

## ENGLISH SUMMARY

## Animism Reconsidered

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*Key Words* ; ANIMISM, JAPANESE THOUGHT, JAPANESE BUDDHISM, SHINTO, CONTROL OVER NATURE, DESTRUCTION OF THE ENVIRONMENT.

Animism is usually thought to be a religion of a primitive society which is then overwhelmed when brought into contact with sophisticated religions. E. B. Tylor's *Primitive Culture* (1871) emphasized this attitude; neither Japanese Buddhism nor Shinto wants to be considered as an animism religion. However, I believe that both Shinto and Japanese Buddhism have strong animistic elements. Furthermore, animism needs to be reconsidered as an antidote to this age when mankind's control over nature and its reckless attitude have brought about the destruction of the environment.

Passing through *Komoriku***KUNO, Akira***(International Research Center for Japanese Studies Kyoto, Japan)*

*Key Words* ; AINU, ANIMISM, THE NEXT WORLD, *KOMORIKU*, DEATH, JIZO, FAITH, THE OTHER WORLD, CAVE, SOUL.

The "Kojiki" tells the sad story of Prince Royal Karu of Kinashi, who, as he loved and married Princess Karu, his uterine sister, was accused, arrested and exiled by Prince Anaho, his younger brother. The princess followed her exiled husband, who waiting for her arrival wrote two poems, both of which begin with same words, "Komoriku-no Hatsuse". Having written the two poems, the husband and wife killed themselves.

Since Komoriku is a narrow place surrounded by mountains as at Hatsuse, "Komoriku-no" is commonly regarded as a poetic modifier of Hatsuse. Etymologically, however, "Komori" means to shut oneself in, and "ku" a place. Therefore every place where someone can shut himself in may be called "Komoriku". For instance when Amaterasu, goddess of heaven, had shut herself in a cave, the whole world became dark. This cave, a border between this world and the other world, was Komoriku, too. And "Ahunrupar", an Ainu word for "cave", means at the same time an entrance into the other world. This Ahunrupar is also Komoriku. Passing through Komoriku, one enters into the other world, or comes back to this world.

Komori as a ritual symbolizes rebirth, or return from the other world to this world.

In a Komori situation, one is dead, but this is in order to be reborn, to recover life.

In ancient times leaving one's home meant to enter into the other world, so to set out on a journey meant to pass over the border between life and death, those who set out were travellers to Yomi, the world of the dead, and those who came in were visitors from Yomi.

When Prince Royal Karu wrote the two poems, he was most likely not thinking of a real place called Hatsuse, but of his own journey to the other world at life's end.

## The Succession of Monarchy

—On the so-called “Unrevisable Permanent Code” (*Fukaijōten*)

modified by Emperor *Tenchi*—

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*Key Words* ; JAPANESE HISTORY, ANCIENT HISTORY, THE INSTITUTION OF THE EMPEROR (*TENNOSEI*), THE ABDICATION, EX-EMPEROR, THE EMPRESS, THE INSTITUTION OF THE HEIR-APPARENT, THE EMPEROR *TENCHI*, THE EMPRESS *JITO*, THE EMPEROR *SHŌMU*.

The Japanese version of monarchy, namely the institution of the emperor, established in ancient society, has continued to the present. To clarify its historical background is an essential subject of research in order to understand not only the institution of the emperor itself but also the characteristics of Japanese society and culture.

In my view, the greatest factor that has preserved the institution of the emperor is the separation of nominal authority and actual power, resulting in the status of the emperor as a sovereign with only nominal authority. The separation of authority and power was brought about by the accession to the throne of emperors at a young age; thus the political power and initiative of emperors were weakened.

“The Unrevisable Permanent Code” (*Fukaijōten*) was a direct cause of this situation. This Code was codified by the Emperor *Tenchi* when he tried to realize the succession of Prince *Ōtomo* to the throne when the Prince was 23. The edict said in effect that this code should never be revised or altered. Two Empresses, *Jito* and *Genmei* enthroned their respective grandsons (15 and 23 years of age respectively), with the Unrevisable Permanent Code as the base of authority. In the process a new system concerning the succession of the monarchy was established, which was the institution of the heir-apparent.

The abdication of Empress *Jito* in favour of her grandson came to form a custom and established the institution of the heir-apparent. The succession of a young emperor to the throne caused the emergence of the emperor with no political, administrative or executive power. Such was the formation of the Japanese style monarchy, namely the emperor system in the early Heian period.

