

Box 8:7

Ynasa, Hachino, 1890-

1958-59

THE UNIVERSITY OF CHICAGO
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CHICAGO, ILL. 60637
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October 20, 1958

Dear Dr. Yuasa:

It has been a long time since I have been in touch with you and I hope this finds you and your family well. I hope the recent typhoon in your area didn't damage your home or campus in any way. We were very much concerned about all our friends in Tokyo.

It has been nice to hear news of I.C.U. from time to time, and I am sure it continues to flourish under your wise and able leadership. The campus must be very beautiful now with the fall foliage.

I am writing today for a personal reason, to make a request which I hope will not be too troublesome for you. As you may know, I have wanted for some time to return to Japan to undertake a study of its folk pottery and the folk art movement. I have wanted especially to do this before Dr. Yanagi grows ^{too} ill, and he has urged me to try to go to Japan once more. In view of this, I decided to apply for a Guggenheim Fellowship - which is a little like reaching for the moon, as it is awarded usually to eminent professors and scholars. However, "nothing ventured - nothing gained," and so I took the great plunge and sent in my application on the 15th.

Since I was very late in applying, I had no time to write anyone regarding my references, and I took the very great liberty of listing your name as one of my references without being able to secure your permission first. I do hope you will forgive me, and hope the questionnaire they will send you directly from the Foundation will not take up too much of your valuable time. Knowing how very busy you must be, I hesitated to impose upon your kindness. I am also asking Dr. Yanagi, Mr. Shoji Hamada and Mr. Kanjiro Kawai to write references for me as well.

The project I would like to undertake is some research and writing on the relation of folk pottery to the growth and development of the folk art movement. There seems to be very little written in English, especially in relations to the folk art movement, and I thought this might be a valid contribution to the field of arts and crafts. I enjoyed Dr. Munsterberg's recent book on folk art and am sure you played a big part in its development.

My parents join me in sending you and Mrs. Yuasa and Yo, heartiest greetings. We see many friends from Japan, and next week will welcome Mr. and Mrs. M. Sakata.

Sincerely,

Yoshiko Uchida

THE FOUNDATION SHOULD BE SENDING YOU A DETAILED STATEMENT OF MY PLANS, ALONG WITH ITS INQUIRY.

TRIP TO WASHINGTON, OAK RIDGE,
AND CHICAGO

TO: [illegible]

FROM: [illegible]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

Dear Yoshi:

Nov. 6, '58.

This is what I have written to Guggenheim Foundation.
You may find it inadequate. I only hope that it
does not hinder your chance to get the fellowship.

I'm leaving tomorrow for Philippines for a short trip.

With kindest wishes to you and your parents.

Sincerely,

Hachiro Urasa

I have known Miss Yoshiko Uchida for more than 20 years. That she has a talent as writer is proven beyond doubt by her winning coveted literary prizes and recognitions for her creative writing on Japanese folktales. That she has a critical sense of appreciation of and keen insight on the artistic value of Japanese folkarts was demonstrated by the way she has succeeded in forming close friendship with such outstanding leaders of the Japanese folkart movement as Mr. Soyetsu Yanagi, Mr. Kanji Kawai and Mr. Shoji Hamada. She was the first person who has written in English a brief sketch of Kawai's life and his philosophy of creative arts. She has translated into English philosophical poetry of Mr. Kawai beautifully and discerningly - a task which requires a real understanding of this rare personality who is at once an artist of the first order and a philosopher with genuine Oriental depth and warmth.

To study the significance and value of folkarts in the art ~~of~~ history of Japan is still a pioneering adventure. Only recently Dr. Hugo Munsterberg, a friend of mine, has published a general introduction on "The Folkarts of Japan", 1958. Miss Uchida has an advantage over Dr. Munsterberg by virtue of her Japanese language, racial affinity and cultural heritage. She is endowed with enthusiasm, background knowledge, initiative and genuineness of purpose. Her published contributions indicate what can be expected of her if and when an adequate opportunity for concentrated study be provided. I have no doubt whatsoever that she will make the most of her opportunities provided by your Research Fellowship.

As to the merit of her project, I am afraid that I am a bit biased because of my life-long love and devotion to the folkarts. (Dr. Munsterberg has kindly dedicated his "The Arts of Japan, and Illustrated History", January 1957 to me stating that I have taught him "to appreciate the folkart of Japan.") In the folkarts, the innate artistic sensitivity and creative ability of the common people blossom out with naturalness, without pretense, and almost always without self-consciousness. They are therefore healthy, honest, humble and most human. Because

of their noble humility and genuine sincerity, the folkarts reveal the basic universal artistic quality of the people as a whole. This is in sharp contrast to the fine arts which are always conscious products of professional artists. They tend to be self-assertive, arrogant, aloof, atypical and always individualistic. In order to understand a people or culture, we must study and appreciate not only the fine arts but also the folkarts. Until there is a well balanced appreciation and appraisal of both the fine arts and the folkarts, one's knowledge and understanding of a people or culture cannot be said adequate.

The West is becoming more and more interested in the East. Perhaps it is fair to say that Japan occupies a key position in the East. It is all the more important therefore that a thorough understanding of the common qualities and achievements of the common people of Japan and their culture at its grass roots should be promoted and enhanced. From this point of view, the folkarts of Japan merit through study. Her proposed program of study seems to be practical, valid, and relevant. I believe Miss Uchida has a real opportunity to make an original contribution in this important field.

