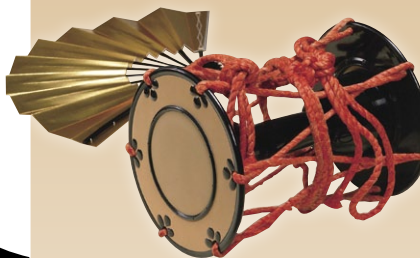


金沢



Kanazawa

A City of Rich,
Vibrant Culture





The Origins of This Cultured City

The city of Kanazawa became a base for the propagation of the *Jodo Shinshu*, sect of Buddhism in the middle of the 16th century, and for that reason it was home to a temple. This marked the beginning of the development of Kanazawa's deeply religious populace. Following that, about 400 years ago, the feudal warlord built a castle in the ruins of this temple. From that point on, Kanazawa developed as a castle town dominated by samurai.

During the Edo period (1603-1868), the Maeda clan, the feudal lords of the Kaga domain, constructed Kanazawa Castle and was second in financial influence only to the Tokugawa clan, which controlled the entire country at the time. Additionally, before the Tokugawa clan unified Japan, the Maeda clan placed itself in opposition to the Tokugawa clan. Because of this, the Tokugawa clan consistently kept a close watch on the Maeda clan in case they instigated a rebellion. To avoid this supervision, the Maeda clan invested their financial resources not into military might, but instead into cultural and artistic endeavors as part of a “cultural policy” which was intended as a way to protect themselves. Eminent scholars of all fields, literary figures, masters of the tea ceremony, and artisans were invited to Kanazawa from Kyoto and Edo, in order to allow the first-rate culture of the time to take root in Kanazawa. As a result of this, Kanazawa developed its own unique culture, as influenced by Kyoto's court culture as it was by Edo's samurai culture.

How has Kanazawa's culture endured since the Edo Period

When the age of the samurai came to an end, the Maeda clan — no longer feudal lords — and many of their vassals left Kanazawa. However, Kanazawa's Edo-period culture still lives on to this day. How did this come to be?

During the Edo period, the castle town of Kanazawa's feudal lord decided that cultural activities like *Noh* plays and the tea ceremony would be promoted not just among the samurai, but among merchants and artisans as well, thus allowing these traditions to thoroughly permeate Kanazawa's culture. The culture of the samurai class was closely connected to psychological discipline, providing an emphasis on the importance of highly developed aesthetic tastes and mental richness to the lifestyle of those living in the castle town. Even after the samurai left Kanazawa, the people of the town, including powerful merchants, preserved and passed down that culture to this day.



Noh and Tea Ceremony

Noh and the tea ceremony are part of Japan's unique traditional culture developed with the support of the samurai class. In the age of the samurai, Noh and the tea ceremony were considered samurai accomplishments. Both have been heavily influenced by Zen Buddhism and are forms of art that eliminate the unnecessary and communicate emotion through minimal movement and preparations. Noh and tea ceremony culture are still alive in Kanazawa today.

Noh

Noh is a unique Japanese performing art. It consists of stylized Noh theatre, dance-based performances accompanied by chants and music, and *kyogen*, spoken farce pieces. The distinctive characteristic of Noh is how simple it is. Stylized movements and dances with songs and music tell a story in a simplified space. It is one of Japan's traditional cultural heritages and was the first of Japan's cultural assets to be recognized as a UNESCO intangible cultural heritage.



History of Noh

The archetype of modern Noh is said to have taken shape around the 14th century, mixing elements such as music and dancing popular among common people from around the 8th century and dances directed towards the gods and being influenced by Zen. After that, Noh was protected and refined by influential samurai and aristocrats. In the 17th century (Edo period), Noh plays were organized by shoguns to enliven various ceremonies, bringing it to its peak, and it was considered a samurai accomplishment. It was during the Edo period that the five main schools of Noh (Kanze, Komparu, Hoshō, Kōgō and Kita) that have been passed down to today came together.

Noh of Kanazawa

Toshiie Maeda, who became the first feudal lord of the Kaga domain centered around Kanazawa at the end of the 16th century, performed Noh and *kyogen* under the influence of those in power, and his son revived Jinji-noh (Noh performances at shrine festivals) at the Onomino Shrine. Jinji-noh has been passed down from generation to generation to today.

