

Message from the President of Doshisha University

When you hear the term “iemoto grand master,” what image does it conjure up in your mind? Some may associate this term with Japanese tradition or decency. What then, are the “iemoto grand masters” of the 21st century trying to represent and communicate to us today? Indeed, “Iemoto grand masters” themselves are veiled in mystery and arouse a great deal of interest among us.

For this “Iemoto Lectures” program, we have invited four prominent iemoto grand masters who are closely associated with Doshisha University and Kyoto to speak to audiences in Tokyo, with the aim of offering a first-hand opportunity to learn about the splendor of sophisticated Japanese traditional culture with its long history, and attract more public interest in traditional culture and also in Doshisha University. Incidentally, Doshisha University originated in the encounter between Kyoto and Christianity and has a history of 138 years. In this sense, our university is the product of a combination of

Eastern culture and Western culture.

Kyoto is a city characterized by both tradition and innovation. About 40% of the university students in Japan are studying in Tokyo and its vicinity, but I am confident that Kyoto is an ideal place for students to pursue the study of society in light of its diverse viewpoints and values. Definitely, sensitivity to culture and the ability to think from multifaceted viewpoints is a passport to success in a global society.

Lastly, on behalf of Doshisha University, I would like to express my deep gratitude to the combination of grand masters who readily accepted our invitation to speak at the “Iemoto Lectures” program; the co-sponsoring companies; the joint organizer, the Asahi Shimbun; the supporters, the Agency for Cultural Affairs and the Japan Foundation; and all the people who have been involved in the organization of this event. Thank you very much.



Koji Murata

About Doshisha University

We are a private university established in 1875 and currently have 14 faculties and 16 graduate schools. Two thousand faculty members teach 26,000 undergraduates and 2,400 graduates, including 1,300 international students.

We are widely recognized as one of Japan’s top comprehensive universities, with a distinguished history of education based on founder Joseph Hardy Neesima’s philosophy of “education guided by conscience.”

Our educational efforts led us to being selected for the government-led projects of “Global 30” in 2009, and “Go Global Japan” in 2012. We

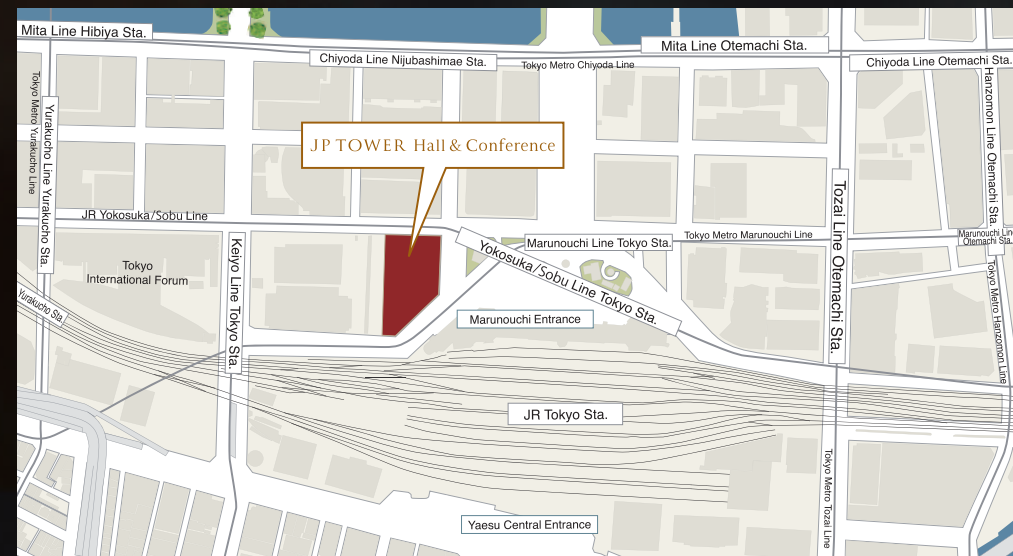
make the most of opportunities to foster global citizens of the world.

Doshisha’s location in Kyoto means living in one of the world’s most interesting and culturally rich cities. Located in Japan’s Kansai region (centered around Kyoto-Osaka-Kobe) and set in beautiful natural surroundings, Kyoto offers an exciting blend of the traditional and modern, with 17 UNESCO World Heritage sites, and various artistic and spiritual pursuits.

Now, in the 21st Century, we can all join together to realize Doshisha’s 150-year vision.





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Contact

	Doshisha University: Karasuma Higashi-iru, Imadegawa-dori, Kamigyo-ku, Kyoto 602-8580 E-mail: ji-kikak@mail.doshisha.ac.jp	Management Secretariat: c/o Congress Corporation Congress Bldg., 3-6-13 Awajimachi, Chuo-ku, Osaka 541-0047 E-mail: iemoto@congre.co.jp
	 Doshisha University was the only university to achieve the highest “S” rating in the 2011 Global 30 interim evaluation.	

Joint organizer: Asahi Shimbun
Supporters: Agency for Cultural Affairs; Japan Foundation

IEMOTO LECTURES



Discover the deepest secrets of traditional Japanese arts

Lectures by “iemoto” – Grand Masters of traditional Japanese arts

Tuesday 26 November
15:00 – 16:30

Noh Theater

by Grand Master KONGO, Hisanori

Tuesday 3 December
15:00 – 16:30

Kyomai Dance

by Grand Master INOUE, Yachiyo V

Monday 3 February
15:00 – 16:30

Ikebana

by Grand Master IKENOBO, Yuki
(Designate)

Tuesday 18 February
13:00 – 14:30

Chado

–The Japanese Way of Tea–

by Grand Master SEN, Soshitsu XVI

Grand Masters of traditional Japanese arts

Contact

If you would like to join our lectures in Tokyo, please register at the website below. Each program is limited to 150 participants.
<http://iemoto.kyoto.jp>



Noh Theater

Tuesday 26 November 15:00–16:30



KONGO, Hisanori

Kongo Hisanori was born in Kyoto in 1951 as the first son of Kongo Iwao, the 25th head of the Kongo School of Noh, and is a graduate of the Faculty of Letters of Doshisha University.

Starting his training as a Noh actor under his father, Kongo Iwao, he made his stage debut at the age of four and played a *shite* (leading) role at the age of six. He has been recognized as a Preserver of Important Intangible Cultural Properties (collective certification), and has served as the 26th head of the Kongo School of Noh since September 18, 1998.

He received the Kyoto Municipal New Artist Award in 1984; the Kyoto Prefectural Culture Award's New Artist Prize in 1986; the Kyoto Prefectural Culture Award's Distinguished Service Prize in 2004; and was designated as a Person with Cultural Merit by the Kyoto Municipal Government in 2010. He serves as President of the Kongo Nohgaku Foundation; Managing Director of the Nihon Nohgaku-kai; President of the Kongokai; and visiting professor at Kyoto City University of Arts.

He is also the author of a book titled *Kongo-ke no Men* [Masks of the Kongo Family].

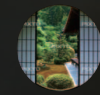
The Kongo School of Noh, one of the five "*shite*" (leading role) schools

Noh is a theatrical art form involving various performance elements—chorus, dancing, and instrumental accompaniment—as well as beautiful masks and costumes. Noh is considered to have developed from an ancient performance art called *Sarugaku*, and perfected by Zeami Motokiyo of the Yuzaki-za troupe during the Period of the Northern and Southern Courts, more than 600 years ago.

Noh is performed by the *shite* (principal actor), *waki* (counterpart of the *shite*), *hayashi* (musicians playing the flute, shoulder drum, and stick drum), and *kyogen* (comical intermission actors).

The Kongo School is one of the five *shite* schools, the rest being the Kanze School, the Hosho School, the Komparu School, and the Kita School. The Kongo School stemmed from a *Sarugaku* troupe called the Sakado-za, which originally served the Horyuji temple in Nara. In the early Muromachi Period (1333-1568), this troupe became one of the four troupes of Yamato Sarugaku that served the Kasuga Kofukuiji temple, and later developed into the Kongo-za troupe, and then today's Kongo School.

