

The Japan Experience

A TRAVEL PLANNING GUIDE



The detailed creations of generations of craftsmen



The lively atmosphere of every local festival



The stoic discipline of the martial arts



The thrill of outdoor activities like river riding



The art of bonsai, when nature goes miniature

The delicate vegetarian taste of Zen cooking



JAPAN AIR LINES



We know Japan. And we at Japan Air Lines want to share with you all the many wonders that Japan has to offer.

Kimono. Sukiyaki. Karate. Origami. Imari ware. The tea ceremony. The list of things Japanese which have become familiar overseas could go on and on. The traditional arts are being practiced in London and Mexico City. Giant *sumo* wrestlers battle on the U.S. West Coast. And colorful Japanese festivals are being reenacted in Hong Kong and Singapore.

But you're planning a trip to Japan, and may want to include some of these in their original setting. You may want to know about participation, learning *ikebana* flower arrangement or practicing *judo*. Watching pottery being made or cooking food in a traditional Japanese atmosphere.

Or maybe you would prefer something not necessarily traditional; climbing the spectacular peaks of the Japan Alps, golf on one of the country's tricky courses, or deep-sea fishing in the waters off Japan's long coastline.

It is our hope that this booklet will give you enough information and ideas to create an itinerary as unique as your needs, and make the Japan in your itinerary a *special* Japan!

Destination Japan



An increasing number of tourists are making Japan their travel destination. Group and individual sightseeing tours, special-interest tours, technical-study tours, incentive and convention tours all will continue to show growth in the years to come. Japan Air Lines intends *The Japan Experience* to be used as a guide when planning such travel to Japan, to help make your tour as exciting and enjoyable as your imagination allows.

How to make best use of this booklet

Each section includes a brief explanation, and some have a few tips on how they can be used. We have also included Tour Ideas when possible, to give concrete ideas about how to fit these items into your itinerary. By no means are you limited to the Tour Ideas, since most items can be experienced at many sites around the country. So please feel free to use these Tour Ideas as you see fit. Some possible ways are:

To add spice to your itinerary

There are endless ways to add spice to an average itinerary without adding costly days and nights. Add a visit to a woodblock printer's studio to a halfday of sightseeing, for example. Or a dinner with sake on board a traditionally styled boat as it cruises Tokyo Bay. Add a feature such as the tea ceremony at a Zen temple to your visit to Kyoto. Or try making pottery.

Add a river-riding excursion in Kyoto, Tokyo or Nagoya. Add a dinner at a special Japanese restaurant complex consisting of old farmhouses, where you cook your own meal over a traditional open fireplace. Instead of a hotel, try staying at a Japanese *ryokan* or *minshuku*. Or add a day of fishing along the way. Even an eight-day tour along the Tokyo-to-Kyoto Golden Route can become something special.

Eight Day Golden Route

Added features are in italics

Day 1: TOKYO ARRIVAL

Day 2: TOKYO

Morning sightseeing, including a visit to a *woodblock printer's studio*. Afternoon free. *Evening cruise and dinner aboard yakatabune.*



Day 3: TOKYO—KAMAKURA—HAKONE

Transfer to Hakone via Kamakura and the Great Buddha. *Overnight at a Japanese-style inn, ryokan.*

Day 4: HAKONE—KYOTO

Morning transfer to Kyoto. Afternoon sightseeing of the city.



Day 5: KYOTO—IGA—NARA—KYOTO

Excursion to Iga for visits to the *local castle, ninja yashiki and ceramic kilns*. Afternoon visit to Nara for sightseeing.



Day 6: KYOTO

Morning visit to a local temple to participate in the *tea ceremony*. *Kaiseki ryori lunch at the temple.* The rest of the afternoon free.

Day 7: OSAKA DEPARTURE

Transfer to Osaka Airport for departure.



To lengthen your itinerary

By lengthening your itinerary, even for a few days, you can make your Japan tour even more attractive. For example, before or after your visit to Tokyo and Kyoto, head north for a hot spring and folkcraft tour of the rural Tohoku area. Stretch your plans to include a three-day visit to the island-studded Inland Sea area and its famous gardens. Or add a trip to Himeji-jo Castle and the rebuilt city of Hiroshima. With a few days more, you can even visit the southern island of Kyushu, with its volcanoes and historical remnants of Japan's feudal past. Or try the northern island of Hokkaido, with its wide-open country and powder-snow ski grounds.

To create a whole new tour

You can customize your itinerary by simply combining various points and items of interest. Combine visits to gardens, martial art *dojos*, temple visits, or a festival or two for a closer look at Japan's culture. Combine a cycling itinerary with hiking or camping for those who like the great outdoors. For gourmets, combine various eating experiences. Or days of golf and nights at hot spring spas to relax those tired muscles.

Although the included Tour Ideas are short "mini-tours," special-interest tours focused on one point of interest for longer periods of time are easily arranged. Garden tours, ceramic tours, *karate* tours, fishing tours, or festival tours are all possible for sales to affiliated clubs and other organizations.

To arrange lessons & lectures

To make your tour more educational and more enjoyable, why not include lessons and/or lectures on subjects of interest. The more you understand the culture and people, the more you'll get from Japan.

When arranging lessons and lectures of any kind, it is best to plan early to allow time to schedule times, places and teachers.

To organize cultural & sports exchanges

Sister cities, schools, and other organizations and associations can be approached for travel to Japan for cultural- or sports-exchange programs. More and more amateur sports teams, for example, are playing against counterparts in Japan. From windsurfing and rugby teams to Little League baseball teams.

A letter from your association to the corresponding association in Japan is a *must* when planning such tours. Your Japan Air Lines representative can supply names and addresses of who to contact in Japan, and can help with negotiations and further communications after the first contact has been made.



Quotation requests

When making land quotation requests through your Japan Air Lines representative, specify which items you would like included. Or he can help with more suggestions and advice. Remember, you are not at all limited to the places in the Tour Ideas included in this booklet.

JAL is the expert

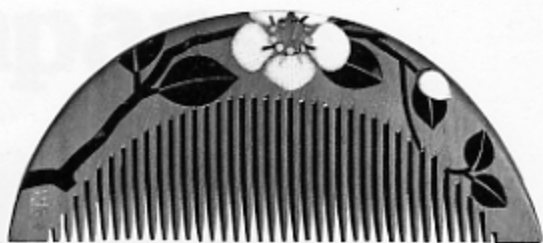
Your Japan Air Lines representative is an expert on Japan, and can help supply you with all kinds of information. From basic hotel rates in Sapporo and transportation between airports and downtown areas, to good restaurants in Kyoto and various hints on budget travel.

Japan Air Lines is also the only carrier to have an entire section in Tokyo totally involved with Japan-bound travel. The Inbound Sales Planning and Marketing Section at the Head Office is in daily contact with your Japan Air Lines representative, ready to answer any request. Their purpose is to help make your trip to Japan just one thing. Unforgettable.

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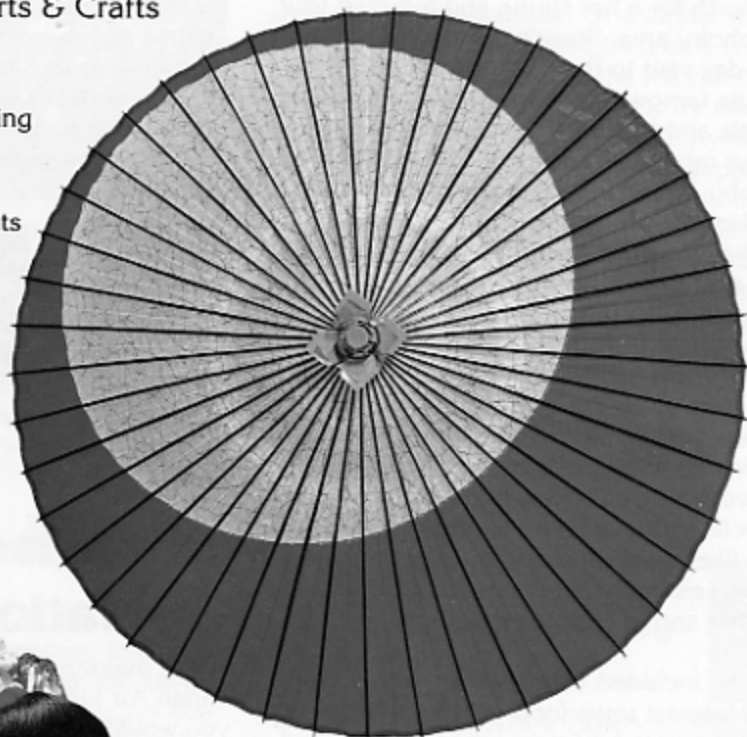
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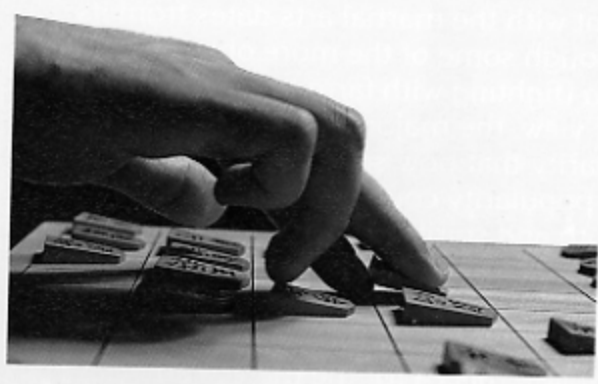
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Martial Arts



Japan's deep involvement with the martial arts dates from its feudal past. And even though some of the more obscure ones, such as *kusarigama jutsu* (fighting with farm tools), have pretty much faded from public view, the major martial arts have reached a level of popularity that now spans the globe.

One reason for their popularity could possibly be the unique mixture of strength and spirituality. Or it could be the discipline required of the practitioner that is not often found in modern society. But whatever the reasons, *judo*, *karate*, and *sumo* have become household names with followers in many countries; and Japan is now a mecca for the martial arts enthusiast.

Kyudo

Just like most of the other martial arts, *kyudo* (formerly *kyujutsu*) blossomed during the feudal ages, later making a new start as a sport in the postwar years. Although it is one of the lesser known of the martial arts, the "way of archery" is one of the more interesting to watch, since no special background knowledge is necessary for one to appreciate the accuracy of the archers. It is especially popular among students today, with almost as many women taking up the bow as men.

More than the other martial arts, it has an extremely close relationship with Zen. Since most of the emphasis is placed on the ritual prior to releasing the arrow—a ritual aimed at calming the mind and "willing" the arrow to its target—intense concentration and meditation are stressed more than the physical aspects. Another surprise to western-style archers is the immense size of the bow, usually reaching a length of about 2.2 meters.

Many archery schools teach both *kyudo* and western-style archery, and the *Kyudo Federation* administers a number of *dojos* around the country.

TIPS

- Because of its close relationship with Zen, combine a *dojo* visit with a visit to a Zen temple.
- Several times a year at various places, *yabusame* (archery on horseback) events are held. The participants must string their bows and shoot at small targets while riding full-speed.



The bamboo sword used in *Kendo* is quite different from the fencing foil. Held in both hands, it is wielded in short slashing movements rather than thrusts.



Kendo

For the *samurai* of legend, his sword was his life (and oftentimes his death), and no *samurai* worth his name would be caught without the lethal weapon. The tempered steel of the swords was the finest that was known in the world at that time, but naturally, just as important as the strength and sharpness of the blade was his mastery of the art of *kenjutsu*, or sword technique. It was also considered a code of ethics, mostly based on Confucianism and Buddhism.

But two big changes occurred which altered the face of *kenjutsu*. The first was the abolishment of the *samurai* class during the Meiji Restoration. The second was the renouncement of the militaristic spirit after World War II, and in 1952, the establishment of the All-Japan *Kendo Federation* completed the transition into a modern sport.

The sword used in *kendo* today is made of four strips of bamboo, and the body of the combatant is completely protected with the use of a faceguard, breastplate, gauntlets for the arms and hands, and a padded skirt.

Points in a match are won by effectively hitting the head, trunk, or wrists, or by successfully jabbing the opponent's throat. A correct hit is made with the top third of the sword. Like most other martial arts, *kendo* requires intense concentration as well as extremely quick reflexes.

The All-Japan National Championships are usually held near the end of the year, but there are other smaller championships which are also held annually. Although *kendo* has not yet

reached the overseas popularity level held by judo, it is gradually catching on, and the World *Kendo Championships* are now being held on a regular basis.

TIPS

- Since there are so many *dojos*, a visit can be arranged to watch this unique martial style.
- Special lessons for short-term visitors, either beginners or more advanced can also be arranged.

Martial Arts Vocabulary

- Budo** 武道 A general term for the martial arts.
- Dan** 段 A rank given as techniques are mastered (e.g., 2nd *dan*, 5th *dan*)
- Kyu** 級 Rank, lower than *dan*.
- Dojo** 道場 Training hall.
- Gi** 着 The cotton uniform worn for most martial arts.
- Heya (Beya)** 部屋 Training stable, usually *sumo*.
- Kata** 型 The basic forms to be practiced.
- Randori** 乱取り Free-style exercises in judo.
- Ryu** 流 School.

Aikido

The larger man circles the little old man, hands cocked, looking for an opening. He feints, then lunges. The old man sends him flying, although to the spectators, he hardly seems to touch the bigger man. He steps over to the fallen attacker, grasps his hand in a seemingly effortless grip, and the other is held helpless, unable to move. The old man is a master of *aikido*.

Aikido, "the way of the spirit and harmony," is a relatively recent *budo*, having originated about 1925. But its smooth, flowing movements have firm roots in the more ancient arts of *jujutsu* and *aikijutsu*.

The aim of the aikido practitioner is not to resist or clash with his opponent, but rather to bring him under total control with the other's own momentum. It is one of the more fascinating martial arts to watch, since a true master makes it look as if the slightest touch is all that is needed to conquer the most powerful opponent.

Men and women, young and old are encouraged to practice aikido, and the world headquarters in Tokyo has gone as far as to say that aikido "can be looked upon as a dance, a physical exercise, or a martial art."

