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On 28th August 2018, a special lecture under the theme, “Making full use of the five senses—What is traditional Japanese scent and sound?” took place for the 13th Symposium of the Japanese Civilization Institute. Mr. Hachiya Isshiken Souhitsu, 21st successor and head of Shino School of Kodo, gave a lecture on Kodo (traditional incense-smelling ceremony), describing its content as well as its history—both its past and its future. After the lecture, crystal ball player Ms. Asami Ishizuka gave a demonstration on the crystal ball which sound is said to be close to the sounds of the Gion Shoja bells of “The Tale of the Heike.” As always, Naoki Inose, director of the Japanese Civilization Institute moderated the lecture. The lecture provided us with the opportunity to learn about our modern world, while learning about the Japanese culture.

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A Report on Our 13th Symposium

Making full use of the five senses

—What is traditional Japanese scent and sound?—

**Hachiya Isshiken Souhitsu vs. Asami Ishizuka,
Crystalist Asami**

Modulator **Naoki Inose**

World's culture of incense

Inose: “*Meiji Taisho-shi: seso-hen*” (History of Meiji and Taisho Eras: The Phases of People’s Life) is a book written by Yanagida Kunio, which I was fond of in my youth. In it there is a passage that comments on scent; hiking guides of the Japanese Alps realize whether people have already entered the mountains or not simply by the scent in the air.

The book, which was written in the Taisho Era (1912-1926), includes detailed descriptions on scent and sound which is starting to lose its presence amid today’s modernized world.

Kodo (traditional incense artistry) is something uniquely Japanese. Scent is something that we normally “smell,” but in Kodo, we use the term “listen.”

Mori Ogai’s “*Okitsu Yagoemon no isho*” (The Last Testament of Okitsu Yagoemon) is a novel based on his-

torical facts on the fight over aromatic wood between the Hosokawa and Date family. Hosokawa Sansai orders his vassals Okitsu Yagoemon and Yokota Seibee to travel to Nagasaki and bring him something rare that is suitable for a tea ceremony. The two try and obtain top quality eaglewood, but fragrant wood is very expensive. Therefore, Yokota insists that they choose the branch, which is inferior compared to the trunk. But Okitsu insists that they follow their master’s orders and he ends up killing Yokota after a dispute. As a result, the Hosokawa family obtains the trunk while the Date family obtains the branch. But in fact, this historical fragrant tree was something that was passed down generations in Mr. Hachiya’s family.

Today, we would like to have Mr. Hachiya explain to us what Kodo truly is.

Hachiya: My father is the iemoto



Naoki Inose

(the family head) of Shino School of Kodo, and I am the eldest son, which is practically where my life begins. I now practice every day with a strong sense of responsibility to carry on the culture of Kodo and pass it down generations.

During the Edo Period (1603-1868), local feudal lords from Nanbu regions (Aomori Prefecture today) to Bungo-no Kuni (Oita Prefecture today) all enjoyed Kodo. The nearest from here would be Edo-Jo Castle, where the servants of women of the inner castle all enjoyed Kodo of Shino School. Japan at the time closed its doors to the outside world, but many fragrant kinds of wood entered Nagasaki from Dejima, and samurai families purchased them to enjoy its odor. In order to enjoy fragrant wood, you need to be aware of its intricate manners. Iemoto exists to teach these manners and for 500 years it has passed down these manners without changing it.

So how do we practice Kodo...? We listen to the scent from the bottom of our hearts. Kodo is passed down by word of mouth. There are hardly any books written on it. I myself learned by watching my grandfather and father listen to the scent and I simply imitated them. In the end, I think it is a world in which the fragrant wood itself invites you in. You need to pursue the "path" of Kodo your whole life. To learn about yourself is also an issue required in order to understand Kodo, which is

why we listen to the scent every single day.

Now, I would like to go way back in time to the primitive times when we found a fire. In those days like animals, the five senses were important for humans too. In the modern world today, it is said that our eyes and ears are most important, but in those days when humans lived with nature, whether you live or died greatly depended on the sense of smell because you needed to distinguish enemies from allies and poison from food.

In fact, the culture of scent existed all around the world for a long time ago. For example, there are pictures of Cleopatra having slaves burn incense for her in ancient Egypt. Similarly, the kanji "*ko*" (香) is inscribed in the ancient Chinese hieroglyphic characters left on bones and tortoise carapaces, which are said to be the oldest kanji.

