



Creativity

Within

Tradition

美
の
伝
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・
写

Iwasawa Oriental Art 30th Anniversary

岩澤オリエンタル・アート創業30周年記念

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莊山



OF GOOD DEEDS

THE FRUITION

CELEBRATING

Creativity Within Tradition

Iwasawa Oriental Art 30th Anniversary

岩澤オリエンタル・アート創業30周年記念

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Contents:

Introductory YouTube Video: World of Gaho

Preface:

The Practice of Copying in Japanese Art

Melissa Rinne. 2

Essays:

Utsushi and Chanoyu

Christy Bartlett. 6

Appropriation: Thoughts on *Utsushi* from
an American Contemporary Artist

Lynn Elliott Letterman 10

Creativity Within Tradition by

Maehata Gaho: Greetings 14

Catalogue 17

Artist Biographies 90

What is Urushi? 97

Afterword:

Kumiko Iwasawa 104

Resources 106

Publication Credits. 108



YouTube Link

目次:

映像 (YouTube): 雅峯の世界

序文:

日本の美術における「写」の伝統

マリサ・リンネ4

エッセイ:

茶の湯と「写」

クリステイ・バートレット8

Appropriation: 西洋美術における「写」の概念

米国現代作家の一考察

リン・エリオット・レターマン.....11

美の伝承: 前端雅峯.....15

作品目録.....17

作家略歴: (前端雅峯/春斉)90

漆(japan)とは何か?.....97

後書き:

岩澤矩美子105

参考文献107

編集協力109

Preface

The Practice of Copying in Japanese Art

The tradition of copying has a long and distinguished history in Japan, extending across numerous artistic fields; including but not limited to calligraphy, painting, sculpture, architecture, lacquer, ceramics, textiles, metalwork, and basketry.

A copy (in Japanese, *utsushi*, *mosha*, or *mozō*) of an existing artwork might be made for a variety of purposes. Copying the works of predecessors is one of the formative methods for training in a wide range of artistic genres. By replicating the techniques and style of an established master, an artist experiences firsthand the technology, material requirements, and aesthetic considerations involved in producing an artwork of the highest quality.

For thousands of years before the existence of printing or photographic reproduction, multiple copying was the primary method of preserving literary, religious, and artistic traditions; and copying was the purview not of artists in training but seasoned veterans. In many cases, such later replicas are all that have survived fires and other ravages of time. For example, the oldest Japanese paintings of Mandalas of the Two Worlds (9th century, National Treasure, Jingoji temple) are not the original mandalas brought back from China by the priest Kūkai (774–835), but instead the earliest surviving faithful copies of those prototypes.

In highly technical fields such as lacquer, textiles, or metalwork, the creation of replicas involves much more than simply reproducing a form or an aesthetic. Producing an accurate copy involves revisiting or recreating artistic techniques and materials that may have been lost for hundreds of years. The process of copying not only results in high-quality facsimiles but reveals secrets from the past. Much concrete understanding about the eighth-century lacquers and other objects in the Shōsōin Repository in Nara has been gained through the highly technical and research-intensive project of creating historically accurate replicas.

Artists sometimes copy important artworks to honor the original artist. A well known example in the Rinpa style is a pair of screen paintings by Tawaraya Sōtatsu (active early 1600s) of the Wind God and Thunder God (National Treasure, collection of Kenninji Temple), which was copied numerous times by painters of subsequent generations, including such luminaries as Ogata Kōrin (1658–1715) and Sakai Hōitsu (1761–1828). There is a long tradition dating back to the Edo period of copying iconic Rinpa-style lacquers attributed to masters such as Hon’ami Kōetsu (1558–1637) and Kōrin. A replica in the collection of the Asian Art Museum of a famous Rinpa lacquer inkstone box with pontoon bridge design was made in homage to Hon’ami Kōetsu (1558–1637) by lacquer artist Maehata Gahō (born 1936).

In order to make a faithful copy of a historical artwork, the artist must first have mastered a traditional genre, which requires years of intensive training, specialized technical knowledge, and the ability to overcome innumerable technical and logistical difficulties. Artists who dedicate themselves to such a path today’s modern society depend on the recognition and active encouragement of institutions, collectors, and dedicated art dealers such as Iwasawa Oriental Art. It is gratifying to know that, with such ongoing support, the replication of historical works can continue to serve as a bridge between past and present, reinforcing understanding of artistic heritage and informing the art of the future.

Melissa M. Rinne
Associate Curator of Japanese Art
Asian Art Museum of San Francisco

序文

日本の美術における”写”の伝統

日本の中で模写をする伝統は長く、書・絵画・彫刻・建築・漆工・陶芸・染織・金工・竹工など至る分野に影響を及ぼす特殊な歴史を持っている。既存の作品を写す目的は様々あるが、多くの美術・工芸分野においては、写すことは修行の一環となっている。弟子は師匠の技と作風を真似ることによって、作品の質を高めるための技法や材料、美的感覚までも身をもって経験することになる。

印刷や写真複製以前の日本において、幾世紀にもわたる伝統を継承する手段として模写は主流であった。そのための写を製作するのは、見習いではなく、高度な専門家に任された。何世紀にわたり、紛争や災害を経て残存するのは模写のみという場合も少なくない。例えば、日本の最古の両界曼荼羅図である国宝高雄曼荼羅（9世紀、神護寺蔵）は、空海が唐から請来した原本ではなく、その様式を最も正確に伝える貴重な模写である。

高度な技術を必要とする漆工や染織、金工などの工芸分野では、写の製作は単なる形や意匠を真似ること以上の意味がある。正確な写を製作することは、数百年に渡って失われてきた美術的な技術と素材を再現することもある。写は高度なレプリカというだけでなく、先人たちの秘伝を紐解くことでもある。例えば、奈良時代の正倉院宝物の復元模造・模写事業には、科学分析などを含む研究プロジェクトが結成されている。

作家は、本歌を製作した先人に敬意を込めて写を製作する例もある。琳派を代表し17世紀初頭に活躍した俵屋宗達作の風神雷神図屏風（国宝、建仁寺所蔵）は、時代を経て何度も写が製作されてきた。顕著な例として尾形光琳や酒井抱一の作品が挙げられる。漆工分野でも、本阿弥光悦や琳派の作風を写す江戸時代から続く長い伝統がある。サンフランシスコ・アジア美術館に所蔵されている舟橋蒔絵硯箱の写は、漆工作家の前端雅峯(1936年生まれ)が光悦に感銘を受け製作した作品といわれている。

精巧な写を製作するためには、作家は先ず伝統的な美術様式を身につけねばならない。現代の日本社会においては、長年にわたって修行に励み、専門知識を習得するには、幾多の試練を乗り越える必要がある。今日、美術・工芸の道に身を投じ、さらに写の伝統を精進する作家には、支えてくれる様々な団体、美術館などの芸術機関、コレクター、そして岩澤オリエンタルアートのような美術商がなくてはならない、貴重な存在となっている。

写は過去と現代との架け橋であり、伝統美術への理解を深めさせ、未来の美術・工芸を伝承するものである。今後とも「写」の伝統が継承されてゆくことを願う。

サンフランシスコ・アジア美術館

学芸部 日本美術工芸課 主任研究員

マリサ・リンネ

Creativity Within Tradition

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岩澤オリエンタル・アート創業30周年記念

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Utsushi and Chanoyu

Utsushi, defined in this volume as creativity within tradition, begins when an original work of art from the past stands as a point of inspiration and a point of departure for the artist in the present. The modern artist wants to understand how this extraordinary work came into being, how it works its effect, and how he or she might aspire to create something of equal impact. A dialogue across time, between two artists, follows.

The modern artist's inquiry is motivated by admiration and respect for the attainments of the past as embodied in the work of art. In traditional fashion, the modern artist must "steal" the knowledge of the older artist who is not there to interrogate. The original piece too is silent, offering only its existence. An attentive questioning and true vision must be applied to see not simply the physical appearance, an important first step for *utsushi*, but also the object's internal life. Such vision requires a sustained engagement with the work.

To some extent, this process resembles the classical poetic technique known as *honka dori* [本歌取り], or allusive variation, a technique that dates back to Heian Period (794-1186). The poet builds his or her understanding of the art by studying past masters. Once that knowledge has been absorbed so deeply it is an indivisible part of the poet's psyche, then he or she may quote other's phrases into their own verse without losing individuality or creativity. The quotation is overt and intended to be recognized. The poet expects the reader to be well versed, and to understand both quotation and originality, so the need for attribution is redundant. Koga Kenzo remarks in "*Utsushi: The Aesthetics of Imitation*," that this technique allows "a poetic work the added weight of tradition while preventing it from being a smug expression of personal conceit." [Chanoyu Quarterly No. 67, 13]

Artists working in material mediums, especially when creating works for use in the Way of Tea, have the same expectation. Their creative variations rely on Tea masters and aficionados to recognize what is homage and what is a personal, subtle and acute interpretation. In a sense, the art of *utsushi* becomes a forum to explore the relation between form and creativity, the communal and the individual, the past and the present and possibly even the future.

The beauty of *utsushi* brings an intriguing aesthetic to the tearoom, one that resonates with the practice of the Way of Tea. Most of all, that through an investigation of form, one ends with a discovery of spirit.

Christy Bartlett

Director

Urasenke Foundation San Francisco

茶の湯と「写」

本書において写とは、伝統の中に存在する独創性と定義付けされます。現代の作家が写を始めるにあたっては、過去の作品がインスピレーションの起点となります。現代の作家は類まれなる作品がどのように製作され、構成されているかを理解し、同じような強く印象に残る作品を製作したいと願うものです。二人の作家が、時代を越えて対話するのです。

現代作家の探求心は、形となって表現された過去の才能に対する賞賛と敬意により動機づけられます。伝統的に、現代の作家は過去の作家の技法を盗まねばなりません。本歌は静かに、ただ存在しているだけなのです。深い探究心と真理を見定める洞察力を持つことは写を製作することにとっての大切な初歩であり、単に物的な側面だけではなく、対象物の魂をも見極めます。そういった洞察力には、作品との間のたゆまぬ関係が求められます。

この作業はある面で、本歌取りと言う平安時代から続く伝統的な和歌の手法と似ています。歌人は過去の偉大な歌人達を研究することにより、歌道の心を追求します。その知識が歌人の精神と一体になれば、他の歌人の歌の一部を自らの歌に引用しても、独創性は失われません。引用は公然であり、あえて認識しやすくなっています。読み手に対して引用と独創性の両方の理解と深い造詣を求めているため、そういった歌が引用の帰属先を述べることはありません。古賀健藏氏は「写しの美学」において、「より強く伝統的な重厚味を加え、ひとりよがりの表現に終始することなく、むしろ容易に文学的伝統に組み入れられる手段ともなり得るのである」と指摘しています。(季刊茶の湯 No. 67, P13)

物質的な材料を扱う作家、特に茶の湯で使用する作品を製作する作家たちは同じような意図を持っています。彼らの独創性は、茶人や数寄者達の本歌と作家独自の精巧で、優れた芸術表現であるかを識別できるかにかかっています。写とは、手本と独創性、公と個、過去と現在そして未来との関係を探る場と言えるでしょう。

「写」は茶室に魅惑的な美をもたらし、茶道とも深く共鳴するものです。手本の研究を通じ、究極的にはその道の真髄を修めることに帰結します。

裏千家サンフランシスコ出張所 所長

駐在講師

クリステイ・バートレット

Appropriation:

Thoughts on *Utsushi* from an American Contemporary Artist

Eastern and Western art have many differences, but *Utsushi* and the contemporary art form called Appropriation have one imagined similarity: to reproduce or re-present an earlier work.

