

研究論文

*A Detailed Glossary of Specialized English-Japanese Vocabulary  
Related to the Praxis of Tea According to The Enshû School:  
Part Three: M ~ R*

遠州流による茶道にかかわる専門用語の英訳と詳解：第三部：M ~ R

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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す。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** = d*aisu*. This concerns use of the grand **Tea-sideboard** [台子<sup>だいす</sup>] in a room of 4.5 + matting-segments [広間<sup>ひろま</sup>].

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explained applies only to a brief period towards the end of the warmer months, when the **floor-brazier** has not yet been replaced by the **sunken hearth**, but is now situated **centrally** on the **utensil-segment** (so that some of its heat may reach the guests, and warm them).

**G** = general. 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 only concerns one of the set of special **reverent services**.

**S** = summer. 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 on the **left** of the **utensil-segment of matting** (*i.e.*, as far as possible on that segment from the guests).

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

**W** = winter. 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 as possible).

★ = This concerns the conduct of the guests.


## 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**'.

## Addendum to Part One

- '**cold-water kettle**' [水次<sup>みづつぎ</sup>]  In this School, metal (bronze or plated tin) is favoured for such a utensil, while other schools employ both metal kettles and ceramic ones. All such kettles have removable lids; and, when fashioned from metal, also a small, hinged spout-lid. Employing a kettle is the final stage of any service at the end of which the cold-water-vessel [水指<sup>みずさし</sup>] is to be left on display in the Tea-chamber, the utensil being brought in with, placed on its main lid, a cauldron-swab [釜巾<sup>かまきん</sup>] folded into a four-ply strip, and then folded in the formal style [真畳<sup>しんだたみ</sup>]. It is carried in the host's **left** hand, thumb on top of the arching handle, held at his side, and with the tips of his right-hand fingers touching the kettle just beneath the base of its spout. When he seats himself before the water-vessel, he places the kettle beside his left-hand thigh, in such a way that the spout does not protrude beyond the line of his own knees.

If the water-vessel is mounted upon a **water-vessel-stand** [水指棚<sup>みずさしだな</sup>], the positioning of its pillars may make it necessary for the host, with both hands about its base, to shift the vessel towards the front edge of the base-board of the stand, before removing the lid of the former [*so as to allow the spout of the raised kettle to protrude over the rim of the vessel*]. Having propped the lid at 3 o'clock of the vessel-body [*as usual for use of a stand or Tea-sideboard*], with his left hand he takes the kettle-handle this time with his left hand as close as possible to the handle-pivot that is further from the spout, simultaneously taking hold of the cauldron-swab with his right hand, and using this to pincer and open the spout-lid; as he raises the kettle for use, he shifts the swab to the base of the spout, so that, should the spout accidentally touch the rim of the vessel-body, the swab will act as a buffer.

Having filled the vessel until it is nine-tenths full, he replaces the kettle, uses the swab to close the spout-lid, and replaces the swab as before, both hands then leaving the kettle at the same time. Having return lid to vessel-body, and vessel to its original place, should there be any drops of water scattered across the base-board of the stand, once more taking

the swab the host will mop these up with vertical movements of the swab [*he avoids dragging the swab over the base-board*].

Finally, he takes up the kettle as before, stands on the diagonal, and carries the kettle out; seated outside the threshold of the **service-entrance** [茶道口], and placing the kettle as before, he positions his fan and salutes his guests.

## Addenda to Part Two

- ‘**hand-cleansing area, the**’ [蹲踞] ㊦ The principal feature of a standard Tea-compound [茶寮], it - or, at least, its hand-basin - often features even in indoor Tea-areas constructed on one floor of a large hotel. Its centre-piece is a stone hand-basin [手水鉢], mounted on an oblong rough-stone plinth [台石], surrounded by a small, circular sea of white gravel concealing what is basically a large, shallow, sunken sink [海] with a run-off [吹込], and with four main stones [役石] disposed around its edge; to purify hands and mouth the user steps onto the fronting-stone [前石], set at 6 o'clock of the sea-edge; at 10 ~ 2 o'clock stands the upright backing stone [後石], while at 8 o'clock is set the much lower hot-water-jug stone [湯桶石], and at 4 o'clock the candlestick-stone [手燭石] (both for use at **nocturnal Tea-occasions** [夜嘯]); each of the four spaces between these main stones is spanned by a curved border formed of small round stones [縁石]. Close to this arrangement will often be placed a low stone lantern, again for use during nocturnal Tea-occasions, and of a height best to allow it to illuminate the basin [鉢明かりの灯籠]; and, directly below the run-off pipe may be placed an inverted metal bowl that tinkles prettily whenever water-drops strike it [水琴窟].

The hand-basin itself may be a highly-finished product of the stone-mason's art, cubical, cylindrical or spherical in shape, and fretted with geometrical cut-patterns, or adorned with one or more *bas-relief* carvings (usually Buddhist in iconography), or again, simply a naturally-formed rock with a symmetrical or asymmetrical depression cut cleanly into it. (Occasionally, one also comes across tall water-basins, designed to be used while standing upright [立ち使い].)

The hand-basin may or may not be constantly fed by a slow trickle of cold water from an upright bamboo conduit positioned just behind it, and formed of two portions of bamboo, to resemble (seen from its left-hand side) the right-hand half of the capital letter **T**; if not, however, the host's assistant will have filled the scoured basin with a bucketful of freshly-drawn water, just before the guests leave the antechamber to wend their way

through the Tea-garden.

In ‘banishing the dust of this unstable world [浮世の塵を払う]’, the user first crouches down [[蹲踞う] hence the Japanese name of this feature] on the fronting-stone, and, having readied a handkerchief or small hand-towel, takes up the wooden dipper that has been set propped diagonally from 4 to 10 o’clock of the basin-mouth, its cup on its side and facing leftwards at 10 o’clock, and either fills it from the conduit, or takes a full dipper-cupful from the basin itself. Half of this is poured over the palm and digits of the left hand, and then the dipper is shifted to that hand, for the same to be done to the right-hand palm and digits, using the remaining half. A second cupful is taken, and this time half of it is poured into the cupped left hand, brought to the mouth, used to rinse the mouth, and **swallowed**. Finally, by raising the ladle to a nearly-vertical position, the remaining half is trickled right down the dipper-shaft [in order to cleanse that for the next user], and the dipper replaced where it was originally positioned. [The same procedure should be used when visiting Shinto shrines, except that the water from in mouth may appropriately expelled into the graveled or pebbled sink surrounding the tall water-trough.] The hands and lips are then dried with the handkerchief or towel.