Meanwhile, in the New Testament, three kings from the Orient bring gifts when Jesus is born. One is gold and the other two are frankincense and myrrh, both of which are essences. Other words, essences were as important as gold back then. Mummies of Ancient Egypt is referred to as "*Mira*" in Japanese, which is derived from the word Myrrh because mummies use Myrrh for preservation. From a long time ago, people thought that smoke that rose up in the sky, bound humans to heaven. Even today, incense is burned when the Emperor is enthroned in order to inform the Gods. Also, in Buddhism, when someone dies, incense sticks are burnt throughout the night. The incense is said to be food for Buddha, so it mustn't be extinguished. By the way, in the Lotus Sutra, it is stated that Buddha preached not with words but with scent.

In these kinds of ways, various cultures of scent blended in were modified and finally developed into a mannerism known as "*hai-temae*."

It is an act of placing a charcoal-ball in an incense burner and covering it up with ash. Then you shape the ash into a cone and place small mica flakes called ginyo on the summit of the cone and add a chip of fragrant wood. It is important that the *hai-temae* looks beautiful, but equally important is the heat of the charcoal-ball. The scent will become different if the cone shape is 1mm high or low. *Hai-temae* requires extremely delicate artistry.

Kodo uniquely Japanese is founded

Hachiya: This is a great opportunity so I would like all of you here today to actually listen to fragrant wood. Formally, we would avoid the front side of the incense burner and show gratitude to nature before we listen to the scent. But today, we're not going to worry about manners. We're just going to enjoy the fragrance. You hold the incense burner firmly with your left hand so as to keep it flat. Then you bring your right hand thumb in front of the burner and surround the burner with your right hand as if to cover the scent and approach it to your nose. Inhale the scent slowly three times and listen to the scent. Fragrant wood is also medicine, so if you take it into your body slowly it will cleanse your body and soul.

The culture of Japanese incense beings in Awaji-shima Island where fragrant wood drifted ashore. It is said that it was the 3rd year of Suiko Emperor's reign (595 AD).

Kodo hadn't begun during the 400 years of the Heian Era (794-1185), but aristocrats valued aroma very much. For example, in "*Genji Monogatari Emaki*" (The Tale of Genji Picture Scroll) there is a scene in which Hikaru Genji has his kimono penetrated with incense. There was a fragrance recipe for each



Hachiya Isshiken Souhitsu

nobleman and they penetrated their original scent in their kimono, hair, letter, and their living environment. Aromatic wood was valuable back then let alone today, so it was a status only available to people of the class who were able to obtain it and had the education to understand it.

Later on in the Kamakura Era (1185-1333), Zen entered Japan. At the basis of every Japanese culture, lies the spirit of Zen. Each iemoto successor of the Shino school, place themselves in a Zen temple. I myself trained at a Zen temple for a year in my mid-twenties.

For samurais during the Kamakura Era, aromatic wood was used to expel impurities. If you listen to incense you'll realize that it relaxes your soul. I think samurais took aromatic wood to battles and listened to it to sooth their exhausted souls and used it to compare their lives to the impermanent fragrance of the wood.

If I may add another element that constitutes Kodo that is typically Japanese, that would be the Japanese climate. Japan is an island that has continuously been attacked by typhoons, earthquakes, and tsunami. That sense of life and death and the changing seasons blended in and made the path to pursue the faint fragrance of Kodo, which was founded in the Muromachi Era (1333-1573).

It was first founded in Gingakuji. The first iemoto, Soushin Shino

served Ashikaga Yoshimasa and founded Kodo. Since then, it has been passed down 20 generations until my father, without changing its artistry.

Ginkakuji is in Kyoto, and the room in which the Shino school began still remains after numerous reconstructions. Today, there are classes of Shino School in Ginza and Harajuku, but every artistry is done according to the layout of Ginkakuji. Every mannerism including the walking stride, the number of strides, and hand movement was decided at Ginkakuji and it has been passed down and polished for 500 years.

