

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

茶道遠州流による茶之湯にかかわる専門用語の英訳と詳解：第一部：A～F

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

Key words

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

キー・ワード

- ①道具類の識別 ②扱いや所作 ③社交的・美的目的 ④所作中の精神

Items are arranged in alphabetical order of the **most important content-word**. Thus, 'abstract signature' is followed by 'alcove examination', and then 'axis-of-seat, the host's permanent'. Key words that are, in turn or already, themselves glossed are shown in **bold font**. Since this glossary is designed to be consulted at need, rather than read continuously, the glosses inevitably comprise a certain amount of repetition, especially with regard to the Japanese supplied.

## Signs Used

**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 cooler months of the year, when the **sunken hearth** has replaced the **floor-brazier** (thus bringing the source of heat that maintains the temperature of the water in the **cauldron** as close to the guests as possible).

**F** = This concerns the use of a centrally-placed floor-brazier during the transition from summer to autumn.

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

**K** = 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**'.

### **A**

'**abstract signature**' かお押し [花押]: **G** This is a small and intricate, (and, in the Japanese Zen-tradition – which has had a huge influence on Tea – flat-bottomed) abstraction of some character, or superimposed pair of characters, associated with the writer; sometimes it may have a representational derivation, or again be entirely abstract. The current Grand Master's version of this is to be found left un-dyed in the upper left-hand corner of the obverse face of the School's **service-napkins**. When executing the **napkin-inspection**

**movement** [袞紗捌き], it should pass before one's eyes, up-side-down, and being rotated clockwise.

**'alcove-examination'** [[お]床[之間]拜見]: ㊦ This signifies the process by which each guest in turn examines the contents of the **display-alcove**; each guest in turn **sits formally** [正座する] before the alcove, from above places her **ceremonial fan** before, and parallel to, her knees, and **bows fully** [行の礼をする] (see the **full bow**) in appreciation of the **hanging scroll** [[お] [掛け]軸]. Still with her finger-tips in bowing-position, she appreciates the writing (and tries to read it), the handling of the ink, the choice of paper/silk, the signature and seal, and the combination of materials used to mount it. Having done this, she gives a **token bow** [草の礼をする], and now slightly changes her **axis-of-seat** [居前] to face the arrangement of flowers, shifting her fan appropriately. Again she **bows fully**, and with hands as before, tries to identify the wildflowers used, and appreciates the space left between them, the combination of colours, forms and textures, and the balance between the **vessel** and the living materials. She gives a final **token bow**, takes up her fan, stands and, holding her fan before her, moves to her allotted seat.

**'antechamber, the'** [寄付]: ㊦ This is usually the room, in a building separate from a **Tea-hut proper** [草庵茶室] (if one is being used), to which the guests are first shown (often by the chief [半東] among the host's assistants [裏方]); here they deposit their luggage, and make whatever changes to their attire and accessories may be appropriate, as described in the section on the guests' department. Here they will be served with hot-water flavoured with cherry-blossoms pickled in salt, and sections of dried gourd-pith [干瓢] tied once; if no form of meal [formal: 会席; informal: 点心] is being offered (and especially if, however, **thick tea** [濃茶] is to be imbibed), the guests may also be served **moist sweetmeats** [生菓子; 主菓子] here, usually presented in sets of **tiered boxes** [縁高].

**'axis-of-seat, the host's permanent'** [本座]: When seated on the **utensil-segment** [道具] of the matting,

a) ㊦ the host orientates himself towards the further left-hand corner of the **sunken hearth** [炉], on a line that runs towards him across a point one-third from the left of the length of the nearest edge of the hearth.

b) ㊦ the host orientates himself along an imaginary line extending the right-hand edge of the **brazier-plinth** [wooden, or lacquered wood: 小板・大板; ceramic: 敷瓦].

c) **F** the host orientates himself along an imaginary line joining the further right-hand corner of the **brazier-plinth** and the left-hand corner of the **utensil-segment of matting**, behind him.

**B**

**'border of a segment of matting, the; segment-border'** [[<sup>たなみ</sup>畳 <sup>へり</sup>の縁]: **G** These demarcations are treated as ritually important; in any **Tea-chamber** [<sup>ちやしつ</sup>茶室・<sup>せき</sup>席] of **six** matting-segments **or more** [[<sup>ひろま</sup>広間], the guests all handle whatever is for their own, **individual** use (for example, a **ceremonial fan** [[<sup>せんす</sup>お]扇子] placed for bowing across, a **sweetmeat** [[<sup>かし</sup>お]菓子] deposited on **breast-paper** [[<sup>かいし</sup>お]懷紙], or a bowlful of tea,) **beyond** the segment-border behind which they are seated [[<sup>へりそと</sup>縁外] (and therefore sit as close to that as is possible without crossing it), whereas, in any tea-chamber of less than 4.5 matting-segments [[<sup>こま</sup>小間], they do this on the nearer side of the segment-border before them [[<sup>へりうち</sup>縁内] (and therefore sit as far from it as is possible without rubbing their backs against whatever vertical surface may stand behind them).

**'bosom-paper'** [[<sup>かいし</sup>お]懷紙]: **G** Each guest is expected to come provided with a wad of mulberry-bark paper, and a small **cake-pick** [[<sup>ようじ</sup>楊枝] tucked into it. The bosom [<sup>かいちゆう</sup>懷中] of one's kimono is where it is normal kept tucked. A single leaf is removed from the wad, and, central fold nearest to one, folded in half with the upper fold slightly diagonally to the right, used to receive and support sweetmeats, and to wipe the tips of the **sweetmeat-chopsticks** [[<sup>かしぼし</sup>お]菓子箸]. Each used leaf is folded up small, and discreetly pocketed.

**'bowl of a tea-scoop, the'** [[<sup>ちやしやく</sup>お]茶杓の<sup>かいさき</sup>權先]: **G** The bent or curved portion into which the tea-powder is scooped. This usually has edges that are quite sharp, and are therefore useful in breaking up any unseemly lumps in the tea-powder placed within the tea-bowl.

**'bow, [almost always while seated formally], to'** [[<sup>いちれい</sup>一礼をする]: **G** In this School, this is done by sliding the hands, palms down, down to the knees, and touching the tips of the middle three fingers to the matting. Men keep their hands about two fists'-breadth apart, women place them together, so as to form an inverted triangle. At the start and finish of a service, the host sits outside the sill of the **service-entrance** [[<sup>ちやどうぐち</sup>茶道口], and first takes out, **handles** [[<sup>あつか</sup>扱う], and places, from above, his closed fan halfway between sill and

knees and parallel to both, before making his bow. Both **host** [[ご]亭主<sup>ていしゅ</sup>] and **assistant** [半東] bow formally (but most often without intervening fan) whenever non-initially addressing a guest, or replying to one.

**‘bow, the full’** [行の礼<sup>ぎょうのれい</sup>]: **G** This is exchanged between **host** and **guest**[s], or **assistant** and **guest**, or directed by **guest** to the **Tea-chamber** immediately preceding entry, or any **utensil** [道具<sup>どうぐ</sup>] or other object that she is about formally to **examine** [拝見する<sup>はいけんする</sup>].

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

**‘bow, the token’** [草の礼<sup>そうのれい</sup>]: **G** This is exchanged between guest and guest during a service of tea, and also directed at any utensil or other object that as guest, one has just *finished examining*. The depth of obeisance is much slighter, and the speed a little swifter, than that for the **full bow**.

