# ENGLISH SUMMARIES

## An Interpretation of the Symbolic Landscape of the Ancient Japanese Sovereignty in Iware

### SENDA, Minoru

(*International Research Center for Japanese Studies, Kyoto, Japan*)

*Key words* ; IWARE, TOMI REIJI, YOJYURO YASUDA, JINMU

This paper intends to shed light on the interpretation of a symbolic landscape in ancient Iware, the southwestern region of present-day Sakurai City, Nara Prefecture. A story about Tomi Reiji, an important place of religious rites of the ancient state located at Mt. Tomi in Iware, appears in the volume on the legendary emperor Jinmu in Japan's oldest chronicle, the *Nihonshoki*.

The literary critic Yojyuro Yasuda (1910-1981), one of the influential members of the romantic school in Japan, stressed that the traditional way of the political system derived from ancient theocracy. The reason why he strongly leaned toward ancient thought was due to the influence of his birthplace, Iware, and its landscape which was one of the centers of early sovereignty. Above all, Tomi Reiji was the most symbolic site for his ideology. He repeatedly explained that the Japanese literary tradition as well as the early state had their origins in this landscape.

However, according to my historico-geographical investigation, it seems that Tomi Reiji was in existence in the mid-sixth century. If my presumption is correct, Yasuda's viewpoint that Tomi Reiji is a theocratical symbolic site founded in time immemorial becomes meaningless and it shakes one of the foundations of his thought.

## Tokugawa Ieyasu's Change of Surname to Genji

### KASAYA, Kazuhiko

(*International Research Center for Japanese Studies, Kyoto, Japan*)

*Key words* ; TOKUGAWA IEYASU, GENJI/MINAMOTO, *SEISHI* (CLAN NAME), *MYOJI* (SUR-NAME), *KAN'I* (OFFICIAL RANK), SHOGUN, KANPAKU, CONSTITUTION, TOYOTOMI HIDEYOSHI, JURAKU GYOKO (聚楽行幸), ASