

# Service and Ritual Procedures

Committee on Rituals  
Tenrikyo Church Headquarters

TTS893-32004 (英)

## Contents

### THE SERVICE

|  |   |
|--|---|
| I. The truth of the Service .....          | 1 |
| II. Procedures for regular services .....  | 1 |
| III. The instruments for the service ..... | 1 |
| IV. Reminders .....                        | 2 |

### RITUAL INSTRUMENTS AND ORNAMENTS

|  |   |
|--|---|
| I. Prayer holder .....                               | 4 |
| II. Offering tray ( <i>sanbo</i> ) .....             | 4 |
| III. <i>Sake</i> container ( <i>mikisuzu</i> ) ..... | 4 |
| IV. Dish .....                                       | 4 |
| V. Water container ( <i>mizutama</i> ) .....         | 4 |
| VI. Mouth mask .....                                 | 4 |
| VII. Bamboo screen ( <i>misu</i> ) .....             | 5 |
| VIII. Round mat ( <i>enza</i> ) .....                | 6 |
| IX. Straw mat ( <i>komo</i> ) .....                  | 6 |
| X. Stands .....                                      | 6 |

### THE RITUAL PROCEDURES

#### Basic Rules

|   |    |
|---|----|
| I. The "upper side" and the "lower side" .....                                  | 7  |
| II. After moving into position .....  | 9  |
| III. Detailed instructions for sitting down and standing up .....               | 9  |
| IV. Taking steps .....  | 10 |
| V. Sitting after advance; Advancing from the seated position .....              | 11 |
| VI. Walking on knees .....  | 11 |
| VII. The <i>shaku</i> .....   | 12 |
| VIII. Salute ( <i>yu</i> ) and bow ( <i>hai</i> ) .....                         | 13 |
| IX. Opening the shrine portals .....  | 14 |
| X. The offering .....   | 15 |
| XI. Steps of the officiants to their seats .....                                | 21 |
| XII. Reading the prayer .....   | 23 |
| XIII. Officiants' steps for leaving their seats and exiting .....               | 28 |
| XIV. Stepping onto and stepping down from the upper dais .....                  | 30 |
| XV. Steps for the rituals at the Shrine of Oyasama and Memorial Shrine(s) ..... | 33 |

First Edition 1984

Second Edition 2004

Second Printing 2007

© Translation Section

Tenrikyo Overseas Department

## Procedures for Regular Services

|                                    |    |
|------------------------------------|----|
| I. Preliminaries .....             | 37 |
| II. The order of the service ..... | 37 |

## Enshrinement Procedures

|  |    |
|--|----|
| I. Preparations for enshrinement of the main shrine .....                                    | 39 |
| II. Preliminaries .....  | 39 |
| III. Officiants .....  | 39 |
| IV. Transfer and enshrinement of the <i>medo</i> (symbol of worship of God the Parent) ..... | 39 |
| V. Transfer and enshrinement for the Shrine of Oyasama .....                                 | 40 |
| VI. Transfer and enshrinement for the Memorial Shrine(s) .....                               | 40 |
| VII. Service .....   | 41 |
| VIII. Retire .....   | 41 |

## Procedures for the Spring and Autumn Memorial Services

|  |    |
|--|----|
| I. Preparations .....                                    | 42 |
| II. Preliminaries .....                                  | 42 |
| III. Procedure before the Shrine of God the Parent ..... | 42 |
| IV. Procedure before the Memorial Shrine(s) .....        | 42 |

## APPENDIX

|   |    |
|---|----|
| I. Paper Streamers ( <i>shide</i> ) ..... | 43 |
| II. Sacred Branch .....                   | 44 |

## THE SERVICE

### I. The truth of the Service

The Service, which is performed at the Jiba, consists of the Kagura and the Teodori. Receiving the truth of the Service, the seated service and the Teodori are performed at general churches. Those who perform the service are not just to go through the movements but devote themselves in mind and spirit, melting into the heart of God the Parent. Needless to say, the morning and evening services are to be performed with like seriousness.

### II. Procedures for regular services (not including spring and autumn memorial services)

#### A. Preliminaries

1. Opening the shrine portals (*gagaku* accompaniment)
2. The offering (*gagaku* accompaniment)

#### B. The order of the service

1. The chief officiant, other officiants, and service performers proceed toward the shrines and pray to God the Parent, Oyasama, and the Memorial Shrine(s) (*gagaku* accompaniment).
2. Officiants take their seats on the upper dais.
3. The chief officiant reads the prayer and prays (*gagaku* accompaniment).
4. Officiants retire from the upper dais (*gagaku* accompaniment).
5. Service
  - a. The seated service
  - b. The Teodori
6. Sermons
7. Retiring

### III. The instruments for the service

#### A. The nine musical instruments

Men's instruments: *fue* (flute), *chanpon* (cymbals), *hyoshigi* (wooden clappers), *taiko* (large drum), *surigane* (gong), and *kotsuzumi* (small drum)

Women's instruments: *koto* (zither), *shamisen* (lute), *kokyū* (bowed lute)

Even though the instruments all differ from one another, when they are played with one mind, in unison with the one truth, we will savor the joy of the Joyous Life.

#### B. *Kazutori* (counter), *ogi* (fans), *aizu-gi* (signal block)

1. The counter has 21 strings. It is placed on the stand with the strings toward the shrine (box is not used).
2. Fans must be those made for the service.
3. The signal block is used by the lead singer to give signals.

#### IV. Reminders

##### A. Clothing

The service *kimono* is to be black with the Tenrikyo crest. Men wear black *hakama*.

Notes:

1. Jewelry, including watches and rings, should be removed.
2. *Tabi* are to be white.
3. The women's *obi* is fastened in the style of "taiko-musubi."

##### B. Singers

The singers are to sing in loud, spirited voices.

1. When the service performers are in place, the lead singer sounds the signal block.
2. The singers must adjust their pitch to the *fue* as they begin.
3. Water may be drunk only during the intermissions between the songs and those in Song III and Song IV.
4. All singers must chant "Namu Tenri-O-no-Mikoto" at the end of every song.
5. The signal block is sounded at the following points by the lead singer:
  - before the seated service (When all performers are ready, sound the block lightly for a prayer and commencement of the service.)

##### THE SEATED SERVICE

- a. The song that begins with "Ashiki o harote tasuke tamae..."
  - at the beginning
  - between the 20th and 21st repetitions
  - at the end of the 21st repetition
- b. The song that begins with "Choto hanashi..."
  - at the beginning
- c. The song that begins with "Ashiki o harote tasuke sekikomu..."
  - at the beginning of each set of repetitions
  - at the very end of nine repetitions
  - after the *hai* (lightly)

##### THE TEODORI

- a. Yorozyuo
  - at the beginning
- b. The Twelve Songs
  - at the beginning of each song
  - at the end of Song VI and Song XII (directly after the two repetitions of "Namu Tenri-O-no-Mikoto")
  - after the *hai* (lightly)

##### C. Teodori performers

Teodori performers are to dance in accordance with the rhythm of the song and instruments.

1. After taking positions and making a *hai*, wait for the beginning with the palms together (*gassho*).
2. After completing a song, wait for the next with palms together.

##### 3. Handling the fans

- a. After Song II, sit and open the left fan. While taking the right fan, place the opened fan on the stand. Then open the right fan and place it on top of the other. Then pick them up together with a slight bow.
  - b. Before Song VI, sit at the stand, fold the top fan, slide it under your *obi*, and stand.
  - c. After the prayer at the end of Song VI (the first half of the Teodori), return the fan to the stand, side up.
  - d. At the beginning of Song VII (second half), slide the fan under your *obi* after the prayer and stand.
  - e. At the end of the second half, return the fan to the stand as mentioned above.
4. Both the men and women should move as uniformly as possible.
- ##### D. Service performers in waiting
1. Join in the singing while waiting.
  2. The change of performers between the first and second halves should be quick.
  3. Do not chat while waiting.

## RITUAL INSTRUMENTS AND ORNAMENTS

### I. Prayer holder

To be used to contain the prayer. There are two kinds: red—for monthly and grand services; white—for other services such as memorial services and funerals. The holder with a long string is used for outdoor services.

### II. Offering tray (*sanbo*)

The offering tray consists of a tray and a stand as shown below. Place the offering tray so that its joint faces away from the shrine. A prop may be used to keep the offerings stable.

### III. Sake container (*mikisuzu*)

To be used for the *sake* offering

### IV. Dish

All offerings are placed on plain white dishes (except *sake* and water).

### V. Water container (*mizutama*)

To be used for the water offering

### VI. Mouth mask

The mouth mask is used in opening and closing the shrine portals and putting the offerings and shrine lamps into place.



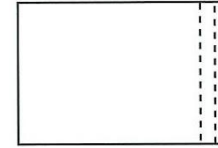
Prayer holder



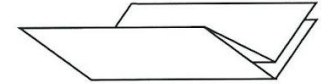
Offering tray (*sanbo*)

How to make a mouth mask:

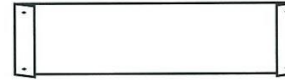
1. Take a piece of white paper (9.5 X 13 inches). Cut off two narrow strips to be made into two paper strings.



2. Fold the remaining part of the paper in half, and then fold that in half again.



3. Fold both the left and the right edges in, keeping the open side of the paper facing away from you. Punch two holes through each of the flaps so that they also pierce the front of the mask.

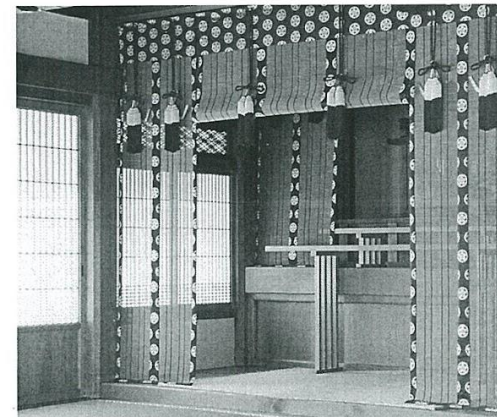


4. Take the two strips previously cut off and twist them into paper strings. Then run the strings through the mask holes from the front of the mask and tie them.



### VII. Bamboo screen (*misu*)

The screen should be long enough to reach the floor. The tassels are hung on the outside of the screen so that they can be seen from the worship hall. The screen is rolled up so the roll faces the shrine. Tassels may be hung inside the screen when other screens or doors do not permit otherwise.



Bamboo screen (*misu*)

**VIII. Round mat (enza)**

Care must be taken so that the round mat is placed right side up. For those woven in whirls, the side the whirls radiate outward counterclockwise is the top side. The tail of the whirl identifies the back side. The front is opposite the tail.

**IX. Straw mat (komo)**

Its proper place is under the offering stands.