In the Edo period, the reigning shogun promoted Noh, so the lord of the Kaga domain also worked to protect and develop Noh. The lord of the domain hired professional actors, had merchants serve as town actors, had artisans from craft studios (workshops) serve as actors, and had Noh presented at various ceremonies within the domain. The lord himself also enjoyed performing Noh. As a result, in the Kaga domain, performing Noh and *kyogen* and reciting lines from Noh became popular not only among the samurai but also among the townspeople. In the Edo period there were several schools of Noh, but in the Kaga domain the lord was fond of the Hoshō school in particular, so it was this school that spread within the domain. After the end of the Edo period, the lord and many of the samurai who were his vassals left Kanazawa, and Noh in Kanazawa, which was known as “Kaga Hoshō,” fell temporarily into decline.

However, Kanazawa merchant Kichinosuke Sano learned from Noh actors in the Kaga domain and carried on the traditions of Kaga Hoshō. He invested his own funds to construct a Noh theatre and collected costumes and masks. As a result of his efforts, Kaga Hoshō became popular among the citizens again, and to this day there are regular Noh performances once a month.

- ❖ **Noh program:** There are 240 or so songs (numbers) that have been passed down, and they are divided into five genres.
- ❖ **Characters:** There are “shite,” the lead characters, “waki,” sidekicks to the main characters, and “tsure,” which are accompanying characters. There are also “jutai” in charge of songs and “hayashikata” in charge of instruments.
- ❖ **Masks:** There are approximately 200 different Noh masks, called omote (literally “face”), mostly based on sixty types. Each mask signifies a character's gender, age, and social ranking, and by wearing masks the actors may portray youngsters, old men, women, or nonhuman (divine, demonic, or animal) characters.



🌸 Chanoyu (Tea Ceremony)

Also called “chado” or “sado.” The name varies depending on the school of tea ceremony.

The tea ceremony is one of the symbols of Japanese culture. It emphasizes the teachings of “Wakei Seijaku” (where the host and guest calm each other’s minds, show mutual respect, and purify the ceremony’s atmosphere and tea utensils) through a cup of tea. During the ceremony, each person lifts their own spirits. Arts and crafts, cooking, architecture and other forms of Japanese culture have been greatly influenced by the tea ceremony.

🌸 History of Tea Ceremony

Tea was introduced to Japan from China in the 9th century. In the 13th century, a Japanese monk named Eisai brought Zen from China and with it the custom of drinking tea, which had died out in Japan. By the 15th century, people of high standing began to hold tea ceremonies using tea sets imported from China (*karamono*). Once tea and Zen were established in Japan, a uniquely Japanese tea ceremony reflecting the teachings of Zen and emphasizing spirituality was born. The 16th century was a time of warring between samurai in Japan. The tea ceremony, which calms the mind, became a pleasurable pastime for samurai. At the same time, the tea utensils used in the ceremony were given as rewards, and the tea ceremony was used as a symbol of authority. In the later age of the samurai, the tea ceremony continued to be a samurai accomplishment as a spiritual exercise.

🌸 Tea Ceremony of Kanazawa

The successive lords of the Maeda clan who ruled over the Kaga domain which had centered around Kanazawa had a deep interest in the tea ceremony. Toshiie Maeda, the first lord of the domain, and his son were introduced to the tea ceremony directly by Sen no Rikyu, the famous master of the tea ceremony. The third lord and his descendants continued to learn from leading masters of the tea ceremony like Enshu Kobori. Because they widely promoted the tea ceremony, not only the samurai vassals but also Kanazawa merchants and artisans became familiar with it. Tea ceremony rooms and *roji* (gardens next to tea ceremony rooms) were constructed at the homes of samurai and merchants of high standing. The merchants of Kanazawa remained fond of the tea ceremony after the age of the samurai came to an end and passed on the culture. Today many people have an interest in various schools of tea ceremony, and the spirit of hospitality is ingrained in their daily lives.