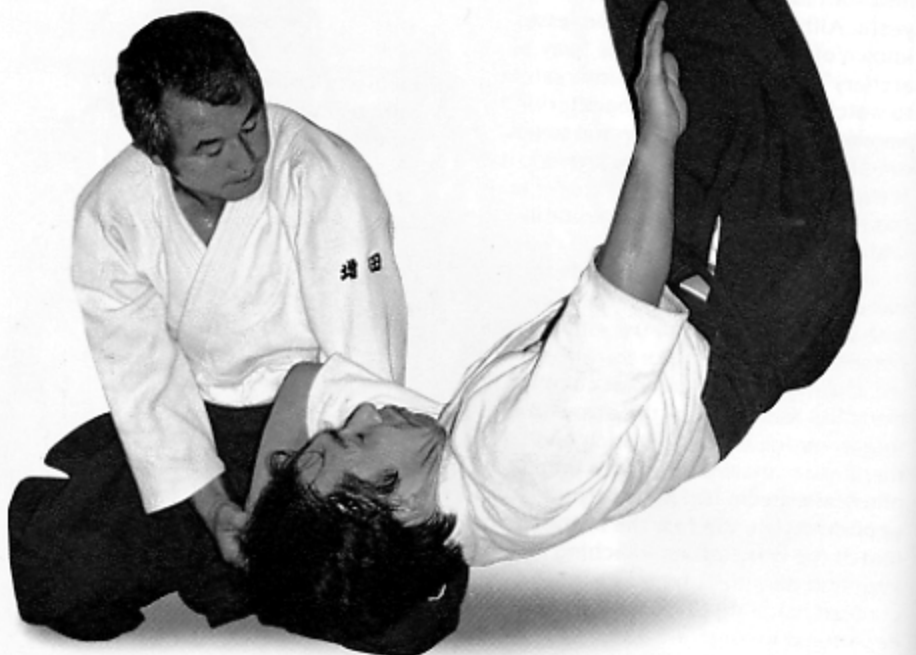
A large number of aikido dojos are scattered around the country and many schools, companies and governmental offices also offer lessons. There is one dojo in Osaka run by an American, one of two foreign-run martial arts dojos in Japan.

Overseas, more than thirty countries in North and South America, Europe and Asia have instructors sent from the headquarters.

TIPS

- Same as other martial arts.
- Possibly arrange lecture breakfast on martial arts in general.

Karate matches, like those of many martial arts, are full of shouts. Releasing the breath in a short burst is a way of focusing the power of the spirit on that instant.

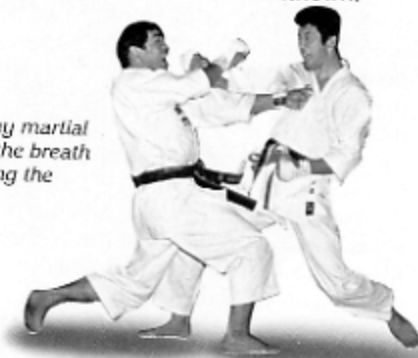


The aikido master cannot be caught off guard easily. Even sitting, his fluidity allows him to toss off attackers in an almost graceful way.

Karate

Most people have seen or heard of the more dramatic aspects of this martial art. The boards broken with a chop of the hand, the bricks smashed with one powerful blow, or one man successfully defending himself from three or four attackers. *Karate* dojos have sprung up in locations around the world and Japanese teachers are to be found in many of them.

The "way of the empty hand," if karate is to be literally translated, was originally introduced to Okinawa from China, and it wasn't until 1922 that it was introduced to the rest of the country. Unlike judo, after its introduction it developed into a number of different schools, of which Shotokan, Goju, Rembukan, Shito, Wado and Kyokushinkai are the best known.



There are several kinds of training involved in karate. One is to develop power by repeating certain blows and kicks over and over. The mastery of this technique is what most people relate to karate, as one blow or kick can break several boards or cement bricks. But equally important for training are the kata, rigid movements of attacking and counter attacking an imaginary enemy. There is also *kumite*, similar to kata but practiced by two persons, and free *kumite*, which has no limitations on the movements. Free-style *kumite* is a match where the two contestants can pit the mastery of what they have learned from the other training exercises.

In most free-style *kumite*, contact with the opponent is not allowed. But *Kyokushinkai* now allows full contact, though some parts of the body are considered off-limits.

TIPS

- A visit to a dojo can be arranged for either study or sightseeing.
- Since styles differ among the schools, make sure the school to be visited fits with the participant's style of study.
- A number of matches and championships, national and international, are held at different times. These could also be included in an itinerary.

Judo

Internationally, *judo* is probably the best known and most practiced of the Japanese martial arts. Its popularity has grown to such an extent that it has been included in the Olympic Games since 1964!

Judo is a modern adaptation of *jujutsu*, an ancient grappling art which also included hitting and kicking. The two major schools were combined in 1882 to form the present Kodokan judo. At that time many of the hitting and kicking techniques were discarded and those remaining were divided into three: (1) attacking vital points, (2) throwing the opponent, and (3) grappling for a hold on the mat.

The practice of judo has three basic exercises. *Kata* are the standard forms that everyone must master. *Randori* are free-style exercises in which one can practice what he has learned on an opponent. The third exercise, the match, does not allow attacking the vital points or twisting joints, so the contestants grapple with each other, each seeking to get a hold with which they can throw or pin their opponent.

Just as in karate, kendo, or the other martial arts, there is a ranking system by which judoists are judged. As one masters the techniques, and is promoted from 5th *kyu* to 1st, and then from 1st *dan* (*shodan*) to the 10th, or top, the color of the belt with which the *gi* is tied changes. A black belt can only be worn by a *shodan* or higher.



Not all judo matches are decided by clean throws like this one, but when it does happen, it is a moment of power and style.

TIPS

- Include a visit to the Kodokan Judo Hall. The massive hall, mecca to all aspiring judoists, is open during the instruction period to sightseers. (The hall is closed for reconstruction at present, and will re-open in the spring of 1984).
- Include attendance at one of the various matches, national and international.
- Organize judo players to come for instruction purposes.



Learning to sit in the seiza position may be a painful experience for some, but it's one of the first lessons when learning aikido.

TOUR IDEAS

JAPANESE ARCHERY AND ZEN—TWO DAYS IN KAMAKURA

Day 1: AM—Sightseeing of the many temples and the Great Buddha.

PM—Visit Hokoku-ji Temple for Zen meditation. Accommodations at a temple in Kamakura.

Day 2: Visit to kyudo dojo for sightseeing or practice.

MARTIAL ARTS AND THE NINJA—ONE DAY FROM KYOTO OR OSAKA

AM—Transfer to Nara for sightseeing.

PM—After lunch continue to Iga-Ueno for a visit to the ninja yashiki and Iga-Ueno Castle. In the evening transfer to the Seibukan Hall in Kyoto, where martial arts are demonstrated between 7:30 and 8:30 p.m. except on Sundays and national holidays. Return to the hotel.



T. Christopher Mulligan, Aikido 2nd dan

"It has been 7 years since I started aikido. Before coming to Japan, I was commuting to aikido dojos in New York and San Francisco for specialized training. But I must admit, the lessons here in Japan are even more strict and disciplined.

"I love sports and have tried many different kinds, yet find the martial arts unique in that they harmonize mental, physical, and spiritual elements to form a perfect triangle. I feel aikido offers the greatest level of spiritual discipline.

