

Introduction_

Kohitsu literally translates as "old brushwork," and refers generally to calligraphy by people of classical times,

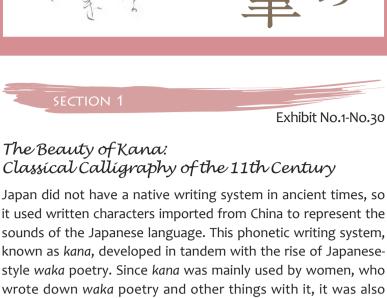
but in a narrower sense it refers specifically to poetry anthologies and other literary works written by courtiers of the Heian and Kamakura periods. In the late Muromachi period, these writings were frequently separated into individual pages or even into fragments of just a few lines each, which were remounted as hanging scrolls for decorating tearoom alcoves or assembled as albums of calligraphy samples in different hands. Elegant

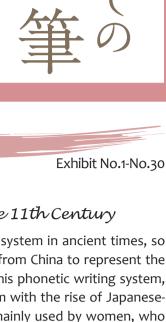
calligraphic works inscribed on decorative papers reflecting

sophisticated aristocratic tastes were particularly sought after by many of the feudal lords of the Edo period. The Tokugawa Art Museum collection includes masterful examples of Heian-period kohitsu calligraphies passed down in the Owari Tokugawa family, including the poetry anthology "Shigeyuki-shū", "Meikakashū-gire" and as well as the recently donated "Ishiyama-gire" and "Sekido-bon-Kokinwakashū-gire", which form the core of this exhibition. In addition, this exhibition will feature for the first time

former collection of Dr. Junzo and Chiyoko Teshigawara, which were the most recent acquisition of the Tokugawa Art Museum collection this year.

a collection of 20 pieces of calligraphy from the





Japanese style, in fine, cursive, connecting lines. The refined beauty

of kana was perfected in the 11th century, especially in manuscripts of the Kokin wakashū imperial poetry anthology, such as the "Kōya-

and flowing, unbroken brushstrokes form a perfect harmony with the negative space. Feature Column

Calligraphers Transmitting Tradition

called onnade, or women's writing. Kana was brushed in a uniquely

gire" and "Sekido" versions, where the minimal inflection of line

Kohitsu—literally "old brushwork"—is a term used to refer to calligraphies by people of old, but in a narrower sense, it refers specifically to manuscripts of poetry anthologies and other literary works produced from the Heian period to the middle of the Kamakura period. Although the creators of many of these old calligraphies from the Kamakura period and earlier were unknown, they were later identified as being famous poets and calligraphers, such as Ki no Tsurayuki or Fujiwara no Yukinari, by appraisers known as kohitsu-mi who were in charge of authenticating calligraphy for

those in power from the time of Toyotomi rule beginning in the mid-1580s and onward. However, these appraisers had no objective basis for their assessments, but rather distinguished exceptional works by assigning the names of famous calligraphers to them, thereby devising a kind of grading system. Although the identities of calligraphers of some kohitsu have been determined from colophons or historical documents, the majority of them are still unidentified. The attributions made by the kohitsu-mi appraisers, although not directly verifiable, did, to a certain extent, identify stylistic categories and could be considered the genesis of calligraphic research. As a result, even today, many unknown calligraphers' works are identified as "attributed to" the calligraphers named by these kohitsu-mi appraisers. Exhibit No.31-No.45 The Sesonjí School

The branch of the Fujiwara family that began with Fujiwara no Yukinari (972–1027), one of the three great calligraphers of the Heian period, and continued with second-generation Yukitsune, third-generation Korefusa, fourth-generation Sadazane, and fifthgeneration Sadanobu, is known as the Sesonji family. The name was adopted during the Kamakura period by the eighth-generation head of the family, Yukiyoshi, from the name of the family temple. The family served as secretaries for the imperial court and their calligraphic lineage later became known as the Sesonji school.

However, the school does not have a single unified style, rather each individual developed a personal style that was ahead of its time. This school formed the backbone of calligraphic arts in the 11th and 12th centuries. SECTION 3 Exhibit No.46-No.72 Increasing Variety in Kana Calligraphy: The Beauty of Kohitsu in the 12th and 13th Centuries

In the 12th century, a number of diverse and distinctive kana styles appeared one after another. The calligraphy of imperial regent (kanpaku) Fujiwara no Tadamichi (1097–1164), was known as the Hosshōji school because he resided at Hosshōji temple in the eastern

district of Kyoto. His vigorous and dignified style of calligraphy was enjoyed at the time as a "modern style," and influenced many other skilled calligraphers as it developed. Among the noted calligraphers of the Hosshōji school were Fujiwara no Norinaga (1109–80), who inscribed the "Imaki-gire" fragment from the Kokin wakashū poetry collection and the text of the "Takekawa" and "Hashihime" chapters of the National Treasure The Tale of Genji Illustrated Scrolls, and Kujō Kanezane, Tadamichi's third son. Other important schools of

calligraphy also appeared, including the leading school of calligraphy in the Kamakura period, the Gokyōgoku school of Gokyōgoku Yoshitsune (1169-1206), who was the second son of Kanezane, as well as the Kuzei-in school of Yoshitsune's son, Kujō Noriie (1194-1255). Also, scholars Fujiwara no Toshinari (1114–1204) and his son Sadaie (1162–1241), who established their own style of calligraphy and greatly influenced later generations, are also indispensable in understanding the development of calligraphy from the 12th century onward. Exhibit No.73-No.83 Shinkan: Imperial Calligraphies Shinkan is the term for documents written by the emperor himself. The emperors of the late Kamakura to Nanbokuchō periods in

particular developed an elegant style of calligraphy, which was known as shinkan'yō (imperial style) in later periods. However, this too was not a uniform style of calligraphy, but varied from emperor