**‘brazier, the [floor-]’** [風炉<sup>ふうろ</sup>]: **S** **F** This is used to heat the **cauldron** [[お]釜<sup>かま</sup>] during the warmer months; in the colder months, a **sunken hearth** [炉<sup>ろ</sup>] situated between host and guests is used; but sultry summer temperatures require that the guests be protected from the heat of the ignited charcoal – which can grow extremely fierce; and so a floor-brazier is used, and stood as far from them as possible; and between that and the guests is placed the (coolness-suggesting) cold-**water-vessel** [[お]水指<sup>みずさし</sup>], which, in winter, is duly placed further away from the guests. At the zenith of summer, a special matching set of brazier + cauldron [切り合わせ釜風炉<sup>きりあわせかまふうろ</sup>] is used, which is shaped so as almost completely to enclose the charcoal, and so shuts in the heat, as far as is possible.

Any such brazier is always stood upon a **brazier-plinth** (see the following entry).

(See also the gloss on **‘cauldron’**, below)

**‘brazier-plinth, the’** [wooden, or lacquered wood: 小板<sup>こいた</sup>・大板<sup>おおいた</sup>; ceramic: 敷瓦<sup>しきがわら</sup>]: **S** **F** square, and made from glazed ceramic-ware, if instead a board, polished or lacquered, is not used.

The normal board [小板] is in area just a little larger than or more or less identical to the circumference of a **brazier** [風炉]; **F** when the brazier is shifted to the central longitudinal axis of the utensil-segment, a **large plinth** [大板] is instead used, and the **ladle** [柄杓] and **lid-rest** [蓋置] set out on display parallel to its left-hand edge, with the ladle-tip nearer the front of the board. An even larger substitute for a plinth is a **long board** [長板], which is in fact derived from the base-board [地板] of a **grand Tea-sideboard** [台子].

All of these utensils function to protect the matting from both the foot, or triple feet, of the heavy brazier and also the heat of the charcoal glowing within it. **S** In the summer services, an extension of the right-hand edge of the brazier-plinth is used as the permanent **axis-of-seat** [本座] upon which the host normally positions himself, when not temporarily turned to face his guests.

**‘brazier-screen, the two-paneled’** [風炉先[屏風]]: **G** The length of both panels usually being that of the shorter side of a matting-segment, (irrespective of whether or not a brazier is actually in use) this is stood with one panel against the wall to the left of the **utensil-segment** [道具畳], and the other along the shorter side of the same segment, further from the host’s permanent seat; thus, it ‘lines’ the corner of the room nearest to which services are carried out. Brazier-screens for winter use usually have solid panels (covered in fine paper, or silk), while summer ones are often skeletal, or have pierced and fretted panels, or ones formed from breeze-evocative thread-woven reed-stems.

**‘briefly rinse-round’** [徒濯ぎ]: **G** Whenever, before the guests enter the Tea-chamber, the [principal] tea-bowl has either been set out for initial display somewhere on the **utensil-segment**, or else contained within a **traveller’s Tea-chest** [旅籠箱], likewise set out for initial display on that segment – that is to say, has not just been brought in fresh from the preparation-room – then, before the host begins on the proper first wet-cleansing of that bowl, he takes a **half ladle-cupful** [半柄杓] of hot water, and pours this into the bowl. (**K** **W** If the service is of thick tea using the **sunken hearth** [炉], and he has carried the laden bowl in with him at the start of the service, then he will now take out his **infolded** [折り返された] **service-napkin** [使い袱紗], and replace the lid on the **cauldron** [[お]釜], the napkin in his bosom, and the **ladle** [柄杓] on the **lid-rest** [蓋置]. But, since this is only a brief, initial rinsing, and he is soon going to take more hot water, instead he temporarily deposits the ladle on the cauldron-rim [[お]釜の縁], just as for winter thin tea.) Having

taken up the bowl and, by means of placing it on his left-hand palm, and, steadying it with his flattened right hand placed beneath its rim from about one to five o'clock, swiftly rinsed it round, emptied it, and replaced it on his **axis-of-seat** [本座 <sup>ほんざ</sup>], he now takes a whole ladle-cupful [一杓 <sup>いっじやく</sup>], and proceeds with **wet cleansing** [湯・水での清め <sup>ゆ・みずのきよめ</sup>] as normal for relevant service and season. (K W If the service is of thick tea using the sunken hearth, it is now that the host replaces the cauldron-lid [中蓋 <sup>なかふた</sup>].)

**'broad-of-beam'** [平～ <sup>ひら</sup>]: C a term used of utensils (in particular, **tea-caddies** [平棗 <sup>ひらなつめ</sup>], **tea-bowls** [平茶碗 <sup>ひらじやわん</sup>], and **cold-water-vessels** [平水指 <sup>ひらみずさし</sup>]) that are wider than they are tall, and (i) are therefore often difficult to handle normally, and (ii), if lidded may have lids that are unusually large, and that thus themselves require exceptional handling once removed.

C

**'caddy, the tea-'** [[薄]茶器 <sup>うすちやくき</sup>]: U This is the general term for a receptacle for tea-powder prepared for use in services of **thin tea** [薄茶 <sup>うすちやく</sup>], (and is understood in contradistinction to a **tea-flask** [茶入 <sup>ちやいれ</sup>], the latter being the type of utensil that is almost always used to contain the powder for **thick tea** [濃茶 <sup>こいちやく</sup>]). A caddy is always lidded; and most usually it is made from thickly-lacquered wood (plain or highly decorated); varnished (and occasionally inlaid) wood is also sometimes used, as is bamboo, and even pottery (usually with a lid of wood or imitation ivory). Most types are filled with a little rounded mountain of powdered tea that has first been sieved, to remove any lumps, with the height of this mountain proportioned to that of the body: the squatter, the flatter. Finally, a tiny brush composed of flat, smooth, layered feathers is used cleanly to separate the circumference of the mountain from the inside surface of the body, and the visible parts of the interior are then carefully wiped clean (using a stiff triangle of folded tissue-paper.) Completely cylindrical caddies [中次 <sup>なかつき</sup>] are, however, filled with powder shaped into a single straight ridge, of isoscelic section, and running on the 9 ~ 3 o'clock axis of the body.

S F During the warmer months, the mounded tea is scooped from about 10 o'clock to about 2 o'clock [山の向う <sup>やまのむこう</sup>], without scraping the inside surface of the caddy with the scoop; W in the colder months the tea is scooped from about 7 o'clock to 5 o'clock [山の手前 <sup>やまのてまへ</sup>].

(Probably originally inspired by cosmetics-containers imported from China, most are rather taller than they are broad; and caddies are handled differently according to their shapes.

Cylindrical caddies that have lids as large as their bodies as seen when their lids are closed [中次<sup>なかつぎ</sup>] are handled with the left wrist (and hand) employed at a right-angle to the caddy-body, and the right wrist (and hand) likewise employed at a right-angle to the lid.

Those that are **broad-of-beam** [平棗<sup>ひらなつめ</sup>] are taken up with the right hand *almost* vertical [半月<sup>はんげつ</sup>], placed upon the left palm before having their lids cleansed and/or removed, and removed from the left palm after those lids have been returned.)

Ⓚ A plain, broad-of-beam caddy (of a sort called a **medicine-pot** [薬器<sup>やくき</sup>]) is also used to contain a gift of thick-tea powder brought by a guest to an **intimate Tea-gathering** [[お]茶事<sup>ちやじ</sup>], when that gift is to be served immediately following service of the brand of thick tea originally provided by the host. This pattern is known as ‘the **service of two brands**’ [二種点<sup>にしゅだて</sup>].

‘**cake-pick, a** [(i)楊枝<sup>ようじ</sup>; (ii)黒文字<sup>くろもじ</sup>]: Ⓚ Such implements are used in order to handle and segment **moist sweetmeats** [生菓子<sup>なまがし</sup>; 主菓子<sup>おも</sup>] (while **dry sweetmeats** [[お]干菓子<sup>ひがし</sup>] are usually eaten with the fingers of the right hand), and are of two kinds: (i) a miniature metal knife, provided by each guest for herself, and kept in a minute brocade-covered sheath normally stored in her **napkin-holder** [袱紗挟<sup>ふくさばさみ</sup>], and used to cut moist sweetmeats into three, or again four, bite-sized portions; (ii) a length of the outer wood of a camphor-tree, pared into a small, slim spear or pick, of about a hand’s length, and half of the extent of which retains the original bark. It is that half that is unsharpened, and used as a handle, while the planed and pointed part is cubic in section; this type is provided by the host, presented dampened, and finally returned to him, having been cleansed; it is used to spear a **moist sweetmeat** in order to transfer it, from the vessel in which it has been served, and onto a guest’s leaf of **bosom-paper** [懷紙<sup>かいし</sup>]; it may, at need, also be used to eat the sweetmeat with.

‘**cauldron, the [lidded] tea-**’ [[お][茶]釜<sup>ちやかがま</sup>]: Ⓚ Normally cast from an impure form of iron, so that, whenever the hot water within it seethes, it gives out a singing note, known as ‘wind in the pines’ [松風<sup>しょうふう</sup>].

The *main* categories of tea-cauldron are as follows:

**a1)** large, for use in the **sunken hearth** [炉<sup>ろ</sup>], supported by a **trivet** [五徳<sup>ごとく</sup>]:

- i) round cauldrons with a raised rim [甑口<sup>こしきぐち</sup>; literally ‘earthenware steamer-mouthed’],
- ii) round cauldrons with a sunken rim [姥口<sup>うばぐち</sup>; literally, ‘toothless hag’s mouthed’]], and



iii) round cauldrons with a raised rim, but a fairly square vertical silhouette, and a pronounced, slightly-flanged join between the upper and lower halves [真形<sup>しんぎょう</sup>; ‘most formal form’] (if not too large, these may also be used on a floor-brazier, and supported by a trivet).

Any of these may have a surface (often treated to appear brownish) that is plain, or else banded, patterned, or bears motifs cast in low relief, or again an upper half (or even all of its body but its bottom) evenly covered in tiny raised hemispheres placed in abutting diamonds of four [霰肌<sup>あられはだ</sup>: ‘hailstone-surfaced’].

a2) for use in the **sunken hearth**, but (for reasons that will be apparent, following) **without a trivet**:

i) used only towards the end of the cooler half of the year, tallish cylindrical cauldrons (very often with a lid cast in the same metal as the body [共蓋<sup>ともがた</sup>]), intended to be used suspended (in imitation of the ‘rustic’ cooking-cauldrons and hot-water-kettles of agricultural households) on an adjustable chain hung from the chamber-ceiling [釣り釜<sup>つりがま</sup>], and

ii) used right at the end of the cooler half of the year, because their shape provides a partial lid to the sunken hearth, and so somewhat protects the guests from the heat of the charcoal, now grow somewhat unseasonable, **broad-of-beam**, broadly-flanged **cauldrons** [透き木釜<sup>すきぎがま</sup>]; the sections of their flanges that are nearest their **lugs** [鑲付<sup>かんつき</sup>] are deliberately made broad enough to extend as far as the projecting top of the inner earth-plastered (or, sometimes, easier-to-maintain copper) hearth-walls [炉壇<sup>ろだん</sup>], which (being fragile) are protected from being damaged by contact with the flange-edges by means of two short rectangular pieces of wood, upon which the cauldron directly rests (and gives this type its name in Japanese).

b1) (usually) smaller cauldrons in various shapes (cylindrical, cubic, hexagonal, octagonal, flat-and-flanged, as well as round), designed for use in an open-mouthed floor-brazier of suitable type, and therefore supported by a **trivet**; these are used in the cooler parts of the warmer half of the year, since the shape of the brazier allows quite a lot of heat to escape into the chamber;

**b2)** usually round (but sometimes cubic) cauldrons designed with lower halves smaller than their upper halves, so as to fit exactly into, and virtually close, tailor-made metal (usually bronze) braziers; since these give the guests maximal protection from the heat of the charcoal, these are used during the hottest months of the year:

i) those paired with bronze braziers having flat rims and permanent but movable bronze rings [遊鑲<sup>ゆうかん</sup>] set in large lugs (in many cases these lugs are formed into demonic faces [鬼面<sup>きめん</sup>]) [切合風炉<sup>きりあわせふうろ</sup>]; this type is also considered *de rigueur* for use with the **grand Tea-sideboard** [台子<sup>だいす</sup>], regardless of season.

ii) those paired with ringless Korean-derived braziers shaped rather like an inverted tear-drop, and having raised and projecting rims, and three tall feet [朝鮮風炉<sup>ちようせんふうろ</sup>; 琉球風炉<sup>りゅうきゅうふうろ</sup>].

Almost all types of cauldron have two projecting **lugs**, set on their 3~9 o'clock diameters, that allow these utensils to be manipulated even when very hot, by means of single-spiral metal rings [[[お釜<sup>かま</sup>の鑲<sup>かん</sup>]] temporarily inserted into the lugs, and in size just large enough to permit the use of three fingers supporting each ring. These rings are used even when the cauldron is quite cool, since the sebaceous secretions of human skin can corrode the delicate finish of the outer surface of a cauldron; if a cauldron is cool, non-cylindrical, and for some reason rings cannot be used, it may safely be handled by placing the whole hand inside its mouth, and lifting the cauldron from a section of the curved inner surface surrounding that mouth.

With tall, slim cauldrons used suspended (see A2 i, above), their lugs receive two very large rings, themselves hung from a small metal yoke, in turn centrally attached to the adjustable chain that is hung from a permanent hook inserted into the chamber-ceiling.

However employed, a cauldron is always placed over the glowing charcoal with any distinctive motif constituting its **front** [正面<sup>しょうめん</sup>] facing the host's **permanent axis-of-seat** [本座<sup>ほんざ</sup>] (from which – approximately-speaking – the guests will **examine** [拝見<sup>はいけん</sup>する] it upon entry to the chamber, and again just before leaving it), and, when used with the **sunken hearth**, with its lugs on the 9~3 o'clock axis of the hearth as seen from that seat, while, when used mounted on a floor-brazier, it is placed with its lugs on the same axis of that brazier, again as seen from the host's seat.

(See also the following two glosses, and also 'deposited ladle-movement' [置柄杓<sup>ちひしやく</sup>].)

'cauldron-lid, the' [[[お釜<sup>かま</sup>の蓋<sup>ふた</sup>]]: **G** Normally cast from bronze (but see previous gloss);

because it gets extremely hot when it is on the heated cauldron, it is removed using the (folded) **service-napkin** [使い袱紗<sup>つかいぶくさ</sup>] in order to grip its little round knob [ツマミ] (which, to reduce its heat-retaining potential, is usually hollow, pierced, joined to the lid only by a pivot, and itself cast from brass or silver).

