

Department for the Praxis of Tea, According to  
the Ensh? School; Part Two

著者	A. Stephen Gibbs
journal or publication title	関西大学外国語学部紀要 = Journal of foreign language studies
volume	3
page range	17-56
year	2010-10
URL	<a href="http://hdl.handle.net/10112/2639">http://hdl.handle.net/10112/2639</a>

## *Department for the Praxis of Tea, According to the Enshû School; Part Two*

A. Stephen Gibbs

[汲月庵宗駿]

アントニー・ステイーヴン・ギブズ

[キユウゲツアンソウシュン]

濃茶と薄茶の区別を述べてから、真の茶というべき濃茶が、小規模な集いである茶事ちやじにおいてどの役割を果たすか、そしてそれに相応しい客側の心構えを考慮してゆく。具体的な立ち居振る舞いとしては、もっとも格式の高い菓子器とされる、重箱形の縁高ふちだかに入れて出された主菓子おもがしのいただき方、濃茶の適切な喫し方、回し飲みにかかわる作法、飲み口の清め方、亭主しょうきやくと正客の対話、茶入・その仕服おもじやわん（茶杓の拝見はすでに第一部で取り上げている）と、客よりそのような所望があった場合の、主茶碗の拝見の手順をそれぞれ詳説する。

### Key words

① thick tea ② reverence ③ social cooperation ④ utensil-examination

キー・ワード

①濃茶 ②崇敬 ③社会的協力 ④道具の拝見

### Signs Used

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

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

**W** = **w**inter. That is to say, what is explained applies only to the colder 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).

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

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

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

## Conventions Used

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

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

## *Addenda to Part One, Chapter One*

- When turning through 90° while walking across a half-segment of matting [半畳], if one must – usually because of the position of the chief guest's seat relative to that half-segment – cross out of it with the **same** foot as that upon which one has entered it by, the steps taken within that space will number only **two**. If, however, one must leave it by the **other** foot, the steps required will be three.

- When positioning oneself prior to sitting in order to deliver or collect some utensil, one's toes should be aligned with the inner edge of the border to the matting segment running between you and the guest's seat, or an imaginary extension of such a line; and it is to this that the toes should be aligned when one rises once more to one's feet.

### Chapter Three: *The Guests' Comportment Peculiar to Services of Thick Tea*



#### ***Introduction: it is thick tea that is “tea proper”***

Whether someone be Japan-born or not, that person's first experiences of being served **powdered-and-whisked green tea** [抹茶 まっちゃ] (as opposed to **leaf-and-infused green tea** [煎茶 せんちゃ] (玉露 ぎょくろ ; 日本茶 にほんちゃ)) is almost always of **thin tea** [薄茶 うすちゃ].

One reason for this is that, although there are (for all involved, expensive) exceptions to such a pattern, most **large-scale tea-meets** [大寄せの茶会 おおよせ ちゃかい] to which one is invited offer each guest only one or more sittings concerning the service of **thin** tea. And this is for a good reason: it is extremely impolite to offer **thick tea** [濃茶 こいちや] without preceding it with at least ‘**a little something with which to line the stomach**’ [点心 てんしん] (basically a light lunch/supper – preferably, but not necessarily, vegetarian), not to speak of **a multi-course Tea-style banquet** [会席 かいせき]; and providing even the former will hike up the entrance-fee – or the host's costs.

Behind this decorum of a preliminary serving of food in turn lies another good reason: thick tea constitutes such a powerful mixture of almost-pure caffeine and vitamin C that, taken upon an empty stomach, it can distress the body<sup>1)</sup>. If so, then why should anyone ever choose to imbibe it?

Well, let's start by thinking about why anyone might choose to ingest that corrosive-seeming liquid, demi-tasse espresso. Or the semi-mud of Turkish coffee. (Not to speak of that excellent reducer of dentine,  $C^*C^* - C^*I^*$ ®.) In all three cases, the answer seems to be something one understands only once one no longer needs to ask the question: imbibing any of these liquids gives one an experience that is unique to that liquid, and which, once one is a little used to such an intake, one comes to miss – if deprived of such an opportunity for too long.

And a second reason is related to this characteristic of thick tea: it is a slow-moving sludge that is in consistency similar to a heavy sauce, and consequently not easy for the inexperienced to imbibe neatly, let alone immediately to enjoy.

The contemporary format for an **intimate Tea occasion** [茶事 ちゃじ] appears to have become established in the early eighteenth century. The ultimate point to holding such a gathering – of just one, three, five, seven, or even nine guests, plus host and perhaps host's assistant – was to offer the invited guests **thick tea**.

To this end, and early on in the proceedings [☐] initially; [☐] secondly], a considerable amount of charcoal is added to [☐] the sunken-hearth/ [☐] the floor-brazier, so that the water in the

cauldron becomes hot enough to create delicious thick tea. If the placing of new charcoal in relation to the embers already glowing, and the distribution of dampened ash [湿り灰しめりばい], the coolness of which creates a useful up-draught, are not carried out with accustomed skill, the new charcoal will not ignite entirely, and thus the temperature of the water in the cauldron will not rise enough.

For, while thin tea is briefly and speedily **whipped** [点たてる] ('in kitchen cups') with a bamboo whisk composed of a double corona of tines both fine enough and numerous enough to be able to cut air into a light suspension of tea-powder within hot water, proper thick tea is – as above – mid-way between a liquid and a paste, and can only be **blended** [練ねる], using a bamboo whisk cut into tines that are fewer, and consequently thicker and stronger. Even for a single guest's serving, the volume of powder required is such that, upon contact with that powder, the temperature of heated water immediately drops; the interval of time then demanded by truly blending powder and hot water always proves substantial; and therefore the water initially added to the thick-tea tea-powder must be just as hot as possible. (To this end, in the praxis of this School the lid of the cauldron is during the cooler months returned to the body [中蓋なかふた], once hot water for initially cleansing the whisk and the bowl has been taken.)

As above, such an intimate Tea occasion should also offer those invited to it a large or small meal – and one, if large, accompanied by rice-wine.

The adding of the charcoal and the serving of this meal having constituted the first half of any intimate Tea-occasion (the order is reversed during the warmer months, so that the guests may enjoy their meal in circumstances as cool as possible), the guests then temporarily leave the Tea-chamber [中なか立だち], retiring to the surrounding “dewy tract [路地ろじ]”, *i.e.*, **Tea-garden** (not to be confused with a **tea-plantation** [茶園ちやえん]), and its **lavatory** [雪隠せつちん], there to relieve themselves, and stretch their legs.

During this time, the host re-cleanses the Tea-chamber, replaces the hanging scroll with an arrangement of wild flowers and leaves, grouped within in a seasonally-apt receptacle, and sets out on display those vital utensils necessary to the service that he is about to offer: at the very least, the **cold-water-vessel** [水指] and the sheathed **tea-flask** [茶入ちやいれ]. This offering is the **climax** of his hospitality – up to which everything preceding it has been designed to lead, and from which everything that follows it more lightly winds down; and that climax is, always, a service of one or more brands of **thick** tea....

Indeed, various **tea-journals** [茶会記ちやかいき] kept in the seventeenth century tell us that, during that period, while thick tea would virtually **always** be offered at an **intimate Tea-gathering** [茶事ちやじ], by no means was it invariably the case that thin tea would then be offered, too.

Thick tea is, however, rarely refreshing: properly made, it is too thick to be that. And therefore it later became, and has remained, a custom for the host finally to provide the fire beneath his cauldron with a second service of charcoal (this will be omitted when the service of thin tea is offered in a second – and usually more spacious – Tea-chamber), and, once the water in the cauldron has again reached a proper temperature, at last serve his guests that light and refreshing, because diluted, version of thick tea which is produced by briskly beating a far-smaller portion of more bitter tea-powder evenly into a relatively-larger quantity of hot water.<sup>2)</sup>

And yet all of this is no more than a coda – even if one that has great social utility, since lively conversation now becomes acceptable, and the chief guest may well have been invited by her host to choose her **companion-guests** [連客<sup>れんきゃく</sup>] from among acquaintance hitherto unknown to the host himself – whom she can now introduce to him, and who can thenceforth interact with their host directly.

All of this notwithstanding, should a magazine – whether or not published in Japan – decide to run a major feature on “the” [misnamed] “Japanese tea-ceremony”, usually it will somewhere feature a large photo of a rustic-style bowl containing a modest portion of liquid covered in an appetizing-looking layer of fine, pale-grass-green foam – to wit, **thin** tea. And yet using such is equivalent to choosing to encapsulate – say – the message of an article concerning the creation of yoghurt, and also its virtues, merely in an image of a glass of *lassi*.

This is to say, for any true Tea-aficionado – be that person practitant or simply keen and *au fait* guest – it is serving/receiving **thick tea** [濃茶<sup>こいちや</sup>] that constitutes the heart of the hospitable and also meditative praxis that is called *cha-no-yu* [茶之湯]. And, as above, it is **thick** tea that one can come to notice that one has not recently imbibed, and deeply misses.

Successfully mixing a bowlful of this thick tea is actually as difficult as – say – re-honing a cutting-edge without in the least damaging that edge, or grinding Chinese ink from a good ink-stick, without producing a liquid that is at all granular. Doing any of these three things takes complete concentration – particularly as to an unbroken fluidity to the movement of the hand [s]– and an amount of patience initially quite surprising. In the case of preparing thick tea, this unbroken fluidity of movement in the hand wielding the whisk is important because, if examined beneath a microscope, a sample of thick tea found delicious by Tea-lovers will prove composed of immensely-long skeins of particles; and choppy movements will break these up.

Since the host is now preparing himself for this difficult task, once his guests return to the Tea-chamber proper, they do not speak. As a tactful reminder of the need for **mutual concentration**, they will usually find that the room has been darkened, by means of reed-blinds lowered outside its paper-glazed windows. The host, too, having briefly announced that he is

about to offer tea [[お茶<sup>ちや</sup>を一服<sup>いっぷく</sup>差し上げ<sup>あ</sup>ます]], then says no more; his movements, too, are now more gravid – as suits the seriousness of his present intention.

