

*A Detailed Glossary of Specialized English-Japanese Vocabulary
Related to the Praxis of Tea According to The Enshû School:
Part Five: The Full Tea-banquet: menu and presentation*

遠州流による茶道にかかわる専門用語の英訳と詳解：

第五部：懐石料理の献立と盛り付け

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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。なお、この第五部は、一つの見出し項目のみから成り立っております。

Key words

- ① The full banquet served at an intimate Tea-occasion
- ② combination of ingredients and vessels
- ③ social and aesthetic purpose
- ④ guests' deportment

キー・ワード

- ① 茶道の会席料理
- ② 素材と器の取り合わせ
- ③ 社会的・美的目的
- ④ 客の振る舞い

Signs Used

G = **g**eneral. That is to say, what is explained applies irrespective of the season of the year.

P = This concerns the manner in which an element from a full Tea-banquet [会席^{かいせき}] is **p**resented to the guests.

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

3 = This concerns the use of a small chamber with **three-quarters-length** (or **truncated**) **utensil-segment** (*i.e.*, [台目切^{だいまぎり}]).

4.5+ = This concerns the use of a chamber with a **complete** (untruncated) **utensil-segment**, and usually shaped to accommodate **at least 4.5 matting-segments** (*i.e.*, [広間^{ひろま}]).

Conventions Used

• For simplicity of expression, I have (largely) 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, although doing the opposite would have been just as convenient, I rather fancy the notion of men entertaining and serving women....

• In order to indicate the positioning of something in relation to a (usually round) utensil, I have used the idea of a clock-face, and done this on the assumption that the point on that utensil that is closest to the person using it can be indicated by the term '**6 o'clock**'. Directly translating from Japanese terms, a position on the matting that is closest to 6 o'clock of a vessel is referred to as being 'below' that vessel, while one closest to its 12 o'clock is expressed as being 'above' it.

T *continued*

• '**Tea-banquet**, a full' [[茶^{ちや}] 会席^{かいせき} [料理^{りょうり}]]: **G** The term 「会席料理」 actually dates only from the Edo period, and first developed as expression of a menu-structure favored for the regular gatherings [会席] of *haikai* [俳諧] writers [*i.e.*, poets, painters, and essayists who had embraced the aesthetic typified by haiku]. Earlier records of Tea-gatherings [茶会記^{ちやかいき}・

茶之会記^{ちやのえき} refer only to ‘the food offered [振舞^{ふるまひ}・仕立^{したて}・料理^{りやうり}]’; in his own records, however, Lord Enshû himself already employs 「会席」.

The commoner-schools of Tea [町衆茶^{まちしゆうちや}], suggestively in tune with their characteristically somewhat crudely-insistent emphasis upon the identity of the respective praxes of Zen and Tea [全茶一味^{ぜんちやいちみ}], now favor the alternative, homophonic Sino-japanese ideographic compound ‘bosom-stone’ [懷石^{かいせき}].

This, however, is first to be found in a document that is apparently a record of Sen-no-Rikyû’s teachings concerning Tea, and that would seem to have been authenticated by the latter, which is known as the *Nambôroku* [南方録]; the compound is, however, employed solely in the sixth fascicle of this work, which fascicle became entitled ‘To be blacked out [[墨引^{すみびき}]]’ apparently because, although Rikyû is represented as having found reason to praise all of the first five fascicles, as accurate records of his own praxis, he rejected this one - ostensibly as revealing too many esoteric Tea-teachings, such as should be transmitted only by word-of-mouth [口伝^{くでん}].

While the authorship of this work is, judging from its presentation, attributed to a favored disciple [高弟^{こうてい}] of Rikyû, neither any record of the existence of that disciple nor any original manuscript in that disciple’s hand is extant; the purported ‘transcriber and editor’ of such a ‘vanished’ original, Tachibana Jitsuzan [立花実山; (1655~1708)], made his own manuscript-‘edition’ available only a whole century after Rikyû’s death, and (as it perhaps did not just happen), during an epoch that had seen the fortunes of the Sen clan – by then surviving *only* thanks to the patronage of politically-powerful and therefore wealthy Tea-pupils – were undergoing a signal eclipse; and, for some, this set of circumstances strongly suggests that the entire work, or at least the ‘To Be Blacked Out’ fascicle, is Tachibana’s (doubtless pious and well-meaning) fabrication, undertaken with the object of re-enhancing Rikyû’s posthumous position as ultimate Tea-arbiter.

