

## THE DANISH-JAPANESE SOCIETY - THE FIRST 50 YEARS

*An English version of excerpts from the book*

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**Page 8-9** / Ingeborg Stemann, Initiator of  
The Danish-Japanese Society, *Olof Lidin*

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I had been in Copenhagen only a few days, at the beginning of my fall 1968 stay at Copenhagen University, before I met Ingeborg Stemann. We hit it off together, and we began to meet regularly at Café à Porta on Kongens Nytorv. She was an elderly lady but full of vitality, with a sparkling mind. She displayed a wide range of knowledge and interest in cultures and cultural work, which is seldom found in the narrow university environments of the Scandinavian countries. In Ingeborg I found an enthusiastic soul who dedicated her long life to a cultural quest that led her across Europe, ending at last in Asia, at a final destination we shared: Japan. The path leading her there was a long one; I have never met anyone who ended up in Eastern Asia in such a roundabout way. Her studies, believe it or not, included Icelandic, Latin, Greek, French, German, Polish, Russian, and Chinese before concluding with Japanese. When one reaches Japanese and the Japanese world, usually one goes no further - that is, unless one wishes to disappear in the Pacific.

Along the way, she also found time for studies at the Sorbonne in Paris and a Master's in French, Latin, and Greek at Copenhagen University. In the last part of the First World War and after she worked as an interpreter among Russian and Polish

prisoners of war, and in 1921, she was employed first at Poznan University and subsequently in Warsaw as a lecturer in the Scandinavian languages. In 1925, she returned to Denmark to establish Danish language courses for foreigners and initiate extensive international work.

During the Second World War, she was every bit as active as in the First. Her focus turned eastward as she emerged herself in Chinese and Japanese studies. With the opening of borders after the war, she continued her studies at universities in London, Paris, and New York. In 1945, she translated the 61-page Chinese textbook, 'Three Character Classic (San-tzu ching)', which for many centuries was an important book for learning classical Chinese in China as well as in Japan.

She was equally active as an author. The Royal Library has no fewer than 80 titles and works in which she is credited as author, co-author, translator, or in some manner as a contributor. A thorough discussion of these works would greatly aid in the understanding of this fascinating and unusual personality, but it would take us far beyond the scope of this text.

I will mention, however, her 'Polish-Danish Pocket Lexicon' and 'Danish-Polish Pocket Lexicon', first published in 1945 and in its ninth printing in 1995; her 'Modern Danish for Foreigners', 1962; and her 1972 translation of Endô Shûsaku's 'Chinmoku', 'Tavshed' (Silence) in Danish.

Ingeborg Stemann crowned her international involvement by establishing a number of friendship societies, first a Danish-Latvian Society followed by a Danish-Polish Society. She continued with a Danish-Chinese Society in 1948 and, lastly, a Danish-Japanese Society in 1958. For the latter, she was the first to hold the post of secretary, and later, at the beginning of the 60's, she became vice-president. The Order of the Dannebrog was deservedly bestowed upon her in 1954.

I had the good fortune to meet this enthusiastic soul soon after arriving in Denmark. She invited me to become a member of the Society and honored me by having me as a lecturer on the Japanese language in 1969. Later, I felt even more honored by becoming her successor as the Society's vice-president.

My conclusion after first meeting Ingeborg Stemann was that she came along a generation too late. Had she been born a generation later she would have been Copenhagen University's first professor of Japanese. That she has been forgotten is a shame.

*Olof Lidin, former professor of Japanese at Copenhagen University.*

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**Page 36-38** / Kawanabe Kyōsai, *Jan Buhl*

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In recent years, Kyōsai has been recognized as one of the foremost Japanese painters; by many admirers he is considered to be the best.

He was born in Koga, in the province of Shimosa, in the second year of Tempo, 1831, and was given the name Kawanabe Shiuzaburo. In a short description of the important events of his life, he tells of being a difficult and troubled child who could be calmed temporarily by the sight of pictures or small animals he could play with. A frog, for example, of which he made his first drawing at the age of three. At the age of seven, he and his parents moved to Edo (Tokyo). Against the young boy's will, his father apprenticed him to Kuniyoshi, one of the best ukiyo-e (woodcut) artists of his era. Although he abandoned the apprenticeship after two years, later he often acknowledged his debt to his first mentor.