Here, the guests must help. Whatever preparations they may need to make in order to imbibe thick tea in a suitable manner, these should already have been completed (with the exception of the production and folding of their individual presentation-napkins, onto which they will in turn receive the prepared bowlful [*see below*]). While the host before them three times **inspects** for minute flaws **the** hot-water-softened **tea-whisk** that he is about to employ [茶筴<sup>ちやせん</sup>どお<sup>どお</sup>通し], the guests must use this tiny stage of the service in order to prepare themselves to concentrate with him, once – a little later – he has embarked on preparing their bowlful.

And, as soon as the hot water and tea have indeed been combined within the bowl, and the host begins to blend these, every guest must watch him intently, and in imagination work with him, to ensure the success of his endeavour. For thick tea requires so much tea-powder to so relatively-little hot water that it can easily become, and stay, lumpy – and therefore be horrible to ingest (particularly for the chief and tail-guests). Even should this happily not occur, the resultant liquid can still remain a palpably-granular suspension of powder in luke-warm water, and thereby fail of the velvety-creamy and still-pleasantly-hot quality characteristic of well-prepared thick tea. And, should the host have to concentrate on achieving a tea that may truly please and satisfy while his guests are fussing, rustling, and (worst) muttering among themselves, his task will only be made the harder. There is an ancient expression long used in explaining an important ideal concerning the praxis of tea as hospitality shared: 「一座<sup>いちざ</sup>の建立<sup>こんりゅう</sup>」; this means ‘cooperative construction of a successful occasion’ – a notion probably familiar to any Western habitual giver of dinner-parties. While this cooperation in constructiveness should ideally inform everything that a desirable guest does and says, the apex of such behaviour should be her (virtually-)silent yet alert attention to, and **for**, the host’s service of thick tea. She it must become that is, with and through her host, likewise effectually blending that bowlful.

The powder intended for thick tea is made from the uppermost, and thus more juvenile and smaller, sweeter leaves on a round-clipped tea-bush; producing it is therefore more labor-intensive; and inevitably this raises its price. Thus, the production, careful selection, and acquisition of thick-tea powder, and then the process of successfully combining a fit portion of this with hot water of a proper temperature are, each of them, matters to which a great deal of resources and human endeavour have been devoted.

In reflection of this, the conduct of both host and guests during the service and imbibing of thick tea has evolved in order to allow all of guests, host, and [whenever used] host’s assistant,

to express reverence for this entire process – terminating, of course, in the guests’ respectful **examination** of (at least) the (three) **vital utensils** that have been employed.

By the way, there are commonly considered to be two main ‘streams’ of Tea-culture: the **merchant-class** stream [町衆茶<sup>まちしゆうぢゃ</sup>] – comprising such schools as Ura Sen’ké, Omoté Sen’ké, and Musha-no-kôji Sen’ké (aka Kan’kyû-an’) – and the **warrior-class** stream [武家茶<sup>ぶけぢゃ</sup>] – such as the Sekishû school, the Shino school (better known as one of the two major schools of the Incense-game [香道<sup>こうどう</sup>]), and – recently most conspicuously – the Enshû School<sup>3)</sup>. To the best of my knowledge, it is the universal practice of the former ‘stream’ to measure out just enough thick tea to regale those guests invited, and place this in the tea-flask to be used. The chief guest’s portion is ‘hauled out’, high-piled scoopful by scoopful [掬い出し<sup>すくだし</sup>], but then the flask is tilted over the bowl, bottom upperwards, and revolved between the fingers of both hands, in order to empty it entirely [廻し出し<sup>まわだし</sup>]; thus, no second serving of that same brand of thick tea can be offered to the relevant sitting of guests. This is surely not any result of mere parsimony: rather, it is one means of demonstrating fitting reverence for the actually-incalculable value of good thick-tea powder – and for the labor that has been devoted to its production: it is not to be left surplus.

On the other hand, in a service conducted according to the precepts of the Enshû School, the host always provides enough thick-tea powder for him to be able to offer his guests a second bowlful of the same brand of thick tea, and therefore only “hauling out” is used – each time with one final scoopful ‘for the bowl’<sup>4)</sup>.

### ***Handling personal equipment and the host’s utensils, in relation to the borders to matting-segments***

• **K** **G** ★ Where possible, a **small Tea-chamber**, and especially one with a **three-quarters-length utensil-segment**, is preferred for the service of thick tea, while a larger chamber – in which all can take their ease – is thought more suitable to the more relaxed service of thin tea. And it should be noted that, if the floor-plan of the chamber should be one of **less than** 4.5 matting-segments, all of bosom-paper for sweetmeats, bowl and reception-napkins, and also vital utensils being examined, are deposited **within** the segment-border in front of the guests’ seats; what is explained and shown below depicts what is done if the chamber is **larger than** 4.5 matting segments.

If it is larger, the guests all sit with a space of about 10 cms between their knees and the segment-border before them. If it is smaller, the guests all sit as far from the segment-border as possible, yet without their clothing touching whatever upright surface may be behind

them.

As to what to do in a chamber *of* 4.5. matting-segments, while either practice may be followed, there are, however, different sizes of matting-segment, the *palace-segment* [御所間] being the largest (but rarely encountered, except in reception-rooms of distinguished temples with definite Imperial connections), the standard size for free-standing houses in Western Japan being the *Kyôto-segment* [京間] (190 cm. × 95 cm) – this is ideal for Tea – the next down is the *country-segment* [田舎間] (174 cm. × 87 cm) [known in Western Japan as the *Edo-segment* [江戸間]], which is standard for most of Eastern Japan, and finally a really miserly size, the *apartment-block-segment* [団地間], this being even smaller. (Thus, between a 4.5-segment chamber designed to accommodate Kyoto-segments (= 81225 cm<sup>2</sup>) and one designed to accommodate the same number country-segments (= 68121 cm<sup>2</sup>) there is a difference in floor-space of all of **13104** cm<sup>2</sup>; and, by contrast, between a chamber designed to accommodate 4.5 Kyoto-segments (= 81225 cm<sup>2</sup>) and one designed to accommodate **6** country-segments (= 90828 cm<sup>2</sup>) there is a difference in floor-space of only **9603** cm<sup>2</sup>.)

Needless to say, in the case of a 4.5-segment room, the smaller the *segment-size* used, the more awkward keeping everything within the segment-border becomes. As a companion-guest, watch what the chief guest does, and follow that.

### *The most formal service of sweetmeats: use of the tiered boxes*

#### II

Originally, sugar was in Japan very hard to obtain, and consequently sweetmeats were created from any other form of vegetable life that might prove to have some slight sweetness to its flavour: to 16th-century palates, which had little or no experience of consuming sugar itself, dried fruit (particularly, sweet persimmon), and pastes made from boiled *azuki*-beans were definitely on the sweet end of the flavour-spectrum; reconstituted slightly salty dried gourd-shavings [干瓢]<sup>5)</sup> were also popular, and are still served, in subsidiary capacity, by the Enshû School at its New Year's Tea-meets and Tea-gatherings.

By the beginning of the Meiji Period, however, various forms of sugar had become available, and the craft of making sweetmeats – usually with a bean-, arrow-root-, or rice-derived basic ingredient – had been brought to an extraordinarily high degree of inventive variety, and dexterous delicacy of appearance, texture and flavour.

At an **intimate Tea-gathering** [茶事], large **moist sweetmeats** [主菓子] are served at the end of the **formal banquet** [会席]. With regard to both ingredients and volume, these are designed leave a gustatory resonance in the guests' mouths that will last through the **rest-**

**break** [中立<sup>なかだち</sup>] between the first and second **sittings** [席<sup>せき</sup>] of such an occasion, so that they will find the thick tea, offered at the start of the **second half** [後席<sup>ごせき</sup>], as delicious as possible.

At a [**large**] **Tea-meet** [[大寄せ<sup>おおよせ</sup>の] 茶会<sup>ちやかい</sup>], if thick tea is to be offered, then moist sweetmeats accompanied by hot water flavoured with herbs or pickled flowers, along with dried and reconstituted gourd-shavings, will be served in an antechamber, immediately previous to each sitting.

In whichever case, that service should be executed as is described following.

Since moist sweetmeats are fundamentally intended as accompaniment to, or preparation for, the climax of an intimate Tea-gathering, and moreover since by now they thus are, in themselves, the products of a very high level of craftsmanship (which itself merits both ceremonial honour and an enhancing presentation), such sweetmeats are most properly offered to the guests set out in a special set of five small **tiered**, lacquered (☐: sometimes plain cedar) **boxes**, basically square but with broadly-beveled corners (so that they are, strictly-speaking, octagonal), set out one on top of the next, and with a matching lid closing the uppermost: in short, [縁高<sup>ふちだか</sup>]. (Most frequently, the lacquer is jet-black [真塗<sup>しんぬ</sup>り] – since this will enhance the colours of any sweetmeat; otherwise it may be auspicious scarlet [朱<sup>しゆ</sup>], or unexpectedly caramel-hued [溜め塗<sup>たぬぬ</sup>り].)

If there are only three guests present, only three tiers are used, and if there are five, then the whole set will be used. In either case, but one cake will be set in the centre of each box.

If there is, however, a greater number of guests to be served (as will be the case at a **Tea-meet** [茶会<sup>ちやかい</sup>]), then the host must decide how to offer the moist sweetmeats so that as many as possible of the following conditions are met:

- i) the lowest tier – which is what the chief guest will (humbly) choose – contains but one sweetmeat;
- ii) the number of tiers is one, three, or five;
- iii) no tier contains an even (2, 4, 6, *etc.*) number of sweetmeats; and
- iv) [if possible] the uppermost tier – which is what will be left to the tail-guest – contains but one sweetmeat.