Were this not so, Rikyû himself, who has left a record of a hundred Tea-occasions [利休百会記^{りきゅうひやくかいき}] – along with such of his assiduously record-keeping contemporary Tea-practicians and devoted disciples as Yamanoué Sôji [山上宗二; (1544~1590)] and Kamiya Sôtan [神谷宗旦; (1553~1635)], and indeed both Rikyû’s immediate successor as Tea-instructor to the Shogunal household, and thus primary Tea-arbiter, Furuta Oribé [古田織部; (1544~1615)], and the latter’s own successor, Lord Enshû – would all, in their own copious written records of their respective Tea-activities, have of course have already been employing the term 「懷石」; and yet not one of them did anything such. Indeed, in no known record of Tea-occasions [茶会記^{ちやかいき}] kept during the period extending from Rikyû’s day to the very end of the Edo period does this compound once appear.

This way of ideographizing 「カイセキ」 is apparently intended as an allusion to warmed stones [温石^{おんじやく}] that, purportedly, fasting and meditating Buddhist monks would during the cooler months wrap in cloth and place in the bosoms of their robes, in order to stave off distracting pangs of hunger or sensations of cold – thus suggesting that a Tea-meal has only to fulfill a similar sort of function. This is, however, not only false ideographical etymology [当て字^{あてじ}]; in addition, senior Zen monks well-versed in the traditions of their own sect will regularly and most roundly deny that any such practice has ever been regarded as acceptable.

Moreover, there is good reason to surmise that, in the expression 「茶会^{ちやくわい} [記]」, for contemporaries the 「会^{かい}」 itself actually signified a *Tea-meal*. It was in the realm of Tea, rather than that of haikai, that, to 「会」 there came to be added 「席」; and the object of this addition appears to have been that of expressing a *Tea-occasion* [席^{せき}] upon which a Tea-meal [会^{かい}] was offered.

This practice of first offering some form of meal to guests to whom **thick tea** [濃茶^{こいちや}] is to be served does, however, originate in the praxis of hospitality long observed in Zen monasteries, and constitutes a very basic demonstration of a host's solicitude for his guests: thick tea is a chemically-powerful substance, and therefore can potentially distress a stomach that remains vulnerably empty; consequently, the first half of an intimate **Tea-occasion** [[お] 茶事^{ちやくじ}] will nearly always comprise some form of meal; and, at such rather smart large-scale **Tea-meets** [[お] 茶会^{ちやくかい}] as serve not merely **thin tea** [薄茶^{うすちや}] but also, before this, **thick**, it is but considerate of his guests' comfort for the host to provide those guests beforehand with a light Tea-collation [点心^{てんしん}], even though that be composed of but [a] few elements of the full banquet, and these usually presented more or less at the same time, rather than – in the case of a such a banquet – as a lengthy series of separate courses.

The earliest forms of meals that were served as part of intimate **Tea-occasions**, although their menus were apparently not, as a rule, modeled upon the strictly-vegetarian fare [精進^{しょうじん}料理^{りょうり}] consumed in Buddhist monasteries, were modest in design – their most austere form having been 'one soup and **one** side-dish (a dish either dressed [和え物^{わえもの}], simmered [椀盛^{わんもり}・煮物^{にもの}], or grilled, roasted, or fried [焼物^{やきもの}]) [一汁一菜^{いちじゅういっさい}]', accompanied by steamed non-glutinous rice [ご飯^{ごはん}], and rice-wine [日本酒^{にほんしゆ}] (this latter having sacred and auspicious connotations as well as physical effects that can of course prove pleasant and relaxing), and followed by fruit or some other form of simple **sweetmeat** [[お] 菓子^{かし}]. Nowadays, however, a full Tea-banquet follows the far more elaborate Edo-period menu-structure mentioned above.

A second significant change in culinary practices – occurring towards the end of the eighteenth century – is one that apparently originated in the hospitality of Tea-practicants [茶人^{ちやじん}], and has by now come to characterize Japanese-style cuisine as a whole; and this was a shift

from the style of cooking employed, for example, by Rikyū, Oribé ^{ふるたおりべ} [古田織部] and their contemporaries, according to which those ingredients not offered raw or pickled would have been treated with heat in some appropriate way and yet otherwise left unflavored, and the guests provided with such seasonings as soy-sauce, salt, vinegars, and sweet rice-wine from which to flavor their own portions as suited their respective palates, to the present-day practice of serving dishes **already flavored** in a manner intended to appeal to the guests invited, but also necessarily reflecting the host's own sensibility with regard to the ingredients that he has elected to offer.