Hachiro Yuasa

President, International Christian University
1500, Osawa, Mitaka-shi, Tokyo Japan

Nov. 6, 1958

645 63rd St.
Oakland 9, Calif.
November 11, 1958

Dear Dr. Yuasa:

The copy of your letter to the Guggenheim Foundation just arrived yesterday, and I don't know how to thank you for such a wonderful recommendation! I couldn't ask for anything better! It revealed your own warmth and understanding as well as your expert opinion of my project, and I feel most honored to have such a fine letter in my files. Even though the fellowship should not materialize, I would still be very grateful for your encouragement and support through such a fine letter.

Knowing how very busy you must have been, especially on the eve of your departure on a trip to the Philippines, I was especially grateful to have you write to the Foundation so quickly and to take the time to send me a carbon copy. I do appreciate your kindness more than I can say and send my most sincere thanks.

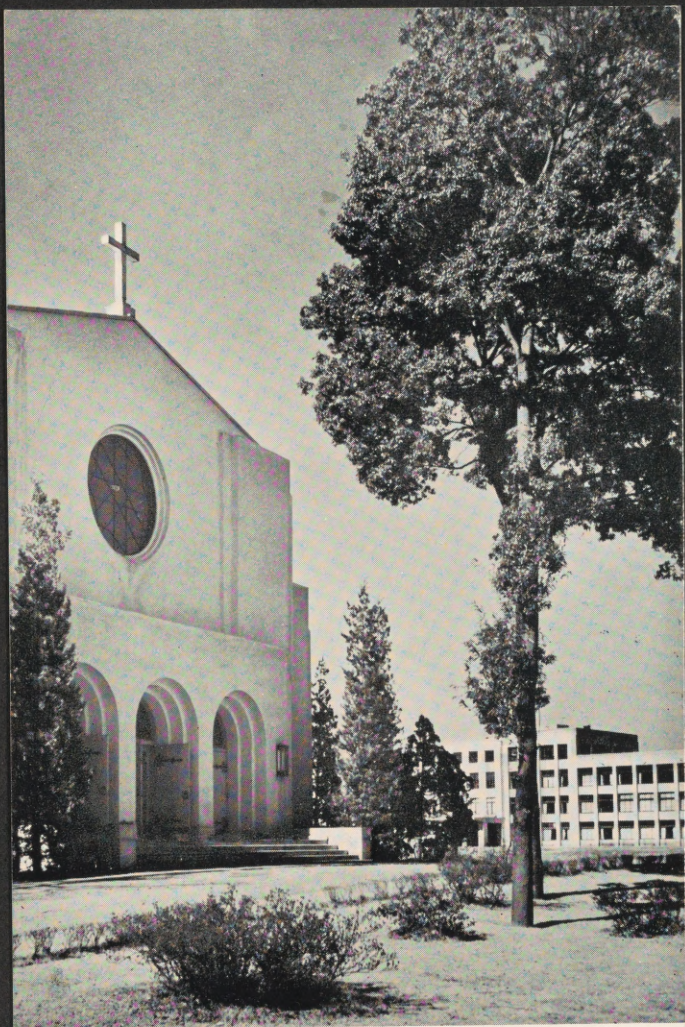
Perhaps by the time this reaches you, you will have returned from your trip to the Philippines. I hope it was a pleasant and fruitful journey and that you enjoyed the change of scene.

I suppose by now you are beginning to feel the chill of winter. Even here in California, the days are growing short and the air is crisp. Last week we drove to the Sonoma Valley and the vineyards were beautiful in their vivid coloring. That area is called the Valley of the Moon. Doesn't that sound like something from a Japanese poem?!

Mother and Dad join me in sending you, Mrs. Yuasa and Yo our warmest greetings.

Gratefully,

P.S. It was so thoughtful of you to send me such a nice post card after my 1st letter. Your letter came before I even sent you my thanks for the card!



礼拝堂と大学本館

Chapel and University Hall

日本郵便

郵便はがき



POST CARD

International Christian University
1500 Osawa, Mitaka, Tokyo

AIR MAIL

国際基督教大学 一五〇〇市大沢一

Miss Yoshiko Uchida
645 63rd St.
Oakland 9
California
U.S.A.

My dear Yoshi: Oct. 25 '58

So good to hear from you.
I'm very much interested to
know of your projected study
the folk pottery and folk art
movement. I shall be only too
glad to be your reference any
time. Please give our warmest
greetings to your parents
as always,

Hachiro Inaba

April 4, 1959

My dear Dr. Yuasa:

It has been a long time since I have written, and I hope this finds you and your family well. Spring in Japan must be a very delightful season and I can imagine how lovely your campus must be.

I am writing today to tell you that I have heard from the Guggenheim Foundation just today, and am afraid the news was not good. It is a little disappointing, not so much because of the work, but because this means I cannot see all of my friends!

I was not too hopeful of securing the fellowship, however, as it did seem a little muri. And because of various personal situations here, perhaps it is all for the best. At any rate, my trip to Japan was not meant to be for now and perhaps my real work is right here with the local craftsmen. I have been doing more and more work for CRAFT HORIZONS lately and this, too, is a challenging task. The American craftsman, unlike the Japanese craftsman, has no place at all in society and needs recognition.

My only regret is that I had to trouble such busy people as yourself to write on my behalf, and I do want to thank you for your interest and concern, and that marvelous letter to the Foundation. It was indeed heartwarming to have the support of my friends, and that in itself was a great reward to me.

Mother and Dad are keeping busy and well (except for Mother's high blood pressure). Dad will be going to Japan again this fall for the Centennial Celebration of the founding of the Christian Church and so I believe he will have the opportunity to visit with you then.

Please give my warmest greetings to Mrs. Yuasa and Yo, and I hope your travels will bring you out this way someday.

Affectionately,

Figure 11.21 Variation o