The philosophy of Yin and Yang are included in the shape of the ash of Shino School's incense burner. Other words, it means space exists in this small incense burner. At the summit of the mountain, incense blessed by nature is placed. We call this "*Monko*" (聞香). This discourse is not only captured by the sense of smell which we use every day, but also by nature, space, and the soul. In China, the kanji "聞" means to feel with the five senses, but if you truly spend some time practicing Kodo, you soon start to receive messages from the aromatic wood and the natural world.

So, what exactly do we do in Kodo? In regular classes, we do kumiko—a game to pick the right incense.

Inose: So, you're saying there is an essence of play included in the procedure of pursuing Kodo? I heard that the episode of samurai Minamoto no Yorimasa, who conquered a *Nue* (fabulous animal) was made into a game of Kodo.

Hachiya: Yes, it's a *kumi-kodo* (incense comparing game) called "*Ayame-ko*" (iris incense).

Emperor Toba was extremely happy that Yorimasa conquered the monster *Nue* and insisted that he be rewarded. Yorimasa asks to be with

the woman he loved. This woman was Ayame Gozen (Lady Iris) a beautiful woman who stood beside Emperor Toba. Although Emperor Toba said he could have whatever he wanted, he plays with him a little by having 4 identical women stand side by side and have Yorimasa pick the right woman.

Inose: At the time, the rooms were dark and men and women never met each other in broad daylight, so it was difficult to pick out the right woman.

Hachiya: Lacking confidence, Yorimasa decides to answer the question in a form of waka (Japanese poem): "*Samidare-ni Sawabe-no Makomono Mizu-mashite Itsure Ayame-to Hikiowatsurau*," meaning because of the heavy rain, water has risen and it has become hard to pick out the iris from the plants. He improvised the poem, blending his feelings with the outside view. Accomplishments are a friend indeed for Toba Emperor was deeply moved by the poem and Yorimasa was able to be with Ayame Gozen. There are many games rooted in episodes like this in Kodo. You need to understand spirituality and literature to understand Kodo, so you not only learn its artistry but also old Japanese literature such as "*Kokinshu*" (Collection of Japanese Poetry, Ancient and Modern) and "*Genji Monogatari*" (The Tale of Genji).

Kodo—past and present

Hachiya: I'm sure you are all aware of the many aromas that is available around the world. There are spices that you use for cooking for example like cinnamon, clove and star anise. Musk is a famous animal aroma. It is obtained from a small caudal gland of the male musk deer. Its scent is extremely strong and can attract a fe-



(right to left) “*hai-temae*” To place a charcoal-ball in an incense burner and cover it up with ash. Then to shape the ash into a cone and place small mica flakes called ginyo on the summit of the cone and add a chip of fragrant wood.

male deer a few dozens of kilometers away. Also, ambergris, which is a calculus created in a whale’s intestines is very rare. In China, these are all Chinese medicine. There’s also kyara. In the Shino School, we don’t use Sandalwood. Also, there’s Aloe wood. The highest quality of Aloe wood is kyara.

Aromatic wood is not available in Japan. The nearest country that we can find it is Vietnam, followed by Laos, Cambodia, and Indonesia. Recently, there are some found in Papua New Guinea. In India, there are no Aloe wood or kyara, only Sandalwood. There is no aromatic wood in Africa either. Aromatic wood traveled the land and crossed the seas and came into Japan. The stop in the middle was Hong Kong. Hong Kong was the center for aromatic wood. Maybe the name Hong Kong (香港) — meaning “aroma port”—was named because the port smelled so good!

There’s a classifying system called “rokkoku gomi” (six countries five tastes) for aromatic wood. The countries are kyara (Vietnam), rakoku (Thailand), manaka (Malacca, Malaysia), manaban (unknown), sasora (India), and sumondara (Sumatra, Indonesia), while the scents are bitter, sweet, salty, hot and sour. Aromatic wood smells differently according to where it was produced. The six countries are like

wine brands such as Bordeaux, Burgundy, and Champagne. Before, classification used to be done according to where it was produced, but recently the iemoto does it by inhaling it. He listens to the scent again and again for about a year and classifies kyara, rakoku...and so forth.

Other than land, aromatic wood also has its tastes, often two to three kinds of taste per wood.

Lastly, when the countries and tastes are classified, names are applied to each aromatic wood. A season might be picked from the scent or a landscape that comes into mind. Or maybe a perfect poem from “*Kokin-shu*” or “*Shin Kokinshu*” might be applied. Of course, the fragrance and name must be perfect for each other. It is a difficult task.