What is now regarded as constituting the **nucleus** of a full Tea-banquet is often expressed as 'one soup and **three** side dishes (a dressed dish, a simmered dish, and a grilled, roasted or fried dish) [一汁^{さんざい}三菜]'; both Sen-no-Rikyū and his own master, Takéno Jō'ō [武野紹鷗], however, used this very expression instead to indicate that, apart from steamed rice, complementary vegetable-pickles, the hot water or leaf-tea with which the meal-dishes would finally be cleansed, and their liquid-results drunk – a very frugal, Chinese practice, alas not endorsed by this School – and some form of sweetmeat, a Tea-meal appropriate to that serene aesthetic and austere discipline as which they conceived Tea (usually termed *wabi*-Tea [侘茶^{ちや}]) should consist **only** of these four courses.

This may be interpreted as having arisen, to whatever degree, from Rikyū's tacit resistance to a tendency, on the part of his *nouveau-riche* military-dictator-patron, Toyotomi Hidéyoshi [豊臣秀吉; (1536~1598)], to favor personal luxury (although, as ruler, he was not particularly materially grasping; nevertheless, he did like his comforts; and among these was what struck him as representing **opulence**); in short, Rikyū appears to have believed that much painful thought should be given to achieving a (politically-significantly) modest balance between, on one hand, a natural impulse to delight one's guests by making them comfortable, and, on the other, a quasi-religious concern with sparseness and frugality as the proper approach to surviving in this world.

Following the practice popularized among by *haikai* groups, this nucleus formed by 'one soup and three side dishes' has become supplemented by such subsidiary courses as a 'boiled dish [しいごかな^{しいごかな}・煮物鉢^{にもものばち}]', a 'secondary consommé [こすいもの^{こすいもの}]', a tray-ful of **fruits-of-land-and-sea** [山の幸^{やまのさち}、海の幸^{うみ}], and other sundries (for the full range, see below).

Given this menu-structure, it perhaps goes without saying that balance not only among flavours, textures, and consistencies but also between the rare or unusual and the customary but well-loved requires of the host careful thought.

(In the following preliminary explanation, numbers enclosed in round brackets – (1), (2),

(3), etc. – refer to the place of a particular course within the entire, customary order of sixteen courses explained below.)

And the same very much applies to the combination [取り合わせ], from the point of view of visual effect, of different main ingredients with the serving- or individual vessel in which each of these is presented to the guests. While the paired lidded (slightly the larger) rice-bowl [飯碗] and (slightly the smaller) principal-soup-bowl [汁碗] are normally similarly fashioned and identically finished (and the same finish may also have been extended to (i) the meal-tray [[お] 膳] on which each pair is borne in and out of the chamber, and employed during the meal by the guest to which it has been allotted, and also (ii) the lidded rice-container [飯器] – thus constituting something in concept (if not quantity) not so different from the sets of matching dinner-ware customarily used for formal Western-style meals – at this point uniformity stops: each of the three other courses that are similarly presented to the guests in portions individually enclosed – (3) the *hors-d'oeuvre* [向付], (5) the consommé-with-piled-solid-delicacies [碗 盛り], and (12) the secondary consommé [小吸物] – is served in members of a set of utensils of likewise mutually-matching material[s] and finish, while (2), (6), (13) the rice-wine served from a metal wine-kettle [銚子] is drunk by each participant from one of a uniform set of flat, lacquered wine-dishes [杯・引杯]; nevertheless, each of these further four sets is deliberately chosen to **contrast** in both form and finish with not only each other but also the set of paired rice- and soup-bowls; and the same goes for the single serving-vessels in which the rest of the courses are presented (and from which each guest serves herself). For example, while a rough- or rustic-looking, less-than-symmetrical, burly, ash-glazed vessel with an arching handle in shape like that of a shopping-basket is often chosen as that in which to deliver (7) the course prepared through direct contact with heat [焼物], a symmetrical and elegantly glazed and decorated serving-bowl [鉢] of refined appearance will be employed for (9) the course of simmered substances [強魚・煮物鉢]. Again, at the start of the tenth course, the guests are provided with a ceramic wine-bottle [[お] 預け [徳利]] filled with warmed rice-wine, accompanied by a selection of **consistently non-identical** large rice-wine thimble-cups [酒呑].

In summary, while on one hand no single guest should be provided with something that differs from that with which the rest of the guests have been uniformly regaled, on the other hand each course should contrast with and yet also complement – and do this in all possible respects – everything that has preceded it.

The customary order of the sixteen courses [献立の一式] characteristic of a **full Tea-banquet** is as follows.