Idea of *Modoki*

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*Key Words* ; MODOKI, COPY, IMITATION, ORIGINAL, COUNTERFEIT, OKINA (OLD WISE MAN), COMEDY, HONKA-DORI (ALLUSION), TRICKSTER.

ORIKUCHI Shinobu, a famous scholar in the fields of Japanese literature and ethnology, claimed that the fundamental method or idea in Japanese literature and performing arts can be seen in the technique of imitating the forms and styles of earlier works. He used the term MODOKI for this convention. According to him the word MODOKI has the double meaning of “imitating” and “resisting”, and of “criticizing” and “inventing”. For instance we can consider the idea of “Honka-dori” (allusion) in Waka poetry and the dramaturgy of “Sanbasō” in Nō drama as following in the MODOKI tradition. In other words Japanese arts can be seen as imitating *art* itself, as compared to the Greek tradition where art is created by imitating *nature*.

## Allusion and Metaphor

—The *Hakushimonjū* (Po Chui Collection) in the Tale of *Genji*,  
*Kyōtaku* and others—

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*Key Words* ; THE TALE OF GENJI, PO CHUI COLLECTION, QUOTATION, ALLUSION, METAPHOR.

This paper analyses Murasaki Shikibu's use of Chinese words from the *Hakushimonjū* (Po Chui Poetry Collection).

1. In the “Yūgao” chapter the word *kyōtaku* (ill-fated house) is used when a mysterious woman dies; the word emphasizes Genji's desire for political power.

2. In the “Yomogiu” chapter *kyōtaku* is used to contrast the peak of glory, success and splendor with its eventual aftermath.

3. In the “Hahakigi” chapter the word *gikon* (to consider marriage) gives emphasis to the idea of the difficulty of marriage.

4. The word *jūfu* (heavy taxes) is used in the “Suetsumuhana” chapter to express subtly the poverty of the farmers who are supporting the female character.

5. *Shotaku* (sadness for the fall of a great house) is quoted in the “Kochō” chapter to give a hint of the fate that will befall the family that now flourishes.

6. In the “Yūgao” chapter Murasaki uses the word *fuchishi* (a man who does not

want to retire) for the elderly man.

7. In “Miyuki” *fuchishi* reflects Genji’s thoughts on whether or not to retire.

8. *Fuchishi* is used twice in the second part of “Wakana”: (a) to show the magnificence of the Prime Minister’s retirement; (b) to reflect Genji’s feelings on retirement.

9. *Fuchishi* appears in the “Yūgiri” chapter again to show Genji’s attempts to free himself from attachments to this world.

10. The term *gogen* (five-string koto) is used in “Tenarai” to discuss the merits and demerits of following current fashions.

11. *Umi-manman* (vast sea) appears in “Kochō” as a metaphor for Rokujōin as a utopian paradise.

## *Shokubutsutekina mono* (Leaves and Flowers)

### —Literature and Literary Style—

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*Key Words* ; LEAVES AND FLOWERS, LITERATURE, PATTERN.

*Shokubutsuteki*, a “Leaves and flowers” approach is central to my analysis of aesthetic or religious experience. This essay is a note on my method.

## *Buson’s “Shinran”*

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*Key Words* ; YOSA BUSON, MATSUO BASHO, PAINTING IN THE LITERARY ARTIST’S STYLE, MAN-GA, SHINRAN, VULGAR (*ZOKU*), *BUNJIN*.

The main theme of this essay is to analyse the painter/poet Yosa Buson’s (1716-1783) attitude of emphasizing the importance of *zoku* (common/vulgar/popular as opposed to *ga*, elegance) as being related to his personal religious experience.

The first section focuses on his poetry and his complex view of his great predecessor Matsuo Bashō (1644-1694). The second section looks at Buson’s somewhat ambivalent view of the *bunjin* (literati) aesthetic which was the tradition he was ostensibly a part of.

Finally, we turn to the popular Japanese-style Buddhism promoted by Shinran (1173-1262) to gain a new perspective on Buson’s theory of *zoku* art. In conclusion, I suggest that perhaps Shinran’s thought lies at the base of much of Japanese culture and aesthetics.

## A Note on the Study of Beautiful Women

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*(International Research Center for Japanese Studies Kyoto, Japan)**Key Words* ; BEAUTIFUL WOMEN, WOMEN, APPEARANCES, CONTEMPORARY MORALS.