When removing it after it has been fully closed, it is pulled against a point at 6 o'clock of the cauldron-mouth, and the part of the lid closest to 12 o'clock is first very slightly tilted upwards, to allow the fiercely-hot steam to escape, and do this away from the host's right hand. Its 12 o'clock point is then gently touched against the 6 o'clock point of the mouth-rim, to remove condensation.

When replacing it on the cauldron, the internal edge of the lid furthest from the host is first pressed (with the lid duly tilted) against 12 o'clock of the cauldron-rim, before the entire lid is lowered into place.

These two ways of tilting and setting the lid constitute the quietest means by which to remove and finally replace the lid, which, being metal, will if mishandled give out a clang or a clank.

(See also the following gloss.)

**'cauldron-lid ajar, to set the'** : ☐ This lid, which has no air-hole, is set on the cauldron-rim so that just the area from about 10:30 to 1:30 is left open, like a sickle-moon. This is done immediately before the guests are invited to enter the **Tea-chamber** [茶室・席<sup>ちゃしつ・せき</sup>], and again at the very end of a service, just before the host retires with the **vital utensils** [☐: 茶入・仕覆<sup>ちやいれ・しふく</sup>・茶杓<sup>ちやく</sup>]; ☐: 茶器<sup>ちやく</sup>・茶杓].

The purpose of this custom is two-fold: to keep the water from boiling too violently; and as a symbol of readiness to welcome one's guests, both expected and unexpected.

As guest, one does not presume to enter a tea-chamber if the cauldron-lid is still completely closed: one retreats to the **ante-chamber** [寄付<sup>よりつき</sup>], and waits.

**'ceremonial fan, a'** [[お]扇子<sup>せんす</sup>]: ☐ This is smaller than are normal fans; and women's are even smaller than men's; this kind of fan is only opened in order to place something – such as a wrapped offering of money, or a tea-scoop for examination – upon it. Instead, it is used closed, as a barrier [結界<sup>けっかい</sup>] joining yet differentiating two different spheres of space within the whole Tea-environment: one's own, and everyone else's. Laid on the matting in a horizontal line parallel to the caps of the owner's knees (always with its **pivot** [要<sup>かなめ</sup>]) to one's right, and the outermost spokes [骨<sup>ほね</sup>] **flat**) when addressing another while seated, it

expresses, 'I humbly separate my own space from yours, so as to honour and protect yours, while limiting my own'; carried by a guest in both hands horizontally before her as she moves about the **tea-chamber** [茶室・席], it symbolically insulates that chamber from her potentially-defiling intrusion into it.

When not being used, a guest's fan should be tucked upright into her *obi*, or diagonally into her belt always with its pivot nearer to the floor, or (while she is permanently seated) set beside her left ankle, with her other Tea-accessories. Whenever the host, or one's teacher, or another guest/pupil, should place their fan before them and address one, one should do likewise before replying. One's fan should always be deposited with the right hand, which takes it from above in its middle, the fan having first been **handled** at its tip with the left, thumb uppermost.

(Again, though without using one's fan, placing one's hands together before one when addressing someone has the same function, though a different origin, in that the intention was to offer to protect the other from sudden attack, by using ones thumbs and first two fingers, placed in a palms-down double triangle, to prevent an assailant from behind from pressing one's face completely to the ground and then leaping over one to attack the other; or so it is said.)

**'character 「マ」, the katakana'** [マの字]: ☐ The path traced by the host's folded **service-napkin** [使い袱紗] in **cleansing** [清める] principally the respective **lids** [蓋] of the **caddy** [茶器] (and also the rim of its body [[身の縁]), the **water-vessel** [水指] (if such a lid is of lacquered wood), and the **cauldron** [[お釜].

**'chief guest, the'** [[お]正客[様]]: ☐ At all Tea-gatherings (both intimate **Tea-occasions** [茶事] and large **Tea-meets** [[大寄せの]茶会]), this person sits in the dominant position in the room, and interacts with the host on behalf of her fellow-guests; she is, of course, always served first. Properly, in the case of an intimate **Tea-occasion**, the host invites **only** the chief guest, and politely leaves the latter to choose an indicated (usually uneven) number of companions to bring with her.

**'cleanse, to'** [清める]: ☐ The guests do this to (a) their hands and mouths, using water, before entering the **Tea-chamber** [茶室・席], (b) the tips of the **chopsticks**, or the tip of a wooden cake-pick [黒文字], with which they have taken a **moist sweetmeat** [生菓子; おも主菓子], using the lower left-hand corner of their doubled **breast-paper** [懐紙], and (c)

the area of the rim of a **tea-bowl** [茶碗] from which they have drunk, using **K** **softened breast-paper** [揉紙], or **U** the tip of the right-hand forefinger to wipe the inside of the rim from 5 o'clock to 7, and then horizontal thumb to wipe the outer surface from 7 o'clock to 5.

The **host** [亭主] cleanses (d) **K** the tea-flask [茶入]; **U** the **caddy** [茶器], using his **service-napkin** [使い 袱紗] folded in the **gathered-style** [扱 袱紗]; (e) the **tea-scoop** [茶杓], using the service-napkin refolded in the **flat-style** [畳 袱紗], (f) if this is made of lacquered wood [塗蓋], rather than the same bronze or pottery as has been used to fashion the body [共蓋], the **lid** of the **water-vessel** [水指の蓋], before initially placing the **tea-swab** [茶巾] on this, and (g) the **cauldron-lid** [[お]釜の蓋], before removing it, or **setting it ajar** [切り掛ける], both performed using the service-napkin folded in the **folded-in-style** [折り返し]; also (h) the **tea-whisk** [茶筴・茶筌], using that utensil and hot water in the bowl, and (i) the **tea-bowl** [茶碗], using hot water and then the **tea-swab**; (j) his hands, using **dry hand-cleansing** [空手水]; (k) the **rim of the tea-container** [**K**: 茶入の縁; **U**: 茶器の縁], the first time he has scooped tea from it, and before he replaces its lid, and (l) both **tea-container and scoop** [much as in (d~e)] when these are presented for the guests to **examine**.

Thus, (a~c) are done out of respect for the host's hospitality, and courtesy towards him and fellow guests; (d~g) constitute the **dry-cleansing** stage in the service; (h~i) that of **wet cleansing**. Most of the host's cleansings and inspections have a primarily symbolic function, expressing his anxiety that what he offers, and what he uses in doing this, should all be in optimal condition; at the same time, (g) the cleansing of the cauldron-lid also has a practical purpose: when charcoal suddenly splits due to expansion when exposed to heat, a fine haze of ash may be sent up from the winter hearth or summer brazier, to settle over the cauldron and its lid; one does not want this dropping into the hot water when that lid is removed (and very much the same applies to a **lacquered lid** [see **lid of the water-vessel**, below] for the water-vessel [on which scattered ash will be conspicuous], and the caddy, both of which stand near whichever type of receptacle contains burning charcoal); again (h) and (i) together warm the tea-bowl and tea-swab just before tea is prepared, and (g) also softens the tines of the tea-whisk, while (i) dries the inside of the bowl, so that the tea-powder is less likely to lump.

(I have not included the much larger-scale cleansing that is administered to the entire **Tea-environment**, before any Tea-gathering, at certain stages of an intimate **Tea-occasion** [茶事], and between individual sittings [席] at a large **Tea-meet** [茶会].)