Japanese art often depicts the beauty that can be found in all objects from the most refined to the most humble. The techniques used to create these works of art are often studied throughout the artist's lifetime. Today many traditional techniques are being enhanced through different methods and technologies to bring a new vision to these traditional art forms. This book examines *Utsushi* through the medium of Japanese lacquered art and how homage is paid to a known masterwork using traditional techniques to bring the artist's interpretation of the piece to the forefront in this field.

These practices differ substantially from those of the contemporary Western art world where creativity trumps all other attributes. Ideas are regarded as more important and more valued than the techniques for creating the artwork. Western artists take existing images from the original art and give them a new identity in a process called "appropriating." They still want the viewer to recognize the images they copy. They may alter the scale or abstract the original, but the image of the original is never lost, or hidden. Instead, what often changes is the message, or point of view being expressed in the art piece.

Both forms of art pay tribute to great works of the past and introduce them once again to a new time and place.

Lynn Elliott Letterman
<http://lynnelliottletterman.com>

Appropriation:

西洋美術における「写」の概念 米国現代作家の一考察

西洋と東洋の美術の違いは多岐に渡るが、「写」と“Appropriation”には共通性がある：つまり過去の作品の再構築、あるいは再表現であります。

日本の美術には優美さから侘び寂びまで、すべての要素を含んで表現していることがしばしば見られます。そして作家は生涯をかけて創造する技を磨くのです。今日、多くの伝統的な技法は様々な方法やテクノロジーによって改良され、伝統的な美術様式にも新しい視点をもたらしました。この本における「写」と呼ばれる日本の漆工芸は、伝統的な技法で作られた本歌に対し、作家が敬意をもって作家自身の審美的解釈を持ち込んだものです。

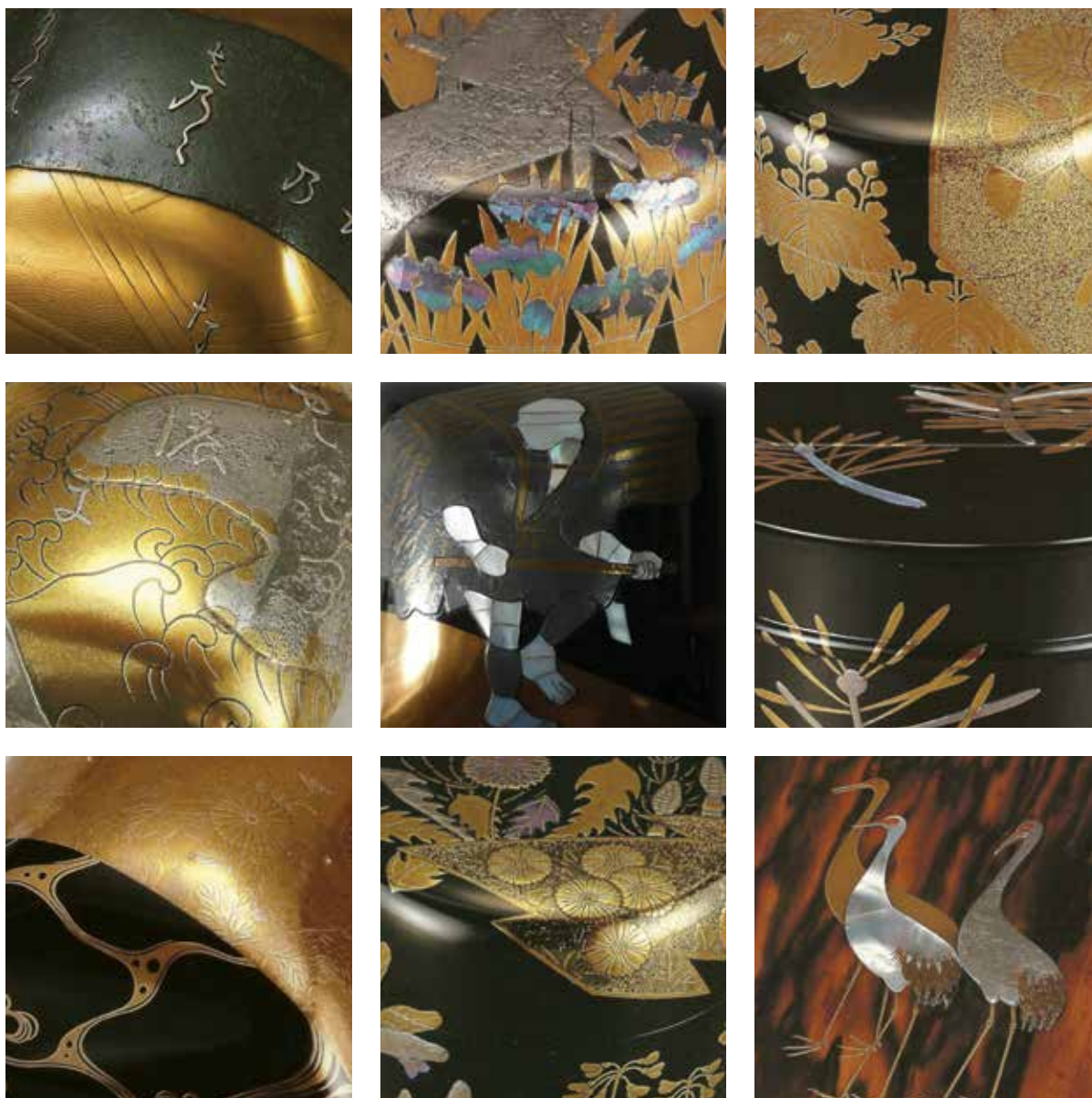
独創性が他のすべての要素を凌駕するような現代西洋美術の世界と「写」は大きく異なります。西洋美術の世界では作品を創造する技術よりも概念や観念こそが、より重要となってきます。西洋の作家が既存の作品からイメージを膨らませ、新しい作品とするプロセスをAppropriatingと呼びます。西洋の作家はAppropriatingした作品において、作品のサイズや抜粋する箇所を変えながらも、鑑賞者が識別できるようにオリジナルのイメージを明確に残しながら、作家の主張や視点を作品中で表現しているのです。

「写」と“Appropriating”には共通性があります。それはどちらも時間や空間を越えて、過去の偉大な作品を賞賛し、再び現代に伝えることであると言えるでしょう。

リン・エリオット・レターマン

Creativity Within Tradition

美の伝承・写



Selected Works by Maehata Gaho 前端雅峯

Makie (Urushi = Lacquer)

The subtle beauty of lacquer has defined the arts of Japan. For nearly a millennium, lacquer artisans have learned this art from their predecessors, creating layer after layer of artistic development and originality. This unique tradition requires the artisans to contemplate a known masterwork artistically and philosophically. During the process they employ their own interpretations to recreate the piece by using the techniques and designs learned. The technique in which designs are created using gold and silver powder over lacquer, known as *makie*, dates back to the Heian Era (794-1120 AD). During the Kamakura Era (12th to 14th century AD), the art was further refined and various techniques were developed. With each development, various works of exquisite quality were meticulously crafted.

蒔絵

“器物の表面に漆で文様を描き、金、銀などの金属粉や色粉を蒔きつけて付着させる、日本独自の漆工芸。奈良時代に始まる。技法上から平(ひら)蒔絵、研ぎ出し蒔絵、高蒔絵に大別され、文様以外の地の装飾法である地蒔きには、沃懸(いかけ)地、平目地、塵(ちり)地、梨子(なし)地などがある”。～大辞泉より

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美
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伝
承
・
写

Greetings

Fifty years have passed since I have been working as a Japanese lacquer artist. As an inexperienced artist trained in Yamanaka of Kaga (Ishikawa Pref.), I was mesmerized with the styles of *Rimpa*: those of Honami Koetsu as well as Ogata Korin and Kenzan. Through many failed attempts to understand *Utsushi*, I was gradually able to improve my skills and sensibilities. However, it was later in Kyoto, through meeting the connoisseurs of lacquer arts and gaining their support, I realized that there was much more to learn about the world of Japanese lacquer.

Then I saw a new world open before my eyes. Lacquer contained a spirit that had given me new experiences. The sophisticated genius loci of Kyoto encouraged me to learn the joy of creation within the refined culture of Heian. I have come to understand that to study *Utsushi* is a way to know the art and philosophy of masters of the past. The process of creating *Utsushi* is the key to passing down mastery to the next generation.

I have been a lacquer artist for a long time. All that remains to say is that my heart is full of gratitude.

Maehata Gaho

ご挨拶

茶乃湯の塗物師としてこの道に入り早や50年。加賀の山の中育ちの若輩が、光悦、光琳、乾山の作風に感銘を受け幾度と無く失敗を繰り返しながら精巧な写しを作る事で技術、感性を磨き後に京都へ赴き、そこでいろいろな人と出会い教えられ、“奥の深い漆の世界”があることを知りました。

そして目が開き、血が騒ぎ、感動した……。漆にも生があり言葉があると。都の人達のあたたかさに励まされ、平安の文化につくることの喜びを学びました。写しとは先人の技術を習得する為の手段としてはもちろんの事、その作品を作る事により思想までも取り入れられると思っております。次世代に技術を伝承して行く意味においても必要不可欠な方法です。長い間塗師の道を歩んでまいりました。いま感謝の気持ちで一杯です。

前端雅峯



Catalogue

作品目録

伝統を貫くその思い。

The philosophy of transmitting the tradition.