**X. Stands**

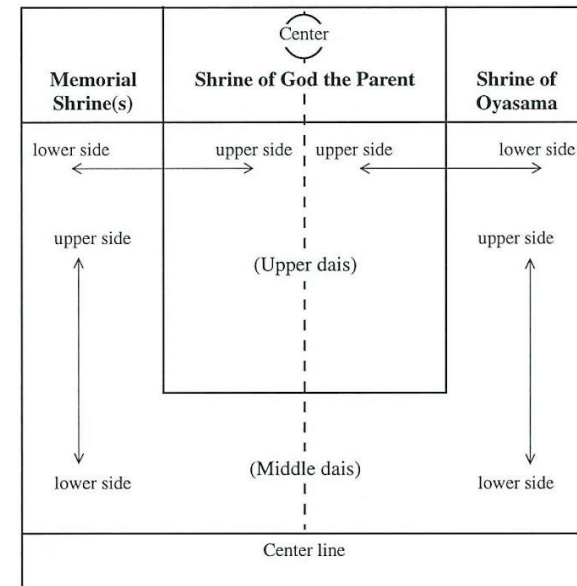
The stands are called "hassoku" or "yatsuashi" (eight legs). The stands on which offering trays are placed are offering stands.

**THE RITUAL PROCEDURES**

**Basic Rules**

**I. The "upper side" and the "lower side"**

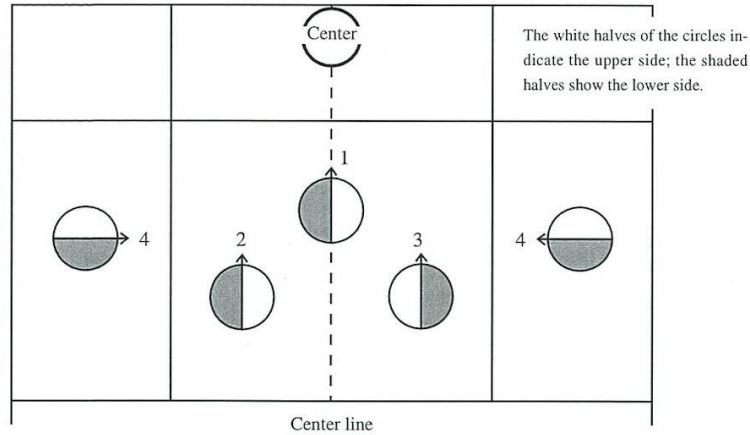
A.



1. The upper side and the lower side are differentiated as shown above.
2. The Shrine of God the Parent is the center.
3. The left side is the upper side for everyone during the rituals at the Shrine of Oyasama.
4. The right side is the upper side for everyone during the rituals at the Memorial Shrine(s).

かむいあし → せいざ

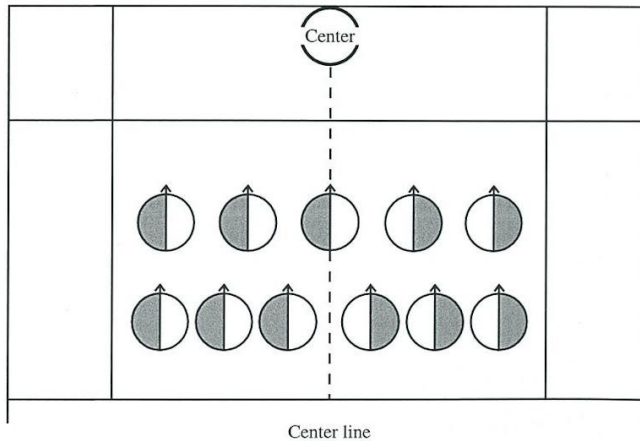
B.



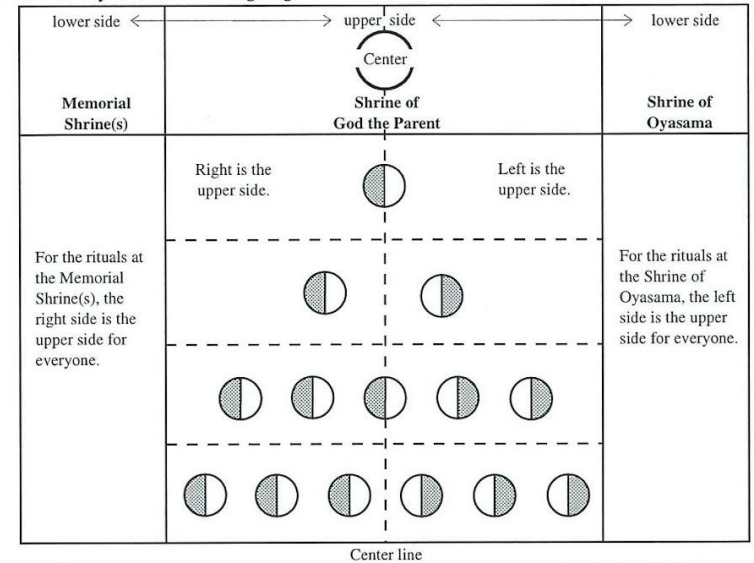
1. When you are on the center line, your right side is the upper side.
2. When the center line is to your right, your right side is the upper side.
3. When the center line is to your left, your left side is the upper side.
4. When the center line is to your front, your side closest to the shrines is the upper side.

C.

The circles in the forward position are those for the morning and evening services. The rearward positions are those for the monthly services.



D. Summary chart of the foregoing



At times when you are facing the center line, your side nearest the shrines is the upper side (the opposite side is the lower side).

Notes: All turnabouts are done toward the upper side.

1. When you are on the center line or to the left of it—right turnabout or clockwise.
2. When you are right of the center line—left turnabout or counterclockwise.
3. When you are facing the center line—toward the side nearest the shrines.

## II. After moving into position

- A. Sitting: The upper side knee touches the floor or mat first.
- B. Standing: Rise from the lower side leg first.
- C. Advancing: Advance from the lower side foot (or knee).
- D. Withdrawing: Withdraw from the upper side foot (or knee).

## III. Detailed instructions for sitting down and standing up

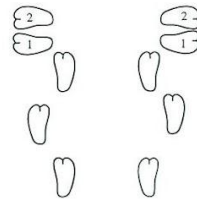
**To sit:** Kneel from the upper side, aligning the knee with your lower side foot. Then complete the kneel, aligning the lower side knee with the upper side knee. Overlap only the toes. Lower your hips slowly and place your hands on top of your thighs near the hips.

**To stand:** Rise to your knees without bending forward, place your lower side foot beside your upper side knee. Come to a stand bringing the upper side foot in line with the other. The hands are placed at the waist.

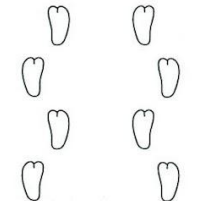
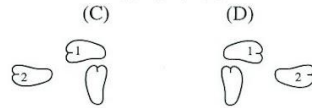
#### IV. Taking steps

- A. Left turn and stop *まえかね*  
 After stepping forward on the right foot, place the left heel in line with your right toe and at a right angle to the left (this is called "left foot front angle"). Bring the right foot up and stop, facing left.
- B. Right turn and stop  
 After stepping forward on the left foot, place the right heel in line with your left toe and at a right angle to the right (this is called "right foot front angle"). Bring the left foot up and stop, facing right.
- C. Left turn  
 After stepping forward on the left foot, turn the right foot to the left in front of your left foot (this is called "forward hook"). Then step to the left immediately on the left foot.
- D. Right turn  
 After stepping forward on the right foot, turn the left foot to the right in front of your right foot (this is also called "forward hook"). Then step to the right immediately on the right foot.
- E. Left face  
 Place the left foot at the right heel, forming an upside down "T." Then bring the right foot together.
- F. Right face  
 Place the right foot at the left heel, forming an upside down "T." Then bring the left foot together.
- G. Left face and advance  
 Place the left foot into the upside down "T" position, then advance from the right foot.
- H. Right face and advance  
 Place the right foot into the upside down "T" position, then advance from the left foot.  
 (G and H are used in the offering and other rituals.)
- I. Left turnabout (counterclockwise)  
 Place your left toe behind your right heel (this is called "back angle"). As the turn is begun, turn your right foot into "forward hook," then bring the left foot together.

(A) *まえかね* (B)



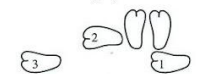
(C) *かりかね* (D)



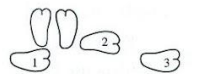
(E) *しよしよ* (F)



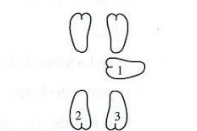
(G)



(H)



(I)



- J. Right turnabout (clockwise)

Place your right toe behind your left heel (this is also called "back angle"). As the turn is begun, turn your left foot into "forward hook," then bring the right foot together.

- K. Left turnabout and advance (counterclockwise)

Place your left toe into the "back angle," turn to the rear and step forward immediately on the right foot.

- L. Right turnabout and advance (clockwise)

Place your right toe into the "back angle," turn to the rear and step forward immediately on the left foot.

#### V. Sitting after advance; Advancing from the seated position (Both for attendants)

- A. Sitting to face left after advance

Drop to your left knee. Using the knee as a pivot, turn left slowly, lowering the hips, and align the right knee with the left knee (do not lean forward).

- B. Sitting to face right after advance

Drop to your right knee. Using the knee as a pivot, turn right slowly, lowering the hips, and align the left knee with the right knee (do not lean forward).

- C. Advancing to the left from the seated position

Rise to your knees. Raise the left knee and, as you come to a stand on your left foot, step forward to the left with your right foot (shift your weight onto the ball of your left foot and turn).

- D. Advancing to the right from the seated position

Rise to your knees. Raise the right knee and, as you come to a stand on your right foot, step forward to the right with your left foot (shift your weight onto the ball of your right foot and turn).

#### VI. Walking on knees

- A. Advancing on knees

Resting on your knees and the balls of your feet, advance from the lower side knee, ending in the proper seated position.

- B. Backing away on knees

Resting on your knees and the balls of your feet, move back from the upper side knee, ending in the proper seated position.



(J)



(K) *たひしよのあし* (L)



(L)



(A)



(B)



(C)



(D)



## VII. The *shaku*

### A. *Mochi-shaku* (Holding the *shaku*)

With your right thumb and baby finger on the backside and three fingers on the front side, hold the *shaku* about the width of a baby finger up from the bottom, upright on your right thigh close to the hip. Your left hand is on your left thigh also close to the hip.

### B. *Oki-shaku* (Setting the *shaku* down)

Holding the *shaku* in your right hand, slide both hands to your knees. Place the left hand lightly at the top of the *shaku* and place the top of the *shaku* on the floor beside your right knee with both hands. Slide the left hand along the *shaku* to the right hand and place the bottom of the *shaku* to the floor quietly with both hands.

### C. *Tori-shaku* (Picking up the *shaku*)

Lift the bottom of the *shaku* slightly with the right hand. Slip your left hand under it, and slide the left hand up to hold the top of the *shaku*. Stand the *shaku* upright with both hands at your right knee. After sliding the left hand down to the middle of the *shaku*, place the left hand at the left knee. Then return to the position of *mochi-shaku*.