"Currently, I'm at the 2nd-dan level, but if I get to the 4th-dan level, I'll receive a master's certificate and then be qualified to teach. Yes, I'm certainly looking forward to that day as I train vigorously. By the way, my wife is Japanese. We met through aikido and married. I guess marriage is a part of the whole training for me."

MARTIAL ARTS—TWO DAYS IN TOKYO

Day 1: AM—Breakfast lecture followed by sightseeing including a visit to the Sword Museum.

PM—Visit to Kodokan Hall, the Judo Center of Japan, or other dojos.

Day 2: Full day of visits to aikido, karate and kendo dojos.

Sumo

Sumo, whose origins are said to be over 2,000 years old, is the only martial art/sport practiced professionally as well as by amateurs. Both jujutsu and judo are included among its offspring, and scenes of giant wrestlers are often seen in ancient prints and drawings.

Sumo remains the most popular of the martial arts as a spectator sport, with its fans (foreigners as well as Japanese) numbering in the millions. Every professional bout in the upper ranks is televised nation-wide, and the fans scream at the appearance of their favorite wrestler as loudly as they do at their favorite screen or singing star.

The rules of sumo are simple and easy for anyone to understand. The wrestler who first touches the ground with any part of his body but the soles of his feet, or who first steps outside the

straw boundaries of the ring is the loser. These basic rules are made thrilling by over 70 different techniques such as pushing, pulling, slapping, tripping and lifting, not to mention the wrestlers' imaginations.

One of the basic complaints from



The earth shakes as an unstoppable force meets an immovable object.

many first-time spectators is about the inordinate amount of time between the relatively quick bouts. Before each bout, which can last anywhere from one second to several minutes, but is usually over in less than twenty seconds, the wrestlers take part in an elaborate and important ritual. This ritual includes the throwing of salt in the ring to purify it, lifting arms and legs to show the lack of weapons, and each wrestler fiercely glaring at the opponent as they both get in a fighting posture, only to turn away and return to the edge of the ring.

The true enthusiast, however, sees this as a time of building tension; a time when both wrestlers are trying to psych the other out and put themselves in the maximum mental position, thus a time when the winner of the match may be decided even before it begins. And after the studied dignity of the ritual, the explosion of sound and action as the two behemoths come together results in moments of pure body-shaking excitement.

The size of the *sumo-tori* (as the wrestlers are called) is awesome. Takamiyama, a former Hawaiian who took Japanese citizenship in order to be allowed to run his own stable, and at the moment both the oldest and the largest, tips the scales at 195 kilograms (over 400 pounds)! But it must be admitted that size is not the only thing. Since there are no weight divisions, he regularly fights, and sometimes loses, to fighters almost half his size.

And the life of a *sumo-tori*, everyone agrees, is not an easy one. The wrestlers, who stuff themselves with huge amounts of food and drink to keep up their weight, are not all fat. Their training is spartan, to say the least, and they spend hours each day slamming themselves into wooden posts and other wrestlers to toughen their muscles. They must also be incredibly quick, regardless of their size, if they are to make a name for themselves in the top division.

Today there are over 600 sumo wrestlers in the six different divisions, and the only way promotion is granted is if they consistently beat their competitors. This chance comes at the six tournaments that are held each year. The fifteen-day events are held in Tokyo in January, May and September; in Osaka in March; in Nagoya in July; and in Fukuoka in November. Contrary to popular belief, tickets are not "impossible" to obtain nor particularly expensive for all but ringside seats.



The beautifully robed referee is called the gyoji. Sumo's raised ring of earth is sacred and no woman may step upon it.



The dohyo-iri, or ring entering ceremony, is performed by highest-ranking sumo-tori as other wrestlers look on, another part of sumo's long tradition.



A fantastic cook, antique lover and former wrestler with the sumo name, Ichinotani, runs his own chanko-nabe restaurant of the same name in downtown Tokyo. Antiques make up most of the feudal-era decor, and help create an atmosphere for the excellent food.

TIPS

- Anyone in Japan during the tournament periods should try to attend at least one day of the event, since it is a very rare chance to get a look at sumo, one of the world's unique sports. If not, be sure to watch it on television. On weekends when the tournaments are held in Tokyo, there is even English radio broadcasting, which helps to explain what is going on.
- Or, if you're more than slightly interested, try to arrange a visit to one of the many stables at which the wrestlers live and train. Some groups have even arranged to eat a meal with the wrestlers. (Visits are not allowed while the tournaments are in progress.)
- Or visit one of the restaurants run by retired sumo-tori. They serve the delicious and filling chanko-nabe, a stew-like dish that is the reason for all that weight. You'll understand why, since it is stuffed with all kinds of high-protein foods—fish, meat and a variety of vegetables—resulting in a unique gourmet's delight.
- Also on the list of interesting possibilities is a visit to the Sumo Museum located next to the sumo stadium in Tokyo. On display at the museum are mementos, cups, and historical remnants of the long years this exciting martial art has been played and enjoyed.

The Ninja— Artists of Invisibility

Ninja were the secret agents of feudal Japan. Trained in *ninjutsu*, or the "art of invisibility," they were used for arson, sabotage, assassination and espionage. Today they are most visible on television and movie screens as they fend their way through the sword-waving minutes of samurai dramas. And although they were supposedly outlawed by the Tokugawa Shogunate many of their techniques have been passed down over the ages and are taught to a few dedicated apprentices.

Ninja yashiki can be literally translated as "ninja mansion." These are structures that have been either rebuilt or constructed to resemble ninja dwellings of long ago. Typical of the ninja style, they are full of surprises. Hidden passageways, special escape routes, collapsing floors, and trick locks are among the many catches scattered about the building. But they are all well camouflaged, since the ninja's daily life had to be beyond suspicion. The buildings also had to offer protection in the case of discovery. Today there are several ninja yashiki located in different parts of the country.



Climbing, camouflage and assassination were daily activities for the ninja, and special tools were designed and brought into use.

Traditional Arts & Crafts

In any country, many cultural and social aspects are expressed through its arts and crafts, and Japan is no exception. The art of the tea ceremony reflects the strong influence of Zen philosophy. Woodblock prints were originally used as handbills and other common uses. The social status of the *kimono* wearer could be determined by the patterns in the weaving and dyeing. And the making of *kokeshi* dolls went from being a pastime of snowed-in farmers to a major craft industry.

Every place in Japan must have two things—a famous local dish, and a famous local art or craft. The result is a living tradition of creative and finely detailed work, from gardens nurtured for hundreds of years to newly made crafts whose beauty speaks of secrets passed down through generation after generation.



The beauty of fine old Arita-yaki masterpieces increases with age.

Ceramics

The illustrious history of Japan's long affair with ceramic art received a big boost when Chinese techniques were first introduced in the thirteenth century. Over the years, it flourished to such an extent that today, the problem for someone interested in ceramics is that there is such an abundance of strikingly attractive work available that it is difficult to choose.

One historical landmark that was greatly responsible for the nationwide development of kilns was the popularity of the tea ceremony in feudal years. The need for artistic ware to complement the Zen-inspired ceremony was so strong that even today much is created (if not actually used) as tea ceremony utensils. Another big factor in ceramic design was the development of flower arranging as an art, which created a need for containers and vases.