- ‘ink-stone screen, the’ [硯屏]: 硯屏 This is one item from the selection of ornamental writing equipment [飾文房具] that is said to have originally been decreed by one of Shōgun Ashikaga Yoshimasa [足利義正; (1436 ~ 1490)]’s artistic ‘companions’ [i.e., advisors] [同朋衆], Nōami [能阿弥; (1397-1471)], and perfected by the latter’s grandson and heir, Sōami [相阿弥; (d. 1525)], as an arrangement [書院飾] suitable for display upon the low fitted window-desk [付書院] from which both a large warrior-style reception-room/principal living room [書院], and the style of architecture characterising mansions of the wealthier part of the warrior-class [書院造] get their nomenclature. This utensil is a tiny, single-paneled screen, usually no bigger than a large hand (roughly 10 cm. in height, and 13 ~ 14 cm. in length), having two small feet set at right-angles to and into its bottom edge. Originally developed in China to keep dust or sand from being blown into an ink-stone [硯] (used to grind and dissolve Chinese stick-ink [墨]), it may be fashioned from ceramic materials, cast in metal, cut from semi-precious stone, or carved from wood and polished or lacquered. The most celebrated examples are those created in celadon [青磁] during the Ming [明] and Qing [清] dynasties. This School’s founder, Kobori Enshū [小堀遠州; (1579-1647)], particularly favored such screens manufactured from his favorite species of ornamental timber, which was bicolor persimmon [黒柿] (which has random areas of a rich black wood amid its normal yellow-brown); and the School uses such a

utensil not only to adorn, along with an inkstone-box [硯箱], paper-box [文箱], etc., the fitted window-desks found in many large Tea-chambers [広間], but also as an accessory to the large-chamber winter service of thick tea.

In such a case, it is set out on display on the **utensil-segment** [道具畳], to the left of the **water-vessel** [[お]水指], and onto the centre of its top edge is set, propped at right-angles to it, and with cup pronated, the **ladle** [柄杓], with the **lid-rest** [蓋置] three (imaginary) matting divisions from the **shaft-tip** [切り止め] (which rests on the matting, in a position that is nearest to the **service-entrance** [茶道口]). The screen should be placed central to the space left of the water-vessel, parallel to the 9~3 o'clock axis of that vessel, and in a position such that the node-shaft of the ladle is aligned with that axis. The host finally brings in the **slop-bowl** [建水] alone, in his **left** hand, and, having seated himself in his permanent seat, and temporarily deposited [仮置き] the slop-bowl, with his left hand he takes up solely the lid-rest, rotates this in his right, just above his right-hand knee, until its **front** [正面] faces in the required direction, whereupon he places it in the usual position near the **sunken hearth** [炉], but leaves the ladle where it is until he needs first to employ it. This requires that, once the initial dry-cleansing has been completed, he first temporarily stow his **in-folded** [折り返された] **service-napkin** [使い袱紗] into his bosom. He takes up the propped ladle with his left hand at the **shaft-node** [節], and his right at its tip [*this is not only more convenient for performing the **firmiting ladle-gesture** [柄杓を構えること], but also obviates his turning away from his guests*].

★ Once the host has set out the **tea-scoop** [茶杓] for **examination** [拜見], the chief guest will request that he add to the vital utensils the ink-stone-screen, and so he will dry-cleanse this front and back with the *katakana* character 「マ」, and, gripping it through his folded service-napkin, set it out beside the vital utensils, on the opposite side from the tea-scoop, but with longer sides parallel to this. In the final dialogue concerning the vital utensils, the chief guest will not neglect to refer to or ask about the screen.

**M**

- ‘**matting-division**, one’ [[畳の]目 [一つ]]: **G** A distance **equivalent to** that between two warp-strings within the woven-reed covering [莫座] to *tatami*-matting. This unit of measurement is used to express distances between objects, or the distance of an object from some determinate point on a matting-segment: for example, a **tea-bowl** [茶碗] and a **tea-caddy** [茶器] are born in and also initially placed before the **cold-water-vessel**

[水指<sup>みずさし</sup>] with a space of **three (imaginary) matting-divisions** between the point of the bowl that is furthest to the right and the point of the caddy that is furthest to the left; and, in a Tea-chamber with a full-sized utensil-segment, the **lid-rest** [蓋置<sup>ふたおき</sup>] is positioned [W] at the lower right-hand corner of an imaginary square of 3×3 matting-divisions from the nearer right-hand corner of the **sunken hearth** [炉<sup>ろ</sup>], on the **utensil-segment** [道具<sup>どうぐ</sup>段<sup>だ</sup>み]; [S] at the nearer left-hand corner of an imaginary square of 3 x 3 matting-divisions from the nearer left-hand corner of the **brazier-plinth** [小板<sup>こいた</sup>; 敷瓦<sup>しきがわら</sup>].

- ‘**meal-tray**’ [折敷<sup>おしき</sup>]: [G] This originally signified a legless square tray fashioned from planed but otherwise untreated white-wood [片木板<sup>へぎいた</sup>], of proportions suitable to receiving vessels adequate to containing an individual portion of a shared meal. Later, meal-trays with very short legs were devised, these being termed “legged-trays [足付<sup>あしつき</sup>; 足打<sup>あしうち</sup>]”; this School favours such trays, lacquered jet-black [真塗<sup>しんぬり</sup>], while the third great Tea-master, Sen-no-Rikyū [千利休; (1522-1591)], preferred square legless trays with perfect, sharp corners.

Such meal-trays are employed in serving **Tea-meals** [会席<sup>かいせき</sup>] at intimate **Tea-occasions** [茶事<sup>ちゃじ</sup>]; they are brought in individually, **fronts** already facing their recipients, and each bearing (i) an appetizer-vessel (usually ceramic) [向付<sup>むこうづけ</sup>], (ii) a larger lidded lacquered bowl, containing a preliminary single paddle-slice of sloppy, incompletely-steamed rice, and (iii) a smaller lidded lacquered bowl (usually of a design matching that of the rice-bowl) containing an initial serving of some form of soup, and arranged in an isosceles triangle, with (i) at its apex, and (ii ~ iii) at its base, (ii) on the recipient’s left.

- ‘**mix** [thick tea], to’ [濃茶<sup>こいちや</sup>を] 練<sup>ね</sup>る]: [K] Holding it perpendicularly (*i.e.*, from the side with tines downwards), the host employs the whisk forcefully and thoroughly to **mix** the contents of the tea-bowl, using an alternation between sweeping the sides of the tines now clockwise, now anticlockwise, round the lower inner swrface of the bowl - pressing the tines strongly against this, so as to break up any lumps that may have formed - and the infinity-movement [∞<sup>むげん</sup>], passing the whisk up the centre of the bowl, and down round one side, and then again up the centre and down round the opposite side (or *vice versa*); doing this (i) makes sure any lumps formed in the bottom of the bowl get revealed and then broken up against the inner bowl-surface, and (ii) causes the particles of tea-powder to start forming the microscopic chains that make for smoothly-mixed thick tea.

At all times, the whisk should be kept vertical. This mixing takes longer to complete than the learner first assumes, and takes the longer the greater the quantity of tea-powder being mixed. As long as the liquid seems more resistant to the whisk every time the latter passes along the 12 ~ 6 o’clock axis of the bowl than it does when the whisk circles round

the inner circumference of the bowl, this means that the tea and hot water remain incompletely blended. On the other hand, a second sign of completely mixed thick tea is that the every part of the surface of the liquid glistens perfectly smoothly, as though it were polished glass.

Finally, whisk still perpendicular, he draws a large **Z** over the whole of the surface of the liquid, then raises the whisk, still perpendicular, up from the centre of the surface of the liquid, and uprights the whisk while it is still safely above the bowl.

**N**

- ‘**napkin**, a’ [袱紗]: **[G]** In this School, such an article is always stitched from a single, *almost* symmetrical, rectangle of silk, damask, or brocade, folded in half so as to make a double layer that is not-quite-square. (Cf. the two types: the **service-napkin** [使い袱紗], and the **presentation-napkin** [出し袱紗], both glossed later.) The side that has been folded and not hemmed, which is in this Handbook termed ‘**the unhemmed edge** [輪]’, is always initially positioned on the right, in the right hand, when beginning the **napkin-inspection movement** [袱紗捌き], and is, when folding a napkin eight-ply for storage, always the side initially inspected and folded in half.

The three hemmed edges inevitably contain a narrow area within which the material is four-ply; in **inspecting** a napkin, the pinching forefinger-and thumb-tips should pass along just *below* this area.

A napkin of either sort is folded for storage as follows.

Holding the napkin open and perpendicular before you, with obverse face towards you and unhemmed edge on your right, with left-hand thumb and forefinger you take the top right-hand corner, and run your right hand down the unhemmed edge to the next corner, which you take between right-hand thumb and forefinger, and hold the napkin so that its unhemmed edge is now the highest.

**First fold:** Bring these two corners together, towards you [*this ensures that the obverse face gets enclosed and thus protected*] and take them between right-hand thumb and forefinger, now running your left hand along the longer, doubled hemmed edges (anticlockwise), and now grip the doubled corners that are at the other end of these edges and hold the napkin so that the doubled, hemmed edges are now the highest.

**Second fold:** Bring these pairs of corners together towards you, and pincer all four with left-hand thumb and forefinger.



**Third and last fold:** With your flattened right hand, fold the resultant square in half with a vertical fold, to create an upright rectangle that has the four aligned napkin-corners at its top left-hand corner. [*The result resembles a book bound in Japanese fashion* [和綴じの本]].

Folding a napkin for storage is done not only in the preparation-room once you no longer need it, but also (a) after a **presentation-napkin** [出し袱紗] has been used to receive a tea-bowl on it [*whether to drink from a full one, or Rinspect a cleansed empty one*], and (b) as part of any service employing the **grand Tea-sideboard** [だいす]. [*Consequently, mastering it exactly is necessary; and doing this will also prevent a napkin from accidentally developing inappropriate folds.*]

In both stowing a folded napkin into your bosom and extracting it, the flattened right hand, palm facing you, should be placed against the surface furthest from you, and the thumb be slipped downwards and towards you to pincer the napkin. An extracted napkin should initially be placed on the left-hand palm, with the right-hand palm pronated, and then handled as necessary.

- ‘**napkin-discarding movement**, the’ [捨袱紗]: **G** When the host is about either to remove [開ける] or else to **set ajar** [切り掛ける] a fully-closed and cleansed **cauldron-lid** [釜の蓋], he quietly drops his **flat-style-folded** service-napkin [畳み袱紗] onto the knob [つまみ] of the lid, from a minute height above that, and positioned so that the knob receives the exact centre of the napkin, which has so far been held in its **in-folded** [折り返された] form, but is now allowed to open, by just one fold. (Its pointed lappets are underneath.)

He then grips the knob through the napkin. [*This is done to prevent the knob from burning the host's finger-tips.*]

- ‘**napkin-inspection movement**, the’ [袱紗捌き]: (See gloss to ‘**inspecting** a napkin **clock-wise**’, in previous part of this glossary.)
- ‘**nested bowls**, a pair of’ [重茶碗；重] **U** **G** Such a pair is employed when the host wishes to personally to prepare thin tea for each of a group of at least three guests, and, in this School, the pair will normally have been fashioned and fired to be used as such, each bowl being somewhat **broad-of-beam** [平茶碗], and having a dimple in its rim [まえお] that exactly matches that of the other, and forms its **front** [しょうめん].

The upper bowl constitutes the principal one [主茶碗], and, during preparation, into this is placed a **tea-swab** [茶巾] folded in the “**plover**”-shape [草畳み], but set at **6 o'clock** of the bowl-interior, with its looped foot facing **12** o'clock. [*This is because the broad-of-beam shape of the bowls means that the tea-scoop will sit on the rim of the*

*upper bowl more stably if it is set with obverse face downwards, which, in terms of the Sino-Japanese metaphysical concepts of yin and yang [陰陽], the scoop then forms a yin element, which must be balanced by setting the whisk with its tines pointing diagonally upwards, thus constituting a yang element, and the swab must therefore stabilize its handle.] The **whisk** [茶筴] is set with its handle lightly resting on the foot of the swab, and its tines propped on the bowl-rim at 12 o'clock, and the **tea-scoop** [茶杓] is positioned as usual, save that **its obverse face is underneath**.*

The pair is carried in placed on the host's left-hand palm, and [if a water-vessel-stand, etc., is in use, and the caddy has already been set out on display upon this] with his right-hand steadying the pair. If they prove to rattle against one another, he should insert his right-hand thumb between their two rims, at 3 o'clock. Once the caddy has been placed in whatever position is required for the set of utensils in use, the pair of bowls is taken back onto the left-hand palm, and positioned beside the caddy with both hands, the right hand slipping round from 3 o'clock to 6, under the **shaft-tip** [切止] of the tea-scoop.

Once the host has urged his guests to sit more comfortably, with both hands again respectively at 6 and 9 o'clock, he removes the principal bowl, immediately receiving it onto his left-hand palm, and, having brought it to his **axis-of-seat** [居前], with his right hand he deposits it as usual for the season. That done, with his **left** hand he removes the secondary bowl [副茶碗] to a position about three (imaginary) **matting-divisions** [畳の目] from 12 o'clock of the **slop-bowl** [建水], with its dimpled front facing the latter utensil.

Before dry-cleansing the scoop with his **service-napkin** [使い袱紗], the host must supinate the scoop; and, having raised the tea-swab from the bowl, while it is still poised above the bowl he must use his right-hand fore- and middle fingers in order to twiddle the swab round to face the normal way, before setting it as usual upon the lid of the **water-vessel** [水指]. After that, he prepares a bowlful of tea for the **chief guest** [正客] in the manner normal for the season.

As soon as he has enquired of the chief guest as to the quality of her portion, with his left hand he takes up the secondary bowl, and, with his right, places it on his axis-of-seat, introduces hot water into it, takes up the swab, and cleanses the bowl as usual.

[As the other guests have been kept waiting for their portions, from this point until no more tea is required, in the interests of speed the host employs an abbreviated version of tea-preparation.] Having performed **dry hand-cleansing** [空手水], he takes up scoop and **caddy** [茶器] **simultaneously**, and, having introduced sufficient tea-

powder into the bowl in the normal manner, thoroughly spreads the powder out, **immediately** performs the **double tap** [二ツ打ち<sup>ふたう</sup>], and restores its lid to the caddy, **with the scoop still gripped** by the last two digits of his right hand. Scoop and caddy are at once returned to the place from which the host took them up, again **simultaneously**. And, in taking hot water from the cauldron, he does **not** first execute the **water-mixing movement** [[お湯返<sup>ゆがえ</sup>し]. [*This abbreviated process is employed in making however many further bowlfuls, as required.*]

Whoever is to fetch this second bowlful will first remove the principal bowl from the care of the chief guest, once seated facing the new bowlful deposit the former beside his / her right-hand knee and, having moved the secondary bowl to a position near her/his left-hand knee, will replace it with the principal one, which the host **immediately** sets about wet-cleansing, as he did with the secondary one; and he acknowledges the second guest's salutation concerning the quality of her portion as best he can.