Tokugawa Ieyasu was a collector of aromatic wood. He sent direct purchase orders to countries where they produced the wood and imported them on shogunate-licensed trading ships. Before he retired to Sunpu (Shizuoka Prefecture today), he shared the wood to the gosanke (the big three branch families of the Tokugawa house); Mito, Owari, and Kii. There is an aromatic wood that is 3,000 to 4,000 years old preserved in Owari of the Tokugawa family, which my grandfather gave an expert opinion on in 1934.

Aromatic wood is wrapped in a bamboo sheet, placed in a wooden

box. Its temperature and humidity are severely controlled. By doing so, the scent is maintained for 500 to 1,000 years. Through its scent, people are able to make discourse with samurais, noblemen, and Emperors of the past.



Inose: Mr. Hachiya showed me a range of aromatic wood at his place. Is aromatic wood a result of bacteria entering the tree, causing a chemical change close to a catabolism?

Hachiya: If it were human, I guess it would be a disease.

Inose: Chemical change is happening on one side of the tree, but not on the other side. Other words, there are parts where the scent is fine and not fine, so the value of the trunk and branch becomes completely different. In fact, this detail

was mentioned in one of Mori Ou-gai's books.

Hachiya: When a branch is bent by natural cause, the tree gathers resin to the inside part where it's wound, to prevent it from being eaten by insects or bacteria, like a scab. When the wound is surrounded by resin and hardened, the inner parts fossilizes and if it goes well, an aromatic wood is made.

Inose: For example, what kind of words would describe the scent of kyara?

Hachiya: In our world, we refer to it as, "like a noble courtier" because of its flamboyant scent. There are many words to describe the wood like samurai, farmer or priest depending on the type of wood. Among them, are expressions that are not heard so often today. For example, the scent of the aromatic tree Manaka is said to be "*Onna-no uchi uramitaruga gotoshi*," meaning it's like a smell of women's bitterness.

Inose: It's an expression that reflects the human soul.

By the way, your home, which is also the home of the iemoto of the Shino School is in Nagoya. Why is it not in Kyoto where Ashikaga Yoshimasa started the artistry?

Hachiya: The house in Kyoto was burnt in war at the end of the Edo Period during the times of the 15th iemoto.

Inose: You're referring to the Hamaguri Gomon-no Hen, right? It destroyed 60% for Kyoto. So, the house of the Shino School was burnt as well.

Hachiya: It must've been a lovely smell! The Owari family of Tokugawa helped us out when we were lost, and the 15th iemoto moved to Nagoya. As the 21st iemoto, I'm

making it my responsibility to move back to Kyoto, because I think it's natural that we place ourselves in our roots. When I mentioned that to Mr. Tokugawa, he disciplined me with the words, "Because of whom, do you exist!"

The scent of aromatic wood, "*Ichiboku Sanmeikou*," which Mr. Inose mentioned in the beginning, is so good that people fought over it. The aromatic tree is a presence on its own, so normally it shouldn't be split. But once it was cut, which even resulted in a seppuku (hara-kiri) incident. The portion which the Hosokawa family achieved is "*Shiragiku*," the Date family obtained "*Shiba Fune*," the Maeda family or Kobori Enshu took "*Hatsune*" and the part called "*Fujibakama*" was presented to the Imperial court. The four portions are also known as "*Ichimoku Shimei*." This kind of aromatic wood with a history still exists.

Also, there is the most famous aromatic wood in our world called "*Ranjatai*," which is a tree of 1.5 meters withheld inside Shosoin of Nara. It is a very old tree that has been preserved preciousy from the days of Shomu Emperor. It is said that 3 people have cut the tree during its very long history; one person in the 1400s, another in the 1500s and another in the 1800s. The first person to cut the tree was Ashikaga Yoshimasa who cut the right section. He is the shogun who was present at the time when Kodo was founded. The next person cut the tree on the beam. This person wanted a portion of the tree himself to show his strength to the people... yes, it was Oda Nobunaga. The iemoto of the Shino School was with him at the time and was able to secure a section for himself too. It seems this valuable portion has been passed down generations at the Shino School, but I'm not told about its whereabouts. A part of it was presented to the Tokugawa family. The



third person to cut a portion of the tree in the 1800s was the Meiji Emperor.