- 1 舟橋蒔絵硯箱
Funabashi Makie Writing Box with Motif of Pontoon Bridge
- 2 琳派菊水蒔絵硯箱
Rimpa Style *Kikusui* Writing Box with Motif of Floating Chrysanthemums
- 3 琳派鶴蒔絵黒柿硯箱
Rimpa Style Writing Box Motif of Cranes *Makie*
- 4 樵夫蒔絵硯箱
Kikori Makie Writing Box with Motif of Woodcutter
- 5 琳派住江蒔絵香合
Rimpa Style Suminoe *Makie* Incense Container with Motif of the Shores of Suminoe
- 6 琳派若松蒔絵手桶水指
Rimpa Style Water Container used for Chanoyu with Motif of Young Pine
- 7 高台寺秋草桐紋片身賛蒔絵大棗
Kodaiji Makie Natsume Tea Container with Motif from Kodaiji Temple
- 8 琳派八橋蒔絵大棗
Rimpa Style *Yatsunashi Makie Natsume* Tea Container with Motif of Eight Bridges
- 9 琳派春秋草花蒔絵大棗
Rimpa Style *Makie Natsume* Tea Container with Motif of Flowers and Grasses
- 10 阿古陀茶器如心斎好み
Tea Container in the Shape of a Winter Gourd
- 11 井伊宗観好十二ヵ月茶器 (月次茶器)
Set of Tea Containers of the Twelve Months
- 12 片輪車蒔絵大棗
Katawa guruma Makie Natsume Tea Container with Motif of Wheels in Flowing Water
- 13 片輪車蒔絵螺鈿香合
Katawa guruma Makie Incense Container with Motif of Wheels in Flowing Water



1

写 舟橋蒔絵硯箱
前端雅峯作

Utsushi: *Funabashi Makie* Writing Box with Motif of Pontoon Bridge

By Maehata Gaho

H. 12 x L. 24 x W. 22 cm

H. 9½" x L. 8⅝" x W. 4¾"

国宝「舟橋蒔絵硯箱」東京国立博物館蔵の写し。出典は後撰和歌集より。

This piece is an *Utsushi* of the *Funabashi Makie* Writing Box, a National Treasure housed at the Tokyo National Museum. The work is based on the poem from the *Gosen Wakashu*.



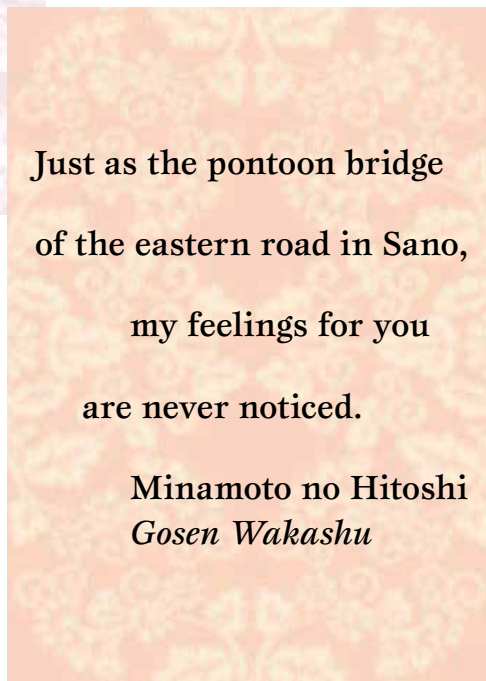
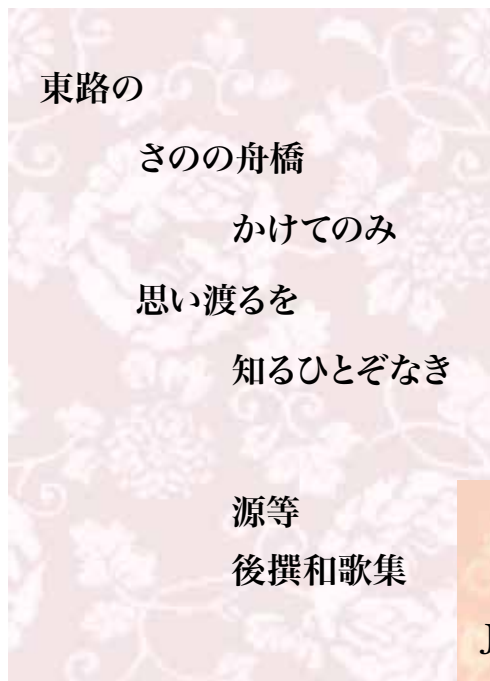
Image: TNMImageArchives

本歌 国宝 舟橋蒔絵硯箱
本阿弥光悦作
江戸時代 17世紀
東京国立博物館所蔵

Original: *Funabashi Makie* Writing Box
Honami Koetsu (1558-1637)
H. 11.8 x L. 24.3 x W. 22.9 cm
H. 4½" x L. 9½" x W. 9"
Edo period 17th century
National Treasure
Tokyo National Museum



The *makie* writing box on the left is an *Utsushi*, a Japanese tradition of inspiration in which contemporary artists emulate the aesthetics and spirit observed in the work of past masters and artisans. The original writing box on the right, one of Japan's National Treasures, was created by Honami Koetsu (1558-1637). The *Rimpa* school design interprets a poem and includes the word *funabashi*, which means pontoon bridge. In this piece, the text has moved beyond a literary reference to become an important component of the visual image and composition, thereby playing a dual role.



芸術と工芸の調和

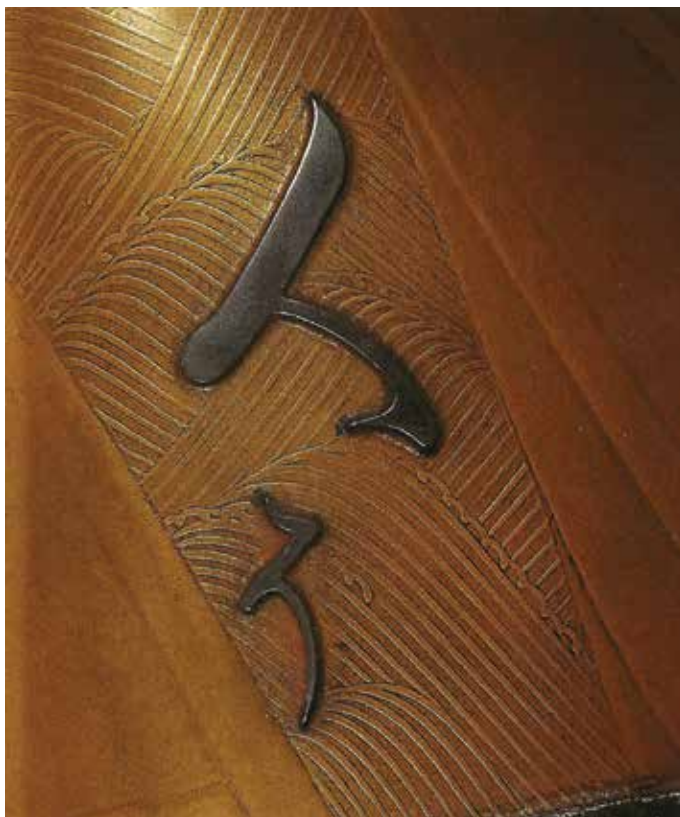


「舟橋蒔絵硯箱」『後撰和歌集』巻第十
恋歌、源等の「東路の佐野の船橋かけ
てのみ思いわたるをしるひとぞなき」によ
る意匠。銀版による歌文字を散らし「船
橋」だけは、数艘の小舟を並べ鉛の橋を
渡した図案に読み取らせている。

本阿弥光悦

「舟橋蒔絵硯箱」(部分)

The *Funabashi Makie* Writing Box is based on a love poem found in the tenth chapter of the *Gosen Wakashu*. The imagery combines two elements—pewter is used to portray the bridge and the text, while the rest of the design is done in *makie*—to establish the theme of the poem and its key terms.



(Both images) Details of the Writing Box with Pontoon Bridge design in *Makie* by Honami Koetsu



2

写 琳派菊水蒔絵硯箱
前端雅峯作

Utsushi: *Rimpa Style Kikusui Writing Box with Motif of Floating Chrysanthemums*
By Maehata Gaho
H. 12 x L. 24 x W. 22 cm
H. 9½" x L. 8⅝" x W. 4¾"





参考資料： 菊水秋草花扇面図
酒井抱一筆
光琳名画譜 1978

Inspiration:
Drawing of an Open Fan with
Flowing Waters and Flowers
Sakai Hoitsu (1761-1829)
Reference: *Korin Meigafu* 1978

酒井抱一の扇面を下絵とし、光琳派独特の袋形硯箱に片身替風に菊水を蒔絵にして製作した。

The work uses Sakai Hoitsu's fan painting as the basis for the design, while the box is shaped in the style of the *Korin Fukuro* writing box. In this example, the *makie* shows the *Kikusui* pattern (floating chrysanthemums) on the upper portion of the box.



写 一閑扇面香合菊二流水蒔絵
前端春斉作

Utsushi: Paper-based Lacquer Incense
Container in the Shape of an
Open Fan
By Maehata Shunsai
H. 1.2 x W. 5 x L. 11.5 cm
H. ½" x W. 2" x L. 4½"

三代目前端春斉が酒井抱一の下絵を写し香合に仕立てたものである。父、前端雅峯氏の作品と比較すると春斉の独特な作風が見られる。両者の作品には本歌の写しが継承されているが、それぞれの作品には独自の作風が見られる。

The Third Maehata Shunsai was inspired by the same Sakai Hoitsu drawing to create an *Utsushi*, in the form of an incense container. Notice his style is unique in comparison to his father, Maehata Gaho's style. The *Utsushi* is continuous in the style; however the two contrast in the selection of the style.



参考資料:

鉄仙絵團扇 尾形光琳筆
石川県指定文化財無限庵所蔵

Reference: Ishikawa Prefectural Cultural Asset, Mugen-an.

Inspiration:

Tessen-e Uchiwa Hand Fan with Motif of Clematis flowers.
Ogata Korin (1658-1716)
The reverse side contains a motif of flowing water and flowers.
Provenance: Baron Fujita, a modern connoisseur of the arts or *Sukisha*.