This substitution of alternate bowls continues until the guests require no more tea, and therefore **no bowl** is returned after the final full bowl has been removed. Whereupon the host at last performs **intermission-water** [中水<sup>なみず</sup>] in the normal manner.

The **secondary** bowl is then returned to the host first; and, without depositing it before him or otherwise cleansing it, transferring it to his left hand the host immediately returns it to its former position near 12 o'clock of the slop-bowl [*where it remains until the host comes to carry both bowls back out*].

Once the host has received and placed before him the principal bowl, all guests **simultaneously** bow, and thank him for their portions [[ご馳走様<sup>ちそうさま</sup>でございました]]. The bowl is now rinsed out, but then the host [*knowing that the guests require no more tea*] will bow and say either, 'Since the hot water has become much reduced...' [[お湯<sup>ゆ</sup>が<sup>か</sup>涸れてまいりましたので...]], or else, 'Since the charcoal is beginning to burn low...' [[火<sup>ひ</sup>が<sup>お</sup>落ちてまいりましたので...]] [*either of which may actually be true*] '... permit me to clear away.' [[...ひとまず<sup>しま</sup>仕舞<sup>ま</sup>わせていただきます]].

Having wet-cleansed the principal bowl and initially placed the swab as usual with its back at 12 o'clock as usual, the host will again use his fore- and middle fingers to set the swab at 6 o'clock of the bowl-interior, with its foot facing away from him; the whisk will be placed as it was in preparation; and, having dry-cleansed the scoop as normal, when he removes it from the napkin in order finally to take it by its shaft-tip, with supinated right hand he pincers either side of the **shaft-node** [<sup>ふし</sup>節] from **underneath** the shaft, and, by pronating his right hand before the left hand finally grips the shaft-bowl through the

napkin, places the scoop within the napkin face-down; having retaken the shaft by its tip, he restores the scoop to the rim of the principal bowl, once more with obverse face downwards.

In performing **conclusion-water** [仕舞水<sup>しまいみず</sup>], the host will take at least two ladle-cupfuls of cold water. [G] In such cases, the ladle is always passed back to the water-vessel with its cup **supinated**.

Having removed the slop-bowl [*with or without, because they have been set out on display on a water-vessel-stand, etc., the ladle and lid-rest*], the host returns, and sits facing the further shorter side of the **utensil-segment** [道具<sup>どうぐ</sup>置<sup>だたみ</sup>]. With his left hand he takes up the secondary tea-bowl, then placing it before him on his present axis-of-seat with his right hand. With the same hand, and from the right-hand side of the secondary bowl, he takes up the principal bowl from before the water-vessel, and, passing back along the same track, with both hands inserts the principal bowl into the secondary one, receives the nested pair onto his left-hand palm, and carries them out, steadied as before, by his right hand.

- ‘**New Year’s Eve Tea-occasion**, the’ [除夜釜<sup>じょやかま</sup>] [W] This is a special form of **nocturnal Tea-occasion** [夜<sup>よ</sup>嘯<sup>ぼなし</sup>] (see following gloss), starting later in the evening than normal, during which the host may cover up the charcoal in the sunken hearth [炉<sup>ろ</sup>] with ash [灰<sup>はい</sup>], so that the fire in the hearth will last from the Old into the New Year [埋火<sup>うづみび</sup>] [*doing so is deemed auspicious*], and then uncover it after the year has turned, and also arrange the timing of the **Tea-banquet** [会席<sup>かいせき</sup>] so as to be able to serve his guests balls of lightly-boiled buckwheat-mash dressed in a sauce thickened with kudzu-starch [餡<sup>あん</sup>かけ蕎<sup>そば</sup>麦<sup>がき</sup>], to be consumed as the year turns.
- ‘**nocturnal Tea-occasion**, a’ [夜<sup>よ</sup>嘯<sup>ぼなし</sup>: 夜<sup>や</sup>会<sup>かい</sup>]: [W] This is held during the coldest months of the year, and begins after sunset. Since indigenous **Tea-style** [数寄屋<sup>すきや</sup>造<sup>づくり</sup>] interiors look at their best and most spacious when unevenly and dimly lit, no electric light is used – at least where the guests can see it; consequently, the **Tea-garden** [露<sup>ろ</sup>地<sup>じ</sup>] is lit with both standing stone lanterns (freshly paper-glazed for the occasion) and small, upright, paper-glazed wooden lanterns [露<sup>ろ</sup>地<sup>じ</sup>行<sup>あんどん</sup>灯<sup>とう</sup>] with curved cane handles, and the (i) Tea-chamber proper [本<sup>ほん</sup>席<sup>せき</sup>], (ii) **antechamber** [寄<sup>より</sup>付<sup>つき</sup>], and (if use of electric light will be inappropriately detectable from within the latter) even (iii) the **preparation-room** [水<sup>みず</sup>屋<sup>や</sup>], are lit by a small unshaded oil-lamp [短<sup>たん</sup>梨<sup>けい</sup>] [(i)], upright candlesticks [燭<sup>しょく</sup>台<sup>だい</sup>] [(i)] for the duration of the **Tea-banquet** [会席<sup>かいせき</sup>], large, paper-glazed, cylindrical or cubic floor-standing oil-lamps [行<sup>あんどん</sup>灯<sup>とう</sup>] [(ii-iii)], and a pair of long-handled portable iron candlesticks [手<sup>て</sup>燭<sup>しょく</sup>] [(i)], one

brought in by the host for each service of Tea, and the other provided for the guests' use, and set by the **chief guest** [[お]正客] in the **display-alcove** [床の間]; in the **hand-cleansing area** [蹲踞], a white-wood lidded jug of hot water [湯桶] is set out for the guests' comfort, the windows of the chamber-proper and antechamber are fitted with their insulating storm-shutters [雨戸], small-scale floor-braziers [手焙] having perforated lids and small quantities of glowing charcoal set within, are provided for the guests to warm their hands on or over, and, as soon as they are settled in the chamber-proper, the host will first swiftly prepare for his guests a single large bowlful of **thin tea** [薄茶] to share, so as to warm them after their night journey to his Tea-compound [茶寮]. Normally, in this School the guests are conducted from the smaller Tea-chamber [小間] in which they have so far been entertained, to one of 4.5 + matting-segments, there to be offered thin tea, *etc.* On a nocturnal occasion, however, this shift is omitted [*in order not to keep the guests unduly long into the night*]; instead, all of the thick-tea utensils **except the water-vessel** are removed from the chamber, the **cold-water-kettle** [水次] is employed to top up the water-vessel, and then, using that vessel as it is, a service of thin tea is carried out.

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- 'offering individual servings of thick tea' [各服]: Ⅸ On one hand, it is easier – and of course less time-consuming for all involved – to produce an acceptable bowlful of thick tea if one is preparing that single bowlful for plural guests in turn to imbibe from [飲み回し]; moreover, the act of sharing a single bowlful may be appreciated by the guests, as a token of mutual trust and acceptance; on the other hand, indiscriminately to demand of all of one's guests that they share a single bowlful with one another may appear disrespectful of one or more among them. Although commoner Tea [町衆茶] does not – except in the case of a **reverent dual service** [in this warrior School 「御相伴付」; in the commoner Ura-Senké [裏千家] School 「貴人清次」] – maintain such a practice, gaining complete proficiency in warrior Tea [武家茶] – presumably because warriors were inveterately jealous of their status and honour – theoretically still involves slightly onerously acquiring the skill of preparing individual servings of thick tea.