The movements of the Kongo School are dynamic and energetic, yet elegant and graceful at the same time. These characteristics earned this school's style the name "mai-Kongo," literally meaning "dancing Kongo." The Kongo School is also known for its collection of valuable Noh masks and costumes, which include the *yuki no koomote* mask representing a girl given by Toyotomi Hideyoshi, and the *magojiro* mask representing an attractive young woman. For this collection, the Kongo School is also known as "omote-Kongo" (with *omote* meaning "masks"). Unlike the four of the five schools of Noh that are based in Tokyo, the Kongo School has its base in the Kansai region.



Kyomai Dance

Tuesday 3 December 15:00–16:30



INOUE, Yachiyo V

Inoue Yachiyo is the fifth head of the Inoue School of Kyomai (Kyoto dancing). She was born in Kyoto as the first daughter of Katayama Kuroemon IX, a Noh actor of the Kanze School and a Living National Treasure. She trained as a dancer under her grandmother, Inoue Aiko (Inoue Yachiyo IV and a Living National Treasure). She started dance lessons at the Inoue School in 1959 and became an accredited master of the school in 1970. She started working as a dance instructor at the dance department of Yasaka Nyokoba School (present-day Gion Girls' Art School) in 1975. She received the Minister of Education Award for Fine Arts and the Japan Art Academy Award in 1999, and succeeded to the name Inoue Yachiyo V in 2000.

Inoue School of Kyomai (Kyoto Dancing)

"Kyomai" (Kyoto dancing) is the name given to the dance style of the Inoue School, which is distinguishable from the rest of the Kamigata dance styles for its characteristics unique to Kyoto. The founder of this school, Inoue Yachiyo I, was inspired by the court culture she learned during her service at an aristocratic family of the Konoe and the Sento Imperial Palace, and developed a new dance style worthy of the attention of nobles around 1800. Since this beginning, the Inoue School has increased its presence in the world of Japanese dance to the extent that it is now recognized as a dance school of special importance—this school is not just one of a number of dance schools.

In 1872, the first Miyako Odori dance performance was given by female dancers and choreographed by Inoue Yachiyo III. This was the first time women gave an official performance in Japan since the Edo period when women were banned from giving stage performances. Her successor, Inoue Yachiyo IV, further polished and refined the dance style of the Inoue School, and for this contribution, she was designated as a Preserver of Important Intangible Cultural Property (a Living National Treasure), with Kyomai recognized as one of the important classical performing arts of Japan, such as Noh, Kyogen and Bunraku. Inoue Yachiyo thus established her position as a leading figure in the world of Japanese dance. Inoue Yachiyo V began to learn dancing from her grandmother, Inoue Yachiyo IV, when she was a little girl. Her dance performances have been highly praised and earned her the Japan Art Academy Award and other prizes.



Ikebana

Monday 3 February 15:00–16:30



IKENOBO, Yuki

As an Iemoto grand master designate of the Ikenobo school of flower arrangement, Ikenobo Yuki has been making dedicated efforts to promote the Japanese traditional art of flower arrangement both in Japan and abroad, while working in collaboration with artists in other cultural genres, participating in advisory committee meetings and symposiums on the promotion of Japanese culture and child education, and serving as a visiting professor at universities and as a lecturer. By engaging in such a wide range of activities, she endeavors to communicate the spirit of the traditional flower arrangement of Japan—to maximize the beauty of living flowers.

Also, in her capacity as an honorary consul of the Republic of Iceland, she has made a meaningful contribution to deepening the friendship between Iceland and Japan and spreading the aesthetic values and spirit of Japan overseas. In 2013, she organized a workshop at Harvard University, and performed a flower offering ceremony at the United Nations Headquarters in New York.