The upright wall of each of these tiers is formed from a single length of bent wood; and where that length has been joined to its other short end (not surprisingly) constitutes the **back** of that tier<sup>6)</sup>.

Whenever such **tiered boxes** are used, in place of the usual chopsticks, the host provides a set of **wooden cake-picks** [黒文字<sup>くろもじ</sup>], fashioned from the outermost layer of a bough of the camphor-tree [楠<sup>くすのき</sup>], in length of about 18 cm, and in number as many as there are guests (and

therefore sweetmeats). Each of these sharpened picks still has its bark left on about half of one surface, and that surface constitutes its front.

Before presentation, these will have been thoroughly soaked in standing water freshly drawn.

Having been wiped dry, these wooden cake-picks are set out on the front half of the lid of the tiered boxes, side-by-side with their shaft-tips to the left, and all but the chief guest's running from roughly 4 o'clock to 7 o'clock, and their handles protruding a little to the right [*to make them easy to take up*]; only the chief guest's is placed upon these, and so as to run almost entirely upon (or parallel to) the 3 ~ 9 o'clock axis of that box-lid.

### ***Consuming wet sweetmeats formally served***

★

**H A** Host or his assistant **presents tiered sweetmeat-boxes** to chief guest.

★ Chief guest **moves tiered boxes** towards next guest within segment-border before her, and **asks permission** to precede latter, raises them respectfully, and then **places** them on her own axis-of seat. Chief guest **sets upper tiers** diagonally on lowest, and **inserts wooden pick**.

• **H A** Whoever delivers this edifice to the chief guest holds the lower tiers at their 3 and 9 o'clock, hands pointing diagonally downwards, with thumbs uppermost, and with the front of the box-pile facing away from himself.

• Having deposited it before the chief guest as he would any normal wet-sweetmeat vessel, he retreats by one shuffle [*to prevent his breath from sullying the picks*], and **bows fully**: 'Pray partake of these sweetmeats' 「お菓子<sup>かし</sup>をどうぞ」.

• ★ The chief guest **bows fully** back to the presenter of the cakes, and then, taking the bottom-most tier in both hands at 9 and 3 o'clock, she shifts the whole edifice slightly towards the next guest, but **within** the matting-border facing which she and the next guest are seated; she then bows, and apologises for preceding her neighbour.

• Having raised the whole edifice in thanks [押し頂<sup>お いただ</sup>いて], and then replaced it before herself (with room between the boxes and her knees enough for her to place her bosom-paper), with both hands she raises and shifts slightly to her left the second-lowest tier (and the tiers that this supports), and, having checked just how many sweetmeats have been placed within the lowest tier, replaces them on the very bottom tier so that her right hand is further from herself than is her left [*the top four tiers now stand on a down-left, up-right*]

Chief guest now **removes upper tiers**, and **places** them between self and next guest.

Chief guest **sets out** leaf of **bosom-paper**.

Chief guest **transfers sweetmeat** from box-tier to bosom-paper.

Chief guest **passes on empty box-tier**.

Pick in RH, chief guest **takes up**

**sweetmeat-on-paper**.

Chief guest **consumes**

*diagonal*].

- With forefinger uppermost, the chief guest now takes that wooden cake-pick which has been positioned to lie horizontally across all the others ranged side-by-side upon the lid to the tiered boxes, handles it [right-left-right] to take it now with thumb on top, and inserts it into the lowest tier, parallel to the front face of the latter, and with its handle resting on the box-edge.

- With both hands at the 3 ~ 9 axis, she now lifts up the upper four tiers, and moves them to her left towards the next guest, *within* the same matting-border.

- The chief guest now takes a leaf of bosom-paper, refolds it on the rest of the pad of paper, so that its upper half is slanted to her right, and places it between herself and the tier of cake-box before her, on her axis-of-seat, with its fold nearest her.

- Next, she takes up the wooden cake-pick from above and, with her left hand, handles it to re-take in the pen-grip.

- With the tips of her left-hand fingers placed against the nearer part of the left-hand wall of the tier, with the pick in her right she spears the sweetmeat and raises it from the box.

- Her left hand simultaneously passing to steady the bottom left-hand corner of the folded bosom-paper, her right hand deposits the cake in the centre of the doubled leaf. She then handles and deposits the wooden pick so that most of it lies on the bosom-paper, at its bottom right-hand corner, its point to her left, and its shaft parallel to the fold in the paper.

- With both hands (9 & 3 o'clock) she shifts the empty box-tier to a halfway point between herself and the next guest.

- Having taken up the wooden pick in her right hand, and gripped it in only its last two fingers, with both hands (thumbs upwards, at 9 & 3 o'clock) she takes up the paper, and transfers it to the fingers of her left hand, her left-hand

**sweetmeat.**

Chief guest cleanses **pick** with paper.

Chief guest folds **paper** in four, and inserts **pick**.

Chief guest passes **pick-in-paper** on to next guest.

**What guests between chief and tail do.**

thumb laid upon the leaf, so as to secure it.

- Regardless of the sex to a particular guest may belong, using the pick s/he first slices the sweetmeat in half, from 12 to 6 o'clock.

- If one is a male guest, and this seems suitable, one then eats one half and then the other, again spearing it with the pick; if one is a female guest, one usually then slices the cake once more, this time from 9 to 3 o'clock [*this is because one's lipstick should not smear the cake, and so change its flavour*].

- Unless the sweetmeat is unusually large, quarters are the smallest portions into which it should be dissected – for, in quarters, its original form can still be perceived/recalled and appreciated.

- Once the sweetmeat has been eaten, the paper is used to cleanse the tip of the wooden pick.

- The paper is next folded into four, by refolding it as it was when part of the wad, and then moving the near single fold to fit it against the further longer edge (thus, the surface on which the sweetmeat had rested is now covered). [*If the paper has become messy, a fresh leaf is instead used.*] She now inserts the wooden pick, from her right, into the fold nearest herself, so that about **half** of its length is within the paper. This means that the quarter of its length to the guest's left does not contain pick, and therefore can now be folded rightwards, under the paper.

- Paper and pick are now moved to between the chief guest and her neighbour.

- With the exception of the tail-guest, in taking her sweetmeat, each accompanying guest does the same as the chief guest has done, save that, having checked just how many sweetmeats have been set out within the lowest tier of the set that reaches her, one-by-one she inserts, at the nearer right-hand corner of that tier, as many **wooden cake-picks** as the

Tail-guest **raises** and then **positions last tier**. Tail-guest **sets out leaf** of paper, and **places** wad of **bosom-paper** beside box.

Having **transferred** remaining **pick** to leaf, she **places tier-lid** on wad, **takes sweetmeat**, and **replaces lid**.

Tail-guest **adds** own **tier** to box-pile, and **shifts pile**.

tier contains sweetmeats; when doing this becomes necessary, she will receive, place her own upon, and then pass on towards the tail-guest, however many empty tiers may come her way.

- The chief guest's folded cake-paper will be passed from guest to guest, each one adding to it her own wooden pick, once she has eaten her sweetmeat; she places this on the further side of whatever the paper already contains

- [*So, what does the **tail-guest** do?*] What first reaches the tail-guest is the **topmost tier**, with its **lid** still upon it, and one wooden pick left upon that. [*And appropriately managing that lid constitutes a problem to be met.*]

- This she raises before her forehead in gratitude, and then places it within the segment-border, on her axis-of-seat, and with enough room between it and her knees for her bosom-paper. Having folded appropriately and placed before herself a single leaf of that, she sets the rest of the wad on the side of the tier that is further from the chief guest (usually its left-hand side), parallel to the nearest segment-border, and with the wad-fold towards herself. [*This receives the lid.*]

- Next, she takes up the wooden pick, handles it with her left hand, and places it temporarily on the leaf of paper before her, so that most of it lies on the bosom-paper, at its bottom right-hand corner, its point to her left, and its shaft parallel to the fold in the paper.

- With both hands (at 4 and 8 o'clock), she takes up the box-lid, and, moving it straight in the opposite direction from the seat of the chief guest, she sets it squarely on her wad of bosom-paper.

- She then transfers the sweetmeat to the leaf of paper just as the other guests have done, and replaces the lid on the box-tier.

- When the other empty tiers reach her, she places her own, lidded, upon these, and shifts them away from the direction

Tail-guest **inserts** own **pick** in pack created by chief guest.

Tail-guest again **sets out** wad of **bosom-paper**, **deposits** **tier-lid** on this, and **places** **pack of picks** within top tier. Lid is then replaced.

Tail-guest **rotates** **box-pile**, and **sets** it **out** for assistant or host.

Should box-pile not be immediately fetched away, once the host has closed that entrance after setting out the vital utensils for examination, tail-guest **takes** it to **service-entrance** and **turns** it there.

of the chief guest's seat.

- Once the chief guest's bosom-paper, containing the other guests' wooden picks, has reached her, she inserts her own, and temporarily places it in front of her (the handles to the picks pointing to her right).

- Having shifted the box-pile back to her own axis-of-seat, and once more taken out her wad of breast-paper, she places it as before, sets the tier-lid on that as before, and inserts the set of picks in the folded paper, diagonally on the 10:30 ~ 4:30 axis of the box, with the pick-handles on her right.

- Having once more replaced the lid on the tier, and her bosom-paper in her bosom, she shifts the whole set of tiers slightly, in the direction opposite to that of the seat of the chief guest.

- As the host or his assistant approaches her to fetch away the tiered boxes, the tail-guest moves the latter to her axis-of-seat, and, twice taking the lowest tier with her right hand at 12 o'clock, and her left at 6, and rotating the whole edifice 90° x 2, she finally sets it out on the further side of the segment-border in front of her.

