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We have learned a great many things from the West, but there are some instances of our having outstripped our tutors. The tragic and terrible history of the 19th and 20th centuries gave way, however, to decades in which the Japanese forged an amazing and mostly deserved reputation for economic development and efficiency. The idea of the Japanese outstripping their tutors is no longer as exotic as it must have sounded to an English-speaking readership in the 19th century, but its content has been radically changed with the passage of time. At the same time, as current controversies testify, Japan is far from escaping from the dilemma that aspirations to forge a distinctively Japanese identity and practice in many areas of human endeavour come up against forceful pressures to conform to the norms of a world which is globalising along lines over which Japan has only a limited degree of control. How the Japanese seek to resolve that dilemma is fascinating to watch. One aim of the series is to show the depth and variety of Japanese institutions, practices and ideas. Another is, by using comparison, to see what lessons, positive and negative, can be drawn for other countries. The tendency in commentary on Japan to resort to outdated, illinformed or sensational stereotypes still remains, and needs to be combated. In this splendid book William Coaldrake shows how closely architecture and authority have been linked together throughout Japanese history. Japanese architects have been resourceful and innovative creators of architectural forms, but far from working in a political or religious vacuum, they have often catered to the power-projection needs of those employing them. In the process, over the centuries they have created many wonderful buildings, which can be enjoyed by the spectator long after their religious or political significance has ceased to be relevant. On one level this book informs the reader and assists with the appreciation of many architectural gems. On another level it relates architecture to history and helps the reader to understand the forces which drove that history. It is a book to be read at home, and to be carried on trips around Japan.

Rosenfield, Professor Emeritus of Harvard University, who supervised my doctoral research from 1960 to 1964 and provided me with the opportunity to participate in lecturing at Harvard, from my initial year of graduate study and later as a member of the Fine Arts faculty. Many of the ideas in this book grew out of that decade of creative collaboration. In addition I shall always be in the debt of Wilma and John Fairbank for their freely offered encouragement and intellectual stimulus. It is not only the China field which owes them so much. I must express my gratitude to friends and colleagues at the University of Oxford for their sustained interest and stimulation, and to the undergraduates whose questions cast new light on the buildings we studied together. James McMullen for the opportunity to present these lectures to their undergraduates. Oxford itself drew my attention once again to the rich artistic and intellectual legacy of John Ruskin 1818-1902, Slade Professor of Fine Art in the University of Oxford, whose extraordinarily detailed drawings and watercolours of Venetian Gothic I had first encountered at an exhibition in the Fogg Art Museum, Harvard, in 1962. I am most grateful to Henry D. Smith II of Columbia University for reading and making suggestions on the first draft of the manuscript, and to James L. McClain of Brown University for extensive and valuable comments on the final draft manuscript. I am also indebted to Maurice Bairy, S. The Kenzo butsuka of Bunka-cho, Togu-shoku of Kunai-cho and Ise Jingu provided invaluable assistance with photographic materials and publishing permissions. Margaret Thiery helped me transcribe lecture notes into a first draft and Susan Tyler was indefatigable in checking countless details. Christine McArthur saw it through to the end. Merriman and Ugawa Kaoru eds *Edo and Paris: Architecture and Authority in Japan* xv Glossary xvi bakufu: Shogunate, first by the Minamoto at Kamakura 1192-1333, then by the Ashikaga at Muromachi in Kyoto 1333-1568, and finally by the Tokugawa at Edo 1603-1868. The main building consists of a haidei worship hall at the front linked by an ishinoma stone floored chamber to the honden main hall or inner sanctuary at the rear. Usually located within the honmaru q. The palaces served as the focus of the ceremonial and administrative activities of warrior government, as well as serving as the residences of the shogun and daimyo. See chidorihafu and karahafu. Japanese cypress *chamaecyparis obtusa*. Most elegant form of roof ornamentation.

A measure of status determined by the official tax on the estimated rice yield of an estate. Usually part of the rowhouse surrounding a daimyo palace compound. Characterized by asymmetrical grouping of buildings in landscaped setting, with interior chambers furnished with tsuke-shoin q. Japanese cedar *cryptomeria japonica*. Approximately x90 centimetres in size, its dimensions varied according to region and period. Became the module for interior design by the seventeenth century. It was similar in function to the keep of European fortifications but fundamen tally different in construction methods. Introduction Architecture is one of the most inspired and inspiring manifestations of Japanese civilization, a pillar of both its traditional society and the modern state. This book had its origins in a course of lectures and tutorials presented at the Oriental Institute of the University of Oxford in the Michaelmas terms of and The course was designed to immerse undergraduates studying Japanese language in Japanese history and culture through its architectural manifestations. A detailed study of carefully selected buildings was designed to provide deeper understanding of the motive forces at work in Japanese civilization. These lectures have here been expanded into a series of essays on the theme of the relationship between architecture and authority. The resulting book is not planned as a general survey of architecture in Japan although the essays are arranged in chronological order. Neither is it intended as a comprehensive survey of Japanese history and its cultural, political and religious institutions. Rather it is a book about architecture and its power to influence, coerce and legitimise. It draws on the findings of research on Japanese architecture by specialists over the last generation, including my own work on monumental gateways, building regulations and customary architectural practice. This is the first time an attempt has been made to draw together the relationship between buildings and the political and religious institutions they house from early times to the present day in Japan. Each chapter concentrates on a different aspect of this complex theme through detailed description and analysis of a particular building or set of buildings and their religious and political significance. The focus remains on architecture and is directed to a general audience of those interested in Japan and the dynamic relationship between beliefs and buildings. Because of the wide time-span, encompassing some 1, years from the pre-Buddhist age to the modern era, and the short eight-week Oxford term for which the lectures were prepared, it was at times necessary to traverse unashamedly whole eras with rapidly constructed generalisations and brief reference to built and institutional forms. At other times, however, the audience will find itself suspended at a particular moment in time, hover-ing over the structural or decorative detail of a particular building. This is not prompted by intellectual narcissism. The non-specialist will discover that seemingly unimportant architectural detail often yields the richest information about a particular historical situation. Care has been taken to limit this detail to that which is deemed essential to bring out historical meaning and to ensure that technical material is presented in explicable form for the non-specialist. The xix Architecture and Authority in Japan xx experience of teaching at Oxford confirmed my conviction that an attentive audience not only readily understands the need and nature of such detail but soon comes to delight in discerning its significance. The element common to all the chapters is the focus on buildings, but the varied circumstances surrounding their construction and later fate demanded some flexibility in preparing each study. In reworking the teaching materials the special historical sources and methods used in each chapter are explained, particularly the problem of buildings which no longer survive but which are too important to ignore. In preparing the course the intention had been to focus on a single work of architecture considered to be at the heart of the contemporary circumstances of political and religious authority. In practice it was necessary to consider more than one building because few works of historical architecture survive in their original condition and only rarely does one selected building reflect the total religious and political tenor of its times. In most chapters it proved more useful to concentrate attention on two or three building complexes in order to compare different facets of the architectural expression of authority manifest at the time or to explain different phases in its evolution. Many of the great architectural statements of authority no longer survive, but recourse to archaeological, pictorial and written sources facilitated reconstruction of their architectural style. The most difficult section from this point of view was the chapter covering the Heian, Kamakura and Muromachi periods from which only a handful of buildings remain. This epoch was dealt with only in passing in the Oxford lectures, while a concurrent course of lectures delivered by Professor Jeffrey Mass, based on written documents from the period, guided the undergraduates through the