写 一閑団扇香合鉄線蒔絵
前端春齊作

Utsushi: Paper-based Lacquer
Incense Container with shape of Hand Fan and Motif of Clematis
By Mahehata Shunsai
H. 1.2 x W. 6.4 x L. 6.4 cm
H. ½" x W. 2½" x L. 2½"



3

写 琳派鶴蒔絵黒柿硯箱
前端雅峯作

希少な縞柿を硯箱に用い、
光琳の鶴を金蒔絵、鉛、螺
鈿で三羽蒔絵とする。

Utsushi: *Rimpa* Style Writing Box
Motif of Cranes *Makie*
By Mahehata Gaho
H. 4.4 x L. 22.9 x W. 16.8 cm
H. 9" x L. 6⁵/₈" x W. 1³/₄"

The writing box is made of black persimmon wood and the cranes are done in gold, tin, and mother of pearl *makie*.



本歌 鶴蒔絵硯箱
原羊遊斎作
江戸時代
個人蔵

Original: *Tsuru Makie* Writing Box
Hara Yoyusai (1769-1846)
H. 9.4 x L. 25.8 x W. 15.2 cm
H. 3¾" x L. 10" x W. 6"
Private Collection

Ogata Korin, the artist who painted this folding screen, was the first artist to use this motif of cranes. Succeeding artists in the *Rimpa* school have continued to employ the pattern in various kinds of works.



本歌 群鶴図屏風
尾形光琳筆
江戸時代
フリーア美術館

Original: Cranes
Ogata Korin (1658-1716)
Edo period
H. 166 x W. 371 cm
H. 65¼" x W. 146"
Freer Gallery of Art

東洋では鶴は長寿の象徴である。鶴が優雅に屏風の中心へ向かい、黒っぽい青と銀の波紋が屏風上方の角に佇む構図である。鶴はシベリアの東部と中国北東に生息し、毎年の冬に日本列島へ旅立つ。

この屏風のように、印象的な左右対称の作風は尾形光琳筆の作品や19世紀の琳派の絵師の作品に多く見られる。光琳には陶工として著名な尾形乾山(1663-1743)という弟がおり、後世において光琳の名の一字が琳派の名の由来となった。琳派は特に新しい表現と素材に大きな関心を示した。京都出身である光琳は、江戸で数年を過ごしてパトロンを得た後は再び京都に戻り、晩年は京都で過ごした。この屏風の大胆な作風は光琳の晩年の作と言われている。

Cranes, symbolic of longevity in East Asia, move in dignified procession toward the center of this pair of screens. Stylized water patterns in darkened tones of silver and blue occupy the upper corners of the screens. Gray cranes, native to eastern Siberia and Manchuria, migrate to Japan every winter.

The striking, unusual symmetry of these screen paintings is reflected in several similar paintings of cranes attributed to Ogata Korin and nineteenth-century painters of the *Rimpa* school. Korin, whose brother was the ceramic artist Ogata Kenzan (1663–1743), was the artist whose name was later adapted to designate the *Rimpa* School. The school's designs featured innovative ideas about design and materials. A native of Kyoto, Korin returned there in the final years of his life after spending several years in Edo (modern Tokyo) seeking new patrons. The style of these screens is associated with the large compositions of Korin's latter years.

Reference: Freer Gallery of Art <http://www.asia.si.edu/collections/japanese.asp>



The famous Crane motif used by Ogata Korin inspired later *Rimpa* school artists to produce various objects, as illustrated below.



Image: TNMImageArchives

参考資料:

群鶴蒔絵硯箱

作者不明

江戸時代

東京国立博物館所蔵

Reference:

Writing Box with Motif of Cranes

Unknown Artist

Edo Period

H. 5.1 x L. 24.3 x W. 22 cm

H. 2" x L. 9½" x W. 8⅝"

Tokyo National Museum



参考資料：

光琳蒔絵香箱

江戸時代

個人蔵

Reference:

Rimpa Style *Kobako* Incense Box

Signed Hokyo Korin

Edo Period

H. 3.81 x W. 12.7 cm

H. 1½" x W. 5"

Private Collection



4

写 樵夫蒔絵硯箱
前端雅峯作

Utsushi: *Kikori Makie* Writing Box
with Motif of Woodcutter
By Maehata Gaho
H. 12 x L. 24 x W. 22 cm
H. 9½" x L. 8⅝" x W. 4¾"



蓋裏
Interior of lid



本歌 重要文化財 樵夫蒔絵硯箱
 伝 本阿弥光悦
 桃山-江戸時代 17世紀
 MOA美術館所蔵

Original:

Writing Box with Motif of
 Woodcutter in Inlaid Mother
 of Pearl and *Makie*

Attributed to
 Honami Koetsu
 Momoyama-Edo Period
 17th century
 Important Cultural
 Property
 H. 10.1 x L. 24.4 x W. 23 cm
 H. 4" x L. 9⁵/₈" x W. 9"
 MOA Museum of Art



春の山に樵夫の姿をかりた大伴黒主が現れるという物語は謡曲「志賀」等に見られ、硯箱の意匠はそうした伝承文学に取材したものと考えられる。

The motif used in the writing box is based on the traditional Noh play, *Shiga*, where Otomo no Kuronushi appears in the form of a woodsman working in the forests in spring. The theme of this design is also found in folk tales.

謡曲 「志賀」

時の帝に仕える臣下が、江州志賀に今を盛りの山桜を見に行きます。そこへ、重い薪に花を折り添えた老若二人のきこりが現れて花の木陰で休むので、それは花見のためか、又は薪が重いからか、と臣下は老人に尋ねます。

すると老人は、大伴黒主の歌を引いて薪に花を添えたわけを話し、花陰に休むことは卑しい身に不似合いだけれど、黒主を偲んでのことだから許してほしいと言います。そして、延喜の聖代には歌道が盛んであったことと共に歌の徳を讃え、自分はもとは黒主と呼ばれていたが、今では山の神と人は見ていると言い、夕雲に隠れ志賀の宮へ帰って行きます。

土地の者から志賀明神のいわれや志賀の山桜についてさらにくわしく聞いた臣下が、その夜、桜の木陰で臥していると、歌舞の音がして黒主の霊が志賀明神の姿となって現れ、春を喜び聖代を祝い、神楽の舞を舞います。

「宝生の能」平成13年3月号より

大伴黒主は、その様、いやし。言はば、薪負える山人の、花の陰にやすめるがごとし。

春さめの

ふるは涙か桜花

散るを惜しまぬ

人しなければ

大伴黒主

古今集 88

Harusame no
Furuwa namida ka
Sakurabana
Chiru wo oshimanu
Hito shinakereba

Otomo no Kuronushi
Kokinshu, 88

Reference:
Trans., Laurel Rasplica
Rodd with Mary
Catherine Henkenius
*Ancient and Modern
A Collection of Poems
Kokinshu*, Princeton
University Press, 1984.

The spring showers that
fall must surely
be teardrops
even among men
there is none
but feels regret
when cherry petals
scatter



Noh play, *Shiga*

A court official coming to view the cherry blossoms in full bloom visits the mountains of Shiga. The official finds an old woodcutter and a younger man resting beneath the shade of the flowering tree. The old woodcutter carries a bundle of firewood with a cherry blossom branch.

The court official inquires of the old woodsman if he was there to see the blossoms or to take a rest from carrying the heavy load. The woodcutter replies with the poem of Otomo no Karonushi. Although the woodcutter resting beneath the blossoms may seem out of place, he then explains that he was recalling a poem by Karonushi.

As the old woodcutter describes the virtue of the poem, he reveals his true identity when he used to be called Karonushi, but now people see him as the god of the mountain. Then he starts to leave in order to return to the shrine of Shiga.

Night has descended, and the court official falls asleep under the cherry blossoms. The deity Shiga Myojin appears in his dream and dances a *kagura* expressing the delightful feeling of spring.



5

写 琳派住江蒔絵香合
前端雅峯作

Utsushi: *Rimpa Style Suminoe Makie*
Incense Container with
Motif of the Shores of Suminoe
By Maehata Gaho
H. 3.3 x L. 7.1 x W. 5.8 cm
H. 1¼" x L. 2¾" x W. 2¼"

静嘉堂文庫美術館所蔵の重要文化財「住之江蒔絵硯箱 光琳作」を香合に写す

The piece is an *Utsushi* in the form of an incense box of the original Suminoe Writing Box, an Important Cultural Property, housed at the Seikado Bunko Art Museum, Tokyo.

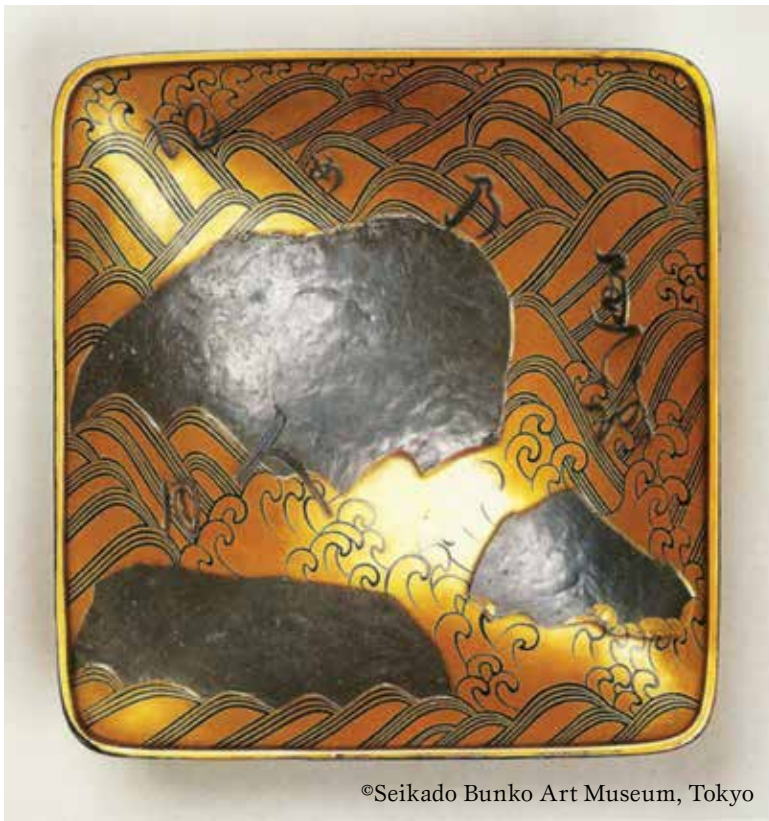


©Seikado Bunko Art Museum, Tokyo

本歌 重要文化財 住江蒔絵硯箱
尾形光琳作
江戸時代 17世紀
静嘉堂文庫美術館所蔵

Original: Suminoe *Makie* Writing Box
Ogata Korin (1658-1716)
Edo Period 17th century
Important Cultural Property
H. 9.0 x L. 26.2 x W. 23.2 cm
H. 3½" x L. 10¼" x W. 9"
Seikado Bunko Art Museum,
Tokyo





蓋裏

Interior of Lid



見込

Interior views of the original

銀蒔絵の文字は：

住之江の

岸に寄る波

よるさへや

夢の通ひ路

人目よくらむ

Suminoe no

Kishi ni yoru nami

Yoru sae ya

Yume no kayoiji

Hitome yoku ran

The poetry rendered in silver *Makie* reads as follows:

Like the waves that dash

To shore at Sumi Bay,

I would have you rush to me

Yet it seems you fear men's

Eyes even on the path of dreams

藤原敏行

古今和歌集五百五十九、

百人一首十八

Fujiwara Toshiyuki

Kokinwakashu 559, *Hyakunin Isshu* 18



写 琳派住江蒔絵香合
前端雅峯作

Suminoe *Makie* Incense Container
made for Chanoyu shown with pieces
of aloeswood incense (*kyara koh*)

風炉の香合

茶の湯では五月から十月まで風炉の季節とする。その期間は木製の香合に香木をいれて使用する。

Kogo (incense container) Suminoe *Utsushi* by Maehata Gaho

In the warmer months, the incense container is made of wood or lacquer and is used to hold a few pieces of incense when the fire is built. The incense is placed in and near the fire to produce a wonderful fragrance in the tea room.