- **㊦** The host's assistant (or the host) will come to fetch the set of boxes, first saying, 'Permit me to remove these' [「お下さげいたします」]. If there is, however, no assistant participating, the **tail-guest** should look after the tiered boxes (beside her left-hand knee) until the host has closed the **service-entrance**, to allow the guests to examine **tea-flask**, **flask-sheath**, and **scoop**. While the chief guest is bringing the utensils to be examined back to her own seat, the tail-guest should take the boxes to the closed **service-entrance**, turn the whole edifice 90 degrees x 2 on the matting clockwise, each time taking it with right hand at 12 o'clock, left hand at 6 o'clock, and set it close to whichever door-jamb is further from the display-alcove, and so that the **front** of the edifice faces the sliding door. She then returns to her own seat.

## Consuming thick tea

### Introduction

To repeat, **thick tea** is *real* tea. In this school of Tea, the degree of solemnity of even an ordinary service of such tea requires that, on an occasion on which it is likely to be offered, each guest enters the Tea-chamber proper equipped with the following items:

- i) a **reception-napkin** [出し袱紗<sup>だしぶくさ</sup>]
- ii) a wad of **bosom-paper** [懐紙<sup>かいし</sup>], with tucked into its centre
- iii) a half-leaf of **softened paper** [揉み紙<sup>もがみ</sup>].
- iv) a **service-napkin** [使い袱紗<sup>つかいぶくさ</sup>] [*Only the chief guest really needs this; but formality requires all guests to come equipped with one each.*]

These items are stowed (both napkins folded in eight) in the bosom in the above order, working inwards away from the top overlap of the long robe [長着<sup>ながぎ</sup>], their right-hand aligned edges just peeping out.

[Such **softened paper** can be made by tearing a leaf of bosom paper in half along its fold, and then either (a) crumpling it **completely** up, or (b) wrapping it from one of its shorter edges tightly around the slimmer portion of one's ceremonial fan, and then forcing what were once its longer edges together; so that the loop of paper becomes as tightly compressed as possible, forming innumerable wrinkles; when the paper is unwrapped and smoothed out, these will be found to have formed the most intriguing pattern, and the paper will have become thoroughly softened. In either case, as below the softened leaf is now folded in half longways, edges away from one, and then its further left-hand corner is folded diagonally underwards. This folded portion is used initially to cleanse that section of the bowl-rim from which the guest has drunk.

The reasons for which **softened** paper is used for this purpose are:

- a) unlike the case of thin tea, one's mere finger/thumb-tips will not suffice;
- b) it is less likely to damage the bowl-rim in any way;
- c) it is easier to manipulate appropriately;
- d) it is more moisture-absorbent, and therefore more hygienic.

And the reason for which the bowl-rim has to be thoroughly cleansed is that, while the most formal presentation of thick tea is by means of making **individual bowl-fuls** [各服<sup>かくふく</sup>], thick tea is the more delicious the greater the number of servings that are blended at the same time in a single bowl. So, in the case of thick tea, plural guests **drink from the same bowl** [まわりの飲み<sup>まわりののみ</sup>]. (Some schools also have the custom of offering a single, large bowlful of

**thin** tea [おおふく] to guests attending a **night-time intimate Tea-gathering** [夜嘯], in order to warm them after their journey to the host's Tea-hut.) By the way, it is extremely possible that, hidden beneath this custom, lies the Christian Mass, with its sharing of the chalice of consecrated wine; be that as it may, however, sharing the contents of the same vessel has always been a sign of at least mutual trust, and even affection.]

To prepare the softened paper for use, beforehand each guest holds the half-leaf with its longer sides parallel to the line of her knees, and first folds it in half away from herself, so that the nearer longer edge is now aligned with the further one, having passed over (rather than under) the leaf [this is because the non-hot-pressed reverse surface of the leaf is more moisture-absorbent]. Finally she takes the left-hand aligned corners of the leaf, and folds them downwards in an isosceles triangle, so that what was the left-hand shorter edge is now aligned with the folded, nearer, longer side. Seen from above, the softened paper looks like this, the dotted line showing the edge of the folded **triangular flap**, which flap is not visible from on top.



Until it is needed in cleansing that area of the bowl-rim from which the guest has drunk, it is stored in the centre of her breast-paper, or suitably within her **napkin-wallet** [袱紗挟み], if she has that with her in the chamber.

[I myself think it sensible to soften both halves of the leaf at the same time; one may use the second half-leaf either next time or else to cleanse one's lips and teeth after having drunk thick tea this time.]

By-and-large, if each guest takes **3.5 sips** of thick tea, the contents of the bowl will be appropriately consumed. Should a guest need to exhale after taking a sip, she should avert her face from the bowl – chief guest slightly towards the host, remaining guests away from the chief guest.

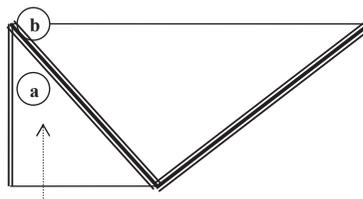
Thick tea is a mobile paste, or sludge, and is therefore extremely adhesive. [Indeed, in the mediaeval period, there was an expression 'to **munch down** [thick] tea' [茶を食らふ]; and this is probably because admixing saliva throughout each mouthful makes it easier to swallow, and then digest.] For this reason, and particularly for the chief guest [who, once the tail-guest has taken her first mouthful, has to address their host], in imbibing thick tea great care must be taken to ensure that the paste-like tea coats neither the lips nor the front teeth. [Perhaps a good image of how aesthetically-successfully to imbibe thick tea is that of how a carp or a goldfish consumes dried fish-food. In mopping up in case of failure, the

other half of the leaf from which one has fashioned softened paper may prove useful, and will be the more effective if likewise first **softened**. For what one does **not**, after imbibing thick tea, wish to impose upon whoever else may be in the Tea-chamber is “a **green grin**”.]

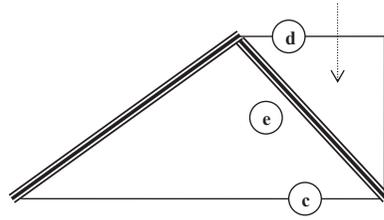
[As above, each guest is expected to enter the Tea-chamber equipped, in acknowledgement of the solemnity of thick tea, with a **reception-napkin**. So appropriate handling of this is what we shall now consider.]

When host begins to **mix thick tea**, guests **get out reception-napkins**, **inspect** and **fold** them **into truncated triangles**, **turn** them, and **place** them appropriately.

- Once the host begins upon the mixing of thick tea, each guest's right hand now takes from her **bosom** her **reception-napkin** (still folded in 8, as for storage). This she first inspects along two edges, rotating the napkin clockwise, and folds into a large triangle and then a smaller one (as she normally would, as host, before returning her service-napkin to her belt), but then, taking the napkin onto her left-hand palm, with the two pointed-lappets pointing at her on her left, and thus the longer side of the triangle running diagonally away from her to her right, with her right hand she takes the left-hand pointed lappets pointing towards her and folds those **away** from herself parallel to her own axis-of-seat, so that all of the left-hand edges are aligned, and the pointed-lappet is aligned with the edge furthest from her (see following diagram).



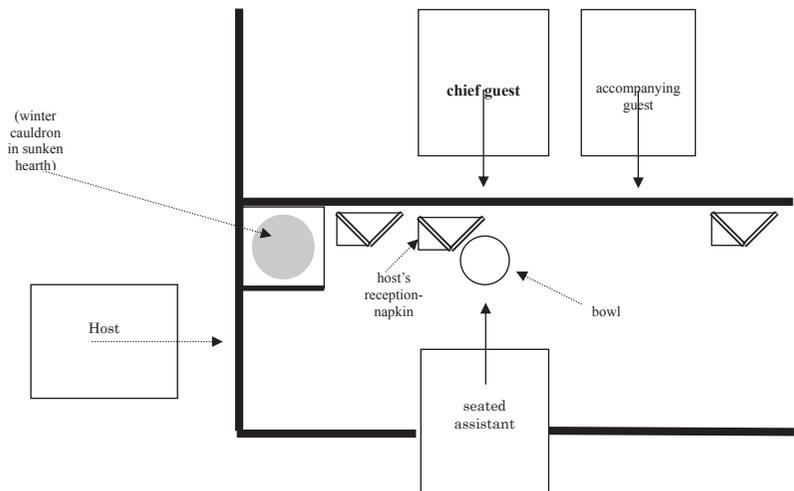
- She then takes the folded reception-napkin with the joint of her right-hand thumb at (b), above, and her right-hand thumb-tip at (a), above, and, by moving her thumb to point away from herself, she reverses the napkin through 180° :



- In order to place her folded reception-napkin on the matting (if the chamber is a large one, beyond the segment-border in front of her), each guest takes it with her right-hand thumb against the fold at ©, above, her right-hand forefinger at ©, above, and her middle finger against the fold at ©, above; © and © are slightly scooped up.

- If a guest is the chief guest, she places her folded reception-napkin diagonally beyond whichever knee is **nearer to** the host's seat; the other guests place theirs diagonally beyond whichever knee is **further from** the host's seat. In either case, the napkin is placed so that its longest fold is parallel to the line of the guest's knees.

- If a host's assistant is participating, he will deliver the bowl of thick tea and the host's reception-napkin to the chief guest, as shown below [*as it happens, during a service of winter thick tea; but the placing of bowl and napkins is identical in summer, too*].



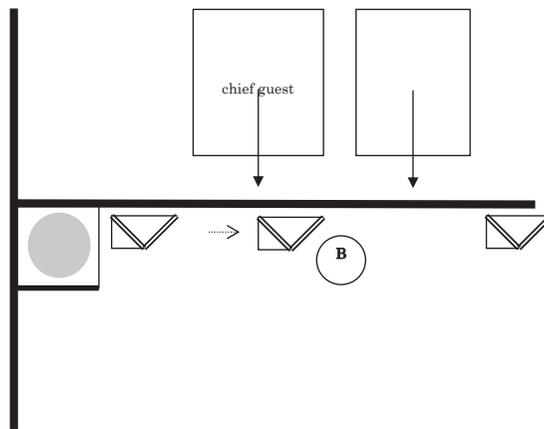
In absence of an assistant, chief and tail-guests **discuss** who is to fetch **bowl** and **reception-napkin**, and whatever is decided is carried out.