For over two years, he roamed Edo and the surrounding areas, working hard during this time on his painting. One day he found a chopped-off human head in the Kando River. He wrapped it in a cloth and took it home. His parents caught him drawing it, and because they were afraid of what might happen, they ordered him to take it back where he found it. But he managed to make a few sketches of the long-haired head. This is

mentioned because of his attraction to dramatic and gruesome subjects throughout his life.

At the age of 11, he was apprenticed to a master teacher, Kanô Tôhaku. The conservative Kanô school was supported by the despotic government, the Shogunat. There he stayed for eight years, until at the age of 19 he was granted the use of the name of Kanô. He used the name until he turned 27, at which time he broke away and established himself as an independent artist under the name of Kyôσαι.

In his 1887 book, 'Kyôσαι-gwa-den', he does amusing sketches of his students in various working situations with animals, but at the same time, he impressed upon them the importance of studying past masters and that they should always practice their brush strokes and, most importantly, study nature. He himself was one of those most knowledgeable of the masters, especially the Buddhist temple painters. Throughout his life, he received many ornamental contracts, chiefly in Buddhist temples. His special flair for satire and caricature apparently became popular, and in his mature years, he mastered all genres, all executed with the greatest intensity.

It can seem unproductive to describe Kyôσαι with a thousand words and only a single picture when the opposite should be the case. But one can only repeat that he was without peers in the fields of

satire and caricature, and he was among the best in the execution of more traditional painting.

The English architect Josiah Conder (1852-1919) traveled to Japan in 1877 at the age of 25. Throughout his 42 years in Japan he built a significant number of Western Style buildings. He was also the teacher at the imperial university for the first class of Japanese Western Style architects, and he is regarded by many to be the father of modern Japanese architecture.

Conder met Kyôσαι in 1881 and became a talented pupil. For a number of years, he acquired many of Kyôσαι's works, and after Kyôσαι's death in 1889, Conder continued his acquisitions from Kyôσαι's daughter. His understandable enthusiasm led him to write 'Paintings and studies by Kawanabe Kyôσαι' in 1911. Conder's son married a Danish woman, and the couple moved to Denmark, bringing with them the unique collection of Kyôσαι's works.

After their death, the entire Conder collection was auctioned off during the Occupation. What a triumph it would have been had the Danish Museum of Art and Design or the National Museum, both of whom have collections of Japanese art, acquired the collection. The works were scattered; some are said to have gone to Germany, but most of them were sold to Danes. The art enthusiast and businessman Per Reumert, the Textiles King, bought several of them.

It has been a golden era for extraordinary finds. The owner of 'The Two Crows', shown here, was bought at an auction thirty years ago for 1200 kroner. At the same auction, the famous 'Courtesans of Hell' (Jigoku-dayû) apparently sold for 1800 kroner to an antique dealer on Gothersagde, who immediately sold it to a doctor whose name he has honorably kept a secret up to the present. This absolute masterpiece has thus disappeared without a trace, and for many years, its courtesans have been the most sought-after courtesans here in the Queen's realm and, presumably, in the entire world.

*Jan Buhl is a sculptor.*

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**Page 40** / An ethereal glimmer,  
*Svend M. Hvass*

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For the last thousand years, the Japanese have had lists that have charted the best, the most beautiful, the most significant gardens, views, waterfalls, festivals, etc. It must therefore be legitimate, and in the Far-Eastern spirit, to have one's own Japanese architectural canon. My first choice is without question the Ise shrines, but these I have previously held forth on. Number

two is the Katsura Villa, but so many others have enlarged upon it. Almost nothing, however, has been written about my number three choice, the Nageiredo Hall of the Sanbutsuji Temple, an architectural gem from the year 945. Perhaps its anonymity stems from its being so far off the beaten path, high up in the mountains, lying in wait at the end of a good hour's hike and climb.

The small, delicate shrine clings to the mountainside under a rock overhang as if it were a bird's nest, a spiderweb, and if one's breath has not already been lost during the difficult ascent, it will be, as the spellbinding structure reveals itself with the final turn of the path.

It is said that the hermit En-no-gyoja once threw some wood against a mountainside, and from that wood a temple immediately formed itself. When standing across from Nageiredo, there is no doubt that it can only have come into being supernaturally: En-no-gyoja Was Here.