Shosoin is in Todaiji. If you look at the kanji of Ranjatai (蘭奢待) carefully, you'll be recognized that Todaiji (東大寺) is hidden inside it. A sense of humor is included in this so-called "hidden characters."

Gratitude to nature and issues of Kodo

Hachiya: There is a woman iemoto who existed in the past. Normally, the artistry is handed down from the father to his son, but the 17th iemoto is a woman named Momoe. Customarily, it is the role of the iemoto to burn incense in temples and shrines for God and Buddha. The artistry is different for God and Buddha.

On the occasion of burning incense at Kamigamo Shrine and other shrines, a sheet of paper is placed between the lips, so as not to breath air to towards God. Iemoto burn incense wearing special clothes called dobuku, and they use special tools and manners. This manner is a secret, which only my father knows. I will be taught when the time comes.

When you become a pupil of the Shino School, the iemoto initiates you. You go up the ranks while receiving certificates called "*kyojo*." There are 8 teachings in the Shino School, which leads to a full master-



ship at the very end. You cannot acquire a full mastership until you reach the age of 70.

The artistry of the Shino School is very intricate. You cannot alter anything, not even a single inch. We have spent 500 years developing a beautiful, single artistry. The pupils practice every day in order to acquire that perfect artistry. It's wrong to move like a robot. You have to put your heart in it, or else the aromatic wood will notice. Aroma produced without feelings does not smell good. The artistry is important, but at the end of the day, Kodo is not about technique. People communicate by the soul. That vibration is also captured by aromatic wood.

There are also several games in Kodo. For example, there's "*Sho Chi-ku Bai ko*" (pine, bamboo, and plum incense), a game where you memorize 3 aromas and guess its order. You gain points by how well you do, like

0 points, or 1 points. You are awarded a "*kanae*" (叶) —meaning dreams fulfilled—if you get all 3 correct. In order to understand Kodo, you have to have knowledge in calligraphy, as well as literature and Chinese poem. It takes time, but practice is fun.

There is also "*Genji ko*," a *kumi-ko* (matching incense) contest that uses 52 out of the 54 scrolls of *The Tale of Genji*. The ones we do not use is "*Kiritsubo*" and "*Yumeno ukihashi*." The rule is to guess the difference of the incense burner that is brought to you five times in a row. For example, after listening to five different burners and you think the first and the second incense are the same but others are different, the answer is "*Karasemi*." Whereas, if you think it's all different it's "*Habakigi*" or the first burner different but the rest the same it's "*Suetsumuhana*." Like this, 52 different types of incense guessing are formed with five burners. It is

one *kumi-ko* (matching incense) we do at the Shino School.

There are also various types of tools for appreciating Kodo. For example, *fusego* is a basket over which clothes are put and placed over an incense burner. There is also *ko-dansu*, an incense box to put all your precious aromatic wood inside and *ko-makura*, a pillow in which you can place incense inside—a crucial item to lure present dreams. Meanwhile, *jushu kobako* is an elaborately crafted container that can hold all your Kodo tools. It is said that if someone who is new to the container takes something out, they will never be able to place it back again. Also, there is something close to a board game like *sugoroku*, which is used for Kodo games. A horse proceeds if you guess the right scent but is thrown off a horse if you make a near miss. There are manners you have to follow for each Kodo

tool.

Inose: I often see the image of people in the Heian Era having incense penetrated in their kimono sleeves. How does that work?

Hachiya: There are tools called *sodekoro* (sleeves incense burner) and *marikoro* (ball incense burner). It is about the size of a baseball and is a gyroscope that stays flat no matter how much you roll it around. If you put coal and incense inside, it produces aroma every time the wind blows. The scent is completely different from that of perfume. Techniques such as these were passed down from the Silk Road. Apparently, Kodo picked it up and made it its own.

Do you know *Chidori-no-koro* (an incense burner shaped like a plover)? It is a legendary incense burner that was passed down to shoguns of the time from Yoshimasa. When it was in the hands of Toyotomi Hideyoshi, Ishikawa Goemon (semi-legendary outlaw hero) tries to steal it from him. But the plover cried and Goemon was caught. Such a tale is passed down through generations and this incense burner still exists.