### D. *No-shaku* (Putting the *shaku* away)

Hold the middle of the *shaku* with your left hand and slide your right hand to hold the top of the *shaku*. Return the *shaku* to your pocket with the right hand.

### E. *Dashi-shaku* (Drawing out the *shaku*)

Hold the top of the *shaku* with your right hand and bring it out. Hold it in the middle with the left hand. Then transfer it to the right hand at the proper place near the bottom. Hold it upright on the right thigh and return to the position of *mochi-shaku*.

### F. *Sei-shaku* (Formal position of the *shaku*)

Holding the *shaku* with your right hand, slide both hands out to the middle of your thighs. Hold the bottom of the *shaku* with both hands at a position between both thighs and bring it back close to the abdomen (place the left thumb between the right thumb and baby finger in the back of the *shaku*. The other fingers of the left hand are placed on the front side overlapping the fingers of the right hand). Hold the *shaku* upright and straighten your posture.

### G. *Wari-shaku* (To return to the position of *mochi-shaku* from that of *sei-shaku*)

## VIII. Salute (*yu*) and bow (*hai*)

### A. Without a *shaku*

#### 1. *Sho-yu* (Shallow Salute)

Keep hands on lap. Bend the top half of your body slightly forward.

#### 2. *Yu* (Salute)

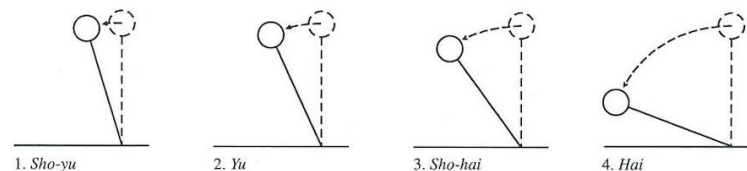
Keep hands on lap. Bend deeper than *sho-yu*.

#### 3. *Sho-hai* (Bow)

Place hands on floor.

#### 4. *Hai* (Deep Bow)

Place hands on floor.



### B. With a *shaku*

#### 1. *Sho-yu*

Assume *sei-shaku* and bow slightly. Back to *sei-shaku* and then *wari-shaku*.

#### 2. *Yu*

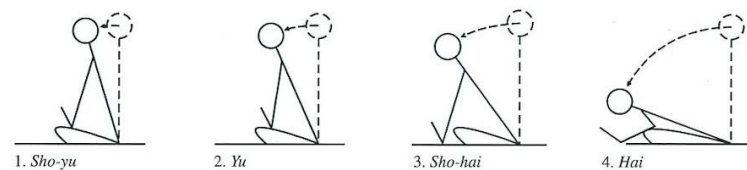
Assume *sei-shaku*. Extend elbows out to the sides and raise the top of the *shaku* to eye level. While bowing, lower the *shaku* into the *sei-shaku* position. Return to upright while bringing the top of the *shaku* to eye level. Then *sei-shaku* and, finally, *wari-shaku*.

#### 3. *Sho-hai*

Assume *sei-shaku*. Slide the hands over the thighs to the floor in front of your knees, bowing parallel with the *shaku*. Return to *sei-shaku* by sliding the hands back over the thighs. Then *wari-shaku*.

#### 4. *Hai*

Assume *sei-shaku*. Extend elbows out to the sides and raise the top of the *shaku* to eye level and maintain. Bow deeply. Return to upright keeping the top of the *shaku* at eye level. Return to *sei-shaku* and, finally, *wari-shaku*.



## IX. Opening the shrine portals

The chief officiant steps onto the upper dais, sits properly, and prays (a *hai*, four claps, prayer, four claps, and a *hai*). (The assistants sit in line with each other below the upper dais and pray in unison with the chief officiant.) The officiants rise, advance closer to the shrine, and sit, making the final approach on their knees. (After that, the assistants remain in the *sho-hai* position until the chief officiant completes his procedure.)

The chief officiant, after making a *hai*, starts the procedure for opening the shrine portals.

### A. The chief officiant puts on a mouth mask.

After making a *hai*, turn slightly toward the lower side, spreading the knees, and take out a mouth mask from the pocket. Put it on from the upper side ear, then turn forward, returning the lower side knee.

### B. Moving the mirror to the side

After making a *hai* directly in front of the shrine, place the right hand on the right side of the mirror base, the left hand on the left side. Slide the mirror to the left, then come to the front of the shrine and make a *hai*.

### C. Opening the right door

Place the right hand on the bottom edge of the right door and the left hand in the middle. Open it fully, come to the front, and make a *hai*.

### D. Opening the left door

Place the left hand on the bottom edge of the left door and the right hand in the middle. Open it fully, come to the front, and make a *hai*.

### E. Returning the mirror to the original position

Place the right hand on the right side of the mirror base, the left hand on the left side. Return it to the original position. Come to the front and make a *hai*.

### F. The chief officiant removes his mouth mask

After making a *hai*, turn slightly to the lower side, spreading the knees, and take off the mask from the lower side ear. Return it to the pocket and face forward, moving the knee back.

### G. The chief officiant prays

Make two *hai*, clap four times, pray, clap four times, and make a *hai*. (Assistants are still in the *sho-hai* position.)

### H. The officiants move back on their knees, stand up, and exit.

#### Notes:

*Three vocal soundings by the assistants:* During this procedure, assistants should say, "Wooo..." with a slightly rising pitch three times. The first begins just before the chief officiant opens the right door. The third ends when the left door is completely opened. The sounds are emitted from the *sho-hai* position.

*Closing the shrine portals:* Closing the shrine portals is based on the above procedures and is done after the offerings are removed.

## X. The offering

### A. Preparing the offerings

#### 1. Fish

For ocean fish—place with the stomach toward the shrine. For freshwater fish—place with the back toward the shrine. In both cases, the head is toward the right.

#### 2. Vegetables

Place with their roots toward the left.

#### 3. Fowl *Chicken*

Place with the head to the right and the back up. Put the feet under it as much as possible.

#### 4. Fruit

Place with the top (stem) up. Fruit such as persimmons, however, may be placed with the stems down for convenience.

### B. Examples of "sanbo" (offering tray) arrangement

#### 1. Five *sanbo* on two stands

|  |  |  |  |   |   |   |                  |
|--|--|--|--|---|---|---|------------------|
|  |  |  |  |   |   |   | 1. sake          |
|  |  |  |  | 1 |   |   | 2. rice          |
|  |  |  |  |   |   |   | 3. fish          |
|  |  |  |  |   |   |   | 4. vegetable     |
|  |  |  |  |   |   |   | 5. fruit (water) |
|  |  |  |  | 5 | 3 | 2 | 4                |

#### 2. Ten *sanbo* on two stands

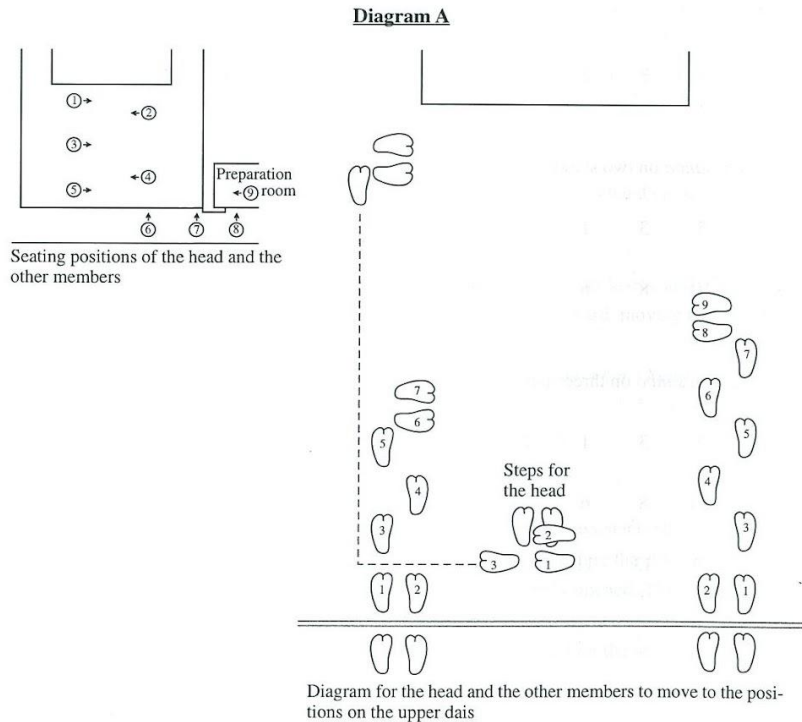
|  |  |  |  |    |   |   |               |              |
|--|--|--|--|----|---|---|---------------|--------------|
|  |  |  |  |    |   |   | 1. sake       | 6. vegetable |
|  |  |  |  | 5  | 3 | 1 | 2             | 4            |
|  |  |  |  |    |   |   | 2. mochi      | 7. fruit     |
|  |  |  |  |    |   |   | 3. rice       | 8. cake      |
|  |  |  |  |    |   |   | 4. dried food | 9. salt      |
|  |  |  |  | 10 | 8 | 6 | 7             | 9            |
|  |  |  |  |    |   |   | 5. fish       | 10. water    |

#### 3. Fifteen *sanbo* on three stands

|  |  |  |  |    |    |    |               |            |
|--|--|--|--|----|----|----|---------------|------------|
|  |  |  |  |    |    |    | 1. sake       | 9. seaweed |
|  |  |  |  | 5  | 3  | 1  | 2             | 4          |
|  |  |  |  |    |    |    | 2. mochi      | 10. fish   |
|  |  |  |  |    |    |    | 3. rice       | 11. fruit  |
|  |  |  |  |    |    |    | 4. dried food | 12. fruit  |
|  |  |  |  | 10 | 8  | 6  | 7             | 9          |
|  |  |  |  |    |    |    | 5. fish       | 13. cake   |
|  |  |  |  |    |    |    | 6. fowl       | 14. salt   |
|  |  |  |  | 15 | 13 | 11 | 12            | 14         |
|  |  |  |  |    |    |    | 7. vegetable  | 15. water  |
|  |  |  |  |    |    |    | 8. vegetable  |            |

C. Procedure

1. The head of the members for the offering steps onto the upper dais for the commencement prayer (a *hai*, four claps, prayer, four claps, and a *hai*; the other members all sit in a row below the upper dais and pray in unison with the head). (After the offering is completed, they likewise pray at the same positions.)
2. The members take their positions (diagram A):
  - a. The head takes his position at the top left of the upper dais.
  - b. The other members take their positions on the upper and lower daises and sit in the *sho-hai* position.
  - c. When all the members including the head are set, they make a *hai*, put on their mouth masks, and remain waiting in the *sho-hai* position.
  - d. When the first offering arrives, the head and other members rise in order from the lower positions. After they receive a *sanbo*, they move as in diagram B (next page).

