left hand, and leans it, thumb pointed downwards, on the matting before him*]. Having withdrawn his right hand in the manner in which he extended it, his pronated left hand now grips the charcoal-chopsticks, its palm angled as much as possible to the **left**, and he brings the chopsticks to before him, with their fronts facing him. His supinated

right hand now pinches these between thumb and four fingers, just below his left hand, and then his left hand does the same, just below his right, allowing the latter to take the pair just below their ornamental finials [*At this point it is acceptable for the chopstick-tips to touch the matting in front of the host.*] The host takes the upright chopsticks past the left-hand side of the slop-bowl and up the front of the vase [*the fisted left hand again rests on the matting*], and lowers them into the vase, once more to stand propped quite vertically at 6 o'clock of the vase-lip. His right hand leaves the vase again via the left-hand side of the slop-bowl. [D] *The host now returns the in-folded service-napkin in his bosom to his belt.* He then turns to answer the chief guest's enquiries about the vital utensils.

The ladle-vase is also used upon the **long board** [長板^{ながいた}].

● **'large brazier-plinth'** [大板^{おおいた}]: [S][F] Like normal **brazier-plinths** [敷板^{しきいた}: 敷瓦^{しきがわら}], this is square, and constructed of wood, which is usually lacquered, but is in size almost twice as large as a normal plinth. At the start and finish of a service for which it is employed, the **lid-rest** [蓋置^{ふたおき}] is set out on display 3 x 3 matting-divisions from its further left-hand corner, and the **ladle** [柄杓] placed on it, with its shaft running parallel to the left-hand edge of the plinth. As soon as ladle and lid-rest have initially been taken up, [S] its front left-hand corner receives the lid-rest; its front edge is also used to receive the **tea-swab** [茶巾^{ちやきん}] once the primary bowl has been cleansed, and the removed lid to whatever type of tea-container may be in use, and is therefore cleansed after the service-napkin has first been folded-in (and, if the lid of the water-vessel is lacquered, that lid has been cleansed). Its use requires combination with a **slim** water-vessel.

● **'large round [display-]tray, the'** [大丸盆^{おおまるぼん}]: [D][K] This is far larger than a normal round display-tray, and is usually of antique Chinese provenance, or fashioned (carved, lacquered and/or inlaid) in elaborate Chinese style. It is used in the most solemn of the services employing the **grand Tea-sideboard** [台子^{だいす}], and, nowadays, only in publicly offering tea to some divine entity or the spirit of an august but dead personage [[お]献茶式^{けんちやしき}]. Both the **tea-flask** [茶入^{ちやいれ}] and the **Temmoku tea-bowl** [天目茶碗^{てんもくじやわん}], duly mounted on its **bowl-stand** [天目台^{てんもくだい}], are initially set out side-by-side for display upon such a tray, which is placed on the upper board of the sideboard. [*Of its subsequent handling the present author has yet to learn; but he gathers that this is slightly onerous.*]

● **'lid of the tea-caddy, the'** [茶器の蓋^{ちやき ふた}]: [U] This is always handled with the right-hand thumb at 6 o'clock, and, at 12 o'clock, the fore- and middle-fingers only, the ring- and little fingers being curved against the palm. It is cleansed in the dry-cleansing stage of the service, and again before being set out for the guests' **examination**. (See also **front**, above).

● **'lid of the tea-flask, the'** [茶入の蓋^{ちやいれ ふた}]: [K] This is always handled with the right-hand thumb

at 6 o'clock of its rim, and, at 12 o'clock, the forefinger only, the other three fingers being curved against the palm. (Though the obverse face of such a lid will have at its center a little knob, this is treated as solely ornamental.) It is normally fashioned from ivory or heavy-plastic imitation thereof, and has a raised reverse-face, that causes it to fit snugly into the flask-mouth. This raised part is customarily covered in gold-leaf, which was believed to tarnish should the contents of the flask have been poisoned. (See also **front**, above).