There's also the *Shino-bukuro* (Shino bag), an original tool of the Shino School. During the practice of Kodo, we don't decorate flowers because its fragrance will get in the way. Instead, we use strings attached to the bags and tie it into shapes of flowers of the season to add color. There are 12 ways to tie the strings according to the month of the year and season; plum, cherry blossom, wisteria, hollyhock, iris, lotus, morning glory, Chinese bellflower, chrysanthemum, autumn leaves, narcissus, snow-covered bamboo leaf. The method of tying these string designs has been passed by word of mouth for 500 years. There are no books that illustrate the instructions. It's top secret, but there are also reverse designs of the months too.

When you level up, you learn to tie cranes and tortoises not to mention dragonflies when you reach the stage of a master.

There are multiple schools for sado (Japanese tea). It is said that there are about 100,000 members in each school. There are even more people practicing kado (Japanese flower arrangement). If you compare Kodo with sado and kado, you'll realize that Kodo has limits to its materials. Both flowers and tea are available in Japan. You can grow them, cultivate them and harvest them every year. But with Kodo, you can do none of these. The materials are not available in Japan, and basically, you cannot grow it in Japan. Moreover, it also takes about 100 years to grow. There are only two schools for Kodo and our school has members of roughly 2,000 to 3,000. The number is larger if you add the people who are yet to become pupils, but I don't think it reaches 100,000. However, the goal does not lie in increasing the number of people who practice Kodo.

Inose: How do you become a pupil if you want to start Kodo?

Hachiya: There are about 30 classes in Tokyo, approximately 200 around the country not to mention a couple abroad like Paris and Beijing. Those who are interested should pay a visit. But becoming a pupil is a lifetime engagement so you cannot become a pupil after just coming to the class a couple of times. If you ask to become a pupil and are accepted, you have to dedicate your life to pursue the path of Kodo with the iemoto. You cannot quit halfway through.

Aromatic wood is becoming rare today, for people have exhausted it and even people of China and Arabic countries are after it today. If aromatic trees are gone altogether, Kodo will not last so my father planted trees in Vietnam, the first to do so as an iemoto. Of course, even if you plant

1,000 trees, not all of them will become aromatic trees. The rest is up to nature. My children or my grandchildren might use them long after my father and myself have gone. I mentioned earlier on that it was impossible to grow aromatic wood, but recently there are people who are trying. Human technology is showing rapid progress. Chinese businessmen are trying to produce aromatic wood in 10 years, while it normally takes 100 years. It won't become a business if it took 100 years, see? Aromatic wood is cultivated at Hainan Island and Guangdong Province and sold in Beijing. I took part in a competitive exhibition the other day, but an artificial fist-sized aromatic wood was sold at approximately 300 million yen. Basically, there is no culture for China to listen to scents. Instead, it is used for burning, making rosaries and for brewing as a drink for Chinese medicine.

I think it is our job to pass down incense not only in Japan, but also around the world. I hope to connect people and countries using incense.

For example, I wanted to find out how they handled aromatic wood in the Arabic country Bahrain, so I went. They place the aromatic wood directly on the coal, so it just created smoke though it was an extremely expensive aromatic wood. Today, we use tiny pieces of aromatic wood. Also, in Kodo, we must begin by appreciating nature. I would like to visit Bahrain again someday, in order to inform them about this.

Recently, I've started visiting kindergartens too. The scent of the city is mechanical and lifeless. There are too many chemical substances. The smell of fabric softeners has become strong, don't you think? Natural fragrance is very expensive, so it is impossible to use only natural fragrance, but I hope children experience natural fragrances as much as possible, so that they remember the smell.

I talked about a lot of things

today, but rather than listening to my words, it is better to listen to the scent, for the aromatic tree will teach you various things. The most important thing in Kodo is to listen to nature. I hope to dedicate my life to listening to scents, and pass down the tradition of Kodo, which my father, grandfather, and iemotos before me, passed along.

Cystal Bowl—the bells of Gion Shoja

Inose: I'm sure everybody knows that The Tale of the Heike starts with the words, "*Gion Shoja-no Kane-no Oto. Shogomujo-no Hibi-kiari*" (The sound of the Gion Shoja echoes the impermanence of all things). But what exactly are the bells of Gion Shoja like?