Suminoe *Makie* Incense Container arranged for building the charcoal fire in Chanoyu

炭手前

Building the Charcoal Fire in Chanoyu

In order to prepare delicious tea, it is extremely important to control the temperature of the hot water. Building the charcoal fire in Chanoyu embodies the sincerity of the host's spirit towards the guest.

茶の湯の文化

Spirit of Chanoyu

We often use the expression, “One time, one meeting” (*ichigo, ichie*) in Chanoyu. The expressions real meaning lies in the extent to which the participants make the most of the current moment.

一期一会：《「山上宗二記」の中の「一期に一度の会」から》茶の湯で、茶会は毎回、一生に一度だという思いをこめて、主客とも誠心誠意、真剣に行うべきことを説いた語。



6

写 琳派若松蒔絵水桶水指
前端雅峯作

Utsushi: *Rimpa* Style Water
Container used for Chanoyu
with Motif of Young Pine
By Maehata Gaho
H.22.9 x D. 22.2 cm
H. 8¾" x D. 9"



本歌 琳派若松蒔絵模様

Inspiration:
Rimpa Style Young
Pine Motif



茶道具取り合わせ

Rimpa Style Water Container with other utensils for Chanoyu.

茶道具

***Chadogu*: Tea Utensils**

The utensils of tea are objects that gratify one's spirit.

The main utensils are:

Kakemono (Scroll), *Kogo* (Incense container), *Hanaire* (Flower vase), *Kama* and *Furo* (Iron kettle and brazier), *Chaire*, *Natsume* (Tea container), *Chashaku* (Tea scoop), *Chawan* (Tea bowl), *Chasen* (Tea whisk)

Toshitsu Chawan Collection by Maehata Shunsai



陶漆茶碗 前端春斉作

陶漆：木ではなく、素焼きの状態の陶器を素地とし、これに生漆をやわらかく溶かしたものを吸い込ませ、付着させる技法

Toshitsu, the process of coating lacquer over unglazed ceramic tea utensils. The raw lacquer is prepared thinner than usual so that the pottery can absorb the lacquer well.



7

写 高台寺秋草桐紋片身賛蒔絵大棗
前端雅峯作

Utsushi: Kodaiji *Makie* Natsume
Tea Container with Motif
from Kodaiji Temple
By Maehata Gaho
H. 7.3 x D. 7.3 cm
H. 2¾" x D. 2¾"

1998年高台寺様より桃山文化の
粋、日本のルネサンスと称された寺
宝の意匠の使用許可を戴き謹作

In 1998 the artist received
permission from Kodaiji to
use this design which defines
Momoyama culture, the
Renaissance of Japanese art.
He created this piece in honor
of this heritage.



Certificate granting the use of the Kodaiji motif

Kodaiji was founded in 1606 by Kita no Mandokoro (1548-1624) in memory of her late husband, Toyotomi Hideyoshi.

The special memorial hall (*otama-ya*) enshrining Toyotomi Hideyoshi and Kita no Mandokoro encompass a shrine and dais, decorated with splendid lacquer work using designs in Kodaiji *makie*.

Inspiration: Kodaiji *Makie* Motif **参考資料:** 高台寺蒔絵文様

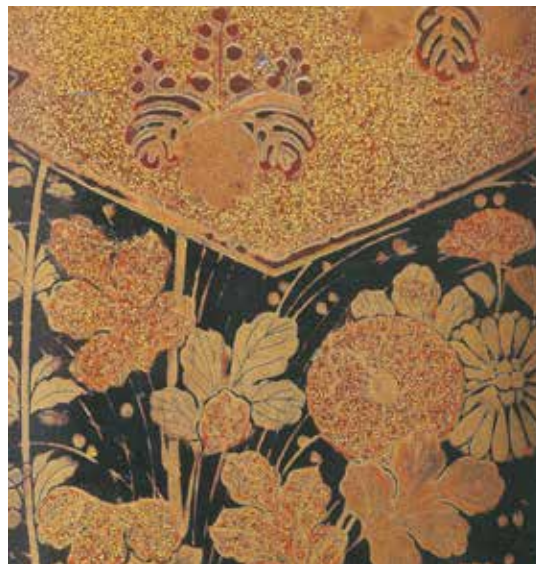


Imaging Department
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高台寺蒔絵文箱
桃山時代 16世紀
ハーバード美術館所蔵



Detail of the lid
Motif of Kodaiji *Makie*



Kodaiji lacquer has none of the arcane literary allusions of earlier lacquer designs, and it was produced in quantities that precluded the meticulous craftsmanship of the subsequent Edo period. The decoration of this ware reflected in the inventive genius of Momoyama craftsmen.

Momoyama Period, late 16th century

Lacquer on wood with Kodaiji-style decoration in gold and silver utilizing the *hiramaki-e* (low relief sprinkled design), *takamaki-e* (high relief sprinkled design), *nashiji* (“pear skinned” ground), *e-nashiji* (pictorial “pear skinned” ground), and *harigaki* (linear incising) techniques; (modern) silver fittings;

H. 5.7 x W. 21.8 x D. 6.1 cm

H. 2¼" x W. 8 9/16" x D. 2 3/8"

Harvard Art Museums/Arthur M. Sackler Museum, The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes; Gift of Elaine Ehrenkranz, 1996.242.12.A-B



高台寺蒔絵阿古陀香炉
江戸時代初期
メトロポリタン美術館所蔵

Six lobed incense burner
(*Akoda Koro*)
First half of the Edo Period
(1615-1868)
H. 8.3 x D. 9.8 cm
H. 3¼" x D. 4"
Metropolitan Museum of Art

各面を対角線上で二分し、黒漆地に秋草、梨地に桐紋を表した意匠は片身替技法とよばれ、金平蒔絵を基調とした技法とともに、様式的特徴である。

The *katami gawari* is a pattern originating from noh textile design in which one garment is decorated with two different patterns.



高台寺蒔絵酒次
桃山時代
メトロポリタン美術館所蔵

Wine Ewer with Design of
Chrysanthemums and Paulownia
Crests in Alternating Fields. ca. 1596.
Momoyama period. Lacquered wood
with sprinkled gold (*makie*) decoration
in Kodaiji style.
H. 25.4 cm
H. 10"
Metropolitan Museum of Art





8

写 琳派八橋蒔絵大棗
前端雅峯作

Utsushi: *Rimpa Style Yatsunashi Makie
Natsume Tea Container with
Motif of Eight Bridges
By Maehata Gaho
H. 7.3 x D. 7.3 cm
H. 2¾" x D. 2¾"*



本歌 国宝 八橋蒔絵螺鈿硯箱
尾形光琳作
江戸時代 18世紀
東京国立博物館所蔵

Original: *Yatsushashi Makie*
Writing Box with
Mother of Pearl inlay
Ogata Korin (1658-1716)
Edo Period 18th century
National Treasure
H. 14.2 x L. 27.3 x W. 19.7 cm
H. 5⁵/₈" x L. 10³/₄" x W. 7³/₄"
Tokyo National Museum





Image: TNMImage Archives

本歌 国宝 八橋蒔絵螺鈿硯箱
(展開図)
尾形光琳作
東京国立博物館所蔵

Original: *Yatsunashi Makie* Writing Box with Mother of Pearl Inlay (Interior View)
Ogata Korin
Tokyo National Museum

「伊勢物語」八橋の段にちなんだ模様であり、光琳はこのテーマを好んで取り上げている。この硯箱は物語の説明的描写を離れて、燕子花と橋による巧みな構図で、独特の装飾効果を見せている。硯箱と料紙箱を二段重ねにした構造で、下段の内面や底には金平蒔絵の流麗な浪が描かれている。

The planks of the eight bridges motif is seen in the “*Tales of Ise*” and Ogata Korin frequently used the theme in his works. The writing box distances itself from being a visual description of the story; instead the irises and bridge are artistically designed effectively showing the work in a decorative manner. The writing and document box are constructed in a way so that they are stacked on top of another. The interior of the lower box is decorated with motif of waves done in gold *hira-makie*.



写：前端雅峯作 燕子花に八橋蒔絵

国宝「八橋蒔絵硯箱」東京国立博物館蔵の大棗による写し。意匠の出典は「伊勢物語」の八ッ橋から取ったもので、これは尾形光琳が好んで用いた題材のひとつであった。

The *Yatsunashi Makie Natsume* is based on the National Treasure, “Eight Planked Bridges Writing Box,” housed in the Tokyo National Museum. The motif is derived from a scene from the *Tales of Ise*, that is set where eight planked bridges meet (*yatsunashi*). Ogata Korin often used this theme in many of his works.



Image Copyright ©The Metropolitan Museum of Art. Image source: Art Resource, NY

Reference:

Eight Bridges (*Yatsubashi*)

Ogata Korin (1658–1716)

Edo Period (1615-1868) after 1709

One of a pair of six-panel folding screens; ink, color, and gold leaf on paper

H. 179.1 x W. 371.5 cm

H. 70½" x W. 146¼"

Metropolitan Museum of New York

参考資料：

八橋図屏風

尾形光琳 (1658-1716)

江戸時代 (1615-1868) 1709年頃

六曲一双 (右隻)

メトロポリタン美術館所蔵



The *yatsushashi* and iris are a motif often used by Ogata Korin. Nagata Yuji, a *Rimpa* artist during the Edo period, continued using the motif in his works.