‘cold water’ [[お]水]: ㊦ used in distinction from ‘hot water’ [[お]湯]. For the appropriate pouring of this, see the **cup of the ladle** [柄杓の合], below. It is introduced into the **Tea-chamber** [茶室・席] in a lidded **water-vessel** [水指].

‘conclusion-water’ [終い水]: ㊦ The very last thing that the host does before he finally replaces, one after the other, the **lids** [蓋] of **cauldron** [[お]釜] and **water-vessel** [水指] is to supply the cauldron with one or more ladlefuls of **cold water** [[お]水] from the water-vessel (according to the amount of hot water he has had to use). (㊦ In taking subsequent ladle-cupfuls, the empty ladle passes back to the water-vessel with its cup uprighted.) He then performs first the **water-mixing movement** [[お]湯返し], and then the **ejecting ladle-movement** [突柄杓], and, having performed the **firming-ladle gesture** [柄杓を構える], replaces the **cauldron-lid** [[お]釜の蓋], and returns the cup of the ladle to the **lid-rest** [蓋置]. (He then in turn replaces the lid of the water-vessel.)

‘conversion of objects into utensils’ [[道具の]見立て]: ㊦ This refers to the fairly frequent use of something originally not in the least designed for Tea as a Tea-utensil; such a conversion may have been contrived by a **Grand Master** [家元], or be simply the result of creative inspiration in devoted **Tea-practitioners** [茶人], who will typically be eternally on the look-out for something effective to convert to Tea purposes. For example, a bronze cylinder originally fashioned as a container for a Buddhist sutra-scroll may be converted to a flower-vessel, a Chinese pottery wine-cup (or, again, a Korean rice-bowl, whether originally intended for ritual [井戸茶碗], or merely daily domestic, use) into a **tea-bowl** [茶碗], and even a camel-skin lampshade into an entirely-lacquered **water-vessel** [水指]!

**cup of the ladle, the** [柄杓の合]: ㊦ Formed from a finely-shaven cylindrical section of thickish bamboo, plus one of the natural membranes that seal off each node.

When handling a ladle, either **the sides or the bottom of its cup should always be parallel with the matting**, except ㊦, ㊦ when an empty ladle is being taken from or returned to the cauldron-rim **with its head inverted** by pronating [伏せる] the right hand, at which times 6 o'clock of the bottom of the cup should be exactly uppermost, or else – of course, when a ladle is being appropriately pronated or supinated [起こす].

When entering the ladle into water, hot or cold, a discreet swiveling of the shaft within the **pen-grip** [汲み手] of the right hand should be employed so as to allow the air within the cup to escape **as** the cup enters the water, rather than **after** it has entered the water,

producing a belching bubble.

When taking a ladleful of **hot** water, the cup should be swept down as deep as possible, yet without ungracefully bonking it against the bottom of the **cauldron** [[お]釜<sup>かま</sup>]. When, however, taking a ladleful of **cold** water, the cup should be lowered only to the mid-depths of the **water-vessel** [水指<sup>みずさし</sup>].

Having drawn water from whichever vessel, the upright cup should for a few seconds be kept poised **a little more than its own height** above the centre of the mouth of that vessel, to allow any external drop of moisture to fall back in, rather than upon some inappropriate surface.

Again, whenever pouring hot or cold water, the cup should always be poised **a little more than its own height** above the rim of the receiving vessel, and the water should flow from the same, single 9-o'clock point of the rim of the cup, and in an even and unbroken trickle.

When returning **hot water** [[お]湯<sup>ゆ</sup>] to the cauldron, the cup should be slowly lowered to enter the mouth of the cauldron before the last of the hot water has been returned, so that the sound gradually dies away; this applies to the **water-mixing movement** [お湯返<sup>ゆがえ</sup>し], as well.

When adding **cold water** [[お]水<sup>みず</sup>] to the cauldron, however, the cup should be kept at an unvarying height [一定<sup>いっぺい</sup>の高<sup>たか</sup>さ] **a little more than its own height** above the rim, and the trickle caused to stop abruptly with the last drop. [*This difference of handling assists those out of sight in the preparation-room, who can thus judge from sound alone just what stage the service must have reached.*]

To repeat, whenever pouring water into a vessel using the ladle, the **ladle-cup** should be held at a distance from the centre of the vessel-mouth slightly more than equivalent to **the height of a ladle-cup when held upright**. Anything less looks **crowded**; and anything more is **inefficient**, since the possibility of spillage increases, and, if the ladle is transferring hot water, that hot water will be more likely to lose precious heat as it falls.

The sole exception is the **water-mixing movement** [[お]湯返<sup>ゆがえ</sup>し], which should take the ladle-cup up much higher, since often one of its intentions is to cool the contents of the cauldron somewhat, and also, if so executed, the resulting sound is prettier, and also more distinct.

As to the **speed** of pouring, when adding hot water to tea-powder within the tea-bowl, the speed should be a **very slow and deliberate dribble** down the right-hand inner side of the bowl; this is to prevent the tea-powder from lumping up, or being splattered about,

under a rude vertical inundation by hot water. In all other circumstances, however, a **brisk, cleanly-audible, and unbroken trickle**, into the centre of whatever vessel-mouth, is considered appropriate.

‘**cylindrical tea-bowl, a**’ [筒茶碗]: **W+** The form of such a bowl means that the diameter of its rim is no greater than that of the bottom of its interior; and therefore it tends to keep heated water hotter than will any shape of bowl that has a side that spreads outwards towards its rim; therefore its primary use is for winter services. When such a bowl is being employed, the wet-cleansing process is extended to the **outer** surface of the body of the bowl (*i.e.* the **thorough-bowl-cleansing sequence** [筒拭い] is employed).

**D**

‘**degree of solemnity of a service, the**’ [位・格調]: **G** (see ‘solemnity’, below.)

‘**deposited-ladle movement**’ [置柄杓]:

1) Whenever the host is about to prop the **ladle** [柄杓] on the empty **lid-rest** [蓋置] (at **G** the start of a service, and also whenever he has just replaced the **cauldron-lid** [[お]釜の蓋]), **W** he fits his right-hand thumb-tip against the lower portion of the slightly-projecting **shaft-node** of the ladle [柄杓の節] (the sides of which are still being held between thumb and forefinger of his left hand), then grips the shaft, transfers the cup to the lid-rest, and finally lowers the shaft so that it runs parallel to his right-hand thigh, and its tip comes to rest on the matting, as he does so supinating his right hand so that its thumb comes to rest on the reverse side of the shaft-node, now uppermost.

Whenever he is about to prop the **ladle** on the cauldron in the **sunken hearth** [炉], having (if necessary) first pronated ladle & right hand above the cauldron, the host lowers the inverted cup to 4:30 ~ 5 o'clock of the cauldron-rim. As he does so, he must take note of the **shape** of the mouth-rim of the cauldron he is using; for there are two patterns of mouth-rim: **raised-rim** [甑口; literally, ‘earthenware steamer-mouth’], and **sunken-rim** [姥口; literally ‘toothless hag’s mouth’]. If the cauldron has a **raised rim**, the pronated cup of the ladle is propped **on** that rim; if, however, it has a **sunken rim**, the whole of the pronated cup is hung inside and resting against that rim, and thus above the hot water.