Once **bowl** and **napkin** have reached chief guest's seat, she **shifts** these towards her neighbour, and **apologizes** for drinking first.

- If, however, no assistant is in attendance, the tail-guest may here **bow tokenly**, and offer to deliver bowl and napkin to the chief guest, acting in place of a host's assistant: 「お運びに参りましょうか?」. Unless she has some very good reason to accept (extreme age, or other form of challengedness), the chief guest will usually refuse this kind offer, **bowing tokenly** back and saying, 「いいえ、私が参ります」, and act upon these words by collecting bowl and reception-napkin in the same way.

- Having returned to her own seat, once she has seated herself, (with her right hand alone, since her left is still supporting the host's reception-napkin) she will immediately deposit the bowl between herself and her neighbour, and then open up the napkin, back into the truncated triangle, and, taking it with thumb and first two fingers of her right hand, place it at 4:30 of the bowl, as in the diagram below, before saying 'Permit me to precede you' [「お先でございます」];

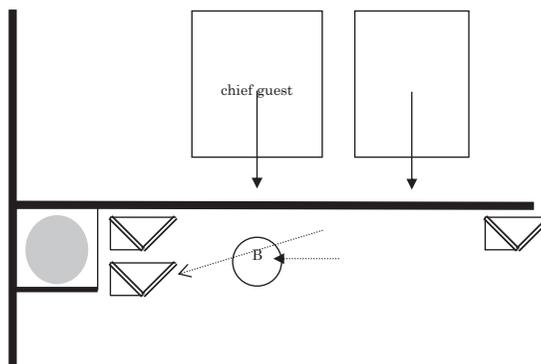
- If, however, either the host's assistant or the tail-guest has delivered the bowl and napkin to her, what the chief guest next does is (since, in this case, her left is free) to use **both** hands to shift the tea-bowl towards her neighbouring guest, and then adds to it the host's reception-napkin, before saying 'Permit me to precede you' [「お先でございます」].



- Her neighboring guest bows back.

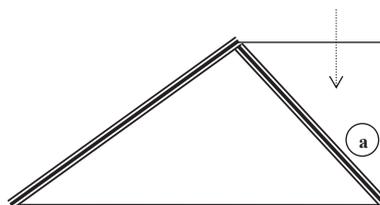
Chief guest shifts [RH] host's **reception-napkin** to beyond her own.

- With thumb and first two fingers of her right hand, the chief guest now takes up the host's reception-napkin, and places it outside the segment border, beyond, and with longest side parallel to that of, her own reception-napkin.

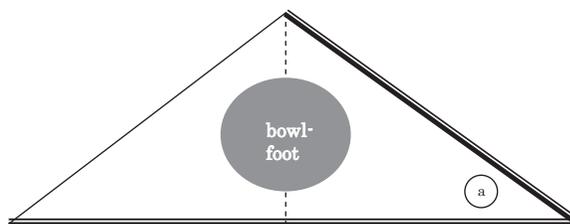


Chief guest shifts **bowl** to own axis-of-seat, [LRH], and [RH] takes up own **reception-napkin**, and places it on L palm, longest side towards self.

- That done, with both hands she brings the bowl back to her own axis-of-seat, and, having deposited it there, with her right hand now takes up her own reception-napkin by both of the two lappets folded towards her (a), thumb upwards:



- She then allows the truncated triangle to fall open to a full, isosceles triangle, which she places on the flat of her left hand, its apex away from her and on her axis-of-seat, and her right-hand thumb still upwards at (a):



Chief guest takes up **bowl**

- If the reception-napkin has been handled correctly, its

[RH], **places** it on **reception-napkin** on LH, and **steadies** it [RH] through napkin. She **raises bowl** in thanks [LRH], and then [RH] turns it through 90°, then steadying it through napkin, but with thumb at 6.

Chief guest **replies** to host's **enquiry**, and **finishes drinking** own portion.

upper surface will have a concave-fold as shown by the straight dotted line, above. (This is the first of the folds created when the napkin is stored in the napkin-wallet, correctly folded into eight rectangles.)

- Keeping the napkin thus on her horizontal left palm, with her right the guest takes up the bowl in the egg-grip at 3 o'clock, brings it to the napkin *via* 5 o'clock of that, places its foot on the napkin as shown by the grey circle above, changes her right hand to the steadying position, but **with the right-hand corner of the napkin between** her right hand and the bowl-side, while bowing raises the bowl to the height of her brow [*in thanks to the provident gods-and-buddhas*], and then turns it once through 90° clockwise, from 12 to 3 o'clock, right hand using the **egg-grip**. As thick tea is sluggish of flow, the guest then grips the bowl with her right-hand thumb horizontally at what is now 6 o'clock of the bowl, to keep it steady while she waits for the tea to reach the rim.

- As the tea is to be shared, having taken her first mouthful, as above the chief guest is careful not to breath out onto the tea, but **slightly averts her head** from the bowl. [*Some schools suggest that the chief guest breathe out away from the other guests, and the other guests away from the chief guest. Whatever is done, however, should be effective rather than conspicuous*].

- Here, the host will **bow fully** and ask 「お服加減は如何でございましょうか？」.

- The chief guest will keep the bowl in both hands while she bows back and replies, 「たいへん結構でございます」, slightly raising the bowl as she does so. [*In lessons, however, unless she is addressing some extremely-senior disciple, she should then hesitantly add her more-candid opinion, as to how **smooth in consistency**, how **hot in temperature**, how **sufficient in quantity**, and how **well-balanced in***

Chief guest **deposits bowl on napkin**, unturned, on axis-of-seat.

Chief guest **cleanses rim of bowl with softened paper** [RH], left hand **steadying**.

Chief guest **restores original front of bowl** to her axis-of-

***proportion of hot water to powder**, the tea actually is; doing this gives feedback essential to the advance in learning of the pupil presently practising the host's role; for thick tea is – alas – very difficult to make successfully.]*

- Once the guest has – keeping bowl-and-**napkin** relatively high at all times – taken her 3.5 mouthfuls [*and, unless the other guests all take a proper proportion, the tail-guest will be left with either too much to consume, or else not enough to satisfy her*], with both hands she deposits the bowl still mounted on her own **napkin** (if the chamber is a large one) outside the segment-border, and still with the part of the rim that she has drunk from facing her at 6 o'clock.

- Next, she gets out her prepared leaf of **softened paper**, and, with her left hand **steadying** the bowl from above, she uses the left-hand triangular flap inside the rim of the bowl, and the part of the leaf nearest that on the outside of the rim, first to pincer and then **cleanses** the place from which she has drunk [飲口<sup>のみくち</sup>], from 5 o'clock to 7.

- Having folded the dirtied flap once more underwards, to make a straight left-hand shorter side, she folds the further corner of that once more underwards, to make a second triangular flap, and uses this to ensure that the inside of the bowl-rim is completely smear-free, and **cleansed** to a depth just greater than that to which the next guest's upper lip is likely to extend when she drinks. This process of double folding is repeated as often as is necessary; and the final result should be as though the bowl had not yet been drunk from. Finally, the guest **cleanses** the outside of the rim, this time from 7 o'clock to 5, folds up the rest of the leaf of **softened paper** so that it will not spring apart and dirty other things, and stows it away in a suitable safe place.

- This **cleansing** completed [*and the guest **must work fast**, so that the tea does not unduly cool*], with **both** flattened

seat [LRH], and **shifts bowl on own napkin** towards next guest [LRH].

Next guest **salutes previous drinker**, who **responds**.

Next guest shifts **bowl** [LRH] towards, and **salutes drinker to follow**.  
Drinker to follow **responds**.

Every guest that has **drunk**, and then **cleansed** and **passed bowl on**, **folds up own reception-napkin** for stowing away.

hands with fingers pointing vertically downwards (left at 12 o'clock, right at 6) she turns the bowl back anti-clockwise through 90 degrees, so that its front faces her once more, and then, holding the nearer two corners of her own reception-napkin (on which the bowl is still resting), she shifts both to a suitable place between herself and her neighbor.

- Her neighbouring guest will first give a **token bow**, and say, 'Permit me to join you' 「お相伴しょうばんさせていただきます」.

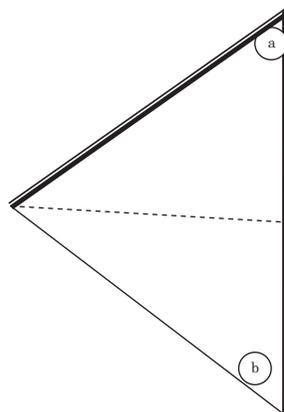
- The guest that has already drunk **bows tokenly** in response.

- The guest about to drink then takes up the bowl, both hands, and places it between herself and the guest on her **other** side (who will drink next), and, **bowing tokenly**, says, 'Permit me to precede you' 「お先さきでございます」.

- The next guest of course bows back.

- Except that her own reception-napkin is initially placed on the side of her further from the host's seat, what the next guest now does is in no way different from what the chief guest has done, save that, as the host's reception-napkin will not yet have reached her [*the previous guest has first politely to examine it*], when she apologizes for preceding her neighbour, she does not add it to the bowl.

- Once a guest who is about to drink has taken the bowl from the preceding guest's reception-napkin, the latter guest gathers up her own still-folded reception-napkin, by aligning ① with ②, below, and raising these lappets uppermost before her. She then inserts **the tip of the forefinger of her supinated right hand** into the interior of the **upper** lappet at ①, below, and brings the napkin (which will fall completely open) before her, immediately takes the same corner in her left hand, and, rotating the napkin once **anticlockwise**, inspects its **folded** edge [輪わ], running her pincering right-hand thumb and forefinger along this.