ハッ橋や燕子花は光琳が得意としたモチーフ。琳派作家の一人、永田友治に受け継がれる。



参考資料:

燕子花蒔絵螺鈿盆

永田友治作

江戸時代

個人蔵

Reference:

Kakitsubata Makie Tray with
Inlay of Mother of Pearl

Nagata Yuji

Edo Period

H. 5 x L. 36.3 x W. 30 cm

H. 2" x L. 14¼" x W. 11¾"

Private Collection

The theme of the *Yatsunashi* embodies the courtly *miyabi* aesthetic. This quality is highlighted in the interlude of section 9 in the *Tales of Ise*, where the central character rests beside the *Yatsunashi* or, eight bridges, in the famous iris marshes of Mikawa Province. The poem by the main character combines these themes: the sense of loss at leaving the capital, longing for lost loves and the beauty of the natural environment.

から衣
きつゝなれにし
つましあれば
はるばるきぬる
旅をしぞ思ふ

古今集 羈旅
在原業平朝臣

I have a beloved wife,
Familiar as the skirt
Of a well-worn robe,
And so this distant journeying
Fills my heart with grief

Ariwara no Narihira
Kokin Wakashu

八橋図屏風は高貴で雅な様子が作品の主題となっている。伊勢物語第九段において、主人公は三河の国にあった有名な燕子花の沼地に架かる橋（八橋）で休憩するくだりがあるが、本作はその場面を描いている。主人公がそこで詠んだ歌には、都落ちした失意と失われた恋への憧憬、そして自然の美が重なり合って表現されている。

Translation by Helen Craig McCullough, *Tales of Ise: Lyrical Episodes from Tenth-Century Japan*, Stanford University Press, 1968.



9

写 琳派春秋草花蒔絵大棗
前端雅峯作

Utsushi: *Rimpa Style Makie Natsume*
Tea Container with Motif of
Flowers and Grasses
By Maehata Gaho
H. 7.3 x D. 7.3 cm
H. 2¾" x D. 2¾"



本歌 四季草花蒔絵茶箱

原羊遊斎作 (1769-1846)

江戸時代

個人蔵

Original: Motif of Seasonal Flowers
Portable Tea Making Box
(*Chabako*)

Hara Yoyusai (1769-1846)

H. 20.2 x L. 12 x W. 14 cm

H. 8" x L. 4¾" x W. 5⅝"

Private Collection

江戸後期の蒔絵師羊遊斎、あるいはその一派の作風は、琳派風の装飾性豊かな意匠に、高蒔絵を基調にした伝統的な蒔絵技法で描き出したもので、その精細かつ華やかな表現は、江戸後期の多彩な蒔絵のなかでも際だって目をひく存在となっている。

Hara Yoyusai: *Makie* artist from the late Edo Period (1600-1868). Yoyusai and his school utilize the rich decorative techniques of the *Rimpa* style by using the traditional method of *Taka-makie*. Among all of the *Makie* works from the late Edo period, the detailed and gorgeous expression found in his works attracts the eyes.



10

写 阿古陀茶器 如心斎好み
前端雅峯作

Utsushi: Tea Container in the
Shape of a Winter Gourd
By Maehata Gaho
H. 7.6 x W. 7.5 cm
H. 3" x W. 3"

The *Akoda* form takes its shape from the winter gourd (*kintoga*). For centuries its form has been favored in creating various items such as incense burners, incense containers, tea containers, kettles, and other articles.

In addition, the *Akoda* pattern is often seen used not only in *Makie* but also in other styles to decorate works of art.

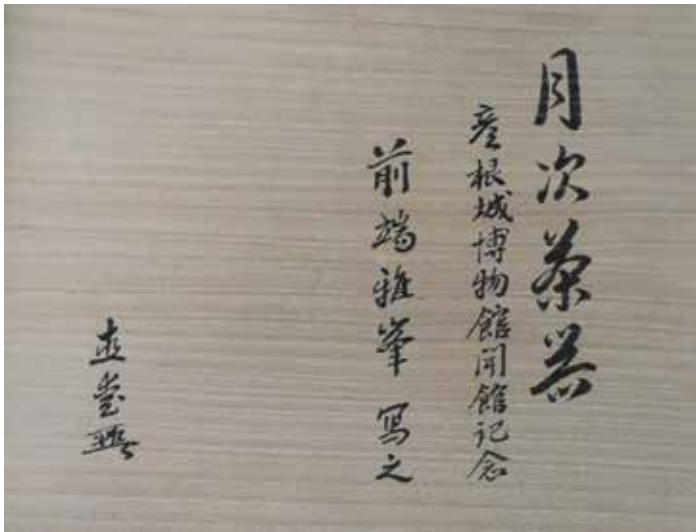


本歌 紀州徳川家伝来 茶器、香合、簞笥より
江戸中期

Original: Set of Tea and Incense Containers housed in a
Chest from the Kishu Tokugawa Family Collection
Mid-Edo Period
H. 7.6 x W. 7.5 cm
H. 3" x W. 3"

「阿古陀とはカボチャの一種である阿古陀瓜のことで、昔から好んで器物の形に取り入れられ、香炉、香合、茶入、釜その他にもみられる。また阿古陀の文様は、蒔絵をはじめ工芸品の装飾にしばしば使われる」

淡交社 茶道美術鑑賞辞典より抜粋



月次茶器 箱書き

Hakogaki of Tsukinami Chaki

Box inscribed by Ii Naoyoshi

11

井伊宗観好十二ヵ月茶器(月次茶器)

徳川三百年の長い鎖国の夢を破り、日本の開国を断行した井伊直弼（宗観）は、近世の大茶人としても著名であります。石州流を学びながら「南方録」を研究し、自ら有名な「茶湯一会集」を著わし、「一期一会」・「独座観念」を茶の湯の根本精神とした宗観の存在は、近代茶道に非常に大きな影響を与えました。

この宗観が、きわめて周到緻密な配慮をもって自ら意匠し、京都の名工八代中村宗哲に作らせた、いわゆる「井伊宗観好十二ヵ月茶器（月次茶器）」は、器形は大棗、中棗、薬器、面中次、白粉解、金輪寺、下張棗、八角中次、平棗、雪吹、丸棗、割蓋と変化に富み意匠は大和絵伝統の月次花鳥の絵を基準にしています。全体として深い意図と調和、関連の妙をもって組み合わせられた、瀟洒にしてあでやかな、まことに興趣尽きない名品であったからです。

以上により、このたび井伊宗観好十二ヵ月茶器の形、寸法、塗、蒔絵にいたるまで彦根城博物館の開館にあたり“完全複写”されたものです。



Ii Sokan *Gonomi*, Set of Tea Containers of the Twelve Months (*Tsukinami Chaki*)

Ii Naosuke (Sokan), who awakened Japan from its 300 year dream of isolation under the Tokugawa Shogunate, was also a noted tea connoisseur (*daichajin*) of the modern era. Ii Naosuke studied *Sekishu*-style tea, extensively researched the “*Nanporoku*,” and wrote the noted “*Cha no Yu Ichie Shu*,” or Writings on the Oneness of Chanoyu. The phrases, *ichigo ichie* (one time, one meeting) and *dokuzakannen* (contemplating the moment), which Ii Sokan composed, became part of the essence of chanoyu even today.

With detailed consideration to its design, Ii Sokan commissioned the noted lacquer artist, Nakamura Sotetsu VIII, to create the twelve-month tea container set. The *usuchaki* shapes include *O-natsume*, *Chu-natsume*, *Yakki*, *Men-nakatsugi*, *Oshiroidoki*, *Kinrinji*, *Shitabari-natsume*, *Hakkaku-nakatsugi*, *Hira-natsume*, *Fubuki*, and *Waributa*. Each tea container is different according to the month and season seen in the *Yamato-e* tradition. The profound symbolism, harmony, and the splendor of the entire set is indeed beyond words.

Maehata Gaho created an *Utsushi* of the twelve month set using the same lacquer techniques, *makie*, and size for the inauguration of the Hikone Castle Museum.



井伊宗観好十二ヵ月茶器 (月次茶器)



本歌

月次茶器〔つきなみちゃぎ〕12合

八代中村宗哲〔なかむらそうてつ〕作 (1828-1884)

江戸時代後期

個人蔵

H. 5.2 to 7.9 x D. 5.5 to 9.0 cm

H. 2" to 3" x D. 2¼" to 3½"



Original:

Set of Tea Containers of the Twelve Months

Nakamura Sotetsu VIII (1828-1884)

Late Edo Period

H. 5.2 to 7.9 x D. 5.5 to 9.0 cm

H. 2" to 3" x D. 2¼" to 3½"

Private Collection



写 前端雅峯作 *Utsushi* By Maehata Gaho



本歌

Original

一月 柳竹に鶯蒔絵黒漆塗大棗

January

Bush Warbler in Willows and Bamboo *Makie*
Black Lacquer *O-natsume*



写 前端雅峯作 *Utsushi* By Maehata Gaho



本歌

Original

二月 桜に雉蒔絵朱漆塗薬器

February

Pheasant Among Cherry Blossoms *Makie*
Shu Urushinuri Yakki



写 前端雅峯作 *Utsushi* By Maehata Gaho



本歌 Original

三月 堇に雲雀蒔絵溜塗中棗

March

Skylark Among Violets *Makie*
Tamenuri Chu-natsume



写 前端雅峯作 *Utsushi* By Maehata Gaho



本歌

Original

四月 卯花に郭公蒔絵蠟色塗面中次

April

Cuckoo Among Deutzia *Makie*
Roshokunuri Men-nakatsugi



写 前端雅峯作 *Utsushi* By Maehata Gaho



本歌

Original

五月 橘に水鶏蒔絵潤朱塗刷毛目白粉解

May

Water Rail Among Mandarin Orange *Makie*
Urumi Shunuri Hakeme Oshiroidoki



写 前端雅峯作 *Utsushi* By Maehata Gaho



本歌

Original

六月 撫子に鵜飼蒔絵透漆塗金輪寺

June

Cormorant Among Dianthus *Makie*
Sukiurushinuri Kinrinji



写 前端雅峯作 *Utsushi* By Maehata Gaho



本歌

Original

七月 女郎花に鵲蒔絵潤朱塗下張棗

July

Magpies Among Patrinia Makie
Urumi Shunuri Shitabari-natsume



写 前端雅峯作 *Utsushi* By Maehata Gaho



本歌

Original

八月 萩に雁蒔絵紅溜塗八角中次

August

Geese Among Bush Clover *Makie*
Beni Tamenuri Hakkaku-nakatsugi



写 前端雅峯作 *Utsushi* By Maehata Gaho



本歌 Original

九月 薄に鶉蒔絵透漆塗平棗

September

Quail Among Japanese Pampas Grass *Makie*
Sukiurushinuri Hira-natsume



写 前端雅峯作 *Utsushi* By Maehata Gaho



本歌

Original

十月 残菊に鶴蒔絵黒漆叩塗雪吹

October

Cranes Among Lingering Chrysanthemum *Makie*
Kurourushinuri Tatakinuri Fubuki



写 前端雅峯作 *Utsushi* By Maehata Gaho



本歌

Original

十一月 枇杷に千鳥蒔絵洗朱塗丸棗

November

Plovers Among Loquat *Makie*
Araishunuri Maru-natsume



写 前端雅峯作 *Utsushi* By Maehata Gaho



本歌

Original

十二月 早梅に水鳥蒔絵溜塗割蓋

December

Mandarin Ducks Among Early Plum *Makie*
Tamenuri Waributa



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12

写 片輪車蒔絵大棗
 前端春斉作
 デンバーアート美術館所蔵

Utsushi: *Katawa guruma Makie*
Natsume Tea Container
 with Motif of Wheels in
 Flowing Water
 By Maehata Shunsai
 H. 7.9 x D. 7.8 cm
 H. 3" x D. 3"
 Denver Art Museum





