



Sairyuka – Ikebana of the Wind Camellia (single-variant); by Karin
 Painting (hanging scroll) – “Sea bream”; by Karin Mounting by Akira Nagashima
 Vessel: Boat-form ceramic vase and square/circular stand (thick board)
 Design by Karin Production by Yatomi Maeda (ceramics), Kazuhiko Tada (stand)

Koryu Association, Komagome, Tokyo

23 November

Held together with the Koryu Ikebana Exhibition (continued on p2)



Jiyuka (versatile arrangement); by Risei Morikawa
 Pine, camellia, eucalyptus, lily, soaproot, kori willow, other Vessel: Box-form ceramic vase
 Design by Karin Production by Yatomi Maeda
 Positioned at the venue entrance

Ikebana / Paintings / Vessels ...

The Karin Ikebana Exhibition

Kanazawa / Tokyo

“Ikebana / Paintings / Vessels – The Karin Ikebana Exhibitions” were held in Kanazawa and Tokyo, coinciding with the Hina festival and Boy’s Day celebration (Sairyuka No. 35). This page and the next show designs from the Tokyo exhibition.



Reika – beech, other; by Hosei Sakamoto
 Painting (hanging scroll) – “frog”; by Karin Mounting by Akira Nagashima
 Vessel: Ceramic “kagamigata” (parabolic) vase
 Design by Karin Production by Yatomi Maeda



Sairyuka – Five Ikebana: Camellia (single tone) (From left: Wind Ikebana, Water Ikebana, Sword Ikebana, Earth Ikebana, Fire Ikebana): by Karin, Kyuuka Yamaki, Kyuuka Higashimori
 Paintings (hanging scroll) – From left: Enso–Wind, Enso–Water, Enso–Sword, Enso–Earth, Enso–Fire: Karin
 Mounting by Akira Nagashima Vessel: Square–circular ceramic vase Design by Karin
 Production by Yatomi Maeda

The Tokyo “Karin Ikebana Exhibition” was held on 23 November at the Koryu Association in Komagome, alongside the established Koryu Shoseikai Ikebana exhibition. With Karin’s Sairyuka as the main focus, Reika and Koryu Ikebana were matched with Karin’s paintings and calligraphy.

【Right】

Reika – (Japanese yew), other: by Ribin Okamoto
 Painting (hanging scroll) – “sword”; by Karin
 Mounting by Akira Nagashima
 Vessel: Ceramic “kagamigata” (parabolic) vase
 Design by Karin
 Production by Yatomi Maeda
 Four–legged stand



【Bottom】

Ikebana – Right: “Rosho” (Japanese red pine); by Risyuu Makino
 Left: Japanese white pine; by Rifumi Matsui
 Calligraphy (hanging scroll) – “hime–matsu” (Japanese white pine); by Karin
 Mounting by Akira Nagashima
 Vessels – Right: Four–legged ceramic vase
 Design by Karin
 Production by Yatomi Maeda
 Left: Lacquer–Coated copper vase



Honren Temple, Fukatani, **Kanazawa**

27–28 August

Tanabata Festival (Lunar calendar)

“Adorning of the Three-Headed Daikokuten”



Reika – Camellia (single-variant);
by Shoka Arashi Vessel: Decorative
4-legged square ceramic
vase (legs attached)

Adorning of the three-headed Daikokuten
Left: Sairyuka – “Fire Ikebana”; by Shoka Arashi Right: Sairyuka –
“Water Ikebana”; by Kyuka Higashimori Tsuihei (opposing vessels)
were arranged in front of the three-headed Daikokuten



Koryu Ikebana
Left: Disanthus, Eustoma, other; by Seiko Koizumi
Right: Jasmine, lily; by Fuka Koshiyama
Vessels: Four-legged ceramic vase
Design by Karin

Placed in opposing positions in front of a hanging scroll reproducing the
three-headed Daikokuten

Following tradition,
the wishes of
guests were
written on the
back of mulberry
leaves (not Kaji
leaves) using a
brush.



Bamboo & paper installation “Milky Way”, by
Katsumi Nakamura. Positioned opposite the Daikokuten.