- ❖ **Green tea:** This is the most popular tea in Japan and includes sencha, hojicha, and matcha. Matcha is powdered green tea made by grinding tea leaves that have been steamed and dried.
- ❖ **Matcha:** There are two kinds of matcha used in the tea ceremony: usucha (thin tea) and koicha (thick tea). Usucha is made for each person in individual cups, but koicha is made for more than one person in a single cup that is passed around to each person. Chaji refers to tea gatherings where guests are invited for kaiseki cuisine and served koicha and usucha, but lately many tea gatherings where only usucha is served are being held.
- ❖ **Teishu:** The host of tea gatherings is called the “teishu.” The teishu selects hanging scrolls and flowers to decorate the tea ceremony room according to the season and purpose of the gathering, prepares food and sweets and provides the tea utensils to entertain the guests. The tea ceremony is a composite art that requires extensive knowledge and a high sense of beauty.

Arts and Crafts of Kanazawa

Among the cultural measures enacted by the Maeda clan during the Edo period, what has especially impacted modern day Kanazawa is the promotion of arts and crafts. In the Edo period, the Shogunate and the lords of each domain had weapons repaired and furniture manufactured at workshops called “osaikusho.” The osaikusho of the Kaga domain was larger than that of the Shogunate and other domains, and the artisans were also required to do Noh. In the Kaga domain, highly skilled artisans were recruited from among the townspeople, given high standing in the community along with a good livelihood and made to produce works. Skilled artisans were also invited from Kyoto and Edo to produce works and instruct artisans. This developed excellent techniques and gave rise to various kinds of crafts, including raised lacquer, lacquer work, and inlay work. The “Hyakko Hisho” (“hyakko” means various crafts and “hisho” means a comparative reference) collection of crafts materials gathered from around Japan by the lord of the domain to serve as a reference for artisan techniques also had a major impact on arts and crafts in Kanazawa.

Artisans of the Kaga domain were also encouraged to study Noh in addition to their regular jobs. They were asked to learn the skills of *jiutai* (chorus) and *hayashikata* (instrumental accompaniment) rather than *shite*, the lead character, so that they could support the performance of the lord and help him practice.



Kanazawa Subayashi (Instrumental Music Performance)

“Hayashi” refers to the music performed on Japanese instruments such as *kotsuzumi* (small hand drum), *taiko* (stick drum) and *fue* (flute) as well as the performers. There are different kinds of *hayashi*, such as *kabuki-hayashi*, *no-hayashi*, and *matsuri-bayashi*. Kanazawa *subayashi* developed from *kabuki-hayashi*. Shamisen performances were added to *kotsuzumi*, *okawa* (large hand drum), *taiko*, and *fue* for *subayashi* to become what it is today.

From the Edo period to the Meiji era, kabuki was popular among the common people in Kanazawa. Performances were held frequently at *shibaigoya* (theatres for kabuki), and many outstanding actors emerged. That kabuki actors living in Kanazawa often taught dances to *geiko* (geisha girls) is one of the reasons that Kanazawa *subayashi*, which are largely performed by *geiko*, were influenced by *kabuki-hayashi*. *Geiko* are women whose job is to liven up parties by singing, dancing, and playing instruments like the shamisen.

Kanazawa currently has three *chayagai* (an area with several tea houses with *geiko* that are dispatched to *ryotei* and other places). These *geiko* carry on many high-quality traditional performing arts. Among the artistic skills possessed by *geiko* in Kanazawa, *subayashi* is exceptionally elegant and graceful.



New Culture

The culture developed by the Kaga domain has been absorbed into the activities of people living in Kanazawa over a long period of more than 400 years. The rich cultural life breathes life into the Kanazawa area while incorporating modern culture.

At the “Utatsuyama Craft Workshop,” a workshop for training young artisans, and the “Kanazawa Citizen’s Art Center,” a facility for citizen art, theatre, and musical activities, new and old culture exist side by side in an environment where traditional culture is carried on and new culture is created.

The 21st Century Museum of Contemporary Art, Kanazawa is a symbol of new Kanazawa culture. Thanks to the existence of this museum of contemporary art, which has attracted worldwide attention for its architectural beauty, the citizens of Kanazawa are exposed to traditional Japanese beauty and cutting-edge beauty in the course of their daily lives.