- She will now have the obverse surface of the napkin facing her, and the first and longest permanent concave fold running vertically from 12 to 6 o'clock. In accordance with that fold, she brings the two vertical edges together towards her, takes the upper aligned corners in her **right** hand, and, next rotating the halved napkin this time **clockwise**, runs her pincering left-hand thumb and forefinger from right to left of the aligned edges, which thus end up uppermost.
- She now has the second-longest concave fold running vertically before her; so, in accordance with that fold, she brings both upper pairs of aligned corners towards her. The napkin is by now folded into four squares.
- Taking all four aligned corners between thumb and forefinger of her right hand, and with the remaining concave fold lying upwards, she lays the napkin on the palm of her left hand, and, using her open right hand and obeying that remaining fold, folds the right-hand aligned edges leftwards, as though closing a small book bound in Japanese style [和綴<sup>わと</sup>じ], so that the napkin finally forms a small rectangle, shorter edges parallel to her knees, sandwiched between her two opened hands. With the fingers and palm of her right hand flat upon the upper rectangular surface, and the thumb of that hand slipped under the left of the whole napkin, palm facing herself, she slides this back into her bosom (or stows it into

Guest that has just drunk **examines** host's **reception-napkin**, and **passes** it **on** down line of guests.

Exchange between host and tail-guest **concluded**, chief guest **asks** host for **brand-name** and **tea-plantation-name**.

In absence of assistant, tail-guest and chief guest **settle** which is to **return** **bowl** and host's

her napkin-wallet, if she has this with her).

[*This is also the process by which every participant finally stows away either kind of napkin, once it is no longer needed.*]

- Once her own reception-napkin has been tidied away, the guest that has just drunk now takes up the **host's** reception-napkin, with thumb and two fingers from above, and places it on her own axis-of-seat. Having **bowed fully** to it, she examines it, handling only as much as is necessary to show full appreciation of both sides (which may be formed from differing antique materials). Finally she restores it to its truncated triangular form, and, having **bowed tokenly**, again with her right hand, passes it on towards the guest that now has the tea-bowl.

- The actions of the tail-guest are identical, save that (i) she will only address the penultimate guest; (ii), if there is a host's assistant, then, having cleansed the bowl, when he comes collect it so as to return it to the host, she will first rotate and set it out for him, and then rotate and set out the host's reception-napkin to the right front of the bowl, so that its point is at about 7 o'clock of the bowl, from the assistant's point of view, and bow back as he says, 'Permit me to remove this' [「お下げいたします」].

- Once the tail-guest has taken her first mouthful, and the host has asked her about the quality of the tea, the chief guest **bows fully**, and says, 'That was truly delicious tea; and what is its tea-brand-name?' [「たいへん美味しく頂戴いたしましたがお茶銘は？」] 'Where was it prepared?' [「お詰めは？」]. (The host explains whatever is the case; and the chief guests bows once more, thanking him.)

- If there is no host's assistant, once the host is engaged in intermission-water, the tail-guest will bow to the chief guest, and suggest, 'Shall I return this, or will you?' [「お返しいたしますしょうか？」].

**napkin**, and **decision**  
is acted upon.

- Strictly speaking, the chief guest asks the tail-guest to return bowl and napkin to her, and then **herself** returns them to where they had been set out. But during lessons, or out of regard for time during a Tea-occasion, often the chief guest will say, ‘If you would be so kind....’ [「お手数をお掛けいたしますが、お返しいただけますか?」].
- The tail-guest will then bow, and return the napkin and bowl (as will subsequently be described for the host’s assistant in the service of thick tea).

### Examining the three vital utensils

[For the guests, the next salient difference from the service of thin tea is the examination of the vital utensils. Since thick tea is an affair far more serious than is thin, and the **flask-sheath** is included among the vital utensils, the chief guest requests to examine these by referring to them individually.]

When **lid** is returned to **water-vessel**, chief guest requests **permission** to **examine tea-flask, only**. Only then does she **ask for sheath** and **scoop**.

- Once the host has finally restored to the water-vessel its lid, all the guests **bow fully**, and the chief guest asks, ‘Permit us to examine the tea-flask’ [「お茶入れはいけん」].
- Once the host has inspected, cleansed and set out the tea-flask, the chief guest again bows fully and asks, ‘Permit us to examine the flask-sheath and tea-scoop, too’ [「お仕服、お茶しゃく拝見」].

[The next point of difference is a further mark of respect for the three vital utensils.]

When host has returned to collect **bowl**, chief guest requests **permission** to **examine utensils** manually.

- When the host returns from the preparation room to collect the tea-bowl from in front of the water-vessel, once he has sat down, the chief guest **bows fully**, and asks, ‘Permit us to take them into our own hands’ [「手取りましてはいけん」].
- In response, the host bows fully and says, ‘If such would give you pleasure ... .’ [「どうぞ、お慰みに」], and only then takes up the tea-bowl to remove it.

As in the case of thin tea, it is only once the host has taken out the water-vessel and closed the service-entrance that the vital utensils are brought/fetched to the chief guest’s seat.

As when examining any utensil, if the guest wishes to pick it up, she should keep her elbows

firmly on her thighs, and not presume to raise the utensil very far from the matting.

Tea-flasks have always been of immense importance to practitioners of Tea, and so careful handling by the guests is essential to good manners. Most flasks have unglazed bases; and, since any unglazed area is easily defiled with sebaceous oil from the fingers, touching that part is avoided (however darkened with age [or antique-dealers' cunning] it may appear to have become). As (in this School) used flasks usually still contain tea-powder, they should not be upended, though their bases have usually been removed from the potter's wheel with a very small, twisted cord, doing which has usually left an interesting fingerprint-like pattern [糸切れ], and the potter may further have imprinted his/her tiny engraved seal at about 9 o'clock of the side of the unglazed base – thus, inspecting the base of a flask requires dexterous tact. Greater light can be shone on the base of a tilted flask by using one's wad of breast-paper as a reflector.

Since their **lids** may be fashioned (*i.e.*, turned on a lathe) of very old ivory, and be fragile, or flawed by the remains of dental nerves in the ivory, flask-lids must be handled extremely lightly and briefly, with thumb and forefinger only. Moreover, their inner surfaces are usually covered in gold leaf (traditionally, an assurance that the contents cannot have been poisoned), and this leaf too may by now be extremely fragile, and should be respectfully examined, but not touched directly.

Tea-flasks come in many shapes, chief among which are the **square-shouldered** [肩衝], the **eggplant-shaped** [茄子], the **crane-necked** [鶴首], the **almost-spherical** [文林], and the **broad-of-beam** [大海]; and the chief guest should assess and then ascertain which shape has been adopted, and also whether the flask is of Chinese origin [唐物], or has been fired in Japan [国焼].

The materials from which the lined **flask-sheath** have been tailored may be very ancient, and consequently fragile; it should therefore be manipulated as much as possible only by its stiffened base (when transferring it) or its running silk cord (when reversing it) – and, altogether, as infrequently as is consonant with a examination reverently thorough.

As observed in the preceding chapter, the **tea-scoop**, too, may be very old and fragile, and even newer ones are not invulnerable to snapping at their shaft-nodes; therefore the scoop should be handled as little as possible, and never by the area between scoop-bowl and shaft-node; and, if lifted from any surface upon which it has been resting, it should be kept at an angle where by **the scoop-bowl is never higher than the shaft-tip**. [*This it because, it is, with its well-sharpened bowl-sides, potentially a weapon.*]

If no assistant participating,  
chief guest and tail-guest

- The matter of who takes/fetches the three vital utensils to the chief guest's seat is settled as for the bowl of tea.

**decide** which of them is to **fetch** **vital utensils**.

Once these have reached chief guest's seat, she **places** them between self and **next guest** and **apologizes** for preceding latter.

Chief guest **produces** **service-napkin**, **opens** it once, **places** on appropriate segment-border side, and **deposits** **scoop** on its right-hand panel [RH]. To this, **adds** **sheath**, on left-hand panel [RH].

• Whoever fetches the vital utensils picks them up in the following manner:

- i) her right hand takes up the **scoop** at first with right-hand thumb-tip on the **shaft-node**, but immediately inches the shaft back into the grip of her last three fingers, so that
- ii) her right-hand forefinger and thumb can also take up the **sheath**, by that portion of the cord nearest the permanent knot and further from the plaited tassel [結び目の際];
- iii) and, as her right hand somewhat raises **scoop** (still kept **facing leftwards**) and **flask-sheath** together, her left hand moves under these, to take up the **flask**, thumb at 6 o'clock.

• She holds the scoop & sheath and flask at the height of her solar plexus, about three matting-divisions apart, and so as, when seen from above, to form the character 「八」 [*the sheath, being suspended, will hang beneath this level*].

• As soon as either she has brought the **vital utensils** back to her seat, or has had them delivered to her, she (if delivered, having taken them up as described above) deposits them on the appropriate side of the segment-border before her, midway between herself and her neighboring guest [(1) flask, (2) sheath, and (3) scoop], and, bowing, apologizes for going first.

• She next gets out her **service-napkin**<sup>7)</sup>, opens it on her left palm like a Japanese book (from left to right), and places it on the appropriate side of the segment-border before her, towards the outer side of which ever knee is nearer the utensil-segment. With her right hand, she picks up the **tea-scoop**, which is still lying on its side (thus in contact with the bare matting only minimally), handles it with her left hand below the shaft-node, takes it in her right with thumb and forefinger either side of the shaft-node itself, and deposits the

Guest produces **presentation-*napkin***, opens [LRH] all but first and largest fold, lays before self, and [LRH] transfers **tea-flask** to centre of this.

scoop parallel to her own axis-of-seat, in the middle of the right-hand panel of the now-quadrifolded napkin, front surface **upwards**.

- Again with her right hand, she takes up the **flask-sheath** by pinching the stiffened base, and places that on the nearer panel of her service-*napkin*.