● **'lid of the water-vessel, the'** [水指の蓋]: **G** This receives the **tea-swab** [茶巾] after the latter has been removed from the tea-bowl, **SF** until the bowl has been first cleansed, or **W** until the host begins on **intermission-water** [中水]; and **R** all of the whisk, tea-swab, and tea-scoop in any service in which a non-Temmoku tea-bowl is set out on display enclosed in a **bowlsheath** [茶碗の仕覆]. If it is made of lacquered wood (as opposed to having been fashioned as a pair with its body, from that bronze [唐金] or pottery which that forms that body), it will first be cleansed, using the **service-napkin** [使い袱紗] doubled back in the **folded-in-style** [折りかえ返して]. [*This is evidently done because any light dusting of ash diffused by the explosive splitting of glowing charcoal will be unpleasantly evident on a lacquered surface.*] Thus, the distinction between a **lacquered lid** [塗りふた] which may have been constructed for a vessel that was original lid-less, and a **paired lid** [ともふた] which will have been constructed at the same time as the body, is of practical importance.

S In summer, this **lid** is removed just before tea-powder is first introduced into the bowl; this is because the water may be boiling too fiercely, and need its temperature moderating with some cold water; in addition, it introduces a note of coolness early in the summer-service.

W In winter, however, it is removed only just before **intermission-water**, once the first **K** serving, or **U** round of tea has been prepared.

G Whether the lid is still on the water-vessel, propped beside it on its right, after having been opened, or returned to the vessel, its handle is always aligned to the 9~3 o'clock axis of the lid's obverse face. Should that handle happen to be of rounded or polygonal rather than linear form, the same principle is nevertheless observed: what was originally 6 o'clock of the circumference of the closed lid remains 6 o'clock of the propped lid.

Should the water-vessel be broad-of-beam, and thus have a lid of a diameter greater than its height, that lid will be taken in the **left** hand (as ever, pinched between thumb and palm) and propped on the **left** of the vessel-body, with its handle facing away from the vessel; otherwise, the lid would entirely obscure the vessel-body from the guests.

● **'lid-rest, the'** [ふた置き]; **U** For thin tea, this is always made of pottery or metal (and may have an evident **front**); (**K** for thick tea it is always made from a short section of bamboo, with a

shaft-node placed **W** in the middle of its girth for winter Tea, and **S****F** at the top for the warmer months, and also, in either case, the stump of a frond, which forms its **front**.) At the start and end of the service (while the cauldron has its lid on), it supports the ladle while that is not yet or no longer in use; when the cauldron is opened, it supports the lid to that, protecting the matting from both its heat and its condensation.

● **'long board, the'** [長板^{ながいた}]: **G** This is made from planed or lacquered wood, cut to the dimensions of the base-board of the **grand Tea-sideboard** [台子^{だいす}], from which it has been derived, and is employed in any chamber in which use of the sideboard is acceptable, in order to support as many utensils from the grand Tea-sideboard uniform set [台子皆具^{だいすかいぐ}; 四つ組^{よくみ}] as are appropriate to the service to be performed. **W** Unlike the sideboard, however, it is also used with the **sunken hearth** [炉^ろ].

● **'lowered ladle-movement, the'** [置き柄杓^{おきびしゃく} (ii)]: **S** this is one of four ways of [re]placing the ladle upon the opened tea-cauldron [[お釜^{かま}], set upon the floor-brazier [風炉^{ふうろ}] used during the warmer months. In ordinary summer services of tea it is used **as long as tea has not yet been prepared**. (**R****S** In more reverent services of tea, the higher you go, the more predominant it becomes.)

F When the **centrally-placed-brazier** [中置^{なかおき}] is used, this is the **only** ladle-movement employed in placing the ladle on the opened cauldron.

Having poured hot water into the tea-bowl (either a whole ladleful, with which to clean the bowl, or a due quantity, added to tea powder already in the bowl) you place the bowl of the ladle, upright, at 12 o'clock on the rim of the cauldron, and, making a circle of your right-hand thumb and forefinger, on which the shaft of the ladle is rested around a point beneath the shaft-node, you gently lower that shaft to 6 o'clock of the cauldron-rim.

This appellation is used in distinction from the **S** **drawn** [引き柄杓^{ひきびしゃく}], the **S** **swiveling** [捻り柄杓^{ひねりびしゃく}], the **W** **deposited** [置き柄杓^{おきびしゃく}], and the **G** **ejecting** [突き柄杓^{つきびしゃく}] ladle-movements.

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注

- 1) In this School, training in its use is available, to all registered members that have achieved the minimal rank of associate teacher-in-training [準師範^{じゅんしはん}], at the School headquarters in Shinjuku's Wakamiya-chō, and for a remarkably small tuition-fee; and the Grand Master's family uses this training as a means of keeping a watchful eye upon correctness of form, and also getting to know by face and name as many as possible of the School's far-flung individual members.