A principal bowl [主茶碗] and a secondary one [副茶碗], the latter initially placed just outside the **service-entrance** [茶道口] on the side of it that is nearer the **display-alcove** [床の間], with its front facing towards the chamber, are employed alternately.

As soon as the host has prepared and set out a portion of thick tea for the **chief guest**

<sup>しょうきやく</sup> [正客] alone [*i.e.*, mixed from **four** heaped scoopfuls], and has, after that latter has taken her first mouthful, as usual inquired as to the quality of what he has prepared, likewise as usual he performs the **ladle-firming gesture** <sup>ひしゃく かま</sup> [柄杓を構える], replaces the lid on the cauldron, takes up the **lid-rest** in his right hand, immediately to deposit it beside the further of the two corners of the **sunken hearth** <sup>ろ</sup> [炉] that are nearer the **service-entrance** <sup>さどう</sup> [茶道口], sets the ladle-cup <sup>ごう</sup> [合] upon it and lowers the ladle-shaft just as he does for a service employing a **floor-brazier** <sup>ふろ</sup> [風炉], but with the ladle-shaft parallel to the nearest edge of the hearth. [*This is to prevent the ladle getting in the way when he fetches the secondary bowl.*] This done, he immediately stands, and goes to sit facing the service-entrance. **W** Having opened this, **K G** with his right hand he takes up the secondary bowl, and **W**, having set it down before whichever knee is nearer the display-alcove, and closed the service-entrance, **K G** carries it back to his permanent seat on the **utensil-segment** <sup>どうぐだたみ</sup> [道具置], where he places it on his **axis-of-seat** <sup>いまえ</sup> [居前]. **W** Having shifted his axis-of-seat slightly to his right, with his right hand taken up the ladle by its shaft-node, and given the ladle-shaft to his left, which holds it in the ladle-firming position, picked up the lid-rest with his free right hand, returned to his permanent axis, deposited the lid-rest in its usual place, and removed the cauldron-lid [*and W the lid remains open through the preparation of the rest of the individual servings*], **G** he takes a ladle-cupful <sup>いっしゃく</sup> [一杓] of hot water and introduces this into the bowl. Into the latter he now inserts the whisk as usual, and then wrings out and inspects the tea-swab. [*He does this both once more to soften the whisk, and also to improve the absorbency of the swab.*] Having replaced the swab in the place from which he took it (**W** the lid of the water-vessel; **S F** the lid of the cauldron, set upon the **lid-rest** <sup>ふたおき</sup> [蓋置]), he cleanses [*without inspecting*] the whisk in the hot water, and then, taking up the swab, empties and wet-cleanses the bowl as usual.

Although this service much resembles the service of thin tea using a pair of **nested bowls** <sup>かさねちawan</sup> [重茶碗], and, similarly to this, the host takes up and replaces the **tea-flask** <sup>ちやいれ</sup> [茶入] and **tea-scoop** <sup>ちやしゃく</sup> [茶杓] simultaneously, does not dry-cleanse the flask-mouth, and executes only a single spreading of the tea-powder and the **double tap** <sup>ふた う</sup> [二ツ打ち], [*in order to make the portions of thick tea as delicious as possible*] he does, however, employ the **water-mixing movement** [[お] <sup>ゆがえ</sup> 湯返し] for each bowlful.

The two bowls are alternated as required, in the manner described above for the pair of **nested bowls**. [*Since, however, the host knows that the third guest will drink from the principal bowl, once the chief guest, or whoever, has returned this to him, he does not perform finger-cleansing <sup>ゆびあら</sup> [指洗い] before this or any further preparation of a*

*bowlful*. *Instead*, ] the host first introduces a **half ladle-cupful** [半柄杓 <sup>はんびしゃく</sup>] into the bowl, rinses it round and empties it. He then replaces this half-cupful with a whole ladle-cupful [一杓 <sup>いっしやく</sup>], uses the whisk to cleanse the bowl-interior, and the hot water to cleanse the whisk, and then the tea-swab to cleanse the bowl as usual.

When all guests have been served, no further bowl will be returned to him, and so the host at last performs **intermission-water** [中水 <sup>なかみず</sup>].

The **secondary** bowl is returned to the host first, and, having cleansed it with a ladle-cupful of hot water, with his left hand he places it near 12 o'clock of the slop-bowl, with its front facing towards the service-entrance.

Once the principle bowl has been returned to him, he at last performs finger-cleansing, and then, [knowing that the guests require no more tea] will bow and say either, 'Since the hot water has become much reduced...' [「お湯が涸れてまいりましたので…」], or else, 'Since the charcoal is beginning to burn low...' [「火が落ちてまいりましたので…」] [either of which may actually be true] '...permit me to clear away.' [「…ひとまず仕舞わせていただきます」].

In performing **conclusion-water** [仕舞水 <sup>しまいみず</sup>], the host will take at least two ladle-cupfuls of cold water. **G** In such cases, the ladle is always passed back to the water-vessel with its cup **supinated**.

Having removed the slop-bowl, ladle and lid-rest as usual, the host returns, and sits facing the further shorter side of the **utensil-segment** [道具置 <sup>どうぐだたみ</sup>]. Having responded to the chief guest's request to handle the vital utensils [★: 「手取りまして拝見」 H: 「何卒、お慰みに」], if the secondary bowl is of a shape that will allow the principal bowl to fit into it, with his left hand he takes up the former, then placing it before him on his present axis-of-seat with his right hand. With the same hand, and from the right-hand side of the secondary bowl, he takes up the principle bowl from before the water-vessel, and passing back along the same track, with both hands inserts the principal bowl into the secondary one, receives the nested pair onto his left-hand palm, and carries them out. If, however, this is not feasible, having as above exchanged salutations with the chief guest, [since it was introduced into the chamber secondly] he will carry out the secondary bowl **first**.

- ‘offering of plural servings of thick tea’ [二服点て <sup>にふくだて</sup>]: **K** While, according to the commoner practice of Tea [町衆茶 <sup>まちしゅうちゃ</sup>], thick tea is [normally: but see preceding gloss] offered on the premise that a single serving will suffice all the guests, and therefore into the tea-flask is initially introduced only as much thick-tea powder (a costly product) as will suffice all those to be served, in the case of warrior Tea [武家茶 <sup>ぶけちゃ</sup>], the amount of tea-

powder provided should be more than large enough for the host to be able to offer a second serving.

As in any service of thick Tea, once **intermission-water** [[お湯返し] has been completed, the bowl has been returned to the host, the host has been thanked, and then has performed **finger-cleansing** [指洗い], having deposited the bowl before him, he will as usual ask the chief guest, ‘Might you care for a second bowlful?’ [[今一服、如何でございましょうか?]]. And, since the suggestion has been tendered, it is perfectly acceptable for the chief guest to confer with her fellow-guests [連客], and then, according to the wishes of some or all of them and herself, reply, ‘This tea is so delicious that we should indeed like to request a second serving – for *n* of us [[たいへん美味しく頂戴いたしましたので、今一服を所望いたします。ご*n*名様でお願いいたします。]’ Thereupon, the host imperturbably replies, ‘Then allow me to offer just that [[では、今一服を差し上げさせていただきます。]]’

Taking a ladle-cupful [一杓] of hot water from the still-open **cauldron** [[お釜] he pours this into the bowl, **W** then performing the **ladle-firming gesture** [柄杓を構えること], before returning its [by now quite cool] lid to the cauldron, but without employing his **service-napkin** [使い袱紗]. [This he does in order once more to raise the temperature of the hot water in the cauldron.]