institutional complexities of the era. To provide continuity between the examination of ancient and late medieval architecture and authority in this book I have expanded the brief account of the architecture of the age made during the Oxford course into a separate chapter. An important feature of this study is the inclusion of a chapter discussing the modern era. This places modern trends into a broader historical matrix. It is particularly difficult to write about recent developments due to the plethora of information and lack of temporal perspective, but those who would leave Japanese history in the nineteenth century are condemning history to the past and missing its important meaning for the present and future. Some of the buildings included in the study are well known to tourists and those familiar with general cultural surveys, but their full significance has rarely been enlarged upon or appreciated. Other buildings are introduced and analysed in detail in a Western language for the first time. They are all buildings of seminal importance to the meaning and interpretation of their times. It is particularly surprising that so well-known and centrally located a monument as Tokyo Station has been largely overlooked by art and architectural historians alike. Due to the inevitable strictures placed on teaching time in a single term, the focus in the course was upon individual buildings rather than upon cities and was consciously directed to monuments of church and state rather than to privately created vernacular housing. Only a few of the most significant so listed could be included for the purposes of the exploration of authority. Most of the remaining buildings are worthy of sustained analysis in their own right. It is important to clarify certain aspects of usage observed in this book. Japanese names are written in conventional Japanese order, with family name first. Proper nouns are not usually italicised. For the purposes of this book it is sufficient to bear in mind that the most important buildings discussed are situated in clusters around the ancient capital city of Nara in the Yamato Basin in mid-Japan and the imperial city of Kyoto to its north. In the east, Tokyo, the modern capital, and Nikko in the mountains of Tochigi prefecture, are also of significance. Further than that and for more serious topographical study, the reader is referred to the several excellent rekishi chimei jiten dictionaries of historical geography which now exist, as well as to the 1: Architecture and Authority in Japan xxi 1 Container and Contained The soaring silhouette of Himeji Castle, the graceful roof-lines of the Nara Buddhist temples and the ebullient decorated forms of the Tokugawa mausolea at Nikko are all examples of consummate artistic inspiration harnessed to building technology in the service of authority Figure 1. This book examines Japanese architecture as the visible framework or container of authority and the processes by which authority is contained in and moulded by architectural form. How this varies will become clear as we study specific buildings and the circumstances of their creation. It is also illuminating to study the nomenclature of authority as Fig 1. View of Tenshu complex 1 Architecture and Authority in Japan 2 used in its various historical contexts because these reveal a heavy reliance on architectural reference. In the medieval era the term was extended to refer to the leaders of the powerful new warrior clans. In other words architectural metonymy was a standard way of referring to persons and institutions of authority and influence and this is itself indicative of a powerful association between what we see and what we believe. If seeing is believing, then by implication seeing an impressive building is more than halfway to believing what its creators would have us believe, whether it be the dignity of the law, the all-pervasiveness of government, the inescapability of death. At some time in our lives we have all experienced the profound impact of a stately building—the solid masonry mass of a medieval castle or a court-room with panels of darkened oak, or it may have been the soaring vaults of a Gothic cathedral which lifts the spirits as it stuns the senses. Whichever is the case, the interaction between buildings and the people whose lives and activities are contained in them has profound implications for how authority is perceived. The exterior of a symmetrical building may serve as a soothing simile for balance and harmony in a political system.

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*Bottom of box is a redish color. In very nice condition in the original box with Japanese paperwork. Hard to get good pictures due to the shine on the lacquer.*

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*The size of Kogo: 2 3/4" Dia x 1 5/16" High. This is beautiful Japanese Roiro, Black Makie Kogo (incense box). It has four makie leaves design with silver, gold, red, and dark green color with gold works.*

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*Black lidded lacquer box with chrysanthemum detail. lined Dimensions: approx 4 x 3 x 2 velour lined Close Beginning of a dialog window, including tabbed navigation to register an account or sign in to an existing account.*

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