Among the following courses or course-elements, that marked with [○] is served in a set

of small, individual ceramic vessels, one *per* guest, that are normally lidless, those marked [●] are, as above, always served in a set of pairs of individual bowls – usually lacquered – all sharing a uniform finish and matching lids, those marked [◎] are served in sets of individual bowls – again usually lacquered – and having matching lids, but each set differing in finish from any other such sets of bowls in use, while that marked [□] is, most formally, served a tiered-set-of **boxes** [縁高 [重箱]], the top one lidded, and each box but the lowest forming a lid to the one beneath it, or, less formally, in an unlidded sweetmeat-bowl [[お] 菓子鉢]. On the other hand (and to repeat), each of those courses left **unmarked** is brought into the Tea-chamber arranged in a single vessel – of which only the wine-kettle [銚子], the rice-container [飯器], the hot-water kettle [湯次], and the cold-water kettle [水次] normally have lids, while the little phial [振出] of dried herbal flavoring [香煎] has a tiny bound-straw stopper. Unlidded vessels will, however, be accompanied by pairs of serving-chopsticks [取橋] of fresh green bamboo, each pair differing with the regard to the shaping of their tips and handles, and the incorporation/absence, and (when incorporated) positioning, of **shaft-nodes**.

All lids that are to be removed by the guests should have their interiors misted with water, from a vaporizer, or shaken from the fine tines of a thin-tea-whisk.

By the way, many of the courses are, in Japanese, generically named by means of the **type of vessel in which they are customarily served**.

(1) very small individual portions of **steamed rice** [飯椀] ● + very small individual servings of the **principal soup** [汁椀] ● ;

[P]: Together with (3) (which is not, however, touched until the guest has received and consumed an initial serving of rice-wine), these are initially borne into the chamber-proper set out upon a small, legless, or extremely exiguously-legged/elevated, meal-tray [折敷 : 会席膳], one for each guest, this being employed in place of the taller individual floor-tables [[お] 膳 ; 箱膳] customarily used for formal meals likewise consumed in Japanese-style rooms, but on occasions having no connection with Tea, under which the smaller Japanese bodies of earlier periods could actually slide their folded legs; and, as above, every element that is **individually** presented **heated** will be enclosed in a lacquered lidded bowl [[お] [塗り] 椀] small enough to take upon the left-hand palm.

The rice-bowl will contain a very small ‘slice’ of (not completely cooked, and therefore slightly sloppy) steamed rice [一文子], and the soup-bowl some form of fish-broth with or without white miso dissolved in it, and a small quantity of seasonal delicacies, often comprising some form of ground fish-flesh, grouped in the center of the liquid. At this initial stage, the servings

amount to no more than two mouthfuls of rice, and one of the principal soup [*to line the guests' stomachs against the shock of the first dishful of rice-wine, to come*].

(2) ***chilled rice-wine*** [冷酒];

Although the rest of the rice-wine is, except during the hottest months, normally served warmed [温酒], this first serving is chilled probably because it is intended to celebrate the auspiciousness of this convening of guests and host, and is thus nebulously-religious in function; and rice-wine imbibed as part of Shinto-related rituals is normally consumed at air-temperature.

[P]: This is poured by the host for the guests into individual, shallow, lacquered wine-dishes [引杯], from a small wetted iron wine-kettle [銚子], at this stage fitted with a plain whitewood lid [木地蓋], the latter having been steeped in water, and with a tiny spray of fresh bamboo-leaves tucked into the hole in its lid-handle.

Since this kettle is eventually brought in twice more (see (6) and (13)), any example completed according to the requirements of this School comes provided with three different lids, used in the following order: the first the lid described above, the second ceramic [替蓋], and the last cast from the metal from which the kettle-body has been fashioned [共蓋].] As above, the set of wine-dishes is brought in, wetted and one piled upon another, and with this pile set upon a small, flanged dish-stand [杯台] that is now transferred from guest to guest so that each may take from it a dish for her own use. (★ This stand is, during course (13), also used by the chief guest in presenting her own wine-dish to the host, before pouring into it rice-wine for his consumption.)

(3) individual servings of ***hors d'oeuvre*** [向付] ○;

This is intended as a subsequent complement [当て] to the initial serving of rice-wine (2); and thus is not consumed by the guests until they have imbibed that first serving. Originally, in the *haikai* custom, this course was termed 'the appetizer [口取り 肴]', and was conventionally constituted of a mixture of 3, 5, 7 or 9 more-or-less rare kinds of delicacy, only some of which would be strips or sections of filleted raw fish. Recently, however, the tendency has become to replace this elaborate appetizer with what is termed '*hors d'oeuvre*' [*in the Kansai region* [[お] 付 出]; *in the Kantô region* [[お] 通 し]]: but two or three bite-sized morsels of ingredients suited to enhancement of the flavor of rice-wine, and often piquantly flavored at the last minute with fresh vinegar; if raw fish is used, it may be accompanied by grated fresh Japanese horseradish [[本] 山葵].