Much of the appeal lies in the variety available, and each area of the country has some unique character in its ware that makes it stand out from all the others. Anyone can see and appreciate the difference between the elegantly hued and delicately shaped porcelain from Imari in northern Kyushu and the earthy tones and rustic yet simple beauty of the Mashiko folkcraft pottery north of Tokyo.

Even on a short visit to Japan, you can manage to visit many of the thousands of shops dedicated solely to ceramics. Hotel arcades offer many (sometimes quite expensive), but you can find equally good fine-quality ware with more variety in the smaller shops located all over Japan. Visits to certain kilns are also possible if arrangements are made in advance. For a look at how Japanese pottery is used in actual life, take part in the tea ceremony, or eat at a restaurant where the use of certain pottery is essential to the serving of the food.

Gaylen Kuykendall, Mashiko Student

Mashiko, Tochigi prefecture in Kanto, is the most renowned town for pottery in central Japan. There are about 300 kilns in this peaceful town surrounded by mountains.

Since Mashiko pottery is characterized not by its exclusive or sophisticated quality but rather by its warm and natural simplicity, an increasing number of young people and foreigners go there to master the art of pottery-making.

Gaylen Kuykendall, a young American woman working at the Tsukamoto Pottery Kiln which is the largest manufacturer of Mashiko wares, is one such person. She has lived here for a year, after coming from California where she studied pottery-making during her free time from high school. She studied the Japanese language during the first year and now speaks fluently because she felt it was important to know the language before learning anything else.



Altogether, there are about twenty students working in Tsukamoto Pottery who work in the kiln from 8 a.m. to 5 p.m., then have free time to work on their own pieces.

Gaylen Kuykendall receives a monthly salary, insurance, and even housing in return for her work. But mostly, she values the first-hand training by pottery masters and hopes to return to California in two years to work in a related field.



Open-air ceramic fair in Arita.

TOUR IDEAS

LOCAL POTTERY OF MASHIKO—ONE DAY FROM TOKYO

Three-hour bus transfer to Mashiko, famous for its simple designed pottery made only of natural materials. Observe (and practice, if previously arranged) the process of manufacturing the wares at one of the kilns. After lunch at a local restaurant visit the ceramic museum. The rest of the afternoon is free for shopping at the many stores in the village. Return to Tokyo late evening.

BIZEN—TWO DAYS, FROM KYOTO

Day 1: KYOTO—OKAYAMA—BIZEN

Transfer by bullet train to Okayama. Then on to the Bizen area and the Bizenkoto Museum of Art, and the Bizen Togeikaikan, which houses examples of Bizen ware. This pottery is of a very old and simple style; its characteristic finish and patterns come from the firing instead of the glazing. Later visit one of the kilns, where daily utensils such as jars, pots, plates, vases and tea cups are still being made.

Day 2: BIZEN—KURASHIKI—KYOTO

Transfer to Kurashiki, for visits to the Ohara Art Museum and Kurashiki Folkcraft Museum. Afternoon transfer to Kyoto by bullet train.

KYUSHU CERAMICS—THREE DAYS, FROM FUKUOKA

Day 1: FUKUOKA—KARATSU

Transfer to Karatsu, famous for its pine forests and white-sand beaches.

Day 2: KARATSU—IMARI—ARITA—TAKEO

Leave Karatsu for Imari. Arita porcelain was shipped from Imari, which resulted in the naming of the porcelain as Imari-yaki. Proceed to Arita, and visits to kilns of Arita-yaki and the Arita Ceramic Art Museum, which exhibits many old and new examples of Arita ceramics. This is the place where white porcelain was first produced in Japan in the seventeenth century. The region's, refined clay and clear glaze are responsible for the elegant white-skinned porcelain. Evening transfer to Takeo Hot Spring for accommodations at a Japanese Inn.

Day 3: TAKEO—FUKUOKA

Return to Fukuoka.

Lacquerware

Lacquerware has been a part of Japanese life for more than a thousand years and was used in everyday dishes as well as for buildings and ships.

Lacquer, or *urushi*, is a sticky substance extracted from the Japanese lacquer tree and has outstanding characteristics that distinguish it from any other lacquer-type paint. It has a strong adhesive power and, once dried, it protects against acid, alkali, salt, alcohol, and heat.

With a special skill, it is coated over wood to create a beautiful sheen which is unique to this process. Then, the Japanese-style application of a pattern using silver and gold dust, called *makie*, is artistically performed. Finally, a very light, yet very strong and attractive finish is achieved, and the finish is enhanced with use.

Today, the widespread use of ceramics and plastic is gradually pushing lacquerware from popular use. Also, the time-consuming process of skillfully applying many coats of lacquer is very expensive. But the tradition is carried on by artisans throughout the country, especially in the famous Wajima and Tsugaru districts. Hopefully, this beautiful art will be passed from generation to generation, gracing us with a fine example of prideful workmanship.



This lustrous ceremonial kimono for attendance at weddings and other special occasions is really something distinctive and expensive at 1,600,000 yen.



This old lacquerware box was probably used to store various women's trinkets.

Weaving & Dyeing

Textiles have long been a specialty of Japan. Many centuries ago, the skills of weaving, pattern design, dyeing and embroidering had reached levels that have not been surpassed in beauty and careful detail.

Silk was probably introduced to Japan from China in the third century, but it continued to be very valuable, only used by aristocrats and the rich. It was only in relatively recent times that the average person could afford to wear silk, and even then usually only on special occasions.

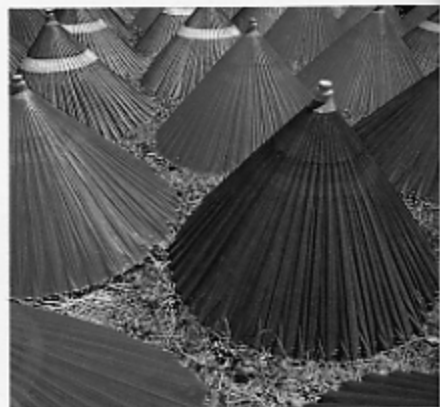
Before the growth in production of cotton and silk fabrics, the people used cloth made of *asa*, or hemp, for clothing. This was a job of long and backbreaking work, and though there are a few places where it is still made today in the same way, the labor factors make this strong and refined fabric extremely expensive.

But even cotton and silk fabrics for traditional wear are made in the old painstaking way. One kind of silk cloth for kimono, *yuki tsumugi*, takes two or three months to spin the threads, another three months to mark the threads for dyeing with colors taken from wild grasses, and six months to weave the fabric. That equals one year of work to make one kimono! But the good part is that it can be worn for over a hundred years without losing its beauty. That's tradition!

Weaving and dyeing is still a household industry in many parts of the country, with each house having a loom where free time is filled by busy hands. There are also places where the entire process, from the first threading to the

final kimono, can be viewed on a short visit, and others where a visitor can do his own dyeing.

The making of fabrics can be a window through which the visitor can get a view of the traditional culture of Japan—where a concern for beauty and refinement has made time stand still.



Wa-gasa, hand-crafted umbrellas made of tough oiled paper, are left in the sun to dry naturally.