Experience Kanazawa’s Rich Culture for Yourself

Ishikawa Prefectural Noh Theater



When there is no performance, the Noh stage and the exhibition space is open to visitors (9am to 5pm).

Address: 4-18-3 Ishibiki
Contact: Tel. 264-2598
Open: 9 am to 10 pm
Closed: Mondays and holidays, Dec. 29 to Jan. 3.

Kanazawa Noh Museum



The Kanazawa Noh Museum exhibits Kaga Hoshō’s precious Noh masks and costumes handed down over generations.

Address: 1-2-25 Hirotsaka
Contact: Tel. 220-2790
Open: 10 am to 6 pm (Visitors must enter by 5:30 pm)
Closed: Mondays (Next day if the Monday falls on a holiday) and Dec. 29 to Jan. 3, and during exhibition preparation periods.
Admission fee: Adult: 300 yen; person of 65 years old or over: 200 yen; person below high-school age: Free

Ishikawa Prefectural Museum of Art



The Ishikawa Prefectural Museum of Art exhibits antique art objects, articles possessed by the Maeda family, Japanese paintings, oil paintings, sculptures, and modern handicrafts related to Ishikawa Prefecture.

Address: 2-1 Dewa-machi
Contact: Tel. 231-7580
Open: 9:30 am to 6 pm
(The café is open until 7pm)
Closed: Dec. 29 to Jan. 3, and during exhibition preparation periods.
Admission fee: (Permanent collection) Adult: 360 yen; university student: 290 yen; person of high school age or below: Free

Kanazawa Nakamura Memorial Museum



The Kanazawa Nakamura Memorial Museum exhibits calligraphic works, paintings, lacquer ware, and pottery. There are a number of Japanese tearooms used for tea ceremonies.

Address: 3-2-29 Honda-machi
Contact: Tel. 221-0751
Open: 9:30 am to 5 pm (Visitors must enter by 4:30 pm)
Closed: Dec. 29 to Jan. 3, and during exhibition preparation periods.
Admission fee: Adult: 300 yen; person of 65 years old or over: 200 yen; person below high-school age: Free

Utatsuyama Craft Workshop



Utatsuyama Craft Workshop exhibits works of local craft artists, and visitors can observe ceramics, lacquerware, dyeing, metalwork, and glass workshops.

Address: To-10 Utatsumachi
Contact: Tel. 251-7286
Open: 9 am to 5 pm (Visitors must enter by 4:30 pm)
Closed: Tuesdays (Next day if the Tuesday falls on a holiday) and Dec. 29 to Jan. 3, and during exhibition preparation periods.
Admission fee: Adult: 300 yen; person of 65 years old or over: 200 yen; person below high-school age: Free

Kanazawa Yasue Gold-Leaf Museum



The Kanazawa Yasue Gold-Leaf Museum focuses on and exhibits gold beating tools and artistic handicraft articles.

Address: 1-3-10 Higashiyama
Contact: Tel. 251-8950
Open: 9:30 am to 5 pm (Visitors must enter by 4:30 pm)
Closed: Dec. 29 to Jan. 3, and during exhibition preparation periods.
Admission fee: Adult: 300 yen; person of 65 years old or over: 200 yen; person below high-school age: Free

❖ The Kanazawa Citizen's Art Center



The Kanazawa Citizen's Art Center is used as a place for art activities for residents centering on the special features of the red brick warehouses that used to be spinning mills.

Address: 1-1 Daiwa-machi
 Contact: Tel. 265-8300
 Open: 24 hours a day and 365 days a year

❖ 21st Century Museum of Contemporary Art, Kanazawa



The museum exhibits experimental contemporary artworks that visitors can touch or sit on. It includes zones where visitors can enter for free. Both adults and children can experience an exciting time in the museum.

Address: 1-2-1 Hirosaka
 Contact: Tel. 220-2800
 Open: 10 am to 6 pm (closes at 8 pm on Fridays and Saturdays)
 Admission fee: The fee varies with the special exhibition.
 Closed: Mondays and Dec. 29 to Jan. 3. Visitors can enter the free zone from 9 am to 10 pm everyday including Mondays.



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