The largest and oldest school of flower arrangement originating in Rokakkudo temple

The tradition of ikebana flower arrangement is said to have been started by Ono-no-Imoko, who was a chief priest of Rokkakudo temple, which is said to have been built by Prince Shotoku in 587. Reportedly, Ono-no-Imoko placed flowers on the altar every morning and evening, and this practice was followed by successive priests and eventually developed into the art of flower arrangement. These priests lived in a hut near a pond, which is the origin of the name Ikenobo—*ikenobo* means 'a hut near a pond.'

An entry dated February 25, 1462 in a diary, *Hekizan Nichiroku*, written by a Zen priest of the Tofukuiji temple, Unzen Taikyoku, reads, "Ikenobo Senkei placed dozens of flowers in a golden vase. This flower arrangement became a hot topic all over Kyoto and a number of interested persons rushed to see it." This is the oldest historical record in which the name Ikenobo is mentioned in relation to flowers. It is also the first record about ikebana flower arrangement.

Around the year 1530, Ikenobo Seno wrote *Sen'o Kuden*, which describes the technique of arranging flowers and also the spirit of flower arrangement. Here, we can see the perfection in the philosophy of the Ikenobo school of flower arrangement.

This spirit has a universality that transcends time and place, and has been invariably respected and upheld by the Ikenobo school as its basic principle. A Japanese writer, Kawabata Yasunari, in his speech upon acceptance of the Nobel Prize for Literature, quoted a passage from *Sen'o Kuden* by way of introducing one of the proud values of Japanese traditional beauty to the world.

During the Edo period, the Ikenobo school of flower arrangement steadily developed, gaining widespread popularity among townspeople as well as people in the upper social classes such as court nobles and samurai families.

Overcoming upheaval in the aftermath of the Meiji Restoration and the devastation caused by World War II, the Ikenobo school of flower arrangement continues to grow, and today enjoys a great prosperity with 400 chapters in Japan and 100 chapters overseas.



Chado

—The Japanese Way of Tea—

Tuesday 18 February 13:00–14:30



SEN, Soshitsu XVI

Sen Soshitsu was born in Kyoto and graduated from the Faculty of Letters of Doshisha University. He was ordained as a Buddhist clergyman by Zen Master Nakamura Sojun, chief abbot and master at the monk's training hall of the Daitokuji temple. In 2002, he became the 16th-generation Iemoto grand master of the Urasenke school of tea ceremony.

He has also held several important positions outside the world of tea ceremony, which include Director of the Junior Chamber International Kyoto; Chairman of the Kinki District Council of the Junior Chamber International Japan; Trustee of the Japan Society for Research on Emotions; Trustee of the Matsushita Institute of Government and Management; Trustee of the Ritsumeikan Trust; Chairman of the Young Presidents' Organization Japan (YPO); and Director of the Kyoto Art Center.

Currently, he serves as Vice President of the Kyoto Convention Bureau; Director of the Inamori Foundation; Professor at Kyoto University of Art and Design; Visiting Professor at Doshisha University; and a member of the Japanese Psychological Association.

The spirit of Japanese tea ceremony

Enjoying a cup of tea with genuine appreciation for the host is at the very basis of the spirit of Japanese tea ceremony. The host, with the utmost care and consideration for the comfort of guests, and guests, with a sense of gratitude for the hospitality, together create a feeling of group unity known as *ichiza-konryu*, which means "sharing a special time with a sense of mutual respect and togetherness." When attending a tea ceremony, we place a great deal of importance on exploring our own inner selves so that we can genuinely appreciate the hospitality offered by the host through a cup of tea.

Japanese tea ceremony is often considered to be bound by rigid rules and unnecessarily strict formality but this is not true. In reality, every phase of a tea ceremony has a profound meaning and none of them can be omitted. The entire process of a tea ceremony, including adding charcoal to boil water and making tea in a room furnished with a hanging scroll and flowers, is necessary in order to offer the best cup of tea to guests. We learn how to behave as a host and guest and master the tea preparation procedures through extensive practice, which fosters the spirit of tea ceremony in our mind.

Importantly, a tea ceremony is a combination of all cultural factors. We believe that a tea ceremony offers an ideal venue for us to develop an artistic sense, social skills, philosophical thinking, and ethical mindset, which effectively helps us enhance our personal qualities.