Washi

Paper houses? Well, it's true to some extent. Even today, many walls, even those in modern apartments, consist of either the translucent *shoji* or the thicker *fusuma* sliding doors. But if there was a way to make a complete house out of paper materials, it would probably be done somewhere in Japan. That's just how much paper is a part of life.

It would be difficult to take a sliding door home with you. But with the many uses it is easy to find souvenirs. Umbrellas? Just put oiled paper over a bamboo frame. Lanterns? Paper around a candle or light bulb, of course. And

yes, there is paper for writing on as well.

Japanese hand-made paper is one of the most beautiful examples of Japanese traditional crafts, and is treasured not only for its delicate looks, but also for its long-lasting strength. It is still being made today as it has been for centuries by painstaking and detailed work. One of the most interesting to watch being made is *itajime*, which is folded in many complicated patterns before being dipped into huge vats of various vegetable dyes and then unfolded. The result is a many-colored design reminiscent of a view through a kaleidoscope. Another kind is created by laying rough-textured but thin layers of paper with leaves or other natural elements placed between.

The best thing about papercraft is that, while they make excellent souvenirs, they are also extremely light, and comparatively inexpensive. Fans, dolls, trays, wallets, dishes, kites, cushions, umbrellas, or writing paper, the list goes on and on, to tease even the most imaginative shopper.



It's hard to believe that this is paper. Even more so when the washi has patterns typical of kimono designs, like these examples.



The weaving and dyeing is now finished. The final touch in yuzen fabric production requires the application of an extremely fine gold dust.

KYOTO WEAVING AND DYEING—HALF DAY

Visit to the Kyoto Yuzen Dyeing Hall to see the process of gorgeous hand-painted dyeing and displays of yuzen kimono. Then a visit to the makers of Nishijin Textiles, generally used for luxurious kimono and kimono sashes.

WASHI—ONE DAY, IN TOKYO

AM—Half day of visits to unique paper-craft shops in Tokyo: Kawase Edo-lantern shop, Iwai Tsuzura-clothes basket shop, and Isetatsu origami paper shop. Also a visit to the Paper Museum, the only one of its kind.

PM—Visit to Ogawa-machi, a town on the outskirts of Tokyo known for its excellent hand-made paper. The town has a 1,000-year history of making washi paper products.

WASHI—TWO DAYS, FROM KYOTO

Day 1: KYOTO—IMADATE—AMANOHASHIDATE

Leave Kyoto for Imadate city, Fukui prefecture for a visit to the washi paper mills. Transfer to Amanohashidate, with its fantastic scenery of beach and pine trees. Accommodations at a Japanese ryokan.

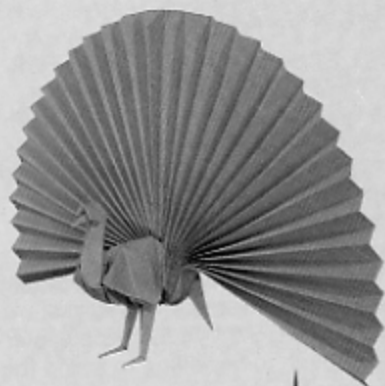
Day 2: AMANOHASHIDATE—KURODANI—KYOTO

Leave Amanohashidate for Kurodani, famous for its paper mills. After visiting the mills, return to Kyoto.

ORIGAMI—ONE DAY, IN TOKYO

AM—Origami lesson.

PM—Visit to an old origami paper shop in downtown Tokyo and a maker of hand-made paper.



Making the most elaborate origami figures requires both an artistic and mathematical mind to work out the complicated folds involved.

One Thousand Years of Paper Folding

The small, flat piece of paper slowly transforms into a crane, thrusting its long neck forward and spreading its wings in a graceful curve as if preparing to take to the sky. It looks like magic, and magic it is—the magic of Japanese paper folding.

Origami as children's play is mentioned in records more than 1,000 years old. It's still a popular pastime today, especially among children, and it can also be true art in the hands of a master. Almost every Japanese can at least make the figure of the crane, following steps that are ancient in origin. But as the paper folder is only limited by his own imagination and the deftness of his hands, it is a traditional craft that is constantly finding new horizons; a craft that can be enjoyed by anyone.

Anyone can learn a few simple figures in a very short time, since imitation of the various folds is all that's required. With patience, voila! One Thousand Cranes, or *senbazuru*, strung together and given as a get-well charm to one who is ill.

For the more dedicated, there is even an international society for the study of origami.

Folkcrafts

Japan has a long history of producing exquisite handicrafts that are true works of art. The weaving of silk cords, for example, which today are used for decorative purposes, can be traced back to braided imprints which have been found in pottery fragments 7,000 years old.

With the increase in technological industries, however, many crafts suffered from a lack of young people interested enough to be willing to spend the long years necessary to master the delicate traditional work. And it does require dedication. Calligraphy brush makers estimate that it takes at least fifteen years to truly master the way of making a certain kind of brush called *mizufude*.

But Japan does treasure tradition, and many people became concerned about this dangerous trend. Realizing that it is impossible to fully restore a technique that is no longer practiced, it was decided that something had to be done quickly, and a law was passed governing the promotion of the traditional craft industry.

Many crafts began to blossom again in the attention, and today, textiles, bamboo ware, metalwork, lacquerware and papermaking are but a few of the many products which have been noticed and purchased by happy visitors to decorate their homes and sometimes fill museums.

One of the best things about walking around any part of Japan is the certainty that right next to a glass and steel building you can find a small shop dealing in only one specialty, from woven baskets or silk kimono material to kites and dolls. You'll find traditional treasures wherever you go.



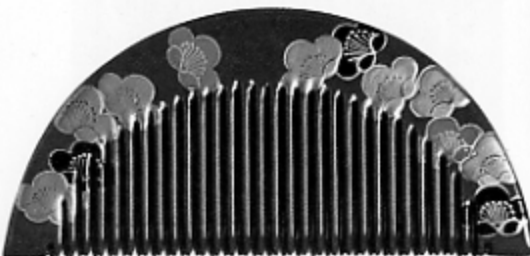
The kokeshi dolls of northern Japan have personalities all their own, reflecting the locality where they were made.



If you have a son, a carp streamer is a must for the Children's Day Festival on May 5. This small shop in Saitama is the only place remaining where artisans still make them by hand.



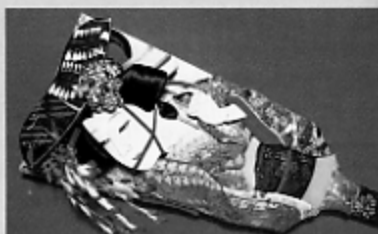
The Hakata Ningyo (doll) from the island of Kyushu is one of the most treasured figures of all Japanese dolls.



Kushi & kanzashi (combs and other ornaments used in elaborate traditional hair styles)

Delightful Toys by Exceptional Craftsmen

In Japan, traditional toys were originally regarded more as religious items rather than play things for children. For example, *tako* (kites) were used in a religious ceremony to predict the year's harvest during the Heian period, and *hanetsuki*, a New Year's game using small wooden rackets and a shuttlecock, was played to help induce a magical spell that prevented mosquito bites during the coming summer. Also, the traditional displaying of dolls at the *hinamatsuri* (March Doll Festival) originally had religious implications.