P: At the start of the banquet, each guest is initially presented with a meal-tray configured as described above, upon which stand, arranged in an upright isosceles-triangle, three vessels, two of them ((b) the rice-bowl and (c) the principal-soup-bowl) placed at the lower two angles of the triangle. The third, (a), is set at the apex of this triangle, and will usually be a small ceramic vessel – lidded with a simple cedar-wood lid only when, in deepest winter, the *hors d'oeuvre* happens, and unusually, to be served heated.

Such ceramic vessels – almost always with regard to glaze and formation constituting a uniform set, but sometimes with individualized designs painted in glaze – can be either of such symmetrical shapes as cubes, cylinders, bowls or flattish dishes, or else more whimsically and irregularly shaped – imitating for example various seashells, including halved conches, or familiar broad leaves; indeed, there is a strong tradition of choosing sets that have eccentric designs either entirely abstract and geometrical, or verging on the humorous.

Below this triangle, and with handles propped on the nearest part of the right-hand tray-edge, lies a pair of unusually-long tapered cedar chopsticks, well-steeped in water, but wiped dry. This pair will, in (1), already have been used by the guest to whom it has been allotted, in order to consume the initial serving of rice and soup; and now it will be employed in consuming the *hors d'oeuvre*. After use, its tips are propped on the nearer left-hand edge of the meal-tray, in such a way that their used sections do not come into contact with that edge.

(4) more substantial replenishment of the portions of **rice**;

P: [*In (1), the guests have merely been deliciously tantalized by exiguous servings; but here they are permitted to begin to eat more heartily.*] This communal serving of completely-steamed rice will be placed in a substantial flat, round, lacquered, lidded rice-container, often in material and finish of a kind with the lacquered vessels initially present in (1), above. Each guest should be provided with a portion of a volume that she is likely to be able easily to consume, as a complement to the next three courses; the chief guest's portion is placed separately towards the **front** ^{しょうめん} [正面] of the container ^{きんにんもり} [貴人盛り], while the portion intended for her companion-guests ^{れんきやく} [連客; ^{とも} お供の方] is arranged in a continuous crescent-shape with its thickest part closest to 12 o'clock of the container.

This container is placed upon a serving-tray ^{きゅうしほん} [給仕盆] of proportions suitably similar, and bears placed, supinated upon its lid, a matching lacquered wooden rice-paddle ^{しゃもじ} [杓文字]. This tray the host uses to offer to serve each guest with more rice; ★ the chief guest, however, politely refuses this offer, requesting that the host entrust the rice-container (and paddle) to herself and her fellow guests. Having done this, the host again proffers the serving-tray, urging

his guest to give him her principal-soup-bowl, so that he can refill it. Then, using a rectangular service-tray [脇取・長盆], he does the same for the accompanying guests, receiving each of their bowls onto that tray.

(5) **fish-consommé with solid seasonal delicacies** piled in it [椀盛り・煮物椀・平椀] ◎;

[P]: In the praxis of this School, this is one of the stars of the menu, and is always served in a matching set of lacquered lidded bowls that are capaciously **broad-of-beam** [平椀]. Unlike the elegant but sober rice- and principal-soup-bowls, these should be contrastingly vividly lacquered in gold and/or silver leaf [蒔絵]; since the consommé [だし・お] 澄まし presented in it is always left clear, the body of the bowl - and [since the guest will, once she has removed it, invert it and deposit it interior-upwards near 3 o'clock of her meal-tray] even the inner surface of the lid - will bear an attractive design; indeed, one common manner of designing such a bowl is for it to present an only-**subtly** rich-appearing exterior, but then reveal a blaze of brilliant, gleaming lacquer and precious metal-leaf once opened.

The chief guest's portion is presented to her, first and separately, from the host's round serving-tray [給仕盆], and then the bowlfuls for the other guests are brought in together, arranged on the rectangular serving-tray [脇取・長盆], but handed to them individually.

(6) **warmed rice-wine** [温酒];

From this course onwards, except in midsummer, the rice-wine offered is presented warmed. [Warming it of course reduces its alcoholic content, and thus makes it easier for guests with poor heads for alcohol to consume without distress. It used also to make blended rice-wines taste a bit better; nowadays, however, very fine pure-brewed local rice-wines [地酒] have become generally available; and these are, in the present writer's opinion, spoiled by heating, and should ideally be drunk at room-temperature.]

[P]: This is served in the same metal wine-kettle as has been used in (2), but this time fitted with its ceramic lid [替蓋]; the guests of course receive their servings in their lacquered wine-dishes.