In whichever case, however, his right-hand thumb then leaves the **pen-grip** [汲み手], and passes up around the farther side of the **ladle-shaft** [柄杓の柄] to be placed, nail-



upwards, upon the **back** of the **shaft-node** [柄杓の節]. His right hand now lowers the ladle-shaft until its tip rests upon the matting, with shaft passing over a point along the nearest side of the sunken hearth that is **one-fourth from the right** of that side. (Thus, the ladle-shaft is no longer **quite** parallel to the host's axis-of-seat.)

2 [S] [F] Whenever the host has [re-]placed the cup of the ladle at 12 o'clock of the cauldron-mouth, with its shaft running from 12 to 6 o'clock, beneath the **shaft-node** he forms a ring from the thumb and forefinger of his right hand, and, resting the shaft on this, lowers the shaft to repose at 6 o'clock of the cauldron-mouth.

[S] Once he has served the final bowlful of tea, he ceases to do this; [F] he does this until he finally replaces the ladle upon the rim of the slop-bowl.

'display-alcove, the' [[お]床[之間]]: [G] Every Tea-chamber, whether a **Tea-hut proper** [草庵茶室], or a **grand reception-room** [書院・広間], and also a Tea-**antechamber** [寄付], has (usually built into the fundamental structure of the room; movable daises [置き床] are, however sometimes used instead) a recessed area that is furthest from, and usually facing, the guests' entrance. Usually the alcove will be positioned at the same end of the chamber as is the **utensil-segment** [上座床], and the **chief guest** [[お]正客] 's seat will be the one nearest it. It being the custom to place the alcove in the northernmost wall of the chamber, other factors may cause the alcove and the utensil-segment to be positioned diametrically opposite one another [[げざど]. In such a case, for the first half [[初席] of an **intimate Tea-occasion** [[お]茶事], the chief guest's seat is the closest to the alcove [this position being termed 床付]: for the second half [後席], however, it is closest to the utensil-segment [this position being termed 釜付], as is the case if a sitting of a large Tea-meet [[大寄せの]茶会] is held in a chamber so constructed. Since in a normal chamber the chief guest's seat is before the alcove, except when passing close in front of any guests sitting at a right-angle to the seat of the chief guest (whereupon one uses the foot further from these), one regularly crosses sills and matting-divisions with the foot further from the alcove. When, however, the alcove is cater-corners from the utensil-segment, when nearer the alcove one crosses with the foot further from it, and, when nearer the chief guest's seat, with the foot further from that.

A display alcove usually has a stout ornamental pillar [床柱] positioned on the opposite side of it from the exterior wall of the chamber, and, let into that wall, a small window [墨蹟窓], usually covered by one, or sometimes two, paper-glazed latticed screens [障子], intended to illuminate the hanging scroll, and / or the flowers. Its raised floor may be

boarded, or have matting (sometimes with a special ornamental fabric used for its borders, and also with its woven-rush surfacing [莫蔭] of a special design, countersunk within it, and is usually fronted by a section [化粧横木] of rare or otherwise precious wood [床框・床縁].

Within the alcove are positioned a number of small iron hooks [釘], those set respectively into the centre of the alcove back wall and the alcove-side of the ornamental pillar being recessible. At the top of this back wall, and set into its upper beam, will be (according to the width of the alcove – and some, found for instance in hotel and temple reception-chambers, can be quite vast –) an odd number of immovable hooks, for the hanging of (i) a single scroll; or (ii) a pair of matching scrolls by the same hand [s]; or (iii) a trio of such scrolls; or (iv) a trio flanked by an independent matching pair (*sets* of scrolls are usually, if not inevitably, mainly or entirely pictorial in content). The recessible hooks in the back wall and ornamental pillar are for suspending a vertical **flower-vessel** [花入・花器] designed for such a positioning; and another hook, set into in the centre of the alcove ceiling, is for suspending (often horizontal) hanging flower-vessels equipped with fine chains.

To the side of the alcove and let into the outer wall of the chamber (especially if it is constructed as a **grand reception-chamber** [書院・広間]), there may be a permanent, **recessed window-desk** [[付書院] (upon which precious brush-writing implements [文房具] may be displayed), and/or a smaller, higher, square-floored permanent dais for displaying a precious Asian lute [[琵琶床] and on the opposite side of the main alcove [[床脇], a pair or set of staggered shelves [[違い棚], with above them, or below them, or both, a long, narrow cupboard [upper 天袋; lower 地袋] a little more than the height of a human neck and head (and for a grisly reason), and fitted with sliding doors covered in paper, or silk, or both. One or two objects worthy of attention are usually displayed on these shelves. (Guests do not open these cupboards, or otherwise touch anything set out on display, unless specifically urged to do so, from the host's side.)

Finally, sliding doors are handled by one hand and then the other: opened first and closed last with the hand nearer the alcove, and closed first and opened last with the opposite hand.

'double tap, the' [二ツ打]: ☐ After the host has, with the scoop in the **pen-grip** [汲み手], finally spread [捌く] the tea-powder in the bowl for ☐ the chief guest/☐ targeted group of guests, he **handles** [扱う] the scoop at its **shaft-node** [節] with the left hand, so as to take it in the **knife-grip** [握る] in the right, and this time with the lower side of the **scoop-bowl** [權先] gives *two audible taps* against the strongest part of the inside of the

bowl (the curve where its interior rises from its flat bottom to its flat sides), at about 5 o'clock. Unlike the initial **single tap** (which is offered to the chief guest alone), this is done every time the host makes tea for a guest (or even himself).

**'drawn ladle-movement, the'** [引柄杓]: **㊦** At the end of the host's supplying the cauldron with **intermission-water** [中水], once the **cup** [合] of the **ladle** [柄杓] is in position at 10:30 of the rim of the cauldron-mouth, the host bunches the tips of his thumb and first two fingers beneath the shaft-node, supporting this; and then, without letting the cup of the ladle wobble or change angle from that of parallel to the matting, slides those finger-tips up to the **shaft-tip** [切止], and still from below, lowers the shaft until it is resting at 4:30 on the cauldron-rim.

This being the most frivolously-flamboyant of manners of handling the ladle – one possibly deriving from the *deformé* manner of Tea favoured by Tea-arbiter Furuta Oribe [古田織部; 1544 ~ 1615]– it is not surprising that, as one proceeds up the hierarchy of degrees of solemnity in services of Tea, this movement is the first to disappear, to be replaced by, at lower degrees the **swivelled-ladle movement** [捻り柄杓], and, at higher ones, the **deposited-ladle movement** [置柄杓].

**'dry hand-cleansing'** [空手水]: **㊧** Tea-powder, being essential to Tea, and having various medicinal virtues, is treated as a very precious substance. Therefore, **every time** the host is about to take up the scoop and then introduce tea-powder into a tea-bowl, he first cleanses both hands. In Chinese-derived astrological thought, from which *feng-shui* [風水] is derived, the fourth, or ring-, finger was identified with the element 'water'. Since, mid-service, the host cannot cleanse his hands using actual water, he instead employs the fourth fingers of first his right and then his left hand, respectively to cleanse left-hand and then right-hand palms and backs of hands, in one, continuous movement. (This has to be demonstrated.)