**W** An interesting detail of this process as performed with the **sunken hearth** [炉] is that, in this equivalent of the first replacing of the cauldron lid [中蓋] that lid [釜の蓋] is returned to the cauldron with the **tea-swab** [茶巾] still perched on it.

**W** Here the host once more replaces the lid of the **water-vessel**.

Into the bowl he now inserts the whisk as usual, and then wrings out and inspects the tea-swab. [He does this both once more to soften the whisk, and also to improve the absorbency of the swab.] Having replaced the swab upon **W** the lid of the water-vessel; **S** the lid of the cauldron, set upon the **lid-rest** [蓋置], he cleanses [without inspecting] the whisk in the hot water, and then, taking up the swab, empties and wet-cleanses the bowl as usual.

Although this service much resembles the service of thin tea using a pair of **nested bowls** [重茶碗], and the host takes up and replaces the **tea-flask** [茶入] and **tea-scoop** [茶杓] simultaneously, without dry-cleansing the flask-mouth, and executes only a single spreading of the tea-powder and the **double tap** [二ツ打ち], [in order to make the portions of thick tea as delicious as possible,] he does, however, employ the **water-mixing movement** [[お湯返し] for this second bowlful.



Once the bowl has again been returned to him, for the second time he performs finger-cleansing, and then, [*knowing that the guests require no more tea*] will bow and say either, ‘Since the hot water has become much reduced...’ [「お湯が涸れてまいりましたので...」], or else, ‘Since the charcoal is beginning to burn low...’ [「火が落ちてまいりましたので...」] [*either of which may actually be true*] ‘... permit me to clear away.’ [「...ひとまず仕舞わせていただきます」].

In performing **conclusion-water** [仕舞水<sup>しまいみず</sup>], the host will take at least two ladle-cupfuls of cold water. **G** In such cases, the ladle is always passed back to the water-vessel with its cup **supinated**.

- ‘**opening of the [sunken] hearth**, the’ [炉開き<sup>ろびら</sup>]: **W** Today usually performed on the earliest day of the Boar [亥の日<sup>いひ</sup>] in November, this is known as ‘Tea-practicants’ New Year [茶人の正月<sup>ちやじんしょうがつ</sup>]; for it is held to mark the start of a new Tea-year; and thus, for such practicians, has an importance greater than does the calendric change of year. This supreme importance appears to derive from two factors: (i) that use of the **sunken hearth** [炉<sup>ろ</sup>] seems, if a-historically, to have come to be regarded as the fundamental way of serving Tea; and we may guess that this was, in turn, because a hearth is both less sophisticated than a floor-brazier, and also, once it came to be positioned no longer in either of the corners of the utensil-segment further from the service-entrance (left-hand corner: 「隅炉<sup>すみろ</sup>」; right-hand corner: 「向切<sup>むかうぎり</sup>」) but, instead – and as is now most usual – in the corner of the matting-segment abutting the utensil-segment [切畳<sup>きりだたみ</sup>] (which position is termed 「出炉<sup>でろ</sup>」), especially in a small Tea-chamber of less than 4.5 matting segments [小間<sup>こま</sup>], the host and guests seem more or less gathered about the hearth, which seems better to reflect the conviviality that is at the heart of the praxis of Tea than does use of the floor-brazier, which requires the host’s permanent axis-of-seat to be turned further away from the seats of his guests; and (ii) in the days before mass-production and vacuum-packaging, each fifth month Tea-practitioners would send to the **Tea-plantation** [茶園<sup>ちやえん</sup>; 茶詰<sup>ちやつめ</sup>] of their preference at least one pair of **lidded ceramic Tea-vases** [茶壺<sup>ちやつぼ</sup>], of capacities suited to their incomes, and there have these filled up with that year’s newly-harvested leaf-tea [新茶<sup>しんちや</sup>], the more delicate thick-tea leaves being paper-bagged in suitable portions (and thus known as 「袋茶<sup>ふくろちや</sup>」), while the more robust thin-tea leaves were stuffed directly into their own vase (and therefore termed 「詰茶<sup>つめちや</sup>」). These vases were then sealed with paper bands pasted (using a starch-paste) around the join between mouth and lid, and sent back to their owners suitably protected. The flavor of new tea benefiting from a period of storage in this manner, the seals to these jars were only broached during the eleventh [lunar] month of the same

year, upon or soon after the occasion of the switch from floor-brazier to sunken hearth, which the third great Tea-master, Sen-no-Rikyū [千利休; (1522-1591)], deemed best conducted once the leaves of the *citrus Junos* [柚子] had turned color. Since the host only then cuts through the paper sealing the vase-mouth and vase-lid, an intimate Tea-gathering conducted on such an occasion is known as 「口切の茶事」.

The opening of the hearth is, in this School, marked by a regular service of dampened ash, charcoal and small portions of blended and kneaded incense, to the hearth (which already contains three pieces of glowing charcoal [火種]), but made special by offerings to the tutelary spirit of the hearth [炉の神様], of (i) rock-salt [岩塩] [*ritually to purify the hearth*], (ii) washed but uncooked rice-grains [洗米] [*representing the fruits of the land* [山の幸]], and (iii) flakes of dried bonito [鰹節] [*representing the fruits of the sea*], sprinkled in three concentric rings around the charcoal in the hearth, followed by two reverent hand-claps [柏手], as are used in worshipping at Shinto shrines, and executed in unison by all assembled within the chamber.

In the **display-alcove** [床の間], two flasks of unglazed grey-white earthenware [酒器], each shaped rather like the upper half of a thick-waisted hourglass, containing unheated rice-wine [冷酒], and stoppered by a tall, narrow cone of rolled mulberry-pith paper [半紙], and as many small, flattish wine-dishes [杯; 土器] as there are to be participants present within the chamber, will have been set out on display, mounted upon a rimmed, tall-footed square offering-tray [三宝] formed of freshly-planed but unvarnished, bent white wood.

Once the service of charcoal has been completed, this offering is shared by all participants, served by host to guests, and tail-guest to host [and to host's assistant, if one is present].

**P**

- **'pen-grip, the'** [汲み手]: **G** This way of holding an item having a shaft is employed whenever using that item in order to transfer some substance from one vessel to another, rather than manipulating that item itself for other purposes.

When it follows the **firming-ladle gesture** [柄杓を構えること], the right hand then raises the **shaft-tip** [切止] of the **ladle** [柄杓] until, this time, it is the bottom of the ladle-cup [合] that is parallel to the matting, and, with the shaft [柄] passing between base of right-hand thumb and knuckle of neighboring forefinger, that thumb on the obverse

shaft-surface, and palm suitably supinated, the right hand slides down the shaft, and into the opening and likewise supinated left hand, until the right-hand thumb-tip rests upon the ladle shaft-node. (S F In the summer services, the cup is immediately, and immaculately, inverted by pronating the right hand; W when the sunken hearth is in use, the cup remains upright.)