(7) a **course prepared through direct contact with heat** [焼きものばち・はちざかな];

This may be roasted, grilled, baked, or even occasionally fried, and may be either vegetable or animal-flesh; the chosen ingredient should have been cooked in a number of portions equivalent to the number of guests, and be complemented by a little pile of shreds of some piquant vegetable - for example, strands of the coarsely-grated skin of some citrus fruit.

[P]: As previously mentioned, it is common practice to serve this course in a vessel that is conspicuously rustic, thus strongly contrasting with the vessels respectively used for courses (5) and (9); this is accompanied by a pair of tapered green bamboo serving-chopsticks that have shaft-nodes one fourth of the length of the shaft from their handles [中節の [お] 箸].

(8) if any guest has earlier indicated such a desire, replenishment of the **principal soup** [汁替] ● and/or further **rice**;

[P]: The chief guest's replenished portion of soup is presented to her in her cleansed and re-filled soup-bowl, brought in on the small round serving-tray [給仕盆]; the accompanying guests' portions are then delivered to them continuously from the rectangular serving-tray [脇取]. The rice is once more presented in the rice-container [飯器], from which each guest serves herself.

(9) **simmered substances** [煮物鉢];

To counterbalance the animal-protein of course (7), the ingredients of this course will often be entirely vegetable, and be served either hot or cold; according to the ingredients chosen, all of the result may simply be heaped in the centre of the vessel, or shaped into individual portions, one for each guest; or some of the ingredients may be treated in the former way, and others in the latter.

[P]: This course is presented in a single serving-vessel, usually ceramic, of a shape and design that contrasts as greatly as possible with the vessel used in course (7), and accompanied by a pair of tapered green bamboo chopsticks having shaft-nodes at the very ends of their handles [天節の [お] 箸].

(10) more **warmed rice-wine**, + a small dish to **complement** this wine [酒肴];

This complementary dish will often be a body of ingredients thoroughly mixed with its dressing [和え衣]; the dressing used may be one of a large variety of mixtures, one element of which can be vinegar either flavoured with ground sesame-seed [播り胡麻], or enriched with egg-yolk [黄身]; other common bases are ground peanut [落花生], ground walnut [胡桃], bean-curd [豆腐], *miso*, mustard [芥子], and sea-urchin flesh [海栗の身], each of which will be thoroughly reduced to a paste in a mortar, which paste is then, if necessary, made suitably viscous with an appropriate binder, and flavored with salt and/or soy-sauce and/or sweet cooking-rice-wine [味醂] and/or sugar and/or vinegar.

[P]: This time, the wine is presented in a ceramic rice-wine-bottle [[お] 預け [德利]] and

consumed from large, mutually non-matching, ceramic rice-wine thimble-cups [酒呑^{ぐいのみ}]; the accompanying dish will be served in some small cylindrical ceramic vessel scarcely bigger than such a thimble-cup; and the cups and vessel will be presented mounted on a modest tray [盆^{ほん}], and this serving -vessel accompanied by a pair of very short, nodeless, tapered green bamboo serving-chopsticks [節無し^{ふしな}の [お] 箸^{はし}].

(11) possible further replenishments of **rice, principle soup** and/or **wine**;

(12) a **secondary appetizer** [強肴^{しいざかな}];

The term *shiizakana* is composed of the stem of the verb *sii·ru*, meaning ‘to force someone to do something’, and the joining-word ~*zakana*, which means [not ‘fish’ but] ‘a side-dish, and particularly one designed to enhance the flavor of, and thus appetite for, an alcoholic beverage’ [you will have noted that the ideograph employed in not 「魚」 but, instead, 「肴」]. In fact, the etymology of *sakana* is saké + na, the first element meaning of course ‘rice-wine’, and the second ‘a side-dish’.] This originated as a ludic indirect reference to the host’s desire to induce his guests to drink their fill, by providing such fare as to make them truly thirsty for rice-wine. [After all, the coming thick tea will soon sober them back up.]

In the practice of this School, this dish is very often a cold, vinegared dish [酢物^{すのもの}]; the ingredients may be, initially, (a) rinsed in vinegar, (b) firmed up by being compressed while encased in a thick layer of ground [and therefore absorbent] salt, (c) swiftly passed through seething hot water, or (d) scalded by being soured in boiling water; the vinegar-mixture that is finally used as a sprinkled dressing may be flavoured to a suitable degree with sweet rice-wine [味醂^{みりん}], or be itself sweet vinegar. What ensures that such a dish will be delicious is (1) the thorough final chilling of the fish-flesh employed and (2) use of a vinegar-mixture that has only just been created, and so has not yet in the least oxidized.