It is said that there was a person in the early Edo Period, who went all the way to South East Asia and landed in Angkor War to find Gion Shoja, only to realize that it was a mistake later on. It is estimated that Gion Shoja was most likely in India, where Buddhism was handed down. Gion Shoja is a place where monks spent their last days of their lives. The bells are said to be not like the ones you see in temples but were made with crystal and were like shapes of wind chimes. It is said that the bells could hit each other in all directions and monks could leave



Asami Ishizuka



this world listening to the sound, feeling as if they were blending into nature. That kind of place truly existed.

If we were to recreate that sound, it would be this crystal bowl. There are different colors and sizes, but all of them are crystal. It is said that alpha waves are produced in the brain if you listen to the sound. We will have crystal bowl player Ms. Ishizuka perform it for us today.

Ishizuka: Like Mr. Inose's introduction, the crystal bowl is a bowl-shaped instrument made from crushed pieces of crystal. When you hear its sound, alpha waves are produced in your brain. Alpha brains are brain waves created when you are in a relaxed state, like when you are receiving a massage or enjoying a hot spring. For some people, alpha waves will be produced as early as a few tens of seconds after you hear its sound. It's an instrument with which you can relax in a matter of minutes, so it is suitable for busy modern people who need good sleep or need to relieve brain fatigue.

There are a variety of colors because minerals other than crystal is blended in or sprayed. The sound will include frequencies of other minerals too. I'm sure you are all aware of power stones, but each stone has different effects. The wave energy of each stone is added to the

sound of the crystal bowl.

The frequency is different for each bowl and it responds delicately to the frequencies exposed from each of our body parts, including around our coccyx, our navel, and our stomach. The stick we use to generate the sound is called a Mallet. It is tanned with goat's skin.

Peoples' hearing range is between 16 Hz to 16,000 Hz, but the crystal bowl produces 50,000 Hz. The small frequencies we cannot hear, is effective towards relaxation and raising our self-healing powers.

About 40 years ago, people tried to revive the instrument that ancient people of Egypt drew on wall paintings. This is the most likely theory as to why crystal bowl was created in the first place. I normally have people lie down while listening to the sound. But today, unfortunately, we have to sit on chairs, but please close your eyes and relax while you listen. Please feel free to fall asleep if you wish.

Inose: Today's symposium revolved around the theme of "polishing our five senses." Living in a society today, which influence from modern Europe is extremely strong, I think we have come to lose a lot of things. If we continue to think just based on the standards of modernization, maybe we will lose many things. As humans, can't we discover other

ways to live? Maybe we are close to the state of amnesia, having distanced ourselves from Japanese culture and way of thinking? In order to reconsider these matters, we had Mr. Hachiya talk about Kodo, which we should know about and Ms. Ishizuka to perform the bells of Gion Shoja of “The Tale of the Heike.” Sometimes we need to stir Japanese culture, which has sunk

into the seas of modern society. (Reprinted from “*Shukan Dokushojin*,” 16th November, 2018, No. 3264 & Web Dokushojin)



The panelists

Hachiya Isshiken Souhitsu

21st Successor of Shino-ryu, Head of Shino School of Incense

Born in 1975. He is the eldest son of Sougen Hachiya, the 20th generations master of Shino-ryu (The Shino School of Incense “Kodo”), the style of Kodo that has been passed down for over 500 years since the Muromachi Era. In 2002, he served under the 530th great monk Gyokudo Izumida at Daitoku-ji. In 2004, he received the name “Isshiken” and the Buddhist name “Souhitsu” from Master Gyokudo and was appointed the 21st successor of Shino-ryu.

He is currently teaching at all Shino schools in Japan, schools abroad, as well as giving lectures from kindergartens to universities in order to spread awareness and share his insight. He is keen to communicate and connect with various countries through the Japanese culture of Kodo. He hopes that Kodo will be listed as one of UNESCO’s Intangible Cultural Heritage in the near future. In addition, he is actively working on a tree-planting program in Vietnam to preserve the now scarce “fragrant trees” for later generations. He holds lectures about these kinds of environmental programs under the title of “*Kankyo-do*” (Way of the Environment). He acted in behalf of the Japan Cultural Envoy of the Agency for Cultural Affairs in 2009. He is also a guest lecturer at Ikenobo College and the honorary member of the Societe Francaise des Parfumeurs.