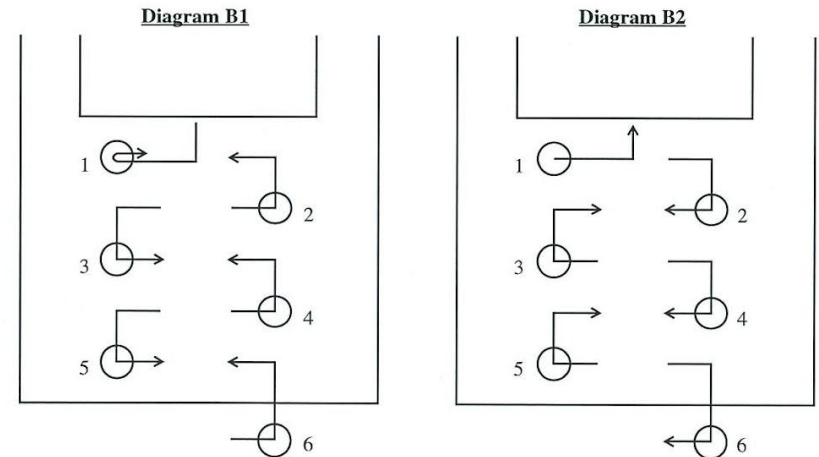


3. Transfer of *sanbo*

Each paired member takes a step forward on the left foot and brings the right foot together. A *sanbo* is transferred. (The receiver takes it by the right hand first, and then the left hand. The passer releases his left hand, places it on his waist, and then does the same with the right hand.) Both take a step back on their right foot, and then bring their left foot together. The passer gives a standing *hai* to the receiver. Receivers do not bow after receiving a *sanbo*. Then, they move as in the diagrams below. Diagram C on the next page shows the steps that the even-numbered members take after receiving a *sanbo* as they step back and then move toward the upper side. It also shows the steps that the odd-numbered members take after passing a *sanbo* as they step back and move toward the lower side. Diagram D (p. 19) shows the steps for the opposite case.

Member 6 moves as shown in diagrams C and D when the preparation room is on the left side, and diagrams E and F (p. 20) when it is on the right side. In the latter case, after putting on a mouth mask and standing up, member 6 does a right turnabout (clockwise) and receives a *sanbo* from member 7. Diagram E indicates the steps that member 6 takes when he carries a *sanbo* from member 7 to member 5. Diagram F indicates the steps that member 6 takes when he returns to face member 7 after passing a *sanbo* to member 5.

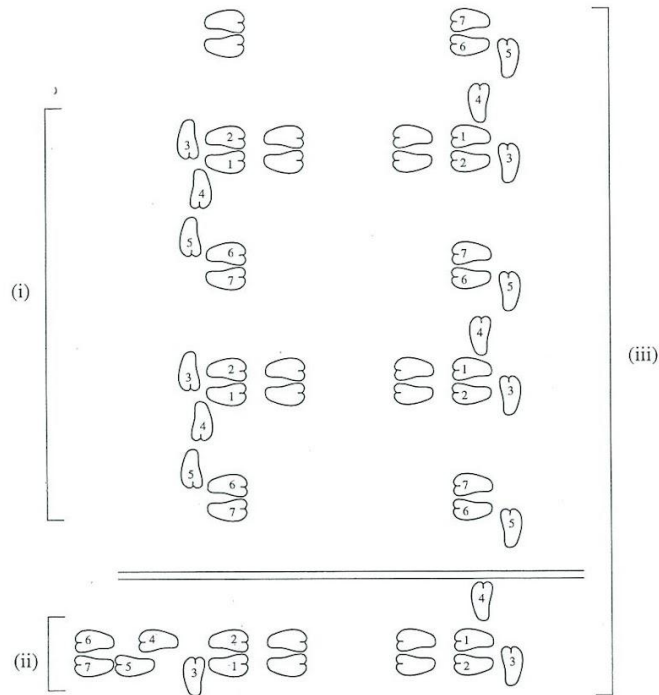
After the last *sanbo* is passed, the members return to their original positions as shown in diagram C (odd-numbered members) and diagram D (even-numbered members) and wait in the seated, *sho-hai* position until the head is through and sits down. Mouth masks are removed in unison with the head. Then the members stand and return to the places when they sat for the commencement prayer. They pray and retire.



Members 2, 4, and 6 receive *sanbo* and carry them to the upper side. Members 3 and 5 pass *sanbo* and move toward the lower side, while member 1, the head, steps to ready himself to receive a *sanbo* from member 2.

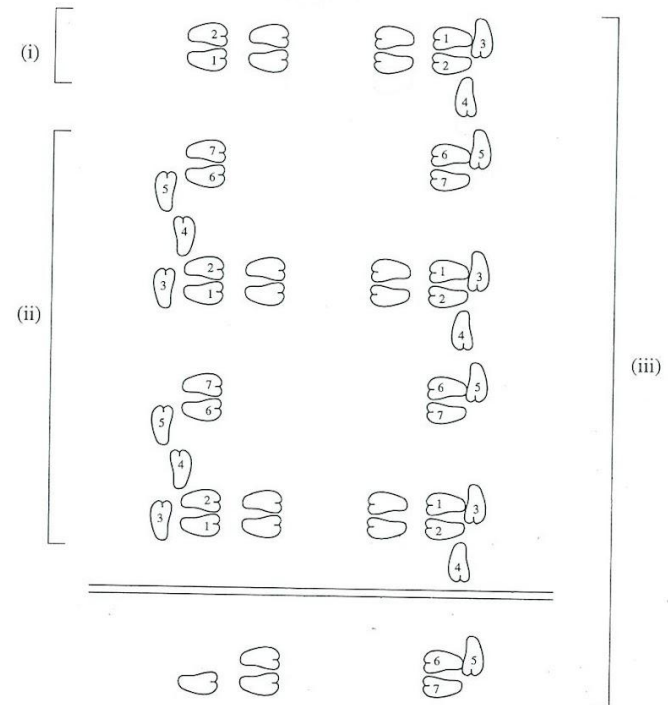
Members 3 and 5 receive *sanbo* and carry them to the upper side. Member 1, the head, receives a *sanbo* and advances to the shrine to offer it. Members 2, 4, and 6 pass *sanbo* and move toward the lower side.

**Diagram C**



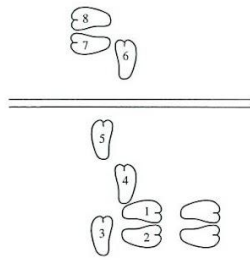
- (i) After making a standing *hai*, place the right foot into the upside down "T" position, advance to the lower side, place the left foot into the "left foot front angle," and bring the right foot together.
- (ii) Make a standing *hai*, turn counterclockwise, and advance.
- (iii) After receiving a standing *hai*, place the right foot into the upside down "T" position, advance to the upper side, place the left foot into the "left foot front angle," and bring the right foot together.

**Diagram D**



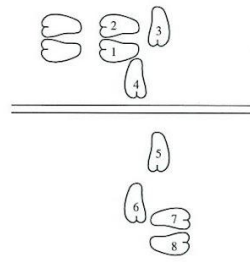
- (i) The head receives a standing *hai* at "1 and 2," then moves according to diagram G on the next page.
- (ii) After receiving a standing *hai*, place the left foot into the upside down "T" position, advance to the upper side, place the right foot into the "right foot front angle," and bring the left foot together.
- (iii) After making a standing *hai*, place the left foot into the upside down "T" position, advance to the lower side, place the right foot into the "right foot front angle," and bring the left foot together.

**Diagram E**



After receiving a standing *hai*, step the left foot into the upside down "T" position and advance from the right foot. Step onto the upper dais, then step into the "left foot front angle," and bring the right foot together.

**Diagram F**



After making a standing *hai*, step the left foot into the upside down "T" position, turn left, and advance from the right foot. Step down, then step into the "left foot front angle," and bring the right foot together.

4. Procedures for the offering head

To receive a *sanbo*, the head of the offering steps forward on the left foot and brings the right foot together. After receiving a *sanbo* from member 2, he steps back on the right foot and brings the left foot together (see diagram D). After receiving a standing *hai* from member 2, he places the *sanbo* at the shrine (diagram G).

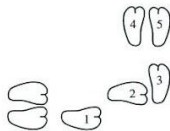
Caution:

The *sanbo* are placed according to the examples on page 15.

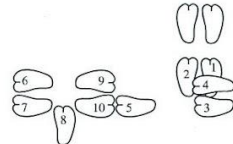
Be sure to confirm the number of *sanbo* with the preparers beforehand.

**Diagram G**

Steps to the front of the shrine



Steps back to the original position



After placing the first *sanbo*, sit properly at "1 and 2," and make a *hai*. From the second time on, make a standing *hai*. After placing the last *sanbo*, sit properly and make a *hai*.

Comments:

The procedures for removing the offerings follow that of placing them, but keep the following in mind:

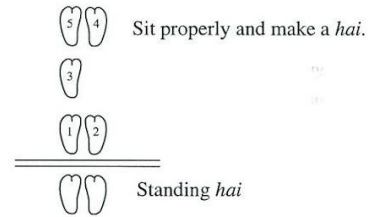
1. Mouth masks are unnecessary.
2. The head steps up to the front of the shrine, comes to a proper seated position, and makes a *hai* before commencing. He likewise makes a *hai* before removing the last *sanbo*. In between, he makes a standing *hai*.
3. The removal is done in the reverse order of placement.
4. Assisting members make a standing *hai* and take a step forward, then receive *sanbo*. Passers do not make a *hai* after passing them.

**XI. Steps of the officiants to their seats**

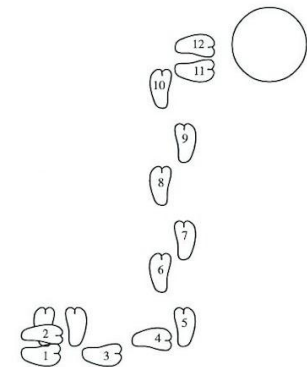
(Order: chief officiant, assistants, director, attendants)

A. Chief officiant

1. Stepping onto the upper dais



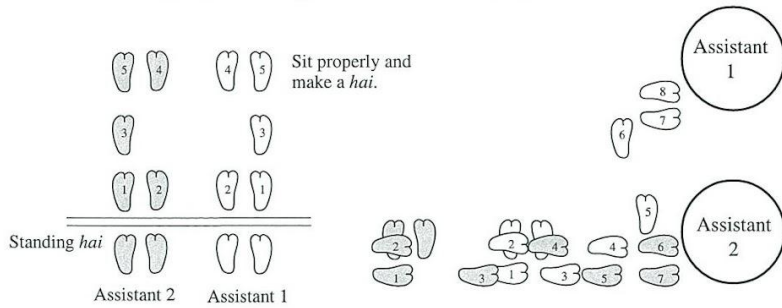
2. Stepping to the mat



At 12, place the upper side knee on the mat and do a turnabout spin, coming to a proper seated position. Then make a *sho-yu*.