[P]: Naturally, if there are any among the guests with a good head for alcohol, this will be accompanied by a second ceramic bottle of warmed rice-wine [替え^かの徳利^{とっくり}]; and the single serving-vessel will be accompanied by a pair of tapered green bamboo serving-chopsticks without shaft-nodes [節無し^{ふしな}の [お] 箸].

(13) a **secondary consommé**, to refresh the palate [小吸物^{こすいもの}・[お] 箸洗い^{はしあら}] ◎;

This is usually a small quantity of clear broth, very lightly flavoured with a single herb and perhaps some puréed flesh of salt-pickled plum [梅肉^{ばいにく}]; its purpose is to be restorative of the

sensitivity of the palate [[お] ^{くちなお}口直し・^{ほしやす}箸休め].

[P]: In contrast to the other three sets of lidded lacquered bowls, the members of this set are much smaller in circumference, but taller in proportion to that circumference, than are the members of any of the other sets. Again, the chief guest is served singly, but her companion-guests as a group, one by one from the rectangular serving-tray.

(14) **fruits-of-land-and-sea** ^{ほっすん}[八寸] + **warmed rice-wine**

One of the two principal ingredients employed will be a rare and delicate vegetable [^{やま}山の^{ちんみ}珍味], perhaps lightly pickled in *miso*, and the other some sumptuous fish, shellfish, or crustacean, dressed in a manner that makes it easy to handle and apportion with chopsticks; a frequent and spectacular choice is a whole crayfish [^{いせえび}伊勢海老], raw or lightly boiled, and with its flesh divided and heaped back into an excavated portion of its carapace. In the case of this course alone are the portions sufficient for the host, too, to be provided with them. [*He does not, however, consume them in the Tea-chamber; apart from rice-wine during this course, and possibly thin tea at the end of the intimate Tea-occasion, it is customary for the host never to imbibe anything in the sight of his guests.*]

[P]: This course is presented on a special square tray [see the gloss to **'fruits-of-land-and-sea tray**, the' in Part Two], to which is added a pair of green bamboo serving chopsticks having rather thick nodeless shafts, which are tapered finely at both ends [^{りょうほそ}両細の [お] 箸]. [*This allows the host to serve the vegetable ingredient[s] with one pair of ends of the chopsticks, and the marine animal ingredient[s] with the other.*] It is accompanied by yet more warmed rice-wine, once more served in the wine-kettle, which this time is closed by its matching metal lid [^{ともふた}共蓋].

This wine the guests not only receive into their lacquered wine-dishes; ★ the chief guest then cleanses and sets onto the dish-stand [^{はいだい}杯台] her own wine-dish, turns the stand 90° × 2, and offers dish on stand to the host, who has already passed the wine-kettle to her; as she does so, she thanks him for all the trouble to which he has gone for his guests. While he receives and drinks the rice-wine she has poured for him, her neighboring guest [^{じきやく}次客] takes the remaining portions of the contents of the tray onto a leaf of **bosom-paper** [^{かいいし}懐紙], and places it for him on the tray. As above, the host does not accept this invitation to eat, but carries out the tray with on it his portion of the fruits, the chief guest's wine-dish on the dish-stand, and whatever inedible may remain of the fruits of the sea [*for example, an emptied carapace*].

(15) ***pickled vegetables*** [香物 [鉢]]

[P]: Bite-sized portions of these are arranged in a simple cylindrical vessel, accompanied by a pair of nodeless green bamboo serving-chopsticks of a length in due proportion to the diameter of the vessel, and carried in on the round serving-tray, onto which the host then loads the now-empty bowls that had contained (13) the secondary consommé, and carries these out.

★ Before he leaves, however, the chief guest gratefully informs the host that they have been most fully regaled, and therefore they would like to be provided with hot water.

(16) pure ***hot water*** (or, instead, ***flavoured hot brine*** [湯の子]) + ***cold water*** + ***parched barley-flour mixed with chopped dried perilla and Japanese pepper*** [香煎]

If provided, the hot brine will be flavoured with parched rice [煎り米], or charred rice [焦げ飯] (such as adheres to the inner bottoms of traditional rice-cooking-pots). The flour-and-herbs mix is to flavor the hot water, which is first poured over ★ some steamed rice that the guests will have deliberately left in their rice-bowls, to which they will add cold water according to taste.

[P]: The hot water is provided in a cylindrical metal hot-water kettle [湯次] with a very short spout and a flat wooden lid. Flavored brine is, however, served in a wooden (plain or lacquered) lidded and spouted jug [湯桶], accompanied by a small matching ladle [湯の子救い] [with which to scoop out the rice-grains floating in the brine]. The cold water is presented in a bronze-plated or tin cold-water-kettle [水次] somewhat resembling a tea-pot with a pivoted and thus movable handle spanning its lid, and the flour-and-herbs mix in a little phial [振出し] closed with a straw-covered stopper, all these being borne in on a 'hot-water-tray' [湯盆].