The forms of traditional folk-craft toys as seen today were perfected by the end of the Edo period and, up to that time, had been crafted in the rural castle towns for use in various rituals and customs. The toys were made of natural materials such as earth, wood, bamboo, paper, cloth, and thread, then transformed into delightful toys by the hands of exceptional Japanese craftsmen.

If you get the chance, have someone show you how to use the traditional Japanese toys. They make excellent gifts.



Animal figures like the horse, above, are popular folkcrafts from many areas of Japan.

Woodblock Prints

The traditional Japanese woodblock prints whose bold graphics and peculiar angles had much impact on the art of the French impressionists were never the sensation at home that they were abroad. Now Japanese opinion is changing and in fact there are two museums, the Riccar Museum in the Ginza and the Ota Museum in Harajuku, that specialize in *ukiyo-e* (literally, "the art of the floating world"). The subject matter of these prints falls into several broad categories: beautiful women, mostly courtesans who were the fashion setters of the Edo era; landscapes; *kabuki* actors; sumo wrestlers; and from the mid-nineteenth century, foreigners both at Yokohama and Nagasaki. There are at least a half dozen shops in Tokyo specializing in *ukiyo-e*, with the greatest concentration in the Kanda second-hand-bookstore neighborhood around Jimbocho station. You're not likely to find prints of the famous masters such as Utamaro or Sharaku. But big names still to be found include Hiroshige, Hokusai, Kunisada and Eisen, all from the nineteenth century. Even more common are Meiji-era prints of Yokohama and Nagasaki. The prices vary widely, depending on the rarity and condition, and it's not unusual to find the same print in more than one shop. A twentieth-century artist to look for is Yoshida who, in reverse, was much influenced by the French impressionists. The art still flourishes, and there are also several shops specializing in modern woodblock prints.



This scene of Kyoto is one of Hiroshige's famous series of woodblock prints depicting the Tokaido route between Kyoto and Tokyo.

TOUR IDEAS

TOKYO FOLKRAFTS—ONE DAY

AM—Visit to the Traditional Craft Center where major traditional crafts from all over Japan are on display. The production process of various crafts is also demonstrated regularly. Later visit to an Edo Cut-Glass maker. This glass is noted for its careful handiwork and dynamic design.

PM—After lunch, a visit to a maker of glass wind-chimes, followed by a visit to a maker of bamboo baskets. Lessons can be arranged as an added attraction.

FOLKRAFTS OF NORTHERN JAPAN—THREE DAYS, FROM TOKYO

Day 1: TOKYO—MORIOKA—NYUTO SPA

Morning transfer by bullet train to Morioka for sightseeing of the old castle town and visits to an iron-ware factory and other local craft shops. Late afternoon transfer to Nyuto Spa at the foot of Mt. Hachimantai for accommodation.

Day 2: NYUTO SPA—

TAZAWA-KO—KAKUNODATE
Morning sightseeing cruise on Tazawa-ko Lake, followed by an afternoon transfer to Kakunodate, another small, ancient castle town. Kakunodate is known for its numerous cherry trees, at their best in late April. Visit to a cherry bark craft studio, where cherry bark is used to decorate covers of tea utensils, jewelry boxes, and other interior accessories. Accommodations at a ryokan or minshuku.

Day 3: KAKUNODATE—MORIOKA—TOKYO

Morning visit to a *kokeshi* doll maker and the Crafts Museum, where other unique handicrafts of the country can be seen. Afternoon transfer back to Tokyo.

FOLKRAFTS IN CENTRAL JAPAN—TWO DAYS, FROM NAGOYA

Day 1: NAGOYA—TAKAYAMA

Morning transfer to Takayama for sightseeing, including visits to several folkcraft museums housed in elegant old residences. Rest of the afternoon free to wander the streets with its shops specializing in folkcrafts, especially the famous Shunkei lacquerware and woodwork.

Day 2: TAKAYAMA—GIFU—NAGOYA

An early start to see Takayama's open-air morning market. Later transfer to Gifu, for a visit to a paper lantern (*chochin*) factory to see the production process. Gifu is also known for the making of paper umbrellas. Evening return to Nagoya.

WOODBLOCK PRINTS—HALF DAY, IN TOKYO

After a visit to a woodblock printing master's studio, spend the rest of the day visiting the Ota Memorial Ukiyo-e Museum and the Riccar Art Museum. Both museums are well known for their large and excellent collections of Ukiyo-e prints.

WOODBLOCK PRINTING—HALF DAY, IN KYOTO

Visits to a woodblock print shop and to a woodblock printing master's studio.

Shodo—Personality in Each Stroke

Calligraphy, an artful form of writing, is said to have come to Japan from China with the advent of Buddhism during the Nara period which called for *shakyo*, a way of copying sutras from their original Chinese texts. It's linked so closely to various Japanese arts like *sado*, the tea ceremony, *waka* and *haiku*, Japanese poetry, that it can be considered one of the important elements of Japanese culture.

Unlike other types of lettering, calligraphy emphasizes the beauty and expression of the characters which is displayed through the swift movement of the brush, construction of the characters, color of the ink, and arrangement of the characters. In fact, it would be accurate to say the calligrapher's characters not only reflect his personality and feeling, but also his belief and outlook on life.





Tea Ceremony

Many people have asked, "What's the purpose of a ceremony for drinking tea? Why not just put it in a cup and drink it?"

Well, the truth is that the point of *cha-no-yu*, as the tea ceremony is called, is not just in the act of drinking, or even in the taste of the tea itself; it is rather in the reaching of a Zen state of serenity and grace which comes from participating in the ritual.

It hasn't always been that way. At first the practice of drinking tea was brought from China by Buddhist monks for medicinal purposes (modern scientists have found large amounts of vitamin C in green tea). Later, tea-drinking contests similar to wine-tasting events today were the popular thing to do.

But gradually, Zen, which influenced so much of Japan's art, began to affect *cha-no-yu* as well, and the result was an art based on four virtues: harmony, respect, purity and tranquility. If any one of these states of mind is missing, the tea ceremony, even today, is considered a failure.

There are three principal schools of tea ceremony today, and many subsidiary ones, but all insist on mastery of the basic rules which are generally similar, relying on those teachings of the sixteenth-century master Sen-no Rikyu. Although there are too many rules of etiquette to be touched on here, suffice it to say that it is formalized and rather rigid. In spite of this, the only real requirement is that the guests and hosts should be enjoying themselves, and that tension and self-consciousness, which tend to accompany too strict an obedience to the rules, are to be avoided.

Tea ceremony enthusiasts welcome newcomers, and for the visitor to Japan who would like to experience or learn more about the tea ceremony there are many opportunities available. Many hotels have their own tea ceremony room, but a better way is to visit a garden and tea house, since the specialized architecture of the house has influenced garden design a great deal. What better way to sense the gracefulness of the Japanese culture.

Bonsai

Bonsai, the art of raising miniature potted trees, is another of the ancient arts of Japan which have been enthusiastically accepted overseas. Although potted plants are known and enjoyed in many countries, the difference is that *bonsai* makes the viewer feel he is looking at the tree in its natural habitat.

