

## ENGLISH SUMMARY

## Beyond the Horizon

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*Key Words* ; DRAGON, GOD OF SEA, HORIZON, MT. HOHRAI, PASSING OF TIME, SOUL, TAOISM, THE OTHER WORLD, TURTLE, URASHIMA'S SON

Urashima's Son, a Japanese Rip Van Winkle, was fisherman. One day, having no catch he rowed for a long time, and at last he fished a beautiful turtle. But the turtle was a daughter of the god of sea. Beyond the horizon, showing him her own colours, she took him over to her home. Namely the fisherman entered into the other world.

When he returned to our real world, Urashima's Son had to experience the disparity of the passing of time between this world and the other world, just as well as Rip Van Winkle.

In the legends of Urashima's Son, however, there are several different factors from those in the legend of Rip Van Winkle. These factors were conditioned on Japanese cultural aspects, in especial on Japanese view of the soul and of the other world. This paper aims to clarify the view through the examination on the legends of Urashima's Son.

*Cryptomeria japonica* D. Don and Japanese Life**YASUDA, Yoshinori***(International Research Center for Japanese Studies Kyoto, Japan)*

*Key words* ; *Sugi* (*Cryptomeria japonica*), JAPANESE HISTORY. GLACIAL PERIOD, JOMOM ERA, YAYOI ERA, CITY LIFE, POLLEN ANALYSIS

This paper discusses the related long history between *Cryptomeria japonica*'s forest and Japanese life, *Cryptomeria japonica* flourished after 700,000 years in the Japanese archipelago, Climatic and soil conditions during the Interglacial and Interstadial periods encouraged the development of *Cryptomeria japonica*. On the other hand, cold and dry climatic condition during the Stadial period resulted in the reduction of *Cryptomeria japonica*'s forest from the Japanese archipelago. During the maximum last glacial epoch (from 33,000 to 15,000 years B. P. ), *Cryptomeria Japonica* decreased drastically. After 10,000 years B. P., *Cryptomeria japonica* expanded again especially in southwest Japan. The Jomon man made the canoe and board for houses using the wood of *Cryptomeria japonica*. However, the use of *Cryptomeria* by Jomon man was

limited. After the Yayoi era, Japanese began widespread use of the wood of *Cryptomeria* for building materials and daily necessities, chiefly for the development of cities which increased the demand for wood. Increase of the population of towns, forest resources were required for houses, fuel and daily necessities. The development of the brewing industry demanded high quality wood of *Cryptomeria japonica* for making the hogshead and tub. After the development of urban life, Japanese daily life has been strongly dependent on the resources of *Cryptomeria japonica*'s forest. However, after the economic success of recent decades, cheaper wood was imported from foreign countries and Japanese as opposed to began to favor the extensive consumption of the tropical rain forest wood and forgot the favor of resources of *Cryptomeria japonica*. However, when considering the present environmental crisis on the earth, especially the relentless destruction of tropical rain forest, Japanese should remember traditional life of the using resources of *Cryptomeria japonica* and recognize the merit of traditional Japanese culture which kept the harmony between man and *Cryptomeria japonica*'s forest.

A Study of “*Iiwake* (Excuse)”  
in Social Interaction: Introduction

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*Key Words* ; EXCUSE, SOCIAL APPROVAL, VOCABULARY, MOTIVE, LEGITIMACY

This study purports to explore how and what kind of excuses Japanese people use in social interaction. The term *iiwake* is here roughly defined as a set of vocabularies for claiming legitimacy of motive (s) for an action that one has taken or plans to take. The need for *iiwake* arises when a motive for action is questioned, overtly or covertly, by the actor himself or by the others who are involved in the situation in which the action takes place. Thus it is typically voiced when the affinity between a motive and an action is ambiguous, non-obvious, or doubtful: the actor needs to seek social approval in terms of such an affinity. But there are also cases where a socially legitimated *iiwake* triggers an action, i. e., *iiwake* is not a cover to hide the “real,” “deep-down” motive, but is a motive itself.

This introductory note aims at (1) examining the conventional view on the relationship among social action, motive, and expression of motive, and (2) providing a classificatory scheme of vocabularies of *iiwake*.

A Study of the Policy  
of Daimyo "KAIEKI"  
Enacted by Tokugawa Government

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*Key Words* ; TOKUGAWA-BAKUFU, KAIEKI, POWER, DECISION-MAKING, DAIMYO, POLITICAL-ORDER, DISCLOSURE OF INFORMATION, BUSHI-DŌ, BUKE-SHOHATTO, CONSTITUTION

In the Tokugawa-Bakufu regime, a particular political problem called Daimyo "KAIEKI" existed. "KAIEKI" meant that the Tokugawa government confiscated a fief of Daimyo (a feudal lord) and divested him of his rank, because of such reasons as defeat in war, extinction of a family line or a violation of the laws.

The frequent enactment of "KAIEKI" resulted in the expansion and stability of the Tokugawa government's national rule. And furthermore, as some of the reasons given for a number of "KAIEKI" seem to be considerably doubtful, the enactment of it can be considered to have been a political and power oriented maneuver. It is this image of "KAIEKI" has served to give us the established theories concerning the power structure and the political order of the Tokugawa regime. However, this image was deduced from the point of view that "KAIEKI" produced profitable results for the Tokugawa government after enactment, but in fact, many cases of "KAIEKI" have not been researched enough in the empirical sense.

In the part 1, I placed emphasis on the discussion of the empirical data taking as examples the two major cases of the "KAIEKI" of Fukushima Masanori, the lord of Hiroshima-han and Kato Tadahiro, the lord of Kumamoto-han. In this paper, I have attempted to place these two examples within a general context, and to inquire into the process of decision-making and execution of "KAIEKI".