“One should not evaluate women solely on looks or style. It is foolish to use only appearances.” This attitude is common in contemporary society. I take up the question of when did this attitude or theory appear and how did it spread across modern societies? This paper is an introduction into how one might research the history of the concept of a beautiful woman.

## Born to play?

—Modern Sports and Body Image in the Japanese Mind—

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*(International Research Center for Japanese Studies Kyoto, Japan)**Key Words* ; SOCIAL HISTORY, MODERN HISTORY, JAPANESE CULTURE, THE WEST, MODERN SPORTS, BODY IMAGE, PHYSICAL ACTIVITY, PHYSICAL EDUCATION, PHYSICAL TRAINING, OUTDOOR RECREATION.

Most modern sports were introduced after the Meiji Restoration into Japan. They do not seem to have been accepted easily by the people. Leading persons tried to make people familiar with Western sports or physical training by as many possible methods as they could. But only some educational institutions which were established after the opening of Japan to the West intended eagerly to introduce modern sports as physical education, because such institutions were established as instructive organizations of “the West”. It is generally thought that one of the reasons why people took a negative attitude not only to sports but also to physical training in general derives from the Yojoron (theory of mental and physical health influenced by Confucianism) and another derives from the traditional attitude to the human body, in which physical action except that of working time was regarded as undesirable activities since they were mere leisure activities.

Mental training was thought as primary and the physical one secondary. The negative attitude to physical activities can be seen even in the outdoor recreation such as cherry blossom viewing. The ruling class tried to lead the people into physical activities through introducing Undōkai (athletic meeting or sports day) or Ensoku (excursion or outing) into the educational programs of elementary schools. The attempt succeeded because of the “misconstruction” of the people who considered Undōkai and Ensoku as outdoor recreation like cherry blossom viewing.

# *Amenomori Houshuu's* Relativism and the European Enlightenment

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*Key Words* ; AMENOMORI HOUSHUU, RELATIVISM, HUMANISM, TOKUGAWA PERIOD, EUROPEAN ENLIGHTENMENT.

Amenomori Houshuu (1668-1755) worked more than sixty years as a scholar for the Tsushima clan. He was in charge of diplomatic relations with Korea, and famous for his linguistic ability, both in Korean and Chinese.

In his essay "Tawarekusa", he compared Chinese and Japanese civilizations. Japanese scholars of this period discussed vehemently, whether Chinese civilization was central and superior to Japan or not. Ogyuu Sorai (1666-1728), one of the greatest Japanese thinkers and scholars of Chinese, insisted that the most perfect culture was that of ancient China because only in ancient China *seijin* or sages of Confucianism were born: everything Japanese—language, literature, music etc., is inferior and vulgar.

Houshuu denied such a China-centric view of civilization and argued that China and the so called "barbarian" nations are interdependent, helping each other through trade. From the linguistic point of view, Chinese and other languages are equal as vehicles of communication. Nobody can speak a foreign language better than a native speaker. A Japanese can never write Chinese poetry like a Chinese and a Chinese can never make a *waka* like a Japanese.

Every nation has its own culture and every people has the right to develop its own original national culture.

Houshuu insisted that one should not think highly of himself because he is born in China, and one should not be ashamed because he is born in other countries. The value of a nation is decided by the number of "kunshi to shoujin", i.e. gentlemen and common people. Houshuu denied the absolute superiority of any one civilization. The value of a nation is variable in history according to its standard of morality and education. Instead of worshiping one fixed culture or nation, Houshuu tried to evaluate cultures by their standard of morality.

We observe similar ideas of relativism and humanism in 18th century Europe. Voltaire denied the superiority of one religion in his essay "Traité sur la Tolérance" (1763). In his "Nathan the Sage", the German playwright Lessing emphasized the equality among the three major religions in the Western world, Christianity, Judaism and Islam. Lessing also denied the fixed notion of orthodoxy versus paganism. Religions must be evaluated by the standard of humanity.

Houshuu developed his relativism through his experience as a diplomat. And at the same time his idea of equality among peoples is derived from the humanistic discipline of Neo Confucianism. If the Tokugawa period is defined as the stage which prepared Japan for modern times, the humanistic thought of Amenomori Houshuu is an interesting example in Japan's intellectual history. The books of Houshuu shows us how a Tokug-

awa intellectual integrated the ethnocentric view of Chinese philosophy into an interdependent, fraternal vision of the world.