*Svend M. Hass, architect MAA, has been involved with Japanese architecture since first visiting Japan in 1970. His books include 'Ise: Japan's Ise Shrines - Ancient yet New', 1999.*

In 1965, Willy Flindt, newly educated as a film director, traveled to Japan to study nô-acting at the Komparu school in Tokyo. Upon receiving his diploma four and a half years later, he became the first in an exclusive group of westerners educated as nô-actors, the number of which still can be counted on the fingers of two hands today, 40 years later. In addition to his specific work with the nô-form, the aesthetic and artistic discipline that makes up the fundamental concepts of nô has been a guiding principle in Flindt's creative work in Denmark, as a performance artist, director, and especially as co-founder of Hotel Pro Forma in 1985, where he teamed up with a soulmate, Kirsten Dehlholm. From 1977, she had been director of the Illustration Theater, where she staged visual tableaux of people in place-specific performances.

Their close collaboration is sustained by an aesthetic close to the Japanese: simplicity, stylization, and illusory, stringently-constructed scenography. In keeping with the newest tendencies in modern Japanese performance, stories are developed by the use of multimedia devices; artistic expression is developed through song, dance, and theater.

In 1996, Hotel Pro Forma worked with the Japanese performance group Dumb Type on a

project called 'Monkey Business Class'. Money was Flindt's and Dehlholm's theme, with Japan, the USA, and Denmark as icons of consumer society. The stage was four-dimensional, with three invisibly-delineated fields on the stage floor: singers downstage, dancers center stage, and actors upstage respectively. A fourth field, a giant screen, hovered above the stage. The action developed independently on each of the four fields and subsequently converged as the performance progressed.

The picture shows the three archetypes for Denmark, Japan, and the USA: the sailor, the geisha, and the cowboy, all singing love songs in their respective languages downstage, while Dumb Type and OK Girls (a splinter group of Dumb Type) dance center stage, clothed by the clothes designer Annette Meyer in paper costumes of Japanese wrapping paper. Above the stage are the projected images of paper money, a symbol of the only force that can rule the entire world, inspired by the Roman mime Publilius Syrus, who in the 1st century B.C. wrote this aphorism: 'Only money can set the whole world in motion.'

*Alette Scavenius holds a Master's degree in dramaturgy from Copenhagen University, 1984. Her thesis was on Chinese theater. She has since devoted her time to all Asiatic theater forms and has taught and lectured at, among others, universities in Copenhagen and Århus.*

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**Page 44** / Japanese collections at the Danish Museum of Art and Design, *Mirjam Gelfer-Jørgensen*

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Beginning in the latter part of the 19th century and throughout the entire 20th century, there are countless examples in Danish crafts of broad innovation resulting from the influence of Japanese art. Forms, patterns, motives, and techniques provided inspiration for ceramists, textile designers, graphic artists, and furniture designers in particular. For many craftspeople it blended elegantly into the classic idioms that had been handed down to them.

The intention of the Japanese collections at the Danish Museum of Art and Design has always been to inspire Danish artists and craftspeople. The collections include many types of art, representing various classes and traditions in Japan, from the samurai class's metal sword ornamentations to the peasants' crafts made from materials on hand.

In 1963, the Danish-Japanese Society and the Danish Museum of Art and Design arranged an exhibition of Japanese crafts, namely the anonymous products used in everyday life. The Society aided in the acquisition of the items.

Gunnar Biilmann Petersen, professor of industrial design at the Danish Academy of Fine Arts in

Copenhagen, had cited the Japanese tradition as exemplary, and he took on the responsibility of collecting modern Japanese crafts based on centuries-old traditions.

The pot is an example of how nature's forms, in this case, a pumpkin, and traditional Japanese forms became modernized, in that the form of a traditional porcelain teapot is reproduced in metal.

The aim of the exhibition at the Danish Museum of Art and Design clearly was educational, not commercial. In 1960's Denmark there also was good reason to emphasize the degree of innovation that could come out of looking back, by building on a foundation. Japanese crafts were greatly influenced by how there had been no attempt made to reinvent the bowl, relying instead on the modernisation, refinement, and improvement of everyday articles, in addition to utilising modern materials and techniques. That the initiative bore fruit is proven by the continuing Japanisation of Denmark. The concept is still useful when dealing with objects that people use and surround themselves with daily.