## E

**'egg-grip, the'** : **㊨** In **picking up, putting down, and turning** a tea-bowl, and also **cleansing** its rim with the **tea-swab**, (but not in carrying a tea-bowl about) the bowl is taken (by whichever hand) with the thumb on the rim, in line with the diameter of the bowl, the finger-tips **against the outside of the foot** of the bowl, and, left open between thumb

and fingers, a space large enough to contain an egg without either dropping or crushing it. (When, however, the left hand is to **empty** liquid from the bowl into the slop-bowl, the fingers are inserted **into** the foot, to afford a safer grip while tilting the bowl to vertical position; the space left is thus slightly smaller.)

This egg-grip is also used when placing a broad-of-beam tea-container (either **caddy** or **broad-of-beam**, or spherical, **tea-flask**) onto the left-hand palm, or removing it from this.

**‘ejecting ladle-movement, the’** [突柄杓]: ㊦ Having delivered **conclusion-water** [終い水], and performed the **water-mixing movement** [お湯返し], the host inverts the cup of the ladle by pronating his right hand, and, propping the fourth of the cup furthest from him on the rim of the cauldron at 6 o’clock, with ladle-shaft [柄杓の柄] parallel to **his axis-of-seat** [本座], he takes the shaft-node between bent thumb and bent forefinger of the right hand, thumb on top, and, by sharply straightening those two digits, thus minutely but abruptly sliding the cup away from himself, he expels the final drops of water from the ladle-cup. (He then performs the **firming-ladle gesture** [柄杓を構える], and puts the **lid of the cauldron** [[お釜の蓋] back on its body, completely closed (to bring the water back up to temperature), and without using his **service-napkin** [使い袱紗].)

**‘examination of the caddy and the scoop, the’** [[ご]両器拝見]: ㊦ Once the host has finally returned to the **water-vessel** its **lid** [水指の蓋], at this cue the **chief guest** [[お]正客[様]] requests that she and the other guests should be allowed to do this, by **bowingfully** and murmuring, ‘May we examine the two vital utensils?’ (「ご両器拝見」).

The host then **cleanses** [清める] both of these once more, turns their fronts towards the guests, and sets them out for the guests to take, once he has removed the rest of the utensils from the **Tea-chamber** [茶室・席].

When the host has seated himself outside, and closed, the **service-entrance** [茶道口], one after another, the guests examine the two utensils, and, unless the chief guest proposes doing this herself, the **tail-guest** [お話[様]] returns them, this time with their fronts towards where the host will sit when he comes back in.

Once he has come back in, and dealt with the **lid of the cauldron** [[お釜の蓋], he shifts to face the two utensils, and answers the chief guest’s enquiries about them. Finally, he takes them out, and, seated just beyond the sill once more, and with fan laid before him, utters his final salutation.

There is also a minor variation, in which no **examination** is requested.

F

**‘finger-cleansing’** [指洗<sup>ゆびあら</sup>い]: **[K]** After a tepid mixture of hot and cold water [湯水<sup>ゆみず</sup>] has been mixed within the returned bowl, and one **rinsing-round** [濯<sup>ゆす</sup>ぎ・雪<sup>ゆす</sup>ぎ] has been completed, the host uses his right-hand forefinger, moving clockwise and then back anticlockwise, from about 1:30 to 5 o’clock, to clean the inside of the bowl-wall, in thirds of the bowl’s circumference, and gripping the bowl with inserted forefinger and right-hand thumb to rotate it clockwise between wiping-movements. When the bowl-front once more faces him, he wipes his forefinger clean with his thumb (above his right-hand knee), and then repeats the **rinsing-round**, finally emptying the water into the **slop-bowl** [建水<sup>けんすい</sup>] as usual.

**‘firming-ladle gesture, the’** [柄杓<sup>ひしやく</sup>を構<sup>かま</sup>えること]: **[G]** With right hand, you take up the ladle from wherever it is presently resting, and placing or sliding your right thumb so that its tip is resting against the nearer side of the surface of the **shaft-node** [柄杓<sup>ひしやく</sup>の節<sup>ふし</sup>]; then the left-hand forefinger and thumb grip it by the **sides** of that node, so that the ladle-shaft rests in the join between left-hand thumb and palm, the sides of the **cup** [合] are parallel with the matting, the mouth of the cup is facing straight right, and the ladle and your gently-curved left arm form a single shape (the ladle is held quite low, but without its **shaft-tip** [切止<sup>きりどめ</sup>] touching the knees, and the left arm curves towards your central axis, quite far from your torso); meanwhile the right-hand thumb and forefinger slide down to the shaft-tip, both sides of which they then take (unless they are at that stage still holding the lid-rest); for some seconds, you maintain this pose, but drop all tension from your shoulders and neck, while faintly spreading your bent arms outwards to either side. (What follows varies according to how you need next to handle the ladle.)

This gesture is performed at least four times during **any** service of tea (more in the case of thick tea prepared during the colder months), and constitutes a tiny point of contemplative stasis in what is otherwise an almost seamless sequence of movement.

**‘flanged cauldron, a’** [透<sup>す</sup>き木<sup>きがま</sup>釜]: Set not up upon an iron **trivet** [[五<sup>ご</sup>徳<sup>とく</sup>], but rather upon two short lengths of wood [透<sup>す</sup>き木], themselves propped upon the plastered **inner walls** [炉<sup>ろ</sup>壇] of the **sunken hearth**, the flanged cauldron thus forms a sort of lid that contains, and keeps from the guests, the heat within the sunken hearth. This is primarily used **[W]** with the sunken hearth, in the last, and thus least chilly, of the cooler months (*i.e.* April); but, during **[S]** the hottest of the warmer months, a flanged cauldron of relatively small size

may be again used mounted upon a **floor-brazier** [風炉] with an in-curving rim, and again supported by not a trivet but two short lengths of wood. Apart from the function of protecting the guests, the absence of a trivet gives variety to the service of charcoal, and the shaping of the ash-landscape in which the charcoal is set.

**‘flask, the tea-’** [[お]茶入]: **K** This is a little pottery vessel (the earliest ones were adapted from Chinese-made phials designed to contain drugs or cosmetics) that is used to contain powder designed for preparation of **thick tea** [濃茶]. It always has a lid fashioned from (imitation or real) ivory, the reverse face of which is always covered in gold-leaf (an assurance that the contents cannot contain poison), and is initially set out on display within the Tea-chamber enclosed in a tiny, lined bag (see **flask-sheath** [[お]仕覆], below) formed of some interesting fabric, with a silken draw-cord, one end of which is permanently knotted.

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]; while some ancient and treasured flask-bodies may be of Chinese origin [唐物], those that one ordinarily encounters will have been fired in Japan [国焼].

Most tea-flasks have a **front** [正面], where a thicker portion of glaze has been induced to dribble down, or some other interesting variation in the glaze has happened to form in the kiln. When the flask is inserted into its **sheath**, this front should face away from the permanent knot in the sheath-cord; as with all other utensils except **lid-rests** [蓋置] used in the cooler months (which are placed with their fronts facing the seat of the chief guest [[お]正客]), as long as the host is using the flask, its 12 ~ 6 o'clock axis should be parallel to his own **axis-of-seat** [本座]; but, when he finally sets the flask out for the guests to **examine** [拝見する], its front has already been turned to face 180° away from him. When whoever returns the **vital utensils** [拝見道具] to where they were originally set out, the front is positioned to face the host once more.