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

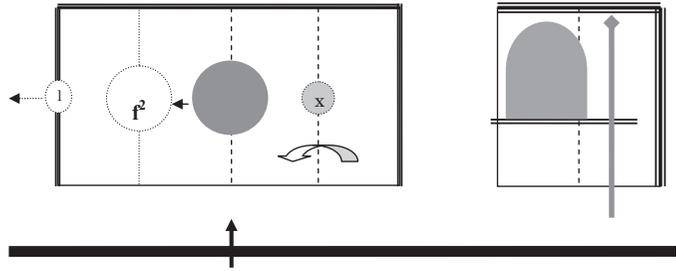
- This done, with her right hand (thumb at 6 o'clock), she takes up the tea-flask, simultaneously reverently steadying it with the tips of her left-hand fingers (as she does to the vessel whenever taking a moist sweetmeat or dry sweet) <sup>ひだり</sup> [左手を添えて], and transfers it to the centre of her reception-*napkin*.

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

- To the right of the four-paneled reception-*napkin* is the chief guest's quadrifolded service-*napkin*, bearing the flask-sheath (sheath-mouth towards guest, front panel uppermost) and, to the right of that, the tea-scoop, now facing upwards (any details not yet explained concern the next step):

Chief guest bows to **flask**, and examines it, removing and ultimately replacing lid [RH].

Chief guest deposits closed flask on left half of **reception-napkin**, and, holding both flask and napkin, shifts



- As a preliminary to examination, she **bows fully** to the tea-flask: for this may have survived since the Muromachi Period (1392 ~ 1573), or even date from the Chinese Sung (960 ~ 1279), and have been in the possession of, and loved by, a succession of highly-distinguished Tea-practitioners.

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

- Both elbows now anchored upon her thighs, and gently taking the flask in her left hand, thumb at 6 o'clock, with her right she removes the lid towards herself, thumb likewise at 6 o'clock, forefinger at 12, and, have examined its gilded reverse surface, places the lid as shown as **x** above, to the right of the flask, and with outer surface upwards.

- Now, with both hands, she takes up the body of the tea-flask, and inspects such details as the blending of colors and thicknesses of the glazes mingling down its front, the formation of its neck, the variations of glaze around the rest of the circumference of its body, and (without spilling the tea-powder still within) the shell-like cord-mark rippling across its unglazed base; as above, in order to do this, she may take out her wad of bosom-paper, and use it as a reflector, to illuminate the flask-base.)

- Having with her right hand returned the lid to the flask-body, and with that completed body now in her right hand, and her left hand once more respectfully steadying the body, she deposits the flask this time in the position marked above

both to between self and next guest [LRH].

Once her **reception-napkin** is empty, chief guest **folds** it back into 4, and **deposits** it back on axis-of-seat [LRH]. On this she **sets** flask-sheath, taken by base [RH]. Bowing, she **examines** its front, then **transfers** it upon napkin onto LH palm, and **examines** its back.

Chief guest **replaces** and then **passes on sheath on napkin**.

as **f**<sup>2</sup>.

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

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

- She takes from her service-napkin the flask-sheath by its stiffened base, and, having set it on her reception-napkin, sheath-mouth still towards herself, she bows to it, and, her fingertips still upon the matting just before her knees, examines its front panel.

- Next, she takes up the napkin with sheath on it, her right hand at the bottom right-hand corner, her left near the top left-hand corner [*to avoid the running cord*] and gathers this onto her left-hand palm, and, taking the portion of plaited tassel adjacent to the permanent knot, she lifts and reverses the sheath, so as to be able to examine the back-panel. [*The cord alone is touched, for the material may be antique, and fragile or extremely valuable.*]

- Having restored both sheath and napkin to their respective original positions on the matting, she takes the napkin as before with both hands, and now deposits it between herself and her neighbour.

When **reception-napkin** again vacant, chief guest **replaces** it on axis-of-seat, and on this **deposits** **scoop**.

Chief guest **stows** folded **service-napkin** back in bosom.

Bowing, she **examines** the front of the scoop, then **transfers** it and **napkin** onto LH palm, and **examines** its **side** and then **back**. Chief guest **replaces** and then **passes on** **scoop on napkin**.

Chief guest **stows away** folded **reception-napkin**.

- Once her neighbour has transferred the flask-sheath, from the reception-napkin on which it has been offered to her own, the previous (chief) guest again places her reception-napkin, still folded in four, on her own axis-of-seat, and takes up the tea-scoop from her service-napkin to her right, by its shaft-tip, and places it on the central fold of her reception-napkin.

- As she has no more need of it, she folds shut her service-napkin, from right to left, and stows it back in her bosom in the usual way.<sup>8)</sup>

[*The examination of the scoop is identical to that for thin tea; see previous chapter.*]

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

- Taking up the scoop at the shaft-tip, and gathering her reception-napkin onto her left-hand palm to protect and support the scoop, she turns the latter sideways through 90°, and examines its line, and the manner in which the scoop-bowl has been formed [権先の<sup>かいさき</sup> 矯<sup>た</sup>め具<sup>ぐ</sup>合<sup>あい</sup>]. Turning it once more, she next examines its underside, including the manner in which the shaft-tip has been formed. [*Since tea-scoops are particularly brittle around their shaft-nodes, they should be handled extremely gently.*]

- Having restored the scoop to its original position, she places it back on her axis of seat, and, taking the reception-napkin in both hands as in the case of the sheath, she shifts napkin with scoop on it towards her neighbour.

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

To repeat, if the chamber is a small one, the vital utensils are kept, examined, and passed on **within** the segment-border running before the guests.

If, in such a chamber, either the tail-guest or the host's assistant has delivered the vital utensils to the chief guest, that participant will have placed them before the chief guest **outside** the segment-border.

In such a case, in first placing them **within** the border, between herself and her neighbour, in order to apologize to the latter for preceding her, the flask is first moved, with the right hand, and left hand supporting, then the sheath and lastly the scoop, separately.

If, however, thick tea has been served in a large chamber, a host's assistant is (as is commonly the case in such using a chamber) present, and he has delivered the vital utensils to the chief guest, since the utensils are examined and passed on **outside** the border, the chief guest picks up first scoop, then sheath in her right hand, and flask in her left, (as the assistant has done in taking them from where the host has set them out), and deposits them in the appropriate place in one, continuous movement.

Accompanying guests

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

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

Guests all **bow** to reentered host, and chief guest **enters** **into** **dialogue** with him,

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

- If the host's assistant reenters to collect the vital utensils, the tail-guest will courteously set them out for him beyond segment-border; but the tea-flask still remains closer to the guests – thus she employs the setting-out used in returning the utensils to where they were originally set out.

- If no assistant is participating, the tail-guest will consult the chief guest as to whether she should return the utensils to the chief guest or to the place in which they were first set

concerning the **vital utensils**.

Guests finally **bow** in gratitude, while chief guest **expresses appreciation**. If thin tea to be served in other chamber, guests **examine alcove and cauldron** before **exiting**.

out, and then perform what she is asked to do.

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

- Once the host has reentered, dealt with the cauldron-lid, and shifted axis-of-seat to face his guests, the latter all bow in gratitude, and the chief guest inquires about at least the following matters:

- i) the kiln in which the flask was fired; or, if this is self-evident, or the flask appears to be very old, its provenance [[お茶入ちやいれ [の窯元かまもと] はどちらでございましょうか? ]]

- ii) its name [[ご銘めいは? ]]

- iii) the name of the material from which the sheath has been made [[お仕服しふくの切地きれじは? ]]

- iv) the creator of the tea-scoop [[お茶杓ちやしやくのご作さくは? ]]

- v) its name [[ご銘めいは? ]]

- Concerning (i) and (iii), if the guests have between them come up with an informed guess as to the answer[s], the chief guest may choose to offer such, and ask the host if they have in fact guessed correctly – if this can be done in a manner likely to be gratifying to the host.

- Concerning (ii) and (v), if (as is likely) the names (which may be 31-syllable poems [歌うた 銘めい]) echo the theme of the Tea-occasion, the chief guest will comment upon this appropriately.

- Finally, all the guests **bow fully**, as the chief guest expresses their delight in the vital utensils, and thanks the host for his trouble.

- If thick tea has been served in a small chamber, and the host or his assistant announce that thin tea will now be served in a more spacious chamber in the same Tea-complex, before leaving the chamber each guest will once more examine the contents of the display-alcove, and the cauldron,

prior to departing in the order in which they entered. Before doing so, each guest apologizes to her left-hand neighbour for preceding her.

### **Examination of a [principal] tea-bowl**

[The praxis of Tea according to this School employs a large variety of kinds of tea-bowl, the principal among which are listed following:

- Bowls of Korean [高麗茶碗] origin – in particular the sort known as Ido [井戸茶碗];
- Green or white celadon [青磁・白磁] (etc.) bowls produced in China, known as [唐物茶碗];
- Those produced in South East Asia – known as [嶋物];
- Bowls produced in Europe – in particular in Holland (Delft-ware, etc.)
- Those produced in various districts of Japan itself – and, in particular, in the seven kilns that Kobori Enshû (the Founder of this School; [1579-1647]) is said to have revived and given helpful direction to [遠州七窯], namely

Chikuzen no **Takatori** [筑前の高取], Yamato no **Akahada** [大和の赤膚], Yamashiro Uji no **Asahi-yaki** [山城宇治の朝日焼], Tôtoutomi no **Shidoro** [遠江の志戸呂], Buzen no **Agano** [豊前の上野], Settsu no **Kosobé** [摂津の古曽部], and Ômi no **Zézé** [近江の膳所].

Again, in many of these categories of bowl, while there are plain ones, the charm of which lies entirely in their shape and the construction of both foot and rim, and the quality of the earth and the glaze [上釉] employed, others, such as blue-and-white [[i.e., [染付], that from China particularly including [祥瑞], and that fired in Japan, [伊万里], etc.] and iroé [色絵], also figure inlaid designs, or brushed linear motifs either painted onto an unfired vessel formed of white clay, and covered with a transparent glaze before firing [i.e. as in the case of [染付]], or else added after the first (high-heat) firing has been completed, and fixed by refiring at lower temperatures [i.e., as in the case of [色絵]]; these latter are known collectively as é-tsuki [絵付].