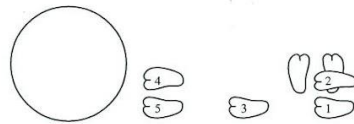
B. Assistants

1. Stepping onto the upper dais
2. Stepping to the mat



C. Director

1. Stepping onto the upper dais—same as for the chief officiant
2. Stepping to the mat



D. Attendants

Both attendants make a standing *hai* in unison below the upper dais and sit at the left or right of the middle (or lower) dais.

XII. Reading the prayer

A. Attendant delivering the prayer to assistant 2

1. One of the attendants places the holder containing the prayer on the stand with the opening toward himself and flap up. He carries the stand high with the top in front of his face (diagram C).
2. The attendant steps onto the upper dais and proceeds to assistant 2 as shown in diagram A.
3. Passing the prayer:

The attendant sits in front of assistant 2, puts the stand down close to himself, and makes a *sho-yu*. Then he slowly pushes the stand forward to the assistant's knees by the lower part of the stand and waits with his hands on his lap. After the assistant picks up the prayer holder, the attendant grasps the lower part of the stand and pulls it to himself. Then he puts his hands on his lap and makes a *sho-yu*. He grasps the upper part of the stand (diagram C) and stands. Then he moves as in diagram B and returns to his seat.

Diagram A

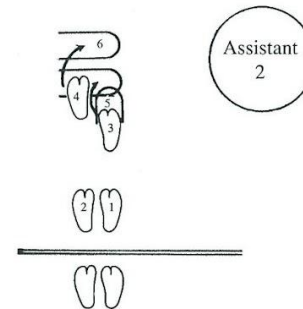


Diagram B

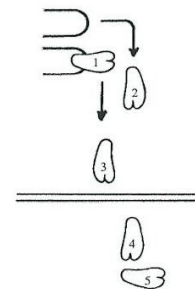
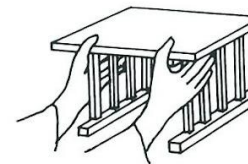


Diagram C



The way to carry the stand

4. Assistant 2:

After the attendant seats himself in front of assistant 2, they exchange *sho-yu*. After the attendant pushes the stand forward, the assistant takes the bottom of the holder with his right hand and pulls it toward himself. He lifts the bottom slightly, slides his left hand under the holder, palm up, picks it up in the middle to hold it as in the figure below, and then makes a *sho-yu*. After the attendant steps down from the upper dais, the assistant holds the prayer holder at a point above his left thigh and parallel to the floor with the opening tilting to the right. He holds the top of the holder, right thumb on top, and slides the left hand (which is underneath) to the bottom and then turn over the left hand to slide it back up over the upper side, grasping the holder at the center. Then with the right hand, he releases the catch and opens the flap. He pulls the prayer out slightly with the right thumb and forefinger, then grasps the prayer at the top, and pulls it out halfway. He then pulls the holder away to the left with his left hand. He places the holder down beside his left knee and closes the flap with his left hand. Then he holds the prayer up with his left hand as in the figure below. When the chief officiant makes a *sho-yu*, both assistants also make a *sho-yu*. They stand in unison with chief officiant, and follow after him. (After the reading of the prayer and the praying, the officiants retreat on the knees, stand, return to their seats, and make a *sho-yu*.) After returning to his seat, assistant 2 switches hands to hold the prayer at the middle with his right hand. He picks up the holder at the middle with his left hand, brings it above his left knee, opens the flap with his right baby finger, and then inserts the prayer into the holder. He closes the flap, hooks the catch, and while holding the holder at the top with his right hand, slips his left hand to the bottom, palm down, then to the middle of the underside, palm up, and holds it as in the figure. He maintains the position until an attendant brings the stand. After the attendant sits in front of him and they exchange *sho-yu*, the assistant places the holder on the stand, grasps the bottom with his right hand, and pushes it forward into place. He releases his left hand, placing it on his thigh, and then releases the right hand. Then he makes a *sho-yu*.



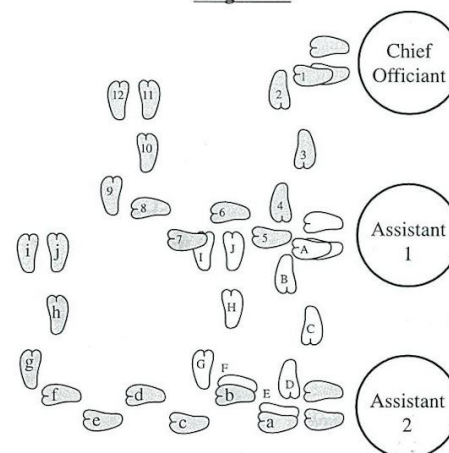
B. Director's signal to the chief officiant

The director moves off to the right front of his mat from the lower side (right) knee. He makes a *sho-hai* (the signal) and returns to the mat from his left knee.

C. Steps of the chief officiant and assistants to the front of the shrine

After receiving the signal from the director, the chief officiant makes a *sho-yu* to him. When the director returns to his seat, the chief officiant and assistants make a *sho-yu* in unison and stand. They move to the front of the shrine (diagram D) and come to a proper seated posture. They then advance on their knees at the same time (follow the numbers and marking in the diagram to move correctly).

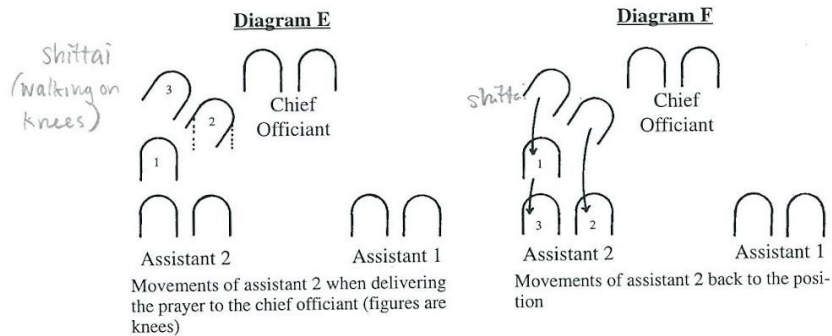
**Diagram D**



The assistants step out on "A" and "a" respectively when the chief officiant steps at "6."

D. Assistant 2 delivering the prayer to the chief officiant

- Both assistants follow the chief officiant to the shrine and align themselves behind him. They sit properly, advance on their knees, and make a *sho-hai* (assistant 2 places his fist in front of his right knee and bows).
- After the chief officiant makes a *hai*, assistant 2 straightens and moves according to diagram E. He rests the bottom of the prayer in his right palm. He directs the bottom of the prayer toward the chief officiant's left knee and delivers it. Then he moves back as shown in diagram F and maintains the *sho-hai* position.
- After the chief officiant finishes reading the prayer and makes a *hai*, assistant 2 advances again, receives the prayer in the same manner he delivered it, and returns as in diagram F to maintain the *sho-hai* position.



E. The chief officiant reading the prayer.

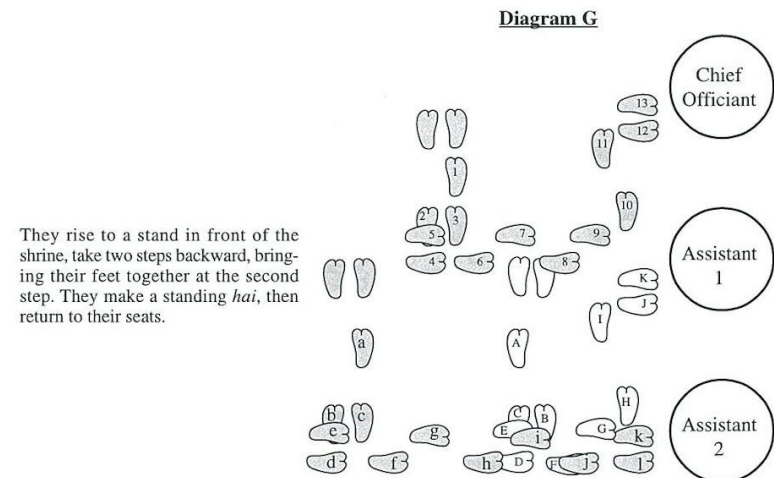
- The chief officiant receives the prayer from assistant 2 at his own left knee, initially grasping it in the middle with his left hand (thumb on top). He brings it to his front, regrips it with his right hand near the top and left hand near the bottom, and makes a *hai*.
- He moves slightly to the left, spreading his left knee to the side, and holds the prayer over his left thigh. Sliding the right hand down to the middle, he puts his left thumb under the first fold and opens it partially. The right hand grasps the first fold (thumb underneath) and opens it to the right. Then the rest of the prayer is unfolded to the left with the left hand. After it is completely opened, he returns his left knee and, facing forward, makes a *hai*.
- The chief officiant straightens from *hai*, keeping the prayer held high, and begins to read. When reading the first sentence's last part, "... with reverence" (*tsutsushinde moshiagemasu*), he makes a *hai*. Also at the end, after the last sentence, "... I reverently pray ..." (*onagai moshiagemasu*), he makes a *hai*. Folding the prayer is done in the reverse of unfolding. After returning the left knee and facing front, he makes a *hai*.

- Holding the prayer in the middle with the left hand, he passes it to assistant 2. After two *hai*, four claps, prayer, four claps, and a *hai*, he moves back on his knees and stands to return to his seat.

F. Director's procedure during the reading of the prayer

- When the chief officiant reaches the front of the shrine to advance on his knees, the director moves off his mat and maintains the *sho-hai* position.
- When the chief officiant prays after reading the prayer, the director claps and prays in unison.
- When the chief officiant stands, the director moves back onto his mat.

G. The steps of the chief officiant and both assistants for returning to their seats from the front of the shrine (see diagram G)





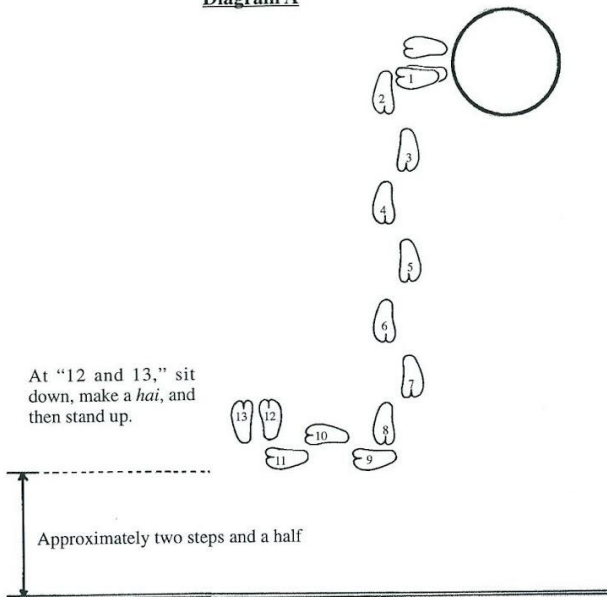
### XIII. Officiants' steps for leaving their seats and exiting

Exiting order: chief officiant, assistants, director, attendants

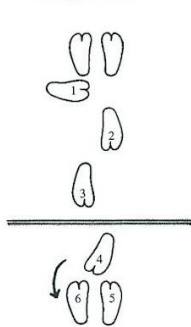
#### A. Chief Officiant

After receiving a signal from the director, the chief officiant makes a *sho-yu*, stands, and moves as in diagrams A and B.

