

Words play an important part in *Kodo*, the traditional Japanese art of appreciating incense. Traditional Japanese Waka poems of thirty-one syllables and classical literature are included in this game of fragrances. One example is the Kumiko entitled “Genji-ko”.

This paper examines the relationship between fragrance and words. Fragrance, unlike plastic arts, has neither shape nor form, so, in order to share the concept of a work of fragrance, direction through words is necessary. Scent and words are tied together to serve this purpose. But that is not all: they are intrinsically linked for another reason.

The plan of this paper is follows: the first section of the paper discusses the relationship between incense and words within Kodo. The second section is an analysis of our methods of spatial awareness. Using the theories of French philosophers Bergson and Merleau-Ponty, we consider our vivid sense of special understanding, and attempt to apply it to Gibson’s *Theory of Affordance* . In conclusion, the third section, we find the same structure between the connection of fragrance and words, and our lucid understanding of the space.

Through this essay, we can draw the conclusion that not only is the art of fragrance dependent on the direction of words, but also that it shows us the manner in which we are fundamentally present in a space. At the end of this paper, we apply this conclusion to the contemporary art of scent.