**‘flask-sheath, the’** [[お]仕覆]: **K** a bespoke-tailored, lined, silken bag formed from two panels, a bottom, and a draw-cord, which is used to adorn and protect the **tea-flask** [[お]茶入]. With regard to its handling, the important parts of the flask-sheath are

- i) its (stiffened) round bottom [底], for this must be fitted exactly to the bottom of the flask;
- ii) its mouth [口], and the cord-tacking [かがり] that fastens the draw-cord to the mouth;
- iii) its draw-cord [紐]; in the case of most caddies this is quite short, and is tied in a

- form of reef-knot (see below); but very large broad-of-beam caddies [[大海<sup>たいかい</sup>]] have extremely long cords [[長緒<sup>ながお</sup>]] that are tied in one of a number of special ways.
- iv) the permanent knot [[結び目<sup>むすめ</sup>]] that fastens together the two free ends of the draw-cord, and is never undone;
- v) the plaited-tassel [[露<sup>つゆ</sup>]] that emerges from this knot;
- vi) the sheath-face [[正面]] , which is that panel of the two-paneled sheath-body which, when the cord runs from 12 ~ 6 o'clock with the loop towards 6, is on the right. This is the face because, when the sheathed flask is initially set out on display, it is that side of the sheath which is more visible from the guests' seats.

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

When, after having been removed from the flask, the flask-sheath is laid flat **on the matting** during the course of a service that does not use a **water-vessel-stand** [水指棚<sup>みずさしだん</sup>] or **grand Tea-sideboard** [台子<sup>だいす</sup>], it is placed with the 9 ~ 3 o'clock axis of its sheath-face aligned with that of the water-vessel, the sheath-face downwards [*this is to protect this face from any falling drops*], and with the mouth facing towards the host; when, however, it is set out for the guests to examine, it is laid with the sheath-face uppermost, and the mouth facing towards the guests, between the matting-border nearest the host and the tea-flask; when the sheath is returned to the host, it is laid in the same place, but now with the sheath-mouth facing towards the host. [*That is to say, at all times, the tea-flask is placed nearer to the guests' seats than is the flattened sheath.*]

If, however, the service is one employing a **water-vessel-stand**, once removed from the flask the sheath is laid in the centre of its upper [most] shelf, with the sheath-face

upwards [*since this elevated position itself protects this face*], and the mouth facing the front of the stand. In the case of a grand Tea-sideboard, the sheath is placed with its 12 ~ 6 o'clock axis parallel to that of the sideboard, on the nearer left-hand corner of its upper board.

**‘flat-style of folding the host’s service-napkin, the’** [畳袱紗]: ㊦ This is done whenever the host is about to cleanse the **tea-scoop**, including occasions on which the scoop has accidentally fallen from wherever it is supposed to be placed. (It is also used to cleanse a flanged bowl-stand.)

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

Whenever the service-napkin is manipulated, this must be done with not casual facility but, instead, immense concentration – for such concern demonstrates a host’s care for the well-being of his guests.

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

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

**Second fold:** Now using the left-hand thumb as a spindle, the left hand moves horizontally to the left, and supinates beneath the napkin, while the right hand brings the upper



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

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

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

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

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

- i) upright (taller than broad), and designed to be placed on the surface of the **display-alcove** [[お]床<sup>とこ</sup>];
- ii) broad and flat, and designed to be placed in the same way [水盤<sup>すいばん</sup>];
- iii) upright (taller than broad) but designed to be hung from a recessible hook set in either the back wall of the display-alcove or in the main-pillar [床柱<sup>とこばしら</sup>] of the alcove.
- iv) (usually cast from bronze,) fitted with one or more fine chains, and designed to be suspended from a hook in the alcove-ceiling; these are commonly shaped either like boats or various phases of the moon.

(i), above, may also be constructed so as to be used as (iii); (i-ii) are usually set out on thin decorative boards of plain or lacquered wood; **㊦** large baskets, however, may be set directly on the alcove floor, if doing this affords a cooler effect.

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

**‘folded-in-style, the’** [つか・ふくさ・おりかえ]: **㊦** When the scoop has been cleansed using the **service-napkin**, the latter will already have been folded in the **flat style**, and then once more in half, around the scoop itself; this means that the **pointed lappets** of the (basically diagonally-folded) napkin are on the outside, and therefore free, and highly liable, to spring apart. Therefore, for further use, or **stowing in the bosom**, the napkin is first folded in half **the other way about**, so that the springy pointed lappets are all contained within the resultant neat little rectangular package.

**‘formally slide, to’** [にじ][躰る]: **㊦** To assume, or remain in, formal seated position, and then use both fists, thumb-tips against the matting, to slide oneself, shift by shift, to another position in the room, one’s straight arms functioning rather like ski-stocks. This is the only (and painful) manner by which one can pass through the tiny **square entrance** [にじ][ぐち][躰り] to a **Tea-hut proper** [草庵茶室]. This is used in distinction to ‘to **shiffle**’ [い][ぎ][膝]行る], which means traversing the matting by using movements of the folded legs alone.

**‘front of a utensil, the’** [うつわ][しょうめん][器]の]正面]: **㊦** One part of the external surface of any vessel is considered to constitute its **front**; in the case of a glazed bowl, or **water-vessel** [みずさし][水指], this may be a point at which, or area within which, a painted, glazed, or incised motif, or an interesting variation in glazing, *etc.*, is to be found; in the case of a lacquered vessel, its front may be either self-evident or else a moot point.

In offering a vessel to guests, or returning a vessel to the host or his assistant, its front is always first turned (90° x 2) clockwise towards the recipient in question; when the host or his assistant are using or carrying a vessel, its front is kept turned to face themselves, save in the case of (i) **sweetmeat-vessels** [[お]菓子器], (ii) meal-trays [[折敷], and (iii) rice-containers [[お]櫃] (*etc.*), all of which are brought into the Tea-chamber already with their fronts facing towards their eventual recipients.

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

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

⓪ In handling the **caddy** [茶器 <sup>ちやくき</sup>] and its **lid** [蓋 <sup>ふた</sup>], which should always be placed with their respective fronts at 6 o'clock for the placer, the thumb of the left hand should always be fitted to 6 o'clock on the body, and that of the right hand to 6 o'clock on the lid-rim. In that way, the two will never get out of alignment; and caddies frequently have asymmetrical lacquer designs (such as seasonal *flora*) that continue from body to lid. Left mutually out of alignment, such inevitably look slovenly.

Ⓚ **Tea-flasks** [[お]茶入 <sup>ちのいれ</sup>], too, very often have some small but unique characteristics in their glazing that constitutes their fronts, and these too should always be kept at 6 o'clock.

ⓐ **Lid-rests** [蓋置 <sup>ふたおき</sup>], too, may have fronts. When initially placed in the **slop-bowl** [建水 <sup>けんすい</sup>], the front of a lid-rest should face 6 o'clock of the receiving vessel; when carried in the right hand, the front should (as far as is possible) be kept facing towards the chief guest; Ⓜ and the same applies for services using the **sunken hearth** [炉 <sup>ろ</sup>]; Ⓢ Ⓣ for those that use a **floor-brazier** [風炉 <sup>ふうろ</sup>], however, the front of the lid-rest is positioned to face diagonally to the right, towards the host himself.

Finally, the front of a **tea-whisk** [茶筴 <sup>ちのせん</sup>] is where the black thread that separates the tines into an inner and an outer ring has been knotted, and the ends of the thread tucked in behind the outer ring of tines.

'full bow, the' [行の礼 <sup>ぎょうのらい</sup>]: ⓐ cf. 'bow, to', above.