*Mirjam Gelfer-Jørgensen, PhD in art history, is head librarian at the Danish Museum of Art and Design. She has been involved with the Japanisation of Danish crafts, and for 15 years, she has been responsible for the publication of the international journal, 'Scandinavian Journal of Design History'.*

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**Page 46** / Fuke Shakuhachi - 'flute without holes',  
*Torsten Olafsson*

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In the 16th century kyôgen play, 'Rakumi', the deceased main character appears as a ghost on his own grave, summoned by the flute music of a wandering shakuhachi monk. Rakumi recites this poem:

*Once you have cut off your dualism,  
the essence of the shakuhassun  
transcends the past and the present.  
The one sound blowing forth  
of a Mind Non-born, Non-perished,  
exceeds the deepest of friendships  
beyond limit.*

This Zen Buddhist view of reality has its source in the Indian Advaita Vedanta philosophy. From the beginning of the 1600's, masterless samurais, rônin, honored one of the Chinese advocates of this mentality, the Zen monk Fuke, who lived in the 9th century. He was a spiritual model when they practiced the work of the itinerant monks, such as Fuke Shakuhachi komusô, Priests of Nothingness.

By use of their only seemingly primitive bamboo flutes, they created during the Edo period a rich repertoire of unique solo flute pieces, which among its other denotations is called 'honnin no

kyoku', the music of the first human mind. The purpose behind this aesthetic immersion is 'ichi-on jô-butsu': to realize one's Buddha nature within - in a single tone. 'Mukô-teki', with 'a flute with no holes'....

*Torsten Olafsson is a musician, publishing editor, and  
Japanologist. [www.shakuhachi.dk](http://www.shakuhachi.dk)*

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**Page 48** / The abandoned writing set, *Joan Hornby*

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The small writing set looks modest among the many beautiful articles in the National Museum's Japanese collection, yet this particular writing set bears witness to one of the very first meetings between Danes and Japanese.

The following is recorded in the museum's records from 1848: 'This Writing Device was left onboard the Corvette Galathea by the Japanese Writer for the High Officer, who along with 70 Men was sent to the Corvette and boarded to Inform that they neither would be allowed contact with nor allowed to be contacted by Shore.'

The meeting took place onboard the Danish corvette 'Galathea' on August 20 1846 at the mouth of the Edo Bay. 'Galathea' was on a voyage around the world to collect artifacts for the ethnographic collection in Copenhagen.

Upon leaving China, Captain Bille sailed for Japan hoping that, despite Japan's being closed to foreigners, he could gain permission to land. But no sooner had they sighted land than the Japanese coast guard sailed out and boarded them. The ship's cargo and ammunition were inspected and registered, and in no uncertain terms, Bille was ordered to leave Japanese waters. Only the writing set, which the writer had forgotten onboard, came home with 'Galathea' and was given to the museum as a reminder of one of the first instances of contact between Danes and Japanese.

*Joan Hornby is a senior researcher and curator for the National Museum.*

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**Page 50** / Japanese food and beautiful bowls,  
*Karen Ejersbo Iversen*

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My Japanese service has a cupboard of its own in my kitchen. Delicately patterned porcelain bowls for rice, red and black lacquered bowls for soups, small towers of bowls and plates, both porcelain and ceramic, in various colors, shapes, and sizes. Most are in sets of five, just as we in Denmark commonly collect sets of twelve.

'The Japanese can use a bowl as a frame around their food in almost the same way that we use a frame around a painting. Almost, it should be emphasized, because the aesthetics are alive and

reach deeply into many aspects, as for example the seasons of the year one should sense in them.' The now-deceased ceramist Sys Thomsen wrote this in her 1983 book, 'Today's Special: using a plate' (Borgens Publisher).

The planning of a Japanese meal also takes into account the best possible use of bowls, to create beauty and to harmonize with the seasons and surroundings. The senses must be prodded. It is not strange that food has become a part of Japan Cool, and that the number of Japanese restaurants in Denmark has exploded.

The best Japanese meals are like a modern food theater. One sits in a minimalistic room with a view of a beautiful garden, where the season prepares one for the approaching meal. Every guest is first served small colorful courses on a tray. Gradually, new courses are brought in: hot, cold, fried at the table, or raw. Every course is arranged in a new, generally surprising manner, with bowls and dishes matching the garden and the season. The meal ends with the basic and simple: rice, soup. Green tea is enjoyed as the many impressions from the meal and surroundings sink in.

But a few colorful courses in bowls on a black tray can also be a beautiful, moving experience in the midst of the bustle of a city.