Emperors Gotoba (1180–1239), Gofukakusa (1243–1304), Fushimi (1265–1317), and others are well known for their calligraphy and Emperor Fushimi in particular is known to have collected and copied masterpieces of the past, including works by Fujiwara no Yukinari and others famous calligraphers of the Heian period, as well as calligraphers of the Sesonji school. The historical record Masukagami

to emperor.

rollers around which the scrolls were wound, to the decorations on the boxes in which the sutras were stored. The calligraphic style of sutras brushed by professional sutra copyists and noted calligraphers gradually shifted from the severe style of the Nara period to a more elegant, Japanese-influenced style. Like the old calligraphies, these sutra copies were considered objects of aesthetic appreciation in themselves, and old sutras copies mounted as hanging scrolls or pasted into copy books were known

Hō' ōdai ("stand of phoenix"), Nara-Edo period, 7-16th c. Donated by the Okaya Family in 1965. The Okaya Family is a wealthy merchant house in Nagoya since the Edo period. Sōjun, the 6th generation head of the Okaya Family, compiled this tekagami by collecting and arranging the pieces of classic calligraphy. It consists of a total 133 pieces of classic calligraphy including very famous ones. 玉海 Gyokukai ("sea of jewels"), album of two volumes.

FOR PRELIMINARY KNOWLEDGE 手鑑 Tekagamí: Album of exemplary callígraphy During the Momoyama and early Edo period (late 16th to 17th C.), the court nobles, warrior lords (daimyo), and even upper-class citizens liked to collect beautiful calligraphic works and to put them into a handy album. These albums were called Tekagami (lit. "mirror of hands"), and were appreciated as exemplars for practicing calligraphy. Because these albums were created by cutting the original scrolls or books and separating pieces of poems, sutras, etc. from them, numerous fragments of classic calligraphy called Kohitsugire (fragments of classic calligraphy) were produced. reminiscence to the classic calligraphy, and combined various calligraphy fragments such as letters, sutras, or books of a particular house, etc. The particular style is considered to be created towards

Nara-Edo period, 8-17th C. Consisting of two volumes, Gyokukai has distinctive quality suitable to be owned by daimyo. A total of 193 pieces and 185 pieces of fragments are mounted respectively in the 2 volumes. Kōsō ("Straws and grasses"), album of two volumes. Nara-Edo period, 8-17th c. Donated by the Okaya Family in 1965. Originally, this album consisted of 3 volumes. A total of 59 pieces and 64 pieces of fragments are mounted respectively in the extant two volumes, *Ten* ("heaven") and *Jin* ("human being"). Shimonofuriha ("Leaves with frosts"), Nara-Edo period, 8-17th c. The year in which this album was produced is considered to be the mid-Édo period, since the landscape painting in the endpaper is by Kanō Tsunenobu (1636-1713). A total of 175 pieces of fragments are mounted in this album. Nara-Edo period, 8-17th c. This album is considered to be compiled in the beginning of the Edo period, and has been handed down in the Owari Tokugawa Family. The name of "Hōsa" (as in the "Hōsa Library") was given in recent years. A total of 134 pieces of fragments are mounted in this album. For preliminary knowledge 料紙 Ryōshi, decorative paper Ryōshi was specially ordered for doing calligraphy. Ornamented with a myriad of techniques, these papers beautifully capture a distinctly Japanese aesthetic. Many are dyed in rich greens, blues, reds and purples (somegami 染紙); some with billowing cloud patterns (uchigumorigami 打曇紙, tobikumo 飛雲); others have been printed with woodblock patterns in color of mica (karakami 唐紙) or in glossy rubbed wax (rōsen 蝋牋); still others dazzle the eyes with

as kyō-gire, or "sutra fragments." Exhibit No.90 Bokusekí Calligraphy of Buddhist monk the end of the Muromachi period, and during the rule by Toyotomi

Hideyoshi (1537-1598) Tekagami was adopted as an ornament to receive Shogun's visit. Creating Tekagami became very much popular thereafter. In this exhibition, we will show 5 important tekagami albums from among many of our tekagami collections.

recounts that Fushimi was one of the best calligraphers of the Kamakura period, surpassing even Fujiwara no Yukinari. Exhibit No.84-No.89 Old Sutra Copies With the arrival of Buddhism to Japan, court nobles became devout followers and copied many sutras. The Lotus Sutra's "Benefits of the Teacher of the Law" chapter states that reading, recitation, and copying will bring the practitioner great merit, so one of the main objectives in copying sutras was this act of accumulating merit. In the 8th century, sutra copying for the protection of the state became a national project, and in the mid-Heian period, with the spread of belief in mappo, the age of degeneration of the Buddhist Law, copying sutras became popular as a means of achieving rebirth in the Pure Land Paradise. Sutra texts were copied on purple or navy blue colored papers, or on papers covered with picture sketches or sprinkled with flecks of gold or silver leaf. No expense was spared, from the material of the

Tekagami was edited with a great respect and sense of

sprinkled flecks of gold and silver (kirihaku 切箔, noge 野毛, sunago 砂子); yet others have swirling marbled patterns (suminagashi 墨

流し); or pictorial underpaintings (shita-e 下絵). In the gorgeous decorations of these papers used for writing calligraphy samplers or sutras, an ancient grace lies concentrated. The design interplay between papers and what is brushed on them brings into play a uniquely Japanese sense of beauty that reaches beyond the Chinese fusion of painting and calligraphy. Finally, these papers are not

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simply beautiful in their own right, but reflect the aesthetic tastes of the times in which they were made, of the people who created them, and of those who wrote on them.