Although there are many exceptions to this generalization (such as the use of smooth-surfaced katadé [堅手] bowls for the service of thick tea), by-and-large bowls considered suitable for thick tea tend to be larger; more imposing as to their air of gravity, plainer; and rougher of surface (this making the successful mixing of thick tea the easier) than do those deemed suitable for thin tea.

(While the Enshû School also uses products of such kiln-groups as Bizen [備前焼],

Hagi [萩焼], Seto [瀬戸], and Oribé [織部焼], it avoids using raku-ware [楽焼], since that is the invention of Sen-no-Rikyû [千利休; 1522 - 1591], and consequently considered to be the provenance of the three Sen'ké [千家] schools; it also avoids the frivolously flowery, garishly polychrome and gilded products of Kyô-yaki [京焼] and Kiyomizu-yaki [清水焼] – likewise favored by the Sen'ké Schools.)

In terms of shape, there are at least round-sided, straight-sided, cylindrical [筒茶碗 <sup>つつじゃわん</sup>] (suited to the colder months), and broad-of-beam [平茶碗 <sup>ひらじゃわん</sup>] (suited to mid-summer) tea-bowls.

Given that there is this huge variety of kinds of tea-bowl, one of the pleasures of attending any Tea-occasion is being able to examine and handle the bowl[s] that is [are] used; therefore, when asked by the host whether a further serving of tea is required [「今 <sup>いま</sup> 一服は如何でございましょうか?」], the chief guest may, at will, or at the request of her companion-guests, reply, 'As to tea, we are now replete; but might we examine the tea-bowl?' [「お茶は十分に頂戴いたしました、お茶碗拝見」].

There are also several upper-level patterns of service of thick tea in which making this request is de rigeur; the simplest of these is 'the unveiling of a tea-bowl newly acquired [茶碗披き <sup>ちゃわんびら</sup>]:

Unlike the case of examining vital utensils, the examination of the bowl is conducted while the host continues to finish up his service. ]

Host having **set out** cleansed **bowl**, tail-guest **consults** chief guest, who **replies** suitably.

Guest **fetches** bowl on **reception-napkin**.

Once **bowl** is between self and neighbour, chief guest **salutes** latter.

- When the host has **thoroughly-cleansed** the bowl [筒拭 <sup>つつぬぐ</sup> い] (using **hot** water so that the bowl will be more pleasant for his guests to handle), and set the bowl out for the guests, the tail-guest will ask the chief guest for instructions; and, usually, the chief guest replies that she will fetch the bowl herself.
- Once she is seated before the bowl, she gets out her reception-napkin, opens it once to her right like a Japanese book, sets it upon her left-hand palm, and, with her right hand using the egg-grip, she places the bowl upon it.
- When she has returned to her seat, again with her right hand, she places the bowl on the appropriate side of the segment-border before her, and between herself and her neighbour, and, having folded and stowed away her reception-napkin, she bows fully and says, 'Permit me to precede

Neighbouring guest

responds.

Chief guest produces **reception-napkin**, opens this completely [LRH], and lays it before her, fold to R

Chief guest shifts **bowl** to napkin [LRH].

Chief guest examines bowl.

Chief guest shifts **bowl-on-napkin** towards next guest [LRH].

Chief guest folds and stows

you” [[お先<sup>さき</sup>でございます]].

- The neighbouring guest bows back.
- The chief guest now gets back out her reception-napkin, and, by inspecting the uppermost hemmed side, opens it **completely** so that the folded side is to her right, and the obverse surface of the napkin towards her, and, still holding its two uppermost corners, lays it out before her (on the appropriate side of the segment border), so that the first and longest fold runs parallel to that border.
- Next, with both hands, she places the bowl in the centre of the napkin (if there is room, from 5 o'clock of the napkin), and **bows fully** to it.
- Still with her fingertips touching the matting, she takes in the view of the whole of the bowl as seen from above.
- Having set her elbows upon her thighs, she then takes up the bowl in both hands, and with her fingertips savours the texture of the outside surface of the bowl [感<sup>かん</sup>触<sup>しよく</sup>], while she examines the way in which the bottom of the interior of the bowl [見<sup>み</sup>込<sup>こみ</sup>] has been formed.
- Now she proceeds to examine the foot and its environs. By pronating her right hand just as far as it will go, so that her little finger is uppermost, she takes hold of the bowl, left hand supporting, and fingers on the rim of the bowl, while her thumb grips its foot, and then supinating that hand, she inverts the bowl. She examines the formation of the foot [e.g., *has it been cut into, or is it whole? How has it been joined to the body?*], the interior of the foot, and its environs [e.g., *has the potter placed a seal-imprint in the area left unglazed?*]
- Finally, she turns the bowl back upright, and with both hands replaces it on her reception-napkin. Having taken a final lingering look, she slides both hands under her napkin from the near area of its sides, as far as they will go, and, supporting the bowl through the napkin-material, slides the

away own **napkin**.

After other guests have likewise **examined bowl**, tail-guest **takes it into own keeping**.

Tail-guest and chief guest **settle** the returning of the **bowl**, and decision **is acted upon**.

Whichever **returns bowl** also **fetches away vital utensils**.

whole towards the next guest.

- Once the next guest has transferred the bowl (both hands) to her own opened reception-napkin, the previous (*i.e.*, chief) guest picks up her own napkin, folds it as usual into eight, and stows it back into her bosom.

- Each of the other guests examines the bowl in the same manner, as appropriate to her respective position within the row of guests. The tail-guest will finally keep the bowl by her, beyond whichever of her knees is further from the chief guest's seat.

- Once the host has removed the final utensil to be removed (in a case in which a water-vessel stand is in use, and the tea-bowl has been examined, this will be the tea-whisk and tea-swab, temporarily placed upon the closed lid of the water-vessel), seated himself, place these utensils in a supernumerary bowl set out for the purpose, and shut the service-entrance door, the tail-guest will ask the chief guest what she should do. Since the tail-guest presently has the bowl in her keeping, the chief guest may ask her to return the bowl to the former; but, in the interests of saving time, it is more usual for her to ask the tail-guest to return the bowl – and, implicitly, then to deliver the vital utensils to herself (*i.e.*, to the chief guest).

- In such a case, the tail-guest gets out her reception-napkin, on her left-hand palm opens it once, and places the bowl upon it via 5 o'clock of the napkin. Once she has seated herself before the vital utensils, with her right hand, she places the bowl beside her **right**-hand knee, and closes and stows away her reception-napkin.

- Next, she picks up the vital utensils (as usual with both hands [almost] simultaneously) and deposits these beside her **left**-hand knee, thus clearing a space into which to return the tea-bowl.

- This she takes up with both hands, rotates it on her left

Once host is **seated** facing returned **bowl**, chief guest **enters into dialogue** about bowl.

Tail-guest **returns vital utensils** as usual.

palm 90° x 2, and with both hands sets it out where the vital utensils had been set out.

- She now picks up the vital utensils, and delivers them to the chief guest, first placing and turning each one as appropriate.

- Once the host has reentered, dealt with the cauldron-lid, and shifted to face the tea-bowl, all the guests **bow fully**, and the chief guest asks about the bowl, if possible offering informed guesses. Having (if possible) praised at least something about the bowl, the guests thank the host, he picks up the bowl with both hands, and, having set it on his left palm, and steadying it with his right hand he takes it out, but does not close the door.

- Immediately the tail-guest takes up the vital utensils, which by now she has in her care, and returns them to where they had been set out, turning each one to face the host.

- The rest is as usual for the type of service employed.

[The fourth chapter will describe the actions of the host and his assistant when offering the very simplest winter service of thin tea – i.e., one conducted in **a chamber of 4.5 matting-segments or more** [広間<sup>ひろま</sup>], and without using any of a **water-vessel-stand** [水指<sup>みずさし</sup>], **a pair of nested tea-bowls** [重茶碗<sup>かさねじゃわん</sup>], and **a suspended cauldron** [吊り釜<sup>つりがま</sup>]. A winter service has been chosen because the handling of **the hot-water ladle** [柄杓<sup>ひしゃく</sup>] is simpler than that for other seasons.]

#### 注

- 1) If you are in a hurry before a Tea-lesson, a banana and a yoghurt-drink make an excellent stomach-liner.
- 2) Most Tea-schools, including the Enshū School, whip thin tea to give it a good head of foam – thus producing a drink that considerably differs from thick tea; but the Omoté Sen'ké school actually only **blends** its thin tea, ideally causing a thin line of foam to edge a portion of the liquid, in the shape of a three-day-old crescent moon [三日月<sup>みかづき</sup>] – in this way creating what is very close to a dilute form of thick tea. In doing this, however, it would always appear to have been in a minority, since inferior thin-tea powder was, in earlier periods, derogatively referred to as 'cloud-wrack' [雲脚<sup>うんきゃく</sup>], because its foam would vanish as swiftly as does a slight wreath of cloud.

- 3) On the warrior-side of the spectrum is also the Yabu-no-uchi school, which is identified as “**feudal-lord Tea**” [大名茶<sup>だいみょうちや</sup>].
- 4) This is because, since thick tea is so adhesive, a substantial layer of it inevitably remains – undrinkable – upon the inner surface of the bowl, and this must be taken into account. Although an addition of hot water to this, and a brisk whipping of it would produce a large bowlful of thin tea, the founder, Lord Enshû, disapproved of any so parsimonious a practice.
- 5) This is also used to bind closed the boiled cabbage-leaf that surrounds the minced pork within what is called 「ロールキャベツ」, one item in an おでん -menu; and so this you may already have tasted, or very soon taste; it has a rather onion-like savor.
- 6) Should it happen that the tiered boxes are round, the joins are made the front of the set: there is a mnemonic: 「丸前<sup>まるまえ</sup>、角向<sup>かくむ</sup>こう」.
- 7) Should she happen to lack such, she may instead use her wad of bosom-paper.
- 8) If she has had instead to use her bosom-paper, this of course she now stows away.