Asami Ishizuka, Crystalist Asami

Representative director of the Crystal Bowl Academy Japan Foundation and CEO of Crystal Bowl Academy Japan. Born in Tokyo. Worked in a major corporation for 13 years, working as a personnel management officer and a secretary to the executive. She founded a house cleaning business before becoming a Crystal Bowl performer. In 2013, she made her CD debut from King Records, which marked her as the first Crystal Bowl performer to release a CD. In 2014, she released her second album. She has dedicated her performance at temples and shrines around the country, including Ise Jingu and Izumo Taisha. She has dedicated her performance at Araya Yama Shrine in Fuji Yoshida nine times in a row. Other performances include, Yahiko Shrine in Niigata, Enoshima Shrine in Shonan, Kanagawa, Togakushi Shrine in Nagano, Okino-gu Shrine in Okinawa and others. In addition, she is also active as a woman entrepreneur, attending various business seminars and company establishment parties. She is the author of “*Kikudakede No-no Tsukarega Toreru CD bukku*” (A CD book that relieves brain fatigue just by listening to it), out from Diamond-sha.

Naoki Inose

Author. Born in 1946. In 1986, he received the Souichi Ooya Nonfiction Award for his book “*Mikado no Shozo*” (Portrait of the Emperor). In 1996, he received the Bungeishunju Readers’ Award for his book “*Nipponkoku no Kenkyu*” (A Report on Japan). In June 2002, Prime Minister Junichiro Koizumi appointed him to the Promotion Committee for the Privatization of the Four Highway-Related Public Corporations. He served as Tokyo Governor from December 2012 to December 2013. In December 2015, he became Special Advisor to Osaka City. His books include “*Show 16-nen no Haisen*” (The Defeat in Showa 16), “*Persona—Mishima Yukio Den*” (Persona: The Story of Mishima Yukio) and “*Picaresque—Dazai Osamu Den*.” (Picaresque: The Story of Dazai Osamu). Upcoming books include “*Kyushutsu*” (Rescue), “*Senso, Tenno, Kokka*” (War, Emperor, State), “*Seigi ni tsuite Kangaeyo*” (Let’s Think about Justice), “*Minkei*” (Posse Man), “*Tokyo no Teki*” (Tokyo’s Enemy) and in collaboration with Lully Miura, “*Kokumin Kokka no Riarizumu*” (Realism and the Nation-state).

Translation: Ayako Karino

We have a goal in 2020 with the Olympics and the Paralympics, but what will come after that? Let us talk about our visions on the new coming era, after Heisei. Media artist Yoichi Ochiai and our director of Japanese Civilization Institute, Naoki Inose will discuss this theme thoroughly.

► Panel discussion:

Thinking about Japan after 2021

Yoichi Ochiai

Media Artist, Pixie Dust Technologies Inc. CEO
Associate Professor and Advisor to the President at University of Tsukuba



Masato Kato

Naoki Inose

Author, director of the Japanese
Civilization Institute



Date: 5th December (Wednesday), 2018, 7 p.m.-9 p.m. (doors scheduled to open at 6:30 p.m.)

Venue: Japan University of Economics, Tokyo Shibuya Campus Hall (the hall seats approximately 100 people)

Address: 25-17, Sakuragaoka-cho, Shibuya-ku, Tokyo, 151-0031

Admission: 2,000 yen (please pay at the door on the day)

How to attend: apply through the site below:
<http://www.japancivilization.org/>

Contact: Japanese Civilization Institute
03-5456-8082



**Traditional Crafts
Online Site**

Worldwide : <https://shops.japancivilization.org>

Japanese : <http://japancivil.shop9.makeshop.jp>

Messages from Director

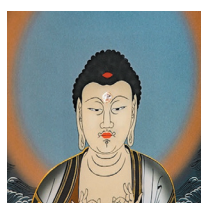
Japanese Civilization Institute has been introducing and selling traditional crafts of Japan. Although it is said that there is approximately 1,200 types of traditional crafts in Japan, its production is declining. As part of our activities, we hope to discover valuable traditional crafts spread across the nation, enjoy Japanese craftsmanship and its beauty inherited over the centuries, and develop it with you.



Tsumami Kanzashi
(Crepe)



Folding Screen
(half size)



Folding Screen
(full size)



KYO-YAKI
Earthenware



Japanese Bamboo
Basket Tokyotrad



Odoshi -
Samurai Armor