The adorning of the well known three-headed Daikokuten of Kanazawa's Honren Temple was the theme of this Ikebana exhibition, which coincided with the Tanabata Festival (lunar calendar). Sairyuka and Reika shone beautifully in the vastly different old and new main temples. (The previous page shows the old main temple, this page shows the new main temple.) Tea parties and work explanation sessions were also held by Karin and chief priest Chihei Araki, with a talk on "Tanabata" from Asuko Araki (chief priest's wife) and "incense woods and orihime" by aroma instructor Toyoko.



Karin at the tea party



Sairyuka - "Water Ikebana" - Camellia (single variant); by Rikei Yamazaki
Calligraphy (hanging scroll): "Hagoromo"; by Karin



Sairyuka - Camellia (single variant). Right: "Sword Ikebana", Left: "Earth Ikebana"; by Karin
Paintings (hanging scroll) - From left: "Enso-Fire", "Enso-Sword", "Enso-Water"; by Karin
Vessels: Kagamigata (parabolic) ceramic vase, fan-shape ceramic vase Design by Karin
Positioned at the altar of the new main temple



Reika (left, right) and Koryu Ikebana in front of gold leaf-covered folding screens in the new main hall. Featuring Karin's paintings. Right: Begonia in a woven basket.



A Discussion on “Numbers”

Numbers hold deep meaning in ancient Asian philosophy. In the following paragraphs, the issue regarding the “15th” being more important than the full moon is explained, and even and odd numbers are also touched upon. Even numbers are called “yin numbers”, and odd numbers “yang numbers”. In Japan, it is customary to hold yang numbers in high regard. The following festivals fall upon yang numbers (in the lunar calendar): Hina Festival (March 3rd; 3/3), Boys’ Festival (May 5th; 5/5), Tanabata Festival (July 7th; 7/7) and the Chrysanthemum Festival (September 9th; 9/9). New Year’s Day also falls on a yang number. “Otsukimi” (moon viewing events) occur on the nights of odd days; the 15th (Jugoya) and 13th (Jusanya). Also, many people consider it customary to give an odd amount of money as a congratulatory gift.

Interestingly, even though 2 is an even number, at times it’s treated as an odd number. It is the only even number treated this way. Conventional post-Edo period Ikebana (“Seika”) consists of an odd number of arranged stalks; however, in exceptional cases only two may be used. For congratulatory monetary gifts also, many regions consider it okay to give money including a “2” (as well as odd numbers).

In fact, there is a quite strongly implied tradition in the interpretation of the number 2; namely, “there is a 0 hidden within 2”. Accordingly, in the five elements of Chinese philosophy, 2 is applied to “fire” (representing yang), and from time immemorial the shape of “火 (fire)” has been expressed as a triangle.

In traditional culture, there are uncountable rules and anecdotes related to numbers. For example, there are many ways of thinking regarding the number of heavens and earths; 8 and 9 are considered important; and there are fixations concerning combinations of 3/5/7, and the number 33. Just recalling these briefly brings about deep reflection.

Changing the direction of thought completely, let’s consider the scientific aspect. If we consider the early physics and science of Newton as the human scale, modern science such as

that of Einstein is of the micro/macro scale, detached from the human senses. Situations consistent with ancient asian philosophy (once considered superstitious) are increasing at an uncanny rate, in particular within micro scale sciences.

Numbers have a very strong presence in micro sciences. For example, the difference between atoms (such as hydrogen and oxygen) are the differences in the numbers of electrons, protons and neutrons that make up the atoms. There’s no differences in the actual electrons and protons themselves, only in the numbers of each. Through this difference in numbers alone, various atoms are produced. And then by combining a number of these atoms, molecules are made. For example, water (H₂O) is made by combining two hydrogen atoms and one oxygen atom. If we pursue these differences of matter, we eventually arrive at the conclusion that this difference in numbers of identical electrons, protons and neutrons lies precisely in the realm of buddhist philosophy, namely that “form is emptiness, emptiness is form”. The fact that the earth (a stage for human emotions), various materials, and the human body are all created according to this difference in numbers of protons, neutrons and electrons, is a quite a beautiful story.

The color of light (violet, green, red etc.) is also determined by differences in its wavelengths (frequencies). Large frequencies result in violet, small frequencies in red. Even larger frequencies result in ultra-violet rays and x-rays, invisible to the eye, and even smaller frequencies result in infrared rays and electromagnetic waves. Said another way: the human body is created so that frequencies are sensed as colors.