Ancient Japanese Creation Myths

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*Key Words* ; CREATION MYTHS, HITO (MAN), MI (BODY, FEATURE), MONO (THINGS), MONOZANE (ESSENCE), KONTON (CHAOS), CHANCE INTEGRATION, DIS-INTEGRATION

This paper will analyze ancient Japanese beliefs concerning the creation of people.

Although Japanese mythology lacks a specific, direct explanation of human creation, ancient people's beliefs can be understood through metaphor within existing

creation myths. The story of the creation of the god *Kunino tokotachino mikoto* is such an example. The take of *Umashi ashikabi hikoji no mikoto* another god, alludes to creation beliefs as do some other myths. Through these legends and myths, one can understand the non-contradictory parallels between beliefs concerning the creation of gods and of places.

The belief system concerning the creation of all things grows from *mono* (lit: things). *Mono* exists, appears and develops and from that *mono*, gods and people are made. We can regard the essence of *mono* is the core of creation. While the forms of things themselves (animals, plants, objects, etc.) differ and are ever-changing, the essence (*monozane*) remains constant. The belief is that from that constant of essence, the creation of people could occur.

From the chaos of the floating, mixed energy forces of *momo*, chance integration resulted in the development of man as well as every other thing. The essence of human existence can be seen as being the same as that of a god. It can also be the same as a snake, a crocodile, fruit or anything else.

This belief is similar to the ancient Chinese belief concerning the creation of heaven, earth and people...the primary origin is explained with the word *ki* (lit: spirit), In Buddhism as well, the creation included four basic elements...earth, water, fire and air. It is from those elements that all other things developed.

## Ezra Pound and Nō; 'NOH' OR ACCOMPLISHMENT, A STUDY OF THE CLASSICAL STAGE OF JAPAN

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*Key words*; SOUND-FILM OF NŌ PLAYS, EZRA POUND, ITO MICHIO, KUME TAMIJŪRŌ

Pound had a life-long relationship with Nō. The efforts he poured into editing, completing and publishing the Nō manuscripts left by Ernest Fenollosa is well known. Young Japanese artists, who were at that time in London—such as Itō Michio, Kume Tamijūrō, Kōri Torahiko—also helped in one way or another to reinforce Pound's understanding of Nō, especially the theatrical aspects. *'Noh' or Accomplishment, a Study of the Classical Stage of Japan*, published in 1916, contributed greatly in introducing the beauty and depth of the dramatic world of Nō to the Western readers. The value of this work was enlarged by the fact that it gave impact to some of Pound's contemporary writers, such as W. B. Yeats and T. S. Eliot. Pound's interest in Nō during this period even led him to write some plays modelled on this style of drama. His attachment to Nō did not fade even after the publication of this book, and, especially from the 1930's, his interest increased. From the many episodes in his life, and also from his writings, we can see not only the various aspects of his relationship

to Nō, but also, how he evaluated Nō in his later days.

### Allusion and Metaphor (IV)

—The Role of “The Song of Everlasting Sorrow” (*Ch’ang hen ko*),  
from Po Chu-i’s collected works, in *The Tale of Genji*—Part 1

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Key Words ; Yang Kuei-fei, Kiritsubo, Yugao, Murasaki, Aoi, hidden context, illusory landscape, black humor, eroticism, tale-illustrations, *waka* and Chinese poetry, Talking of Women on a Rainy Evening (*Amayo no shinasadame*)

The purpose of this paper is to shed light on the role which Po Chu-i’s collected works play in *The Tale of Genji*.

1. In the ‘Kiritsubo’ (The Paulownia Court) chapter, “The Song of Everlasting Sorrow” is used first to foreshadow the dark future that lies ahead, and secondly to emphasize the pathos of the *koi* Kiritsubo. Third, the episode in which the emperor sends a messenger to Kiritsubo’s home after her death was constructed in imitation of the journey of the Emperor Hsuan-tsung’s messenger to the underworld in search of Yang Kuei-fei’s spirit in “The Song of Everlasting Sorrow.” Finally, the “Song” is used to express the emperor’s inconsolable grief, and his deep sense of regret that will linger long after, coloring the development of the tale.

2. In the ‘Hahakigi’ (the Broom Tree) chapter, the “Song” serves as a device which paves the way for the further development of the story in the ‘Yugao’ chapter.

3. The “Song” is cited in the ‘Yugao’ chapter in order to draw a parallel between Genji’s love for Yugao and the love of the Chinese emperor for Yang Kuei-fei.

4. The “Song” is slipped into the ‘Waka Murasaki’ (Lavender) chapter in order to add an illusory, ethereal quality to the physical body of the young Murasaki.

5. The citation from the “Song” in the ‘Momijinoga’ (An Autumn Excursion) chapter functions as black humor.

6. In the ‘Aoi’ chapter, the “Song” serves the dual purpose of drawing a parallel between Aoi and Yang Kuei-fei and creating a poetic resonance between *waka* and Chinese poetry.

“*Inochi*” Publications in 1980’s

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*Key words* ; INOCHI, THE CONCEPT OF LIFE, JAPAN

The word '*inochi*' in Japanese corresponds to the word 'life' in English. In 1980's a great deal of books and articles that deal with topics concerning *inochi* have been published in Japan. In this paper I summarize seven typical *inochi* publications, and point out the existence of an '*inochi* paradigm' that determines the contents and conclusions of *inochi* publications. The reader will find the author's own opinion concerning *inochi* in 'The Concept of Inochi' (*Japan Review* No. 2, 1991).

## Herbals, or Medical Plants and Gardening in Japan

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