S F When it does not follow this gesture, the ladle will already be propped with cup upright on the rim of the cauldron, and so the right hand can immediately take it like a pen, thumb against shaft-node, and **at once invert** it for use; W since the ladle is always propped on the cauldron with cup inverted, the right hand first two fingers first pincer the two sides of the shaft-node, raising the shaft to an angle parallel with the matting, whereupon the thumb can swivel under the shaft, passing round the right-hind side of the latter, and achieve the pen-grip; the right hand & ladle are either immediately supinated for use elsewhere, or else the ladle-cup is eased into the hot water in the cauldron in such a way as to avoid any unlovely belch of air trapped in the cup.

- ‘**pillar-style poem-card**’ <sup>たんざく</sup> [短冊]: G This is a slim strip of stiff card, usually with its edges bordered with a tiny margin of gold-leaf, and sometimes its obverse face decorated with some unobtrusive pattern, and/or sprinkled with tiny squares of gold and silver leaf, and/or gleaming mica-powder. It is used to inscribe 31-syllabemed poems (*waka* [和歌]; after Meiji, *tanka* [短歌]), and also haiku [俳句] [17 syllables], the latter often accompanied by tiny, sketch-like paintings (*haiga* [俳画]). In the Tea-compound, it may be found either inserted into a special, blank hanging scroll equipped with threads that keep it in place, or else inserted into a frame built into the inner surface of the removable front panel to a **traveller’s Tea-chest** <sup>たびだんす</sup> [旅篋].
- “**plover**”-shape, the’ <sup>ちどりぢゃきん</sup> [千鳥茶巾; <sup>そうだま</sup> 草畳み]: G The intended **degree of solemnity** <sup>くらゐ</sup> [位] of a given service is indicated in many different respects, one of these being the manner in which the **tea-swab** is kept folded for use. R For more solemn offerings of thick tea to buddhas, deities, and humans of elevated rank, an unhemmed rectangle (unhemmed because it is destined never to be used again) of virgin open-weave linen <sup>ほしだおり</sup> [保田織] is used folded lengthwise into a long, three-ply strip with straight sides, which is itself then folded as is the “plover”-shape, this, however resulting in a final, simple, severe **square-shape** <sup>しんだたみ</sup> [真畳み]. (This is also used when first stowing the tea-swab into the Hashidate **tea-box** <sup>はしだてぢゃぼこ</sup> [橋立茶箱] – but in that case merely for reasons of compactness – and throughout the dreary **tray-service** <sup>ほんでまえ</sup> [盆点前], merely because it is simpler to handle than is the “plover”-shape.)

Undoubtedly because of its more frivolous appearance, the use of the “plover”-shape – which resembles a plump water-bird with short wings outspread – is one index of **low** degree of solemnity.

**First fold:** Practically-speaking, it differs from the square-shape only in respect to how the strip is **initially** folded; the two shorter sides being gripped between thumbs and in-bent fingers, the right hand rises as the left drops, to bring the longer sides vertical, but with the thumbs higher than the fistful fingers, so that the open swab is stretched into a parallelogram. The host’s left hand then twists the swab once, away from his body and to the right. The left hand-finger-tips let go of the swab, and instead push its bottom third once more in the same direction so that the upper corner further from the right-hand thumb still points to the right, but the equivalent lower corner now points to the left.

**Second fold:** Whichever shape (square or plover-like) is now being created, the left-hand thumb and palm-edge now pincer the length of the swab at just below half of that length, and, by then supinating and moving that hand to the left, brings the two halves of the swab horizontal and pointing to the right. Their pointed lappets should be exactly aligned (this can be done by minutely shifting the left-hand thumb either to the right or the left).

**Third fold:** The right-hand thumb (nearer to one) and forefinger (further from one) now **pinch** both upper and lower plies of the swab, at one third of its present length from the lappets now on the right [*this pinching plumps the swab out*], and tucks that third **under** the body of the swab, to the left.

**Fourth and last fold:** The right hand is now flattened and supinated, and its middle and ring-finger-tips are used to push the fold just made, so that a second third of the length of the swab is now tucked likewise under its body.

Thumb on top, the right hand now takes the fold it has just made, and eases the swab off the left-hand thumb. The loop that was around the thumb is the “foot” of the swab, and the right hand now has it by its “top”. When in folded form, the swab is normally positioned with this foot pointing towards the host, and set down so as not to crush the plumped loop, which allows the swab to sit stably.

- ‘preparation-room, the’ [水屋; 勝手]: ☐ This is connected to the **Tea-chamber** proper [茶室; 本席] by the **service-entrance** [茶道口], which will have some form of sliding door; this room is out of bounds to the guests. Thus, not even the **tail-guest** [[お]詰], when acting so as to supplement or substitute for the **host’s assistant** [半東], will ever open this door, let alone pass through it during the relevant Tea-gathering, but, concerning any utensil that she has, while the host is busy, dealt with, she will instead leave it within

the service-entrance, just diagonally beside the door-jamb further from the display-alcove, in a position from which it can be picked up easily by whoever opens the door from outside, and with its **front** [正面<sup>しょうめん</sup>] towards the sill [敷居<sup>しきい</sup>].

A standard preparation-room will be equipped with at least (a) a source of cold water, (b) a recessed and copper-lined floor-sink [流し<sup>なが</sup>] with an area of boarded floor [樽縁<sup>くれえん</sup>] before this, a bamboo draining-lattice [簀の子<sup>すのこ</sup>] countersunk above its base [*this is employed to prevent any ceramic or otherwise fragile utensil accidentally dropped while washing or filling it from thus becoming damaged*], and a run-off, the walls above which sink being covered by thin boarding, into which have been driven various wooden or bamboo pegs [釘<sup>くぎ</sup>], from which utensils such as **ladles** [柄杓<sup>ひしゃく</sup>] can be hung up to dry, (c) built in above this preparation-shelves [水屋棚<sup>みずやだな</sup>], three of these running from wall-to-wall of the sink-recess, and, suspended beneath the left-hand portion of the lowest full shelf, a fourth, of half-length [茶碗棚<sup>ちゃわんだな</sup>], (d) a **sunken hearth** (often round in aperture [丸炉<sup>まるろ</sup>]), (e) a closable storage-area [物入<sup>ものいれ</sup>], (f) a freestanding set of shelves [配膳棚<sup>はいぜんたな</sup>] for dealing with the utensils needed for a full **Tea-banquet** [会席<sup>かいせき</sup>], and a floor-table [机<sup>つくえ</sup>] upon which to carry out dry preparations; upon the right-hand-most part of the draining-lattice will be placed a smallish ceramic vat [水屋壺<sup>みずやつぼ</sup>; 水屋甕<sup>みずやがめ</sup>] to hold a considerable quantity of drawn cold water, a large wooden dipper placed ready upon its lip, and, near it, a low round tub of copper [茶巾盤<sup>ちやきん だらい</sup>], which will likewise be filled with cold water, and in which **tea-swabs** [茶巾] can be wetted before, and washed after, use, and **whisks** [茶筴<sup>ちやせん</sup>], wooden **cake** [*i.e.*, sweetmeat]-**picks** [黒文字<sup>くろもじ</sup>], and cedarwood sweetmeat-chopsticks [杉箸<sup>すぎばし</sup>] can be set to soak.