*Karen Ejersbo Iversen, PhD, with a broad interest in Japan.*

*A special transmission outside the scriptures;  
No dependence upon words and letters;  
Direct pointing at the mind of man:  
Seeing into one's nature and the attainment  
of Buddhahood.*

This short poem could be considered as the creed of Zen Buddhism. It has been attributed to the Indian monk Bodhidharma (picture above, right), who came to China in the 500's and established this new Buddhist school.

Zen first arrived in Japan in the Kamakura period (1185-1333), and it developed into a dynamic method of training for both monks and laymen. Zen means 'meditation'; the Zen monk practices zazen, sitting meditation. The Japanese Zen researcher, Suzuki Daisetsu (1870-1966), who underwent intensive Zen training in the Engakuji monastery, wrote about Zen in English and inspired thinkers, artists, craftspeople, architects, and designers in the West.

In Denmark, the art historian Aage Marcus wrote about the aesthetics of Zen in 'The blue dragon: The art of living and visual arts in ancient China', Gyldendal, 1941. The priest Erik Rostbøll was probably the first Dane to practice zazen, in the

mid-50's in the Japanese Zen monastery Ryutakuji. As interest in consciousness awakened in the psychedelic era of the late 60's, I and many other young people traveled to Japan to learn the practice of Zen. The first Zen groups in the country were formed on our return. We meet today to participate in the group practice of zazen and in the liturgy we learned in the Japanese Zen monasteries.

The most important source of inspiration to practice Zen in Denmark has been the Zen master Harada Shodo (picture farthest left) from the Sogenji monastery in Okayama. This Zen master has made it his life's work to teach and train westerners in the practice of Zen. He has visited Denmark every three years since 1993, and he gives week-long, intensive personal guidance in meditation and holds lectures on a classic Zen Buddhist text.

*Tim Pallis is a lecturer and the author of 'Zen: Training and tradition' Borgen 1990. Since the late 60's, he has visited Japan often to practice Zen and study Buddhist philosophy.*

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**Page 54** / Kenji from Kyushu,

*Louise Lerche-Lerchenborg*

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‘Do you want to go along to the silk weaver?’

Kenji is already at the car, ready to drive me to another exciting encounter with Japanese culture. Year after year, Kenji has invited Danish weavers, ceramists, designers, and craftspeople to meet with colleagues on the island of Kyushu. This has created valuable contacts, and one is tempted to ask: Why has Kenji taken on this form of private cultural exchange?

Kenji himself tells that it was a chance encounter with the ceramist Sys Thomsen, in the small village of Hochino near the town of Yame, that started it all. Sys was his first contact with Denmark. It was highly unusual in Japan for a woman to study to be a ceramist, but she thrived under her master teacher, Yamamoto Genta, in Hochino. Her work created a great interest in Danish crafts in Japan, a lifelong fascination, in Kenji’s case. Since then, a steady stream of Danish craftspeople, among others the weavers Annette Juel, Nanna Hertoft, and Ruth Malinowski, the ceramists Bodil Manz, Bente Hansen, Gerd Hiort Petersen, and Hans Munck Andersen, and the designer Ole Zøfting-Larsen, has visited the island’s best craftspeople, such as the weaver Matsueda Tetsuya, who in Japan has been dubbed a ‘living national treasure’. It became Kenji’s burning desire to show what his

country was capable of. Take, for example, the silk weaver Takano Kuniko, who lives by a barter economy and who had never been off Kyushu. Kenji arranged a three-month stay in Denmark for her in 1997, where she lived with many of the weavers who had visited her in Japan. At the end of her stay, she taught at the School of crafts in Skals.

Kenji brought a group of Japanese musicians to Copenhagen in 2000, where in conjunction with the Danish-Japanese Society they performed Japanese and Danish music at a concert in the Round Tower.

Kenji’s efforts have already been highly influential, but undoubtedly the future will reveal new projects from Kenji.

*Lady Louise Lerche-Lerchenborg is a concert promoter.*

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**Page 56** / ‘We’re gettin’ under your skin’,

*Jeff Friedman*

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‘Dragon Ball’ was the first big manga breakthrough in our country, with sales at present exceeding 1 million. I got my first glimpse of the Dragon Ball-universe when my son came home with a copy. After reading it we immediately began to draw figures and scenes, strongly influenced by the lively, furious tale, whose protagonist, Son Goku, must gather seven magical dragon balls to fulfil a wish.