There is no limit to the discussion of numbers. I also intend to continuing studying in this field...

Jugoya and Jusanya



Moon viewing events (Otsukimi) in Japan take place on Jugoya and Jusanya (15 August and 13 September, respectively, in the lunar calendar). Jugoya occurs widely across Asia, whereas Jusanya is unique to Japan. Jugoya refers to the night of the 15th day of the lunar calendar, and Jusanya the night of the 13th day. Counting from the day of the new moon, they are the 15th and 13th nights, respectively. Jogoya tends to be considered as a full moon, however this is not always the case. The full moon is sometimes delayed until the 16th night. Nevertheless, Jugoya is the night that has come to be cherished. Ancient asian astronomy is exact, and misinterpreting the full moon is inconceivable. In this it can be seen that ancient Asian philosophy placed more emphasis on numbers above all else.

The Japan-specific Jusanya Otsukimi was started in 919 (Engi period) by the Heian period Emperor Udo (who went on to become a monk). This was around half a century Moon viewing events (Otsukimi) in Japan take place on Jugoya and Jusanya (15 August and 13 September, respectively, in the lunar calendar). Jugoya occurs widely across Asia, whereas Jusanya is unique to Japan.

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The Japan-specific Jusanya Otsukimi was started in 919 (Engi period) by the Heian period Emperor Udo (who went on to become a monk). This was around half a century after the custom of Jugoya of the eighth month had arrived from China; and thus we do not know the extent to which it had become a definitive event among the Japanese aristocracy, during this delicate period. The Japanese envoy to Tang dynasty China had been repealed over 20 years prior, and the so-called "Kokufu-bunka" (national culture) was being fostered. This presents a fascinating backdrop for the birth of the Japan-specific September Jusanya custom.

Emperor Udo is known for trying to achieve balance between the powerful Hokke (Fujiwara) clan and

Karin-en's public lectures explain traditional cultures and performing arts in accordance with Asian/Japanese philosophy (yin-yang, wu xing etc.), in which the roots of these disciplines lie. At the same time, while also looking at the state of nature within those philosophical foundations, and its agreement with scientific facts, the correct states of incidentally transformed traditional cultures are also considered.

the promotion of Sugawara no Michizane and other up-standing people to positions of trust. Under his reign, many great cultures were born, and the Kokufu-bunka was fostered. During his abdication, he retired to Kumano, and also devoted himself to the Shingon esoteric buddhist teachings left behind by the buddhist monk Kukai at Kyoto's To-ji temple. The land of Mt. Koya where Kukai built the Kongobuji temple is at the southern tip of the tall mountain district of the Kii Peninsula, a location stretching out to Mt. Tamakisan, the Kumano inner sanctuary. In other words, Kukai's destination can be thought of as the Kumano interior, and due to this it is possible to believe that the reasons Emperor Udo admired Kukai were due to his faith in ancient Kumano and culture/philosophy regarding mountain worship.

Approximately one century prior to this, Emperor Saga reigned while ancient Kyoto was being built. Emperor Saga, who lived during the same age as Kukai, also believed strongly in him. In early letters between the two, Kukai's wording was humble. However, later on this reversed, with Emperor Saga's language perfectly resembling that used towards a teacher. We can assume that via Emperor Saga, Kukai's views and work at To-ji temple had a large influence on the city and cultural frameworks of ancient Kyoto.

Approximately one century after this, Emperor Udo was enthroned, however he abdicated 15 years later, leaving the capital. For this reason, Sugawara no Michizane (whom he had great confidence in) fell victim to the tricks of the Fujiwara clan and was demoted, prompting Emperor Udo to reclaim influence over the imperial court once again. Jusanya Otsukimi began at around this time. Thus, we can assume that Kukai's ideology had a large influence at several critical junctures during the Heian period. Kukai's presence, both while alive and after death, cannot be ignored; particularly within the roots of establishment of Japanese culture.