Many *bonsai* are hundreds of years old, and have reached that age by generation after generation of painstaking care. But you can be sure that the prices of the old ones reflect the time that has been put into them.

Bonsai are grown in tray-like pots and are cultivated in different ways. The techniques are difficult and include grafting, cutting, layering and root pruning. But the final result is a tree that can suggest all kinds of environment—from giant ones to delicate ones, from gnarled old ones to upright and sturdy ones.

Bonsai as an art can be enjoyed and appreciated by everyone.



Though pine trees are some of the most popular, this *ume-modoki* has also been shaped through *bonsai* to reflect the grower's image.

Ikebana

Ikebana, or flower arrangement, has grown to reach so many distant corners of the globe that it is impossible to call it a unique Japanese art any longer, though Japan is still the center for new ideas as well as more traditional expression. It is interesting that *ikebana* as an art is shared by many men and millions of women, since it is both artistic and challenging at the same time.

Like many Japanese arts, *ikebana* began with the introduction of Buddhism in the sixth century. From the first motives of wanting to offer beautiful flowers to Buddha in the eighth century, *ikebana* developed until today it has become a full-fledged art form.

Ikebana is limited only by the crea-

tivity of the enthusiast. Materials are never lacking. In fact, it is a constant surprise to visitors to find just what a wide range of flowers, plants, leaves, nuts, berries, tree trunks and branches are used by the more traditional schools, to say nothing of the stones, cement, sand, broken glass and even old automobile parts that form part of the arrangements favored by the avant-garde. Interestingly, in exhibitions held by these more modern schools, the "flower arrangement" may not contain a single flower.

In Japan today, there are some 3,000 different schools of *ikebana*. Most of these are rather small in terms of numbers of followers, about 80 are fairly large, and 3 are very large indeed—*Ikenobo*, *Ohara* and *Sogetsu*. Some of them offer special classes in English. If you're visiting Japan, you might want to take a lesson, or go shopping for the special tools and pottery materials that are more difficult to find elsewhere.



A colorful example of modern *ikebana* in the *Sogetsu* style.

Gardens

Japanese gardens have varied through the centuries, but reverence for nature has always been a basic principle influencing their design.

Rather than the symmetrical look, Japanese gardens are "planned to look unplanned," the main purpose being to exclude the outside world and offer quiet places for contemplation of man's unity with nature. Garden materials—water, wood, stone, and various plants (but few flowers)—are used to establish a tone or mood, and sometimes even to tell a story.

Close examination reveals a wide variety of traditional gardens, which can be found all over the country. They range from the abstract open spaces of Zen gardens like the Stone Garden (in Ryoan-ji) in Kyoto to the "condensed landscape" style typified by the Suizen-ji in Kumamoto which is laid out in imitation of the old Tokaido road linking

feudal Tokyo and Kyoto, and includes a miniature symbolic Mt. Fuji.

Generations of visitors to Japan have found the gardens delightful and inspiring, even without pausing to consider the Japanese frame of reference.

However, it should be understood that the more one knows about the gardens the more they can be enjoyed.

Whether you would like to study their character in depth or just look and appreciate their intrinsic appeal, Japanese traditional gardens remain memorable works of art, offering a special experience to all who are interested.

TIPS

- *If time is limited, at least schedule a meal at one of the two best examples of garden restaurants in Tokyo, Chinzan-so or Happon-en.*



The famous Zen rock garden of Ryoan-ji Temple is raked carefully every morning.

TOUR IDEAS

TEA CEREMONY AT A ZEN TEMPLE—ONE DAY IN KYOTO

AM—Lecture and tea ceremony lesson at the Tenryu-ji. Participants will learn how and why the master chooses the setting, the wall hanging, the flowers, bowls, cakes and various utensils, to create the unique atmosphere. A special lunch featuring *kaiseki ryori*—vegetarian dishes arranged to appeal to both sight and taste.

PM—After lunch, the rest of the day sightseeing, including visits to various temples famous for their tea houses.

TEA CEREMONY AT AN OLD HOUSE—HALF DAY IN TOKYO

Two-hour demonstration and tea ceremony lesson at an old traditional Japanese house. Artists performing on the traditional instruments *shamisen* and *shakuhachi* will accompany the ceremony.

BONSAI—ONE DAY IN TOKYO

AM—Transfer from Tokyo to Kawaguchi suburb for visit to Masakuni Bonsai Tool Factory and on to Angyo to some leading bonsai nurseries.

PM—Continue on to Omiya and its famous Bonsai Village, a renowned exposition site for bonsai growers. Return to Tokyo.

BONSAI & THE INLAND SEA—TWO DAYS FROM KYOTO

Day 1: KYOTO—OKAYAMA—TAKAMATSU

Transfer to Okayama for a look at one of Japan's three most famous gardens, Koraku-en. In the afternoon, on to Uno and by ferry across the island-studded Inland Sea to Takamatsu. Accommodations at Takamatsu.

Day 2: TAKAMATSU—KURASHIKI—KYOTO

Visit to another famous garden, Ritsurin Koen, and the Kinashi Bonsai Nurseries. Then by ferry again to Kurashiki, an ancient granary town with vestiges of old Japan still evident. Return by bullet train to Kyoto.

TOKYO IKEBANA—ONE DAY

Morning lecture, demonstration and practice of ikebana at an ikebana school. The afternoon is reserved for visiting florists, ikebana material shops, exhibitions (subject to schedule) and shopping.

GARDENS AND OLD JAPAN—THREE DAYS, FROM NAGOYA

Day 1: NAGOYA—TAKAYAMA

Transfer to Takayama, a small mountain town famous for the preservation of eighteenth-century-style buildings. An excellent place to experience *minshuku* accommodations.

Day 2: TAKAYAMA—KANAZAWA

After a visit to the Takayama morning bazaar, transfer to the old castle town of Kanazawa for sightseeing, including Kenroku-en Garden, one of the three most beautiful landscape gardens in Japan.

Day 3: KANAZAWA—NAGOYA

Transfer to Nagoya where connections can be made to Tokyo or Kyoto.

KYOTO GARDENS—ONE DAY

AM—Visit to Togano-Kozan-ji and Takao-Jingo-ji temples, located on the outskirts of the city. The area is known for the magnificent views, especially the maple forest in autumn. The architecture, Buddhist sculptures and paintings are national treasures.

PM—After a vegetarian lunch at the Ryoan-ji Zen temple, a visit to Saiho-ji temple, with its renowned moss garden.

Infinite Possibilities for Self-Expression

Ikebana, or flower arrangement, is taught twice a week at the Sogetsu Kaikan in special classes for foreigners. Lessons are given in English and instructors take students step by step, style by style, through a course in the Sogetsu school of ikebana.

Penelope Takahashi has been studying ikebana for six years. Her instructors consider her skill excellent. She believes the most difficult aspect of ikebana is to learn how to use the same materials in different ways. "Ikebana has infinite possibilities and I still feel I have so many more things to learn. In the future I would like to try something advanced using metal."

She's full of volition, yet behaves in utter calmness. The work she has finished for today's class is excellent, her teacher gives praise. When asked for the title of today's arrangement, Penelope replies with a smile, "Autumn."