**Diagram A**



**Diagram B**

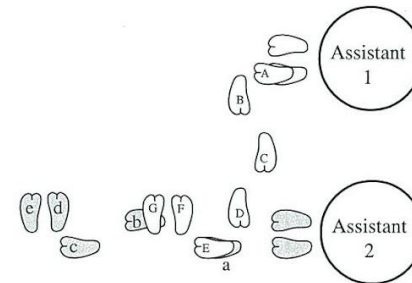


Place the right foot into the "back angle" position, do a right turnabout (clockwise) stepping forward on the left foot, advance a step on the right foot, and step down to the lower dais on the left foot. Putting the weight on the ball of the left foot, do a left turnabout (counterclockwise), and bring the feet together. Then make a standing *hai*.

#### B. Assistants

Both assistants exit at the same time.

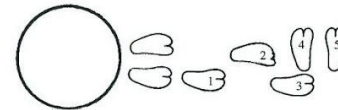
**Diagram C**



At "F and G" and "d and e," sit down, make a *hai*, then stand up in unison.

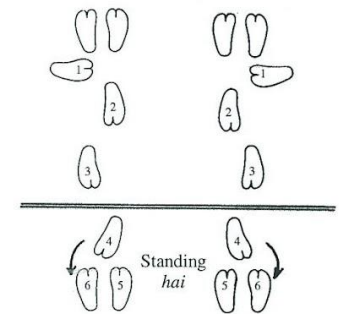
#### C. Director

**Diagram C**

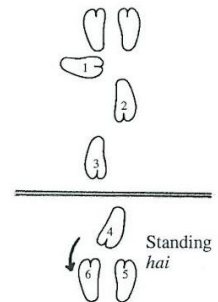


At "4 and 5," sit down, make a *hai*, then stand up.

**Diagram D**



**Diagram D**

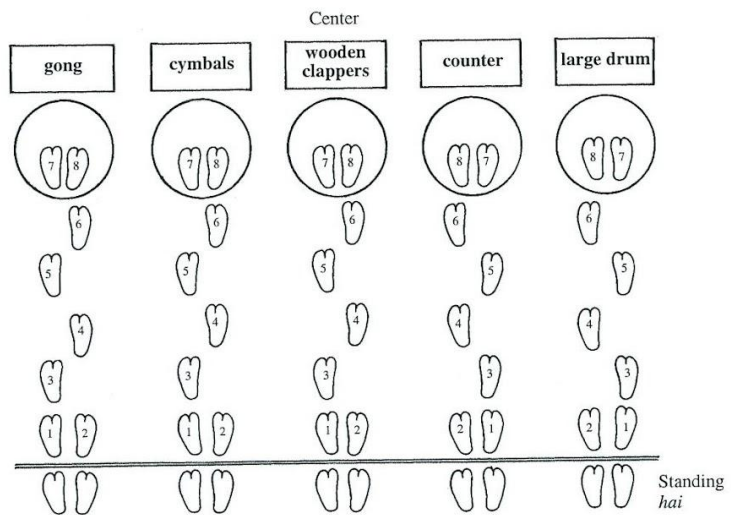


#### D. Attendants

Both attendants stand below the upper dais in front of the main shrine and make a standing *hai*.

#### XIV. Stepping onto and stepping down from the upper dais

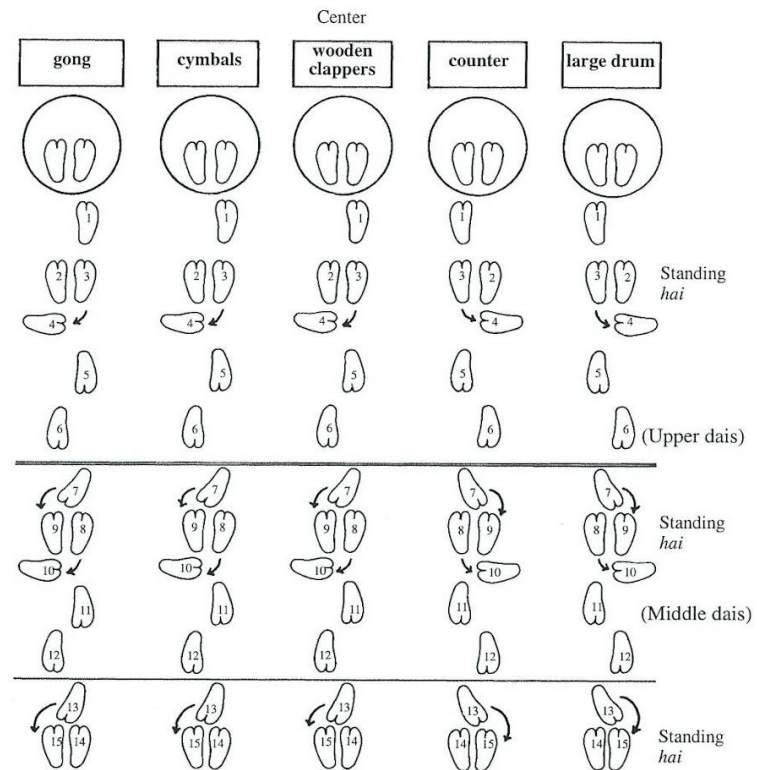
##### A. Stepping onto the upper dais—morning and evening services



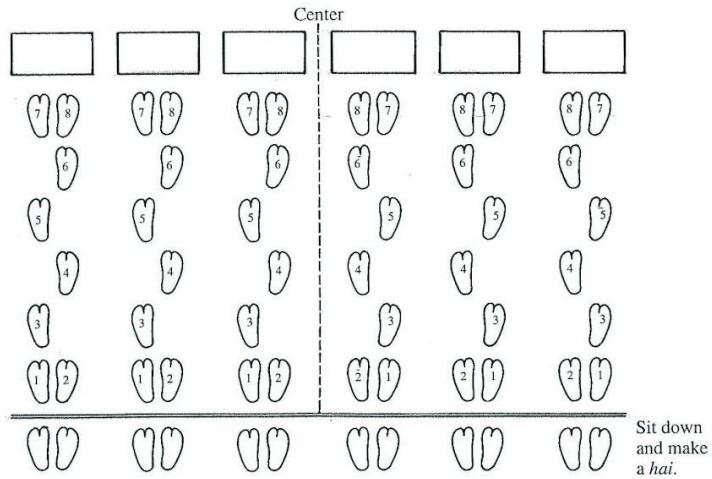
Note:

At the morning and evening services, make a *sho-yu* without stopping or changing directions when passing in front of the shrine.

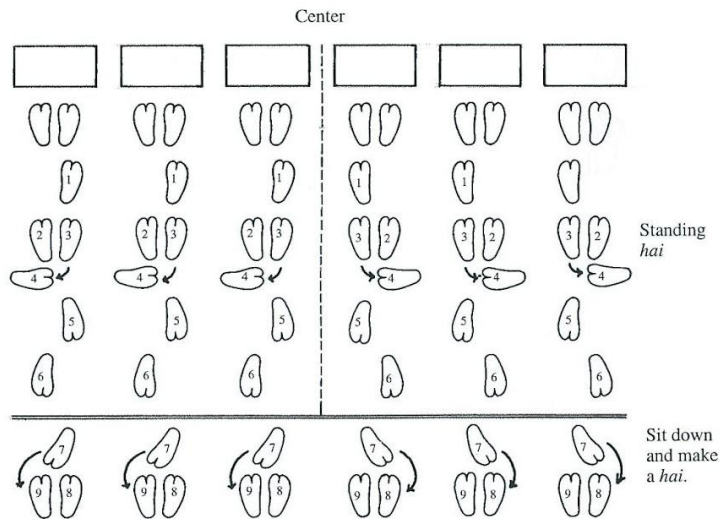
##### B. Stepping down from the upper dais—morning and evening services



C. Stepping onto the upper dais—monthly service.



D. Stepping down from the upper dais—monthly service



XV. Steps for the rituals at the Shrine of Oyasama and Memorial Shrine(s)

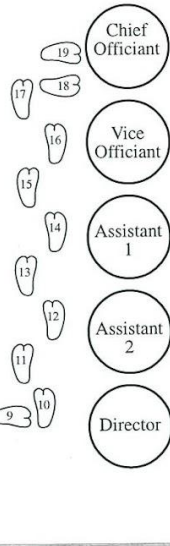
A. The seating chart for the rituals at the Shrine of Oyasama (At the right side of the sanctuary)

| Memorial Shrine(s)  | Shrine of God the Parent | Shrine of Oyasama   |
|---|--------------------------|---|
| (Upper dais)  | (Middle dais)            | Chief Officiant ○<br>Vice Officiant<br>(Head of offering) ○<br>Assistant 1 ○<br>Assistant 2 ○<br>Director ○ |
| Note: Attendants sit below the middle dais facing left.<br>(Worship hall) |                          |   |

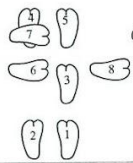
B. The steps for the rituals at the Shrine of Oyasama

1. Chief officiant

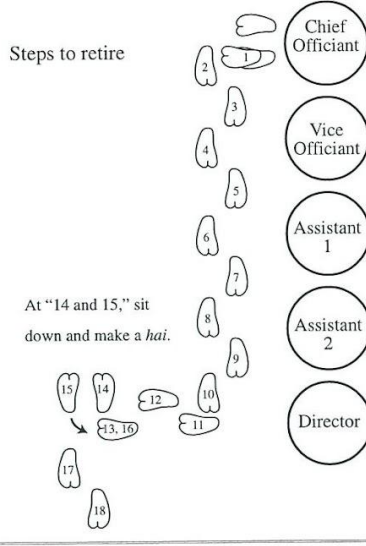
Steps to his seat



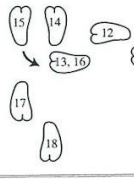
At "4 and 5," sit down and make a *hai*.



Steps to retire

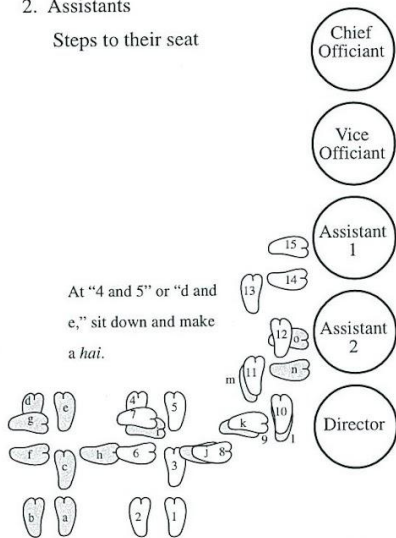


At "14 and 15," sit down and make a *hai*.