## The Rise and Fall of the Indus Civilization and the Jomon Culture

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*Key Words* ; ENVIRONMENTAL ARCHAEOLOGY, POLLEN ANALYSIS, INDUS CIVILIZATION, MIDDLE JOMON CULTURE, CLIMATIC CHANGES, MONSOON, UPPER ALLUVIAL DEPOSIT, MEDITERRANEAN POLAR FRONT, HIMALAYAS, CENTRAL JAPAN.

The Indus civilization abruptly appeared along the middle and lower courses of the Indus river about 4500 years B.P. (see Fig. 2 in the text) and reached its summit about 4200 years B.P.. The archaeological sites of the large towns of the mature Indus civilization were concentrated along the river flowing from the Himalayas (see Fig. 5 in the text). After 3800 years B.P., the civilization rapidly declined; the towns along the rivers disappeared and people moved toward the north and east. Small settlements appeared at the foot of the Siwarik hills (see Fig. 6 in the text). Traces of this civilization disappeared from the Indus valley after 3500 years B.P.. In this report, the author analyzes the cause of the dramatic rise and fall of the Indus civilization, mainly based on the results of pollen analyses from the Himalayas.

The results of pollen analyses from Lake Rara (29°34'N, 82°05'E., 3000 m in elevation) in west Nepal clearly show climatic changes around 4700 years B.P. (see Fig. 13 and 14 in the text). The climate became cool after 4700 years B.P. and the summer monsoonal rains decreased. On the other hand, winter snow fall increased. The increase of snow is also obvious from the results of pollen analyses from the Kashmir district in northwest India. Pollen analytical results from Turkey and Greece indicate that a damper climate dominated after 5000-4500 years B.P. under the influences of the mediterranean polar front. The mediterranean polar front became active after 5000 years B.P. bringing about the increase of snow fall in southwest Asia and the west Himalayas.

A primitive irrigated agriculture of winter crops formed the basic staple of the Indus civilization. The increase of precipitation in winter allowed for cultivation of winter crops. The increase of water ensured a stable water supply for this primitive irrigated agriculture. It is supposed that this increase of the snow fall after 4700 years B.P. brought a high production of winter crops stimulating the prosperity of the Indus civilization. The results of pollen analyses from the Eurasian Continent including Japan show that the climate became warm after 4000 years B.P.. The warm climate in the Himalayas caused a decrease of snow fall with a decrease of discharge into the rivers. It is reasonable to suppose that this decrease might have been the fatal blow to the primitive irrigated agriculture which was the base of the prosperity of the Indus civilization.

The middle Jomon culture appeared at 5000 years B.P. and reached a summit about

4500 years B.P.. The opening of the middle Jomon culture almost corresponds to the beginning of the climatic deterioration in the Himalayas. In the same way as the Himalayas, the Japanese climate also became cool and the snow fall increased after 5000 years B.P.. The number of sites from the middle Jomon period in Nagano Prefecture, Central Japan reached more than 2000 (see Fig. 23 in the text). This remarkable concentration of the settlements in the inland of Central Japan was caused by the diminishment of the coastal bays rich in marine products.

The climatic deterioration after 5000 years B.P. in Japan caused a regression and rapid aggradation of the coastal bays. The daily life which depended on the rich marine products of the coastal bays faced a food crisis. The Jomon man moved toward the inland in search of food resources. It can be said that the remarkable concentration of middle Jomon sites in the inland of Central Japan was caused by such an environmental deterioration in the coastal area. This concentration of people created the prosperity of middle Jomon culture.

The middle Jomon culture in Central Japan reached a summit around 4500 years B.P., however, it suddenly declined at 4100 years B.P.. The climate was worst from 4100 to 4000 years B.P.. The productivity of the nuts like *Quercus*, *Juglans*, and *Aesculus* which were the main food for the inland Jomon people, decreased due to the cool and wet climate. The number of middle Jomon sites in Nagano Prefecture, Central Japan suddenly decreased at 4100 years B.P., marking the fall of the middle Jomon culture (see Fig. 23 in the text).

We can conclude that the prosperity of the Indus civilization and the rise and fall of the middle Jomon culture in Central Japan were caused by the same changes of climate between 5000 to 4000 years B.P..

### Book Review:

“Japanese Scientific Thought” by TSUJI Tetsuo

**MORIOKA, Masahiro**