©Denver Art Museum

Interior of *Natsume*, motif of *Mitsudomoe*

巴 (ともえ) は日本の伝統的な文様の一つ、又は、巴を使った紋の総称。巴紋 (ともえもん) ともいう。

The *mitsudomoe* is the representation of the threefold division (Man, Earth, and Heaven) at the heart of the Shinto religion.



©Denver Art Museum

片輪車文様

Detail of the *Katawa guruma* motif.



©Seikado Bunko Art Museum, Tokyo

本歌 片輪車螺鈿蒔絵大棗
原羊遊斎作
文政十二年(1829)作
「羊」銘 木製漆塗/一合
静嘉堂文庫美術館所蔵

Original: *Katawa guruma Makie Natsume*
Hara Yoyusai
12th Year of Bunsei (1829)
Signed, Yo on the bottom
H. 7.9 x D. 7.8 cm
H. 3" x D. 3"
Seikado Bunko Art Museum, Tokyo

文政年間、原羊遊斎が出雲松江藩の大名茶人松平不昧(1751-1818)所持の「片輪車螺鈿蒔絵手箱」の意匠を写した物である。棗全体を金地に仕上げ金の付描きで、波間に浮かぶ片輪車を青貝で表す。

In 1829 Hara Yoyusai created an *Utsushi* in the form of a tea container of the Kamakura Period (13th century) example of the *Katawa guruma Makie Tebako* cosmetic box that was part of the collection of the noted tea connoisseur, Matsudaira Fumai, lord of the province of Izumo. Yoyusai applied a gold base on the tea container and painted the waves with gold and mother of pearl was used to create a portion of the wheel motif.

片輪車の模様は、牛車(ぎっしゃ)の車輪が乾燥して割れるのを防ぐため水に漬けた平安時代の情景を描いたものといわれている。この意匠は平安時代以降に様々な作品に使われ、平安の文化への賞賛でもある。現代に至るまで片輪車文様は美術品の中で継承されている。

The motif is inspired from Heian period tradition where the wheels used in the *Gissha* or the ox carriages were submerged in nearby rivers periodically to prevent their drying out. The genius of Heian artists picked up this common scene and transformed it into a design of rhythmical beauty, which represents the late Heian taste for decorative motifs based on everyday objects. The first example utilizing the motif appeared in the 12th century, later succeeding lacquer artists often used the motif in romanticizing the Heian culture and various *Utsushi* examples were created. To this present day, the *Katawa guruma* motif has continued to inspire artists as shown in the following images.

王朝文化を象徴する優品。金、青貝の研出蒔絵を用いて模様を描く。



Image: TNMImageArchives

本歌 国宝 片輪車蒔絵螺鈿手箱
平安時代 12世紀
東京国立博物館所蔵

Original: *Tebako* (Cosmetic Box)
Katawa guruma Motif
with Inlay of Mother of Pearl.
Heian Period 12th century
National Treasure
H. 13.5 x L. 22.4 x W. 30.6 cm
H. 5¼" x L. 8¾" x W. 12"
Tokyo National Museum



A masterpiece that represents the culture of the imperial court. *Togidashi makie* with gold and mother of pearl is used to create the motif.



片輪車文様

Detail of *Katawa guruma* (Wheels half submerged in water)



Image: TNM Image Archives

本歌 国宝 沃懸地片輪車螺鈿手箱
鎌倉時代 13世紀
東京国立博物館所蔵



Original: *Tebako* (Cosmetic Box)
Katawa guruma Motif
with Inlay of Mother of Pearl
Kamakura Period 13th century
National Treasure
H. 20.9 x L. 27.3 x W. 35.5 cm
H. 8¼" x L. 10¾" x W. 14"
Tokyo National Museum



蓋

Cover of the box



蓋裏

Interior of the lid



©Seikado Bunko Art Museum, Tokyo

参考資料：

片輪車蒔絵広蓋

原羊遊斎作

江戸時代

静嘉堂文庫美術館所蔵

Reference:

Katawa guruma Makie Hirobuta Large Tray

Hara Yoyusai

Edo Period

Large tray: H. 5.2 x L. 32.8 x W. 32.9 cm

H. 2" x L. 13" x W. 13"

Small Tray: H. 4.5 x L. 30.9 x W. 30.9 cm

H. 1¾" x L. 12¼" x W. 12¼"

Seikado Bunko Art Museum, Tokyo

片輪車文様は、車の回転と水の流れを重ね合わせることで、日本独特の無情感や自然感情を湧きあがらせる。歌舞伎義経千本桜四段目「吉野山」には、義経の身代わりになって死んだ兄、継信の壇の浦の戦いの勲功を物語る忠信の衣裳に片輪車文様が効果的に使われている。

The motif of the *Katawa guruma*, with the combination of the wheels turning and flowing water, invokes the distinctly Japanese sense of transience. In the fourth act, known as *Yoshinoyama*, of the *kabuki* play, *Yoshitsune Senbon Zakura*, Tadanobu expounds his elder brother, Tsugunobu's, achievements at Dan no Ura who died in place of Minamoto no Yoshitsune. Tadanobu's costume utilizes the *Katawa guruma* motif effectively through its symbolism adding more weight to the scene.



參考資料：

片輪車蒔絵螺鈿手箱

明治時代

個人藏

Reference:

Katawa guruma Makie Raden Tebako

Meiji Period

H. 19.8 x L. 35.6 x W. 29.2 cm

H. 7¾" x L. 14" x W. 11½"

Private Collection



蓋裏

Interior of the box

Compared with a similar *tebako* in the Tokyo National Museum (see pg. 86) dating from the Kamakura period and designated as a National Treasure.



13

写 片輪車蒔絵螺鈿香合
前端雅峯作

Utsushi:

Katawa guruma Makie

Incense Container with Motif of
Wheels in Flowing Water

By Maehata Gaho

H. 4.4 x L. 8.8 x W. 7 cm

H. 1 $\frac{3}{4}$ " x L. 2 $\frac{3}{4}$ " x W. 3 $\frac{3}{8}$ "



前端雅峯 (1936–)

Maehata Gaho

前端家八代目、前端春斉の長男に生まれる。村田道寛師に茶道漆芸、中村長寛師に石地塗り、保谷美成師に加賀蒔絵を学ぶ。一つの作品を作る時、「宝石を扱っているような気持ちでなければ」という心で仕事をし、作品その物が評価のモノサシであるべきだと考えている。

財団法人無限庵（石川県指定文化財）を設立。

2003年には国の重要文化財建長寺修復事業を拝任。

今上陛下に献上の沼津御用邸千本松の古材を以て棗、香合、炉縁の謹作栄誉を受く。ローマ法王ヨハネパウロ2世猊下に献上の吹雪聖餐器を不徹斎家元のご依頼で謹作。

本当に価値のあるものを後世に伝えたいという使命にて、今でも“生涯一棗師”の旺盛な創作意欲と向上心は衰える事を知らない。

Born as the first son of Maehata Shunsai, the eighth head of the Maehata household, Maehata Gaho received his training in lacquered tea utensils from Murata Doukan, *ishiji-nuri* lacquer from Nakamura Chokan, and Kaga *Makie* from Hoya Bisei. When creating a piece, Maehata Gaho believes that “one should treat every object as if it were a precious jewel” so that the object itself becomes a statement. Maehata Gaho established Mugen-an (Ishikawa Prefectural Cultural Heritage). In 2003, he was commissioned to oversee the restoration work at Kenchouji temple (Important Cultural Property). Maehata’s mission is to create works that will be valued by the next generation. Today, Maehata Gaho still retains passion, curiosity, and vigor just as when he began as a *makie* artist.

“If one does not have the skill to surpass the original, then one cannot produce a proper work of *Utsushi*.”



前端春齊 (1964-)

Maehata Shunsai

前端雅峯の長男として生まれる。保谷美成の師事を受け、1985年に三代目春齊を継承。1987年に米国フロリダ州マイアミにて開催された根付コンベンションにて初めての海外での蒔絵の実演講演会、その後2003年には裏千家サンフランシスコ出張所主催「茶の湯の美」セミナー、及びサンフランシスコアジア美術館にて蒔絵の実演講演会を開催。又、2005年にはデッバー美術館にも招待を受けて、日本の伝統工芸、蒔絵の普及に努めている。

父、前端雅峯氏の”本歌に勝る技量があれば、真の写は出来ない”と言う家訓により、古典技法の追求と琳派の作風等、茶道具を中心に製作をしている。特に陶漆（木ではなく、素焼きの状態の陶器を素地とし、これに生漆をやわらかく溶かしたものを吸い込ませ、付着させる技法）も製作。もっと若い人に漆の魅力を広めようと幅広く活躍している。

Elder son of Maehata Gaho, Shunsai studied under Hoya Bisei. Maehata Shunsai has worked to introduce *makie* outside of Japan by traveling internationally including lectures and workshops at The San Francisco Asian Art Museum, The Denver Art Museum, and The Urasenke Foundation San Francisco. Shunsai studied the classical styles of the *Rimpa* School and is active in disseminating the art of *makie*. One of Shunsai's specialties is *Toshitsu*, the process of coating lacquer over unglazed ceramic tea utensils. The raw lacquer is thinned so that the pottery can absorb the lacquer well.