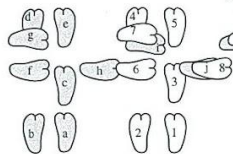


2. Assistants

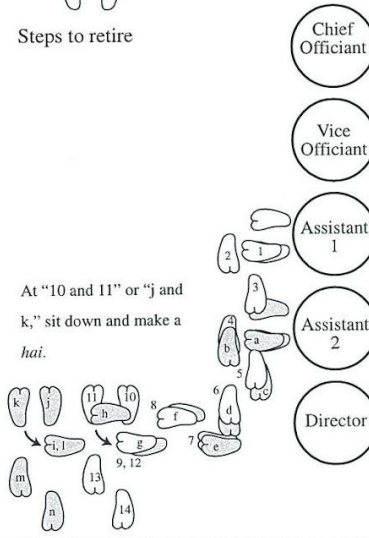
Steps to their seat



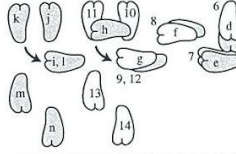
At "4 and 5" or "d and e," sit down and make a *hai*.



Steps to retire



At "10 and 11" or "j and k," sit down and make a *hai*.



Assistant 2 Assistant 1

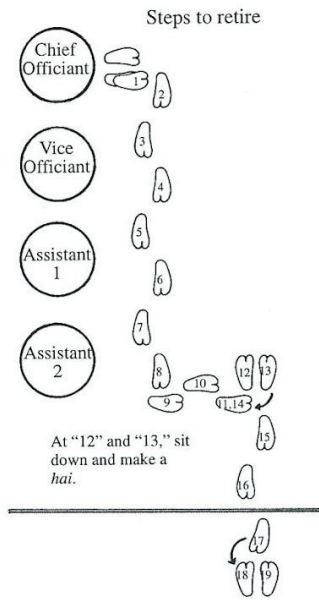
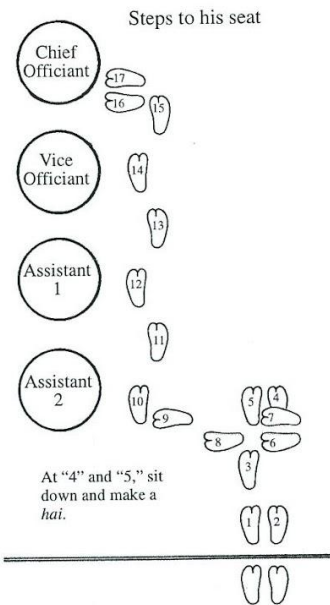
Assistant 2 Assistant 1

C. The seating chart for the rituals at the Memorial Shrine(s) (At the left side of the sanctuary)

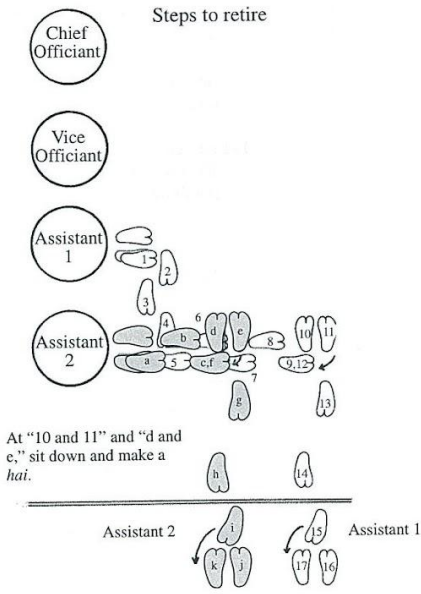
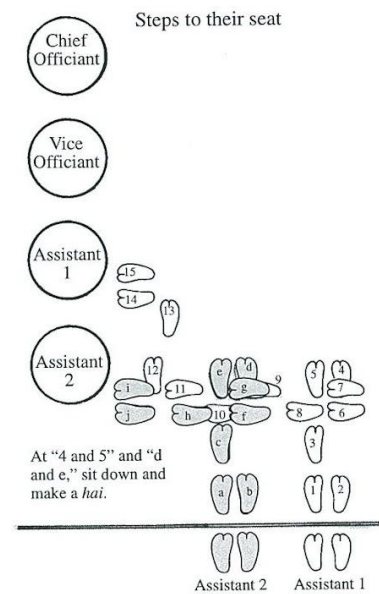
| Memorial Shrine(s)  | Shrine of God the Parent | Shrine of Oyasama |
|---|--------------------------|-------------------|
|   | (Upper dais)             |                   |
|   | (Middle dais)            |                   |
|   | (Worship hall)           |                   |
| <p>Notes:</p> <p>If there is a director, his procedures are based on those at the Shrine of Oyasama.<br/>                     Attendants sit below the middle dais facing right. In the absence of the attendants, their tasks are performed by the assistants.</p> <p>For reference:<br/>                     The procedures of transfer and enshrinement for the Memorial Shrine(s) are based on those for the Shrine of Oyasama.</p> |                          |                   |

D. The steps for the rituals at the Memorial Shrine(s)

1. Chief Officiant



2. Assistants



Procedures for Regular Services

I. Preliminaries

- A. Opening the shrine portals (*gagaku* accompaniment)
- B. The offering (*gagaku* accompaniment)

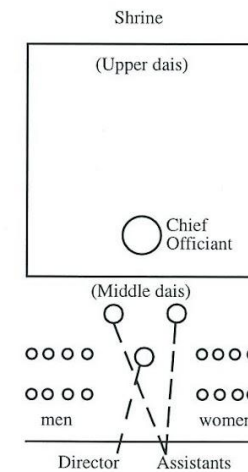
II. The order of the service

- A. The chief officiant, other officiants, and service performers proceed toward the shrines, and pray to God the Parent, Oyasama, and the Memorial Shrine(s) respectively. The seating positions of the officiants and service performers are shown below: chief officiant on the upper dais, service performers on the middle dais (men—left, women—right), the assistants and the director between the service performers. (*gagaku* accompaniment)

- B. Officiants take their seats on the upper dais.

The chief officiant on the top right, the assistants on the lower side of the chief officiant, the director on the lower left, upper dais. Attendants take their seats on the left or right side, below the upper dais. Order: chief officiant, assistants, director, attendants. (The attendants take their seats after a standing *hai*.)

An attendant then delivers the prayer to assistant 2 (*cf.* pp. 23, 24, 26).



C. The chief officiant reads the prayer and prays (two *hai*, four claps, prayer, four claps, and a *hai*; *gagaku* accompaniment).

Service performers and congregation pray in unison.

The attendant receives the prayer from assistant 2.

D. Officiants retire from the upper dais (*gagaku* accompaniment).

Order: chief officiant, assistants, director, attendants. (The attendants retire after making a standing *hai*.)

Attendants remove the mats from the upper dais.

E. Service

The stands for the singers, which bear the Mikagura-uta books, and the stands for the Teodori performers, which bear the fans, are placed at the specified positions on the upper dais (the six stands are carried by six individuals who step onto the upper dais in unison and place the stands in unison).

1. The seated service

2. The Teodori (The performers change after the first half. At the time of change, the performers pray.)

F. Sermons

The sermon stand is placed slightly left of center, as you face the shrines, on the upper or middle dais.

G. Retiring

The chief officiant and service performers make closing prayers to God the Parent, Oyasama, and the Memorial Shrine(s) respectively (congregation in unison) before retiring.

Comments:

- Before the service begins, the six service performers sit in a line below the upper dais, make a *sho-hai*, and then take their positions.
- The arrangement of the musical instruments:  
Men's instruments on the left side of the sanctuary. Order (from the upper side): *fue*, *chanpon*, *hyoshigi*, *taiko*, *surigane*, *kotsuzumi*.  
Women's instruments on the right side of the sanctuary. Order (from the upper side): *koto*, *shamisen*, *kokyū*.
- The closing of the shrine portals is done after the offerings are removed.

## Enshrinement Procedure

### I. Preparations for enshrinement of the main shrine

- Clean the shrine and purify it with salt water.
- Prepare the lanterns.
- All officiants wear service *kimono* and ready mouth masks.

### II. Preliminaries

- Open shrine portals (*gagaku* accompaniment).
- Light lamps.
- Offering (*gagaku* accompaniment)

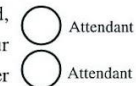
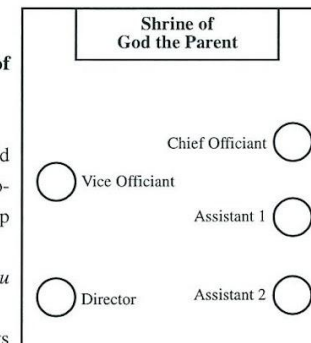
### III. Officiants

Chief officiant, vice officiant, assistants (2), director, attendants (2). (Chief officiant is the head minister of the parent church. Vice officiant is the head minister at the church of enshrinement.)

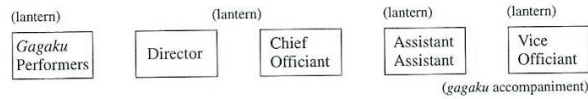
### IV. Transfer and enshrinement of the *medo* (symbol of worship of God the Parent)

TRANSFER

- Officiants proceed to the provisional sanctuary and pray to God the Parent, Oyasama, and the Memorial Shrine(s) (congregation waits in the worship hall; *gagaku* accompaniment).
- Officiants take their seats as shown at right (*gagaku* accompaniment)
- The chief officiant advances to the shrine (assistants follow), states that the *medo* is being transferred, and then prays (two *hai*, four claps, prayer, four claps, and a *hai*; only the chief officiant claps, other officiants remain in *hai* position).
- Remove the offerings of God the Parent (offered before ritual). (*gagaku* accompaniment)
- Attendants turn off the lamps of the shrine and remove them.
- Chief officiant moves the *medo* from the shrine, and carries it high in front of his face to the sanctuary. Vocal soundings are made all the way. (Those in charge of the lanterns light them in advance and light the passage for the officiants, walking at their side. Those in charge of lights turn off all lights in the provisional and in the proper sanctuaries and other rooms; *gagaku* accompaniment)



G. Order in transfer



ENSHRINEMENT PROCEDURES

A. Enshrinement

(When the chief officiant steps onto the upper dais, the *misu* is rolled down.)

B. After enshrinement, the chief officiant takes the position of *hai*, other officiants in unison.

1. Attendants put on mouth masks, light the shrine lamps, and place them in position.
2. Lights are turned on and the *misu* is rolled up.
3. *Gagaku* is continued until the sanctuary is lit.

C. Prayer by the chief officiant

Two *hai*, four claps, prayer, four claps, and a *hai*. Only the chief officiant claps; all others including the congregation remain in the position of *hai*.

D. Officiants take their seats on the upper dais.

E. The offering (*gagaku* accompaniment)

The vice officiant assumes the head of the offerings.