Son Goku appears here in my work, a lithograph entitled 'We're gettin' under your skin'. It comes from a larger series where I deal with such themes as identity, sources, and nationalities. I have chosen to remove Son Goku from the Dragon Ball context, and instead have included him in a broader composition of graphic expressions and symbols from Japanese visual arts and intellectual history.

That is to say, an experiment where traditional expressions become integrated with contemporary, popular expressions. The immediate result is a new composition with new possibilities for interpretation. A dark blue sky is found in the picture's background, along with a stylized waterfall, elements that often appear in pre-modern Japanese woodcuts, especially in the works of Hokusai and Hiroshige. In the middle ground a symmetrical pattern appears, the inspiration for which comes from, among other sources, traditional Japanese tattoo art. It consists of abstract wave-like forms decorated with cherry blossoms. The blossoms symbolize life's mortality and, especially, national Japan.

In the foreground to the left, Son Goku flies on a cloud with the Danish flag in hand, transcending and breaking off from traditional elements, both figuratively and literally. This contemporary pop-cultural figure is disconnected from the more traditional expressions. As a playful gamble, however, I let Son Goku on the right side become a part of

the tattoo. In this way the cartoon figure becomes an integrated part of Japanese art and pop culture, not just something from the Dragon Ball universe. Though Son Goku is a relatively new figure in the Japanese image consciousness it can now be regarded as a new branch on the Japanism tree. In relation to Denmark, the work can be seen as Japanese pop culture in various nuances that has managed to get 'under the skin of Denmark' across time and generations.

*Jeff Friedman is a graphic artist and has worked in Japan, Denmark, and the USA. He has a BA in Japanese studies from Copenhagen University.*

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**Page 58** / Denmark seen through Japanese eyes, *Yoshie Sakaguchi*

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According to 2006 statistics, out of 270,051 foreigners living in Denmark there are only 1,026 Japanese, 357 men and 669 women. App. 560 Japanese have settled permanently here, the rest consist of stationed officials, business people, students, researchers, musicians, etc., who have temporary residency permits.

In a survey of Japanese views on Denmark a questionnaire was sent out to a number of Japanese residents of various ages and backgrounds, and about 50 of them responded with widely divergent opinions. A short summary follows:

Denmark is a very flat land (no mountains), but with lovely, peaceful landscapes. Wonderful summers of light nights. Comfortable climate without humidity, but with a long dark winter. Miss, though, the song of cicadas in summer and the crickets' chirp in the fall, which in Japan speak of the shift of seasons. On the other hand there are no earthquakes or typhoons! Open and democratic without being overly conscious of class or status. Jante's Law (the who-do-you-think-you-are attitude) does sometimes prevail. Good and open governmental conduct with a lively debate. A good labor market for women with long maternity leaves, et.al. Very high tax rates in relation to a constantly declining level of service in the public sector, in health care, traffic, educational institutions, etc. Denmark's famous welfare society seems to be under pressure. Seen from the standpoint of the Japanese lifestyle, many Danes fear old age in a nursing home.

Very politically conscious. Strong opinions about freedom of speech, freedom, and individualism, but on the other hand respect for others' opinions. Very direct use of language, which is in stark contrast to Japanese custom. Large humanistic willingness. Incredibly active women in regards to job, home, husbands and children, but also a high divorce rate. It's good that one can change one's life, but unhappy and socially stunted children often are the result. Fixed working hours and vacations, carefully observed in accordance with law and labor agreements. Personally I believe that Denmark

must be one of the best countries to live in. One can breathe freely here, where freedom and democracy are highly-valued necessities of life. At the same time the Danish have a fine sense of humor, paired with a self-irony that indicates self-confidence and an intellectual surplus.

When you live far from your own country you perhaps see more clearly the differences, the good as well as the bad. Of course Japan is a wonderful country, but I am happy to have experienced, and to continue to experience, the best of both countries, socially and culturally.

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*Yoshie Sagaguchi is a consultant and former staff member at the Japanese Embassy in Denmark.*

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**Page 60** / 'made in denmark'

*Jørgen Bennick is a director for bennick of scandinavia.*

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'Buffalo leather, teak wood, born in the North. Nevertheless, it complements a Japanese room.'

This Japanese text refers to a Danish chair from 1990 that still is being manufactured in Denmark, and since 1990 it has sold well on the Japanese market.

Danish design, production, and quality have very much in common with the Japanese lifestyle and philosophy.