(17) ***Moist sweetmeats*** [[お] [主菓子; [お] 菓子器] □ + ***raw chestnuts*** [水栗];

See the gloss to '**sweetmeats**', in the preceding Part of this Glossary. In this School, each of these is complemented by a little strip of dried and reconstituted gourd-flesh [干瓢] tied once in a granny-knot, and, in the appropriate season, or if such are otherwise available, accompanied by a tiny dish [栗鉢] of peeled raw chestnuts [水栗].

[P]: Most formally, the moist sweetmeats are presented in a **tiered set of boxes** [縁高 [重箱]]; such boxes are normally manufactured in sets of five. There being a strong tradition of avoiding even numbers [since these are inauspiciously divisible by two], should there by accident be an even number of guests present, the host should contrive to arrange the sweetmeats into an odd number of boxes. The uppermost box[es] should contain plural sweetmeats. On the lid to

the uppermost box, a suitable number of dampened **cake-picks** [黒文字^{くろもじ}] should be arranged, all but one side-by-side, and pointing to the left from 4:30 to 7:30, handles slightly protruding to the right [*for ease of grasping*], and the chief guest's pick at a slight diagonal to these, handle on the further side of the other picks.

Should the sweetmeats be served more informally in a single (usually ceramic) sweetmeat-vessel, this will be accompanied by a pair of cedar-wood serving-chopsticks [杉箸^{すぎばし}], dampened and placed from about 7 to 5 o'clock of a round vessel, and across the nearer right-hand corner of a straight-sided vessel of proportions that make the former placing impossible. The sweetmeats should be arranged in plural rows, the upper row[s] containing fewer sweet meats than the lower, and (when possible) each row comprising an odd number of items.

The raw chestnuts are usually served having been intricately carved into *bas-relief*, using a knife-tip, to represent some seasonal and usually botanical motif. [*In the days before refrigeration, these were originally offered as a precautionary antidote to potential food-poisoning* [毒消^{どくけ}し].]

★ *Guidelines as to the guests' comportment during the banquet*

- Regardless of how small a tolerance for alcohol of which a guest may be possessed, of the three servings of *saké* presented directly by the host from the wine-kettle ((2), (6), and (14)), having indicated her problem, that guest should nevertheless accept into her lacquered wine-dish token quantities; these she may feign to drink, and then discreetly dispose of the liquid into her empty soup-bowl. What she should never do is to refuse outright what the host is offering.
- The majority of individual or shared vessels brought in by the host will be placed by him in front of or beside the guest's meal-tray, in a position to which the guest should return whatever of these has been finished with. The exception is her individual soup-bowl, which the host will proffer to her from [in the case of the chief guest] the round serving-tray [丸盆^{まるぼん}・給仕盆^{きゅうし}] [in the cases of the accompanying guests] the rectangular serving-tray [脇取^{わきとり}], from which she should take it. And when the host comes to collect it, so as to replenish its contents, he will hold out the relevant serving-tray, onto which she should place her lidded soup-bowl, with both hands.
- It is *de rigeur* for a guest to consume course (5) steadily and single-mindedly. That is to say, as a ground-rule, whatever has been provided hot should be eaten while still hot, just as that which has been offered chilled should be consumed while the intended chill remains on it.
- From Rikyū's time it has been held that the ideal duration for the whole of an intimate

Tea-occasion [[お] 茶事^{ちやじ}] was two of the twelve pre-modern [Chinese] astrological ‘hours’ [刻^{こく}] - that is to say, about four modern GMT hours. Restricting such an occasion to this limit is a matter that not only the host and his assistance must keep well in mind, making every effort to avoid meaningless gaps in the flow of services and their various stages; so, too, must the guests - and at no stages more importantly than in examining [拝見^{はいけん}する] the incense-container [香合^{かうごう}] after the initial service of charcoal [初炭^{しよずみ}], the **vital utensils** [拝見道具^{はいけんどうぐ}] after the respective services of thick and thin tea, and, most vitally, during the Tea-banquet. For, above all, the host will most carefully time his presentation of a subsequent course according to his assistance’s apprehension (through closed doors) of how fast the guests are apparently consuming the fare with which he has just served them.

While it is, of course, desirable that those guests should lingeringly savor - rather than bolt - their portions, should they negligently dawdle over consumption, this will inevitably delay the presentation of the following course; and the banquet will become unduly dragged out. And, as above, it is only courteous for the guests to consume what has been offered while it is still in the state in which it has so carefully been presented.

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