Note: Attendants do not usually take part in the offering.

F. The chief officiant advances to the shrine (assistants follow), and states to God the Parent that the transfer and enshrinement of the *medo* has been completed, and prays (two *hai*, four claps, prayer, four claps, and a *hai*, other officiants and congregation in unison; *gagaku* accompaniment)

G. Officiants proceed to the provisional sanctuary (*gagaku* accompaniment).

V. Transfer and enshrinement for the Shrine of Oyasama

The procedure follows that of the former. The seating positions of the officiants and their positions during the offering are shown in diagrams A and B (next page) respectively.

Note: When lights are turned off, keep the lamps of God the Parent lit.

VI. Transfer and enshrinement for the Memorial Shrine(s)

In these procedures, the chief officiant is the head minister of the church and the other officiants are also ministers of the church. The procedures follow those of the former. The seating positions of the officials and the positions during the offering are shown in diagrams C and D (next page) respectively.

Note: When the lights are turned off, keep the lamps of God the Parent and of Oyasama lit.

VII. Service

After the enshrinement is completed, the service is performed with the musical instruments in their positions at the morning and evening services.

VIII. Retire

Diagram A

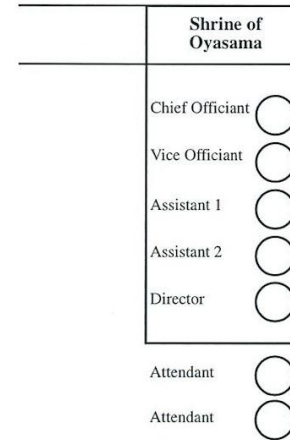


Diagram B

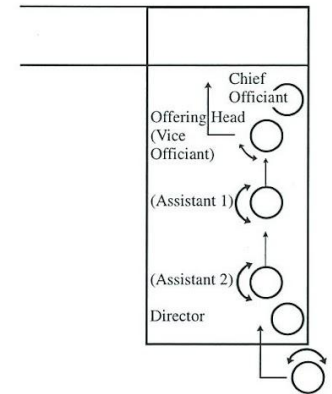


Diagram C

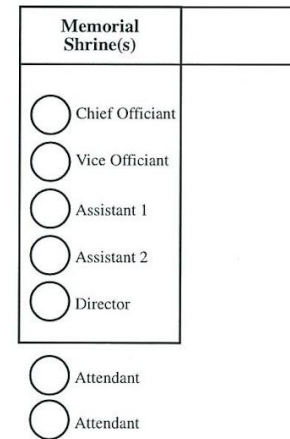
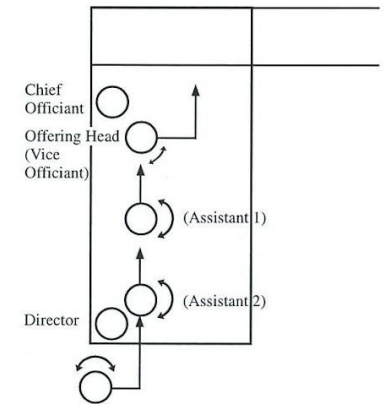


Diagram D



## Procedures for the Spring and Autumn Memorial Services

### I. Preparations

- A. The nine musical instruments are put into position. The stands for the Teodori are not.
- B. Service performers wear the service *kimono*.

### II. Preliminaries

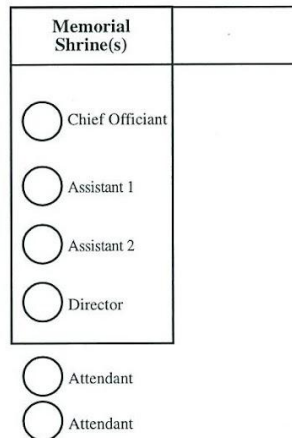
- A. Open the portals of the Shrine of God the Parent and the Memorial Shrine(s) (*gagaku* accompaniment).
- B. The offering (*gagaku* accompaniment)

### III. Procedure before the Shrine of God the Parent

- A. Officiants and service performers proceed to the shrines and pray to God the Parent, Oyasama, and the Memorial Shrine(s) (congregation in unison; *gagaku* accompaniment)
- B. Chief officiant advances to the Shrine of God the Parent (assistants follow), reads the prayer, and prays (two *hai*, four claps, prayer, four claps, and a *hai*). The officiants retire from the upper dais. The service performers place the stands for the Teodori on the upper dais.
- C. The Teodori  
Yorozuyo and the Twelve Songs are performed. The seated service is not.
- D. The chief officiant and service performers pray to God the Parent, Oyasama, and the Memorial Shrine(s), and retire.

### IV. Procedure before the Memorial Shrine(s) (All officiants wear *kyofuku*)

- A. Officiants take their fixed positions in front of the Memorial Shrine(s) as shown in the diagram below (*gagaku* accompaniment) and make a *yu* in unison. The prayer is delivered to assistant 2.
- B. The chief officiant advances to the shrine (assistants follow), reads the prayer, and prays (two *hai*, four claps, prayer, four claps, and a *hai*; *gagaku* accompaniment). Officiants return to seats.
- C. Other officiants pray in unison (two *hai*, four claps, prayer, four claps, and a *hai*, *gagaku* performers in unison at their own positions).
- D. Members of the congregation advance to the shrine, one after another, and offer their prayers (two *hai*, four claps, prayer, four claps, and a *hai*).
- E. Officiants retire (*gagaku* accompaniment).  
Officiants clap twice and make a *yu*, then retire in order, chief officiant leading. Officiants and congregation pray in unison to God the Parent, Oyasama, and the Memorial Shrine(s).



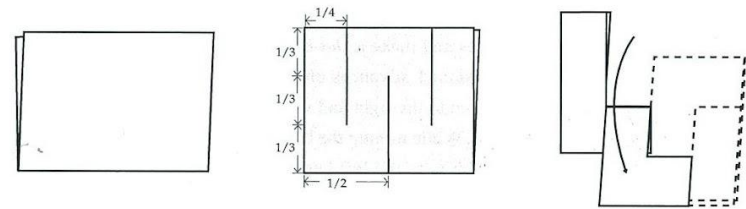
## APPENDIX

### I. Paper Streamers (*shide*)

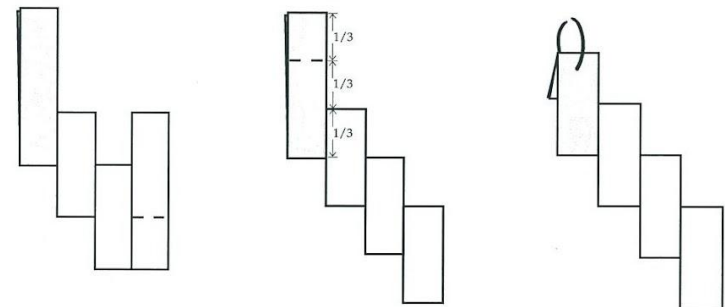
There are two kinds of paper streamers, one with four folds and the other with eight. The fourfold streamer is more commonly used. The color of the paper must be white. The size may vary according to use.

How to make a paper streamer

1. Fold a piece of white paper in half (the size of the paper varies according to use.)
2. Cut two-thirds across the paper from the center of the folded side. Then cut two-thirds across the paper from two points: halfway between the center and the left edge, and halfway between the center and the right edge.
3. Face the open side of the paper away from you. Holding the left quarter of the paper down with your left hand, fold the paper toward yourself at the first cut from the left.



4. Then fold the paper toward yourself again at the second cut from the left.
5. In the same way, fold the paper toward yourself at the last cut.
6. Finally fold back the top third of the strip on the left and run a paper string through it.





## II. Sacred Branch

### A. Attendant's steps for placing the stand for the sacred branch in front of the shrine

As shown in diagram A, an attendant sits in front of the shrine and puts the stand down. Then he places his hands at the bottom and slides it slowly forward. He makes a *hai* and moves as shown in diagram B to return to his place.

### B. Attendant delivering the sacred branch to assistant 1

1. An attendant holds the middle rear of the branch with the left hand, palm up, and the bottom of it with the right hand, palm down. He must keep the top of the branch higher than the bottom.

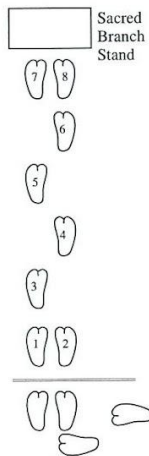
#### 2. Passing the sacred branch:

After the attendant sits in front of assistant 1, they exchange *sho-yu*. Then the attendant turns the branch around so that its tip faces his right, switching his hands as he does so. He passes the branch to the assistant, then makes a *sho-yu*. Then the attendant returns to his seat.

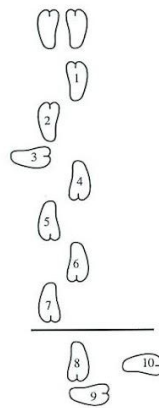
### C. Assistant 1 handing the branch to the chief officiant

1. Assistants follow the chief officiant and after reaching the front of the shrine, they sit properly. They advance on their knees and make a *sho-hai* (assistant 1 only bows). After the chief officiant makes a *hai*, assistant 1 advances on his knees and sits (diagram C, next page). He begins to turn the branch to the right and slips his right hand just below the left hand which is holding the branch. While turning the branch to the right with the right hand, he holds the bottom of the branch with the left hand. He hands the branch to the chief officiant with the bottom of the branch pointed toward the chief officiant's knee.
2. After handing the branch to the chief officiant, assistant 1 retreats and sits (diagram D, next page). He remains in the *sho-hai* position during the offering of the branch.

**Diagram A**



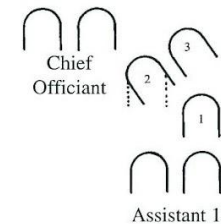
**Diagram B**



### D. The chief officiant offering the sacred branch

1. After arriving at the front of the shrine, the chief officiant sits properly, advances on his knees and makes a *hai*. He receives the sacred branch from the assistant (the chief officiant grasps the middle of the branch underside with his right hand and holds the bottom with his left, palm down). He brings it forward, raises it, and makes a *hai* (the branch dips slightly as he bows). He brings his left hand up, just below his right hand, and regrasps it with his left and releases his right hand to hold the branch with his left hand at shoulder height on his left side, facing the paper streamer to the front. His right hand passes over his thighs and is placed on the floor (fist) while he makes a *hai* (care is to be taken so that the bottom of the branch does not touch the floor and that the branch is not tilted forward).
2. Again he brings the branch directly in front of him and switches hands (regrasping the bottom with his left hand) and makes a *hai* in the same fashion as before.
3. Again he brings the branch to his left as before and makes a *hai*.
4. For the third time he brings the branch directly in front and makes a *hai*. This time he keeps his head bowed and moves forward on his knees and places the branch into the stand. He pulls his left hand away and after adjusting the branch with his right hand, he pulls the right hand away. He moves back on his knees and makes a *hai*.

**Diagram C**



**Diagram D**

