

DÅ HAR JAPAN UPPHÖRT ATT VARA JAPAN

- Det japanska tehuset vid Etnografiska museet,
samt bilden av chanoyu i Sverige och väst, 1878-1939 -

Akademisk avhandling för avläggande av filosofie doktorsexamen i japanska vid Göteborgs universitet, som med tillstånd av humanistiska fakultetens dekanus, kommer att offentligen försvaras fredagen den 30 november 2018, kl. 13.00 i Lingsalen, HSM, Fågelsången 1, Göteborg.

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ABSTRACT

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TITLE: *Då har Japan upphört att vara Japan. Det japanska tehuset vid Etnografiska museet, samt bilden av chanoyu i Sverige och väst, 1878-1939*

ENGLISH TITLE: *Then Japan will have ceased to be Japan. The Japanese tea house at the Ethnographical museum, and the view of chanoyu in Sweden and the west, 1878-1939*

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The thesis investigates a part of the cultural meeting between Sweden and Japan, 1878-1939, namely chanoyu, or tea ceremony as it is more commonly called in the west. The Swedish introduction of chanoyu included a genuine tea house as well as the first detailed description of chanoyu in a European language by Ida Trotzig in 1911. My focus is on how chanoyu was introduced and how writings about chanoyu differed between Swedish and English publications, as well as Japanese publications in English.

The presentations of chanoyu has been categorised into four dimensions: Aesthetic, Religious, Ceremonial, Exoticising. In the early part of the period, up until 1900s, it was more common to present it as mainly aesthetic and zenbuddhist. This later changed to include more ceremonial, visual aspects reducing an earlier esoteric presentation of chanoyu. A presentation of the history of chanoyu, was strongly related to the religious dimensions. Further, it was often presented as part of Japan's old tradition, and thus something that would be lost due to industrialization. Chanoyu, therefore was also concentrated on the male participation even though spread to women was apparent at the time. In Sweden, chanoyu was early connected to the Japanese culture, to the point that it represented Japan as a whole. Would it cease to exist, the Japan as they saw it would disappear.

The first tea house in Sweden was brought in 1880s as a model presented with life size dolls. It went on display for several decades at the Ethnographic museum. Later in 1935 a genuine Japanese tea house was inaugurated at the museum in Stockholm. It was a joint donation between a Swedish and a Japanese businessman. It was first named by the Japanese emperors brother Chichibu before shipped to Sweden. Even though years of effort lay behind, it only became a symbol for Japanese culture, seldom to be used. The first time chanoyu was performed was years later in 1939. On the other hand, the two japansese workers that travelled to Sweden to rebuild the house, was mentioned in newspapers nationally, making then a more exposed exhibition than the tea house itself.

Among the results, it also becomes apparent that the Japanese presentation of chanoyu did not substantially differ to that from Western presenters. They were influenced by the surroundings as much as any other, and the origin of the presenters may not be as important as one may think. Further, Okakura Kakuzo's classic work had a more exoticising than informative influence on other presenters at the time. In Sweden, his influence was primarily that of journalists and others fascinated by his "poetic" presentation in difference to Trotzig that presented chanoyu in a more practical light. Our views of chanoyu is influenced by the understanding of the past and the thesis is the first step to untangle them.

KEYWORDS: Chanoyu, Tea Ceremony, Tea Cult, Tea House, Orientalism, Ethnography, Collections, Museums, Japanese culture, Japan, Sweden