Now I will compare Kyoto with Nara. It is understood that the left-right arrangement of the "A-un" guardian gods and dogs, typical in Japan since the Heian period, is the reverse of that during the nara period. The A-un arrangement is synonymous with the yin-yang arrangement, and in places such as Wakasa (Fukui Prefecture) where Nara culture is pronounced, examples showing a yin-yang arrangement that is the reverse of what became typical after the Heian period can be seen.¹ The emphasis placed on even numbers and odd numbers is also a difference between the Heian and Nara periods. The Nara Shuni-e (buddhist ceremony) is also considered to stress the "importance of the February", and is described as imitating Indian culture. However, a connection with Indian monks can actually be seen in the early stages of the Todaiji temple, and in Wakasa too, where

traces of another Todaiji Indian monk can be found.² Thus the influence of ancient Indian culture through Buddhism can be felt within the culture of Nara. The arrangement of yin-yang in ancient Hinduism is consistent with that of Nara, and since the Heian period the arrangement in Japan has been consistent with that of ancient Chinese traditions and Japanese myths of the same lineage.

Kukai was very much aware of this. It is thought that his bringing back of the two Mandalas of Garbhadhatu and Vajradhatu was strongly related to this awareness.³ And also worthy of special mention are the culture of placing importance on odd numbers (which didn't exist in Nara) and the changeover of the yin-yang arrangement, which occurred in succession during the Heian period.

Emperor Udo, who appreciated deeply the philosophy of Kukai at To-ji and Kumano, or alternatively as if possessed by Kukai, held Otsukimi on Jusanya in addition to Jugoya. That this new custom became established in Japanese society speaks of the mystery of the country of Japan. Thus, one can feel that there are several reasons why Jusanya is in September, and why Jugoya (and not the full moon) is in the August. These factors include: the application of wu xing to the months of the lunar calendar; the importance of and energy within numbers; and the difference in the moon's altitude when crossing the meridian according to the season (as we approach winter, the altitude becomes higher). However, ultimately all of these factors relate back to one thing; a way of thinking which can interpret both the complicated and mysterious, and the simple and clear. Such a way of thinking can be found in ancient Asian philosophy.

(Photo taken during this year's Jusanya, by Karin)

Notes

1. In many cases in Nara, in the left-right arrangement, "a-yang" is on the left and "un-yin" is on the right. The reversal of this was established in the Japan post-Heian period. During the Edo period, cases in which the calligraphy of an art object for a tokonoma was yin for the primary room and yang for the secondary room can also be seen.

2. The creator of Todaiji temple Shuni-e was "Jichu" (according to Wakasa (Fukui Pref.) folklore, an Indian monk). Jichu's mentor was the founder of Todai-ji (Roben, from Wakasa). Considering the depth of the relationship between Shuni-e and Wakasa, it cannot be understood with a mere twist in the theory.

3. It is considered that Nara culture corresponds to Vajradhatu, and Heian culture corresponds to Garbhadhatu.

Hannoki

Hanoki (Japanese alder) grows in infertile land, possessing a "pioneering" character, so to speak. In recent years, I have seen a great number growing in the volcanic ash on the Miyake-jima volcanic island, which erupts every 20 years or so. Lines of hanoki also suddenly jump into view on Mt. Haku's mountain trails; perhaps these areas were created from partial collapses of the mountain, exposing infertile stratum. Nitrogen-fixing bacteria that produce nutrients from the nitrogen in the air live in the roots of hanoki. As the land becomes fertile, hanoki are replaced by other plants.

Hanoki's shape and leaves resemble a somewhat large witch hazel tree, however if cut for arrangement its leaves quickly sag. For this reason it's difficult to use for Ikebana; however it is sometimes seen used when sprouting.

Depending on the region, it may go by the name of

"koban willow". Its pine-cone shaped seeds of the previous year present an exotic expression. However if placed in a warm location for long periods, its flower buds grow and sag, and a large amount of pollen is produced when it finally blooms. In recent years it was discovered to be a large cause of allergic reactions.

When growing large, it develops bark similar to that of pine, producing a little personality. Hinoki are often seen forming forests (pure forests), however this may be because it's difficult for other trees to penetrate barren land. Hinoki are quite numerous nearby rocky coastlines in particular.

Hanoki belongs to the birch family of the alnus species. *Alnus firma* is closely related. These photos were taken at Kasano Cape, in southern Ishikawa on 16 April. Japanese laurel, clove cherries and raspberries were also in bloom.