If, when the **service-entrance** [茶道口<sup>さどうぐち</sup>] has been opened, the interior of the preparation-room happens to be visible from the guests' seats, the latter room will also contain a tall, two-paneled folding screen [水屋屏風<sup>みずやびょうぶ</sup>] which can be set with its panels at right-angles, and one of these abutting the relevant door-jamb, so as to conceal the interior of the preparation-room from the guests' view.

- **'presentation-napkin**, a' [出し袱紗<sup>だし ふくさ</sup>]: **G** Cf. **napkin** [袱紗<sup>ふくさ</sup>], above; in this School, two sorts of napkin, cut and made up to the same dimensions but from different types of silk, are carried and employed by all of host, assistant, and guests.

This sort, often made of some luxurious silk-brocade [錦<sup>にしき</sup>] or damask [緞子<sup>どんす</sup>], is used solely in order to put things on it, either folded up or, to whatever degree, spread open. Each participant keeps one of these in the bosom [懐<sup>ふところ</sup>] of their *kimono*. The **host's assistant** [半東<sup>はんとう</sup>] uses his in carrying bowls between host, guests, and the preparation-room;

the guests use theirs during their **examination** [拝見<sup>はいけん</sup>] of **vital utensils** [拝見道具<sup>どうぐ</sup>], at the end of the service, in order to put these utensils on them, and also in order to transfer each utensil on to the next guest.

☐ In addition, the presentation of prepared **thick tea** [濃茶<sup>こいちや</sup>], and the guests' consumption of this, also require use of individual presentation-napkins, including the host's.

When either ☐ holding, or else ☐ ☐ carrying, a bowl mounted on a folded presentation-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, (c) protects the user's hand from contact with an extremely hot bowl-wall, and (d) demonstrates more care for the safety of the bowl.

(For the folding of a presentation-napkin for storage, see the gloss to 'napkin', above.)

- **'putting one's dress to rights'** [居住まい<sup>いずまい</sup>を正す<sup>ただ</sup>]: ☐ One of the three things that the host [亭主<sup>ていしゅ</sup>] does before opening out the initial arrangement of utensils [置き合わせ<sup>おきあわせ</sup>を解く<sup>と</sup>], and then beginning the dry-cleansing stage is to **put** his or her **dress to rights**; a woman will straighten the front overlap [上前<sup>うわまえ</sup>] to the lower half of her *kimono* [長着<sup>ながぎ</sup>], or smooth and tuck in her Western-style skirts; a man in Japanese dress [和服<sup>わふく</sup>] will do the same to the billows of his pleated skirt [袴<sup>はかま</sup>]; and anyone wearing Western trousers will probably need raise their bottom slightly, so as to adjust the knee-areas of such garments, to prevent those areas from reducing circulation.



## ☐

- **'raise respectfully** or gratefully, to the height of one's brow, to' [[押し]頂く<sup>おし いただ</sup>]: ☐ ★  
Performed by the guests, using both hands, with a **tea-bowl** before turning it, and drinking from it; performed slightly less conspicuously with any **sweetmeat-vessel** before beginning to address it snitably. This is done in token of gratitude not simply to the provident host, but also to the gods and buddhas.
- **'rectangular tray, the large'** [長盆<sup>ながぼん</sup>]: ☐☐☐ This utensil is usually lacquered, and fashioned in a style such as to attest to, or suggest, continental origin (for instance, through use of symmetrical motifs executed in mother-of-pearl inlay [螺鈿細工<sup>らでんざいく</sup>]). In dimensions, it is large enough to bear both (on the left hand) a **Temmoku tea-bowl** [天目茶碗<sup>てんもくぢやわん</sup>] mounted upon an individual flanged **bowl-stand** [天目台<sup>てんもくだい</sup>], and (on the right hand) a sheathed tea-flask [仕覆を着せられた茶入<sup>しふく き られた ちやいれ</sup>]. Displaying such utensils, it is itself set out upon the upper board

てんいた  
[天板] of a **grand Tea-sideboard** しんだいす  
[真台子].

- ‘**returning** one’s service-napkin, or one’s ceremonial fan, **to one’s belt or sash**’ [腰に着ける]: [G] The latter is returned to the front-right, the former to the front-left, of said belt. Women tuck the two pointed lappets of their **service-napkins** [出し袱紗] in over the tops of their broad *obi*, and insert their **ceremonial fans** [[お] 扇子] likewise, but on the opposite side, pivots downwards, while a man inserts the pointed lappets of his service-napkin from below, up under the right-hand diagonal band [*the one that is attached to the back-plate* [こしいた 腰板]] of his pleated skirt [はかま 袴], and his fan into his far narrower *obi*, pivot downwards, but diagonally from above.
- ‘**reverent dual services**, the’ [相伴付]: [K] [R] [D] Even today, although Tea fundamentally repudiates supposed distinctions of rank, age, power, or gender, there may come occasions upon which a host is to be favoured by a visit from someone to whom s/he wishes to show exceptional deference (in the present writer’s case, this might be the Dalai Lama). A guest towards whom one wishes to demonstrate extreme respect is known as ‘an **august guest**’ [きんにん かた 貴人の方] (originally, this meant ‘a person of high birth’); and, although thick tea is most often prepared as a single bowlful to be drunk by plural guests, in the case of serving an august guest, only the latter will drink from the **temmoku-bowl** [てんもくぢゃわん 天目茶碗] that will be employed. If the host happens to be entertaining plural august guests, then, cleansing and re-using the same *temmoku-bowl*, he will successively prepare single portions of thick tea for each of these [かくふく 各服]; if, however, there are other but less august guests present [お供の方] (usually because they form something of a retinue attending upon the august guest[s]) then, once however many such personages have been served, the host will produce a less illustrious tea-bowl, and prepare a portion of tea to be shared by those other guests [しょうぼんつき 相伴付].
- ‘**rice-container**, the’ [飯器; [お] [飯]櫃; [お] 飯次]: [G] A broad-of-beam, lidded, cylindrical container, large enough to require any user to embrace it with her whole left arm, [W] formed of [often jet-black [しんぬり 真塗]] lacquered wood, [S] fashioned from close-woven bamboo or fine cane [ろう 籠], [G] and offered to the guests during the **Tea-banquet** [かいせき 会席] that forms an essential quarter (or, in the fullest form employing a single chamber, fifth) of an intimate **Tea-occasion** [[お] 茶事] once they have been provided with two individual servings of rice. A [W] matching [S] suitable rice-paddle [しゃもじ 杓文字] is brought in placed somewhere on its lid or within its body and the host offers to serve each guest individually. According, however, to custom, the chief guest asks the host to entrust her and her fellow-guests with this container, from which they will be quite happy to serve themselves. A large quantity of

delicious, and piping-hot, steamed rice will therein be offered, so that hungry guests may take from it as many helpings as their appetites require.

- **rim [of the body] of a tea-container**, the' [縁; 淵]:  See **cleansing** [清めること], in Part One of this Glossary.
- **'rinse round**, to' [濯ぐ]:  With the foot of the tea-bowl on the joints between left-hand fingers and palm, and his right hand steadying the bowl, thumb below rim, the host uses his left hand to rotate the bowl clockwise, once, and in such a way that the hot water comes up to very close to every part of the rim.

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