無限庵 Mugen-an

After passing over the famous bridge Koorogi-bashi (Cricket Bridge), Mugen-an is located on a slope overlooking Yamanaka *Onsen* (hot spring).

The ownership of the original Mugen-an was transferred to the Mugen-an Foundation by Mr. Nobuyuki Araya. The house was then opened to the public, together with many important artifacts including, but not limited to, a fan painted by Ogata Korin, old Kutani porcelain pieces and lacquer with Kaga *makie* (加賀蒔絵) displayed in the house.

Mugen-an is built in the *Shoin-zukuri* style by the Yokoyama family, one of the chief retainer families of the Kaga domain, in their premises in Kanazawa which was moved to and rebuilt in the present location. The house is said to have been built around the end of the Meiji era (1868-1912). For generations, the house was considered to be one of the finest Japanese traditional buildings, constructed using the refined aesthetics in wooden architecture of that time. The gorgeous and brilliant architectural legacy reminds us of the prosperity of the Yokoyama family.

Mugen-an is recognized as a outstanding modern *Shoin-zukuri* house which inherits the traditional elements of a samurai residence, or *Shoin-zukuri*, similar to Seisenkaku in Kanazawa, which is designated as an important cultural property of Japan.

We do hope that every visitor may enjoy the scenery of the house and its vicinity and feel pleasure and enrichment to their life in a ceremonious environment of tea serving.



In the *ranma* or transom to the adjoining room, a magnificent wood carving is embedded within a frame shaped in Japanese quince. On the left side, the moon is shown in the break of clouds, and on the right side a large pine tree extends its branches widely. Each side of the *ranma* creates a unified composition with the large

blank space in the central part. The *ranma* carving plays one of the starring roles of the *Shoin-zukuri* house together with elegant views of the *shohekiga*, or paintings on room partitions.

The finest Samurai *Shoin-zukuri* (書院造) houses in the Kaga domain – exhibiting the splendor of fine arts in samurai culture.

The samurai era architecture, together with the high level of building technology achieved at the time when this *Shoin* was removed from the city of Kanazawa and rebuilt here during the Taisho Period (1912-1926), keeps the old traditions of the culture of the samurai with great authenticity.



Natural Garden

The view of Korogi-bashi (Cricket Bridge) from the garden is quite beautiful and tasteful. The music of the brook can be enjoyed while wandering in the garden.

Basho Garden and Seisei-an teahouse, moved from Tokyo Art Club

Seisei-an teahouse was originally located in the premises of Duke Asano. The Asano family is very famous by the events memorialized in the Legend of the 47 Ronin. This teahouse was the only one that remained unburned in Tokyo after the air raids on Japan's capital city during World War II, and it is also known that General MacArthur and his wife enjoyed the tea ceremony in the house during their stay in Tokyo.

Mugen-An

Open: 8:30a.m.-18:00p.m.

Iwakashira Agaru, Korogi-Bashi, Yamanaka-Onsen, Kaga-Shi, Ishikawa-Ken

Tel: +81 761 78 0160

20 minutes from JR Kaga Onsen Station, 1 minute from Korogi-Bashi

www.mugenan.com

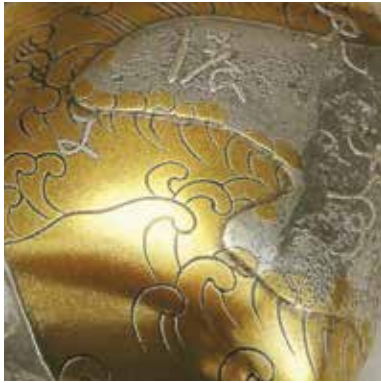




写 琳派団扇螺鈿蒔絵大棗
前端雅峯作

Utsushi: *Uchiwa Natsume* Tea Container with Motif of Fan
By Maehata Gaho

Original: Painted Fan with Flower Motif
By Ogata Korin (1658-1716)



To inquire for more information:

Tel: USA (408) 395-2339

email: iwasawaart@comcast.net



漆とは何か？

What is Urushi?

漆

Link here to find out!



Restoration work at Kenchouji Temple

重要文化財 建長寺修復事業



建長寺 重要文化財

Important Cultural Property, Kenchouji Temple

To see the entire restoration process:





飾り板 蜀江錦 蒔絵

The reassembled doors to the Founder's Hall decorated in *Makie*.

The *Shokko-Nishiki* pattern honors the founder of Kenchouji, Rankei Doryū, a Chinese Zen master who was from Shujiang (*Shokko*) in Sichuan Province.

蜀江錦は錦の生産地であった中国の蜀(四川省)で生産された錦と伝えられる。
この飾り板は建長寺開山、蘭溪道隆の故郷、蜀江にちなんで蒔絵にした。



What is *Utsushi*?

The Japanese term, *Utsushi* can be translated as, appropriation, emulation, inspiration, attribution, etc. However, the word *Utsushi* encompasses the meanings found in all the terms mentioned. An *Utsushi* can be a work where an artist is inspired by a traditional motif and incorporates the design in a work of art or the artist is emulating a masterpiece of the past to subtly surpass the original.

「写」を英訳すると、アプロプリエーション、エミュレーション、インスピレーション、アトリビューション等となります。しかし、英語におけるそれらの言葉の意味合いは、日本語では「写」と言う言葉一つで表現されます。「写」とは作家が伝統的な作品からインスピレーションを受け、作風や技法を融合し、本歌をも超える作品を製作することを意味します。

Homage 写実
Innovative
Emulation 写意 Impressive
Utsushi
Copy Facsimile
Creativity 伝承

In Japan today, the meaning found in the term *Utsushi* is slowly fading and being misinterpreted or wrongly associated with the term *mozo*, which means to copy or reproduce. *Utsushi* is simply not copying or reproducing a masterpiece or motif from the past, instead it requires the artist to surpass the masters of the past and elevate themselves onto a new level in craft and style.

現在の日本では、「写」の本来の意味合いが失われつつあります。時には「写」はコピーや再生産という意味での模造という言葉に置き換えられることもあります。「写」を製作するには、単に過去の名品やモチーフの模写をするのではなく、作家が過去の名工の作品以上に、自らの技術や作風を新たなレベルに向上させる力が必要になるでしょう。

“Imagination,

a wiser craftsmistress than Imitation, has done this. For Imitation will fashion what she sees, but Imagination what she has not seen, supposing it according to the analogy of the Real. Moreover, a sudden shock will put Imitation's hand out, but not Imagination's. For she will proceed undisturbed to what she has, by supposition, set before her, and conceived.”

– Philostratus (A.D. 170?- 250?)

想像

は模倣より賢明な作り手である。

・・・・・・模倣は見たことのあるものを作るが、

想像は見た事のない物を作る。

～フィロストラトス、ギリシャの思想家（2-3世紀）

Afterword

The Continuity of Japanese Aesthetics: Creativity Within Tradition

Iwasawa Oriental Arts is pleased to announce the digital publication on Japanese lacquer arts centered on the tradition of *Utsushi* and an exhibition displaying its finest examples. As the project is part of the thirtieth anniversary of the gallery, we are strongly motivated to display the creativity of these lacquer arts which we have exhibited over the last thirty years.

Among all others, the *Rimpa* tradition, encourages contemporary artists to be creative as well as using traditional designs and motifs as the foundation for their work. The meaning of *Utsushi* is not the same as simply imitating, but pays homage to the original by reproducing its forms. As Maehata Gaho commented, “In doing *Utsushi* of a classic piece, I feel it is the way to understand its essence. If one does not possess the level of skill that can surpass the original object, however, one cannot produce a proper work of *Utsushi*.”

Contemporary society has often forgotten about the concept of time that is strongly embedded in the traditional arts of Japan. Current designers may gain insight from Japanese traditional arts, such as *Utsushi*, and the possibilities they present for creating objects that transmit tradition to the next generation. I would like to think that understanding traditional arts across cultures may provide inspiration to creators and innovators in Silicon Valley about how to progress into the future.

In a manner similar to relaying the art of a master to the next generation in *Utsushi*, my intention here is that Iwasawa Oriental Art might create a continuing legacy to the future by a digital publication.

This book is dedicated with great appreciation to my mentor, the late Mr. Mino and to the late Barbra Okada who supported me for the last 30 years in the world of Japanese art.

November 2012, Kumiko Iwasawa

後書き

美の伝承:「写」によせて

この度、岩澤オリエンタルアート創業30周年を記念して、日本美術の一環である処の「写」の文化をデジタルパブリケーションにて是非、皆様にお届けしたく企画致しました。日本の伝統工芸には、現代社会が忘れてしまいがちな時空の概念が生き続けております。未来を考えるデザインの観点をも見極めて、日本の文化並びに精神、又、ものづくりの可能性を多くの方々にお伝えできたらと思います。

この私共のビジョンが、伝統の継承から未来への洞察、東と西の国々との交流など、シリコンバレーにおける同時代のクリエイターや企業家と共に未来への示唆を探って行く起点になる事を願っております。琳派を始めとする伝統美の継承は、引用を踏まえつつも、常に現代の創作者として活躍する日本の伝統工芸師の方々独自の創作意欲を鼓舞しているものと思います。「写」は単なるコピーでもリプロダクションでもなく、本歌への賛辞であると確信しています。

本歌に勝る技量を持たなければ、しっかりとした「写」は不可能です。この伝承工芸展は、本物の職人技を後世に伝承して行きたいとの願いを込めた展示会であり、デジタルパブリケーションによって未来へも継承されていくものと考えております。次の百年に繋げ得るために、岩澤オリエンタルアートは美の伝承「写」を紹介し続けると共に、「写」にまつわる歴史と文化をこれから先も発信して参りたいと存じます。

最後になりましたが、この三十年間日本美術界における私の恩師であった、蓑美術店の蓑敬様、又、英語版蒔絵の本である“Symbol and Substance in Japanese Lacquer”の著者、バーバラ岡田の両氏にこの本を上梓し、心からの感謝を申し上げます。

2012 年11月

岩澤矩美子

Creativity Within Tradition

Iwasawa Oriental Art 30th Anniversary

岩澤オリエンタル・アート創業30周年記念

美
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Resources:

Tokyo National Museum

Seikado Bunko Art Museum

MOA Museum of Art

Hikone Castle Museum

Denver Art Museum

Metropolitan Museum of Art

Freer Gallery of Art

Harvard Art Museums

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If the location of the objects is not given, they are in private ownership or unidentified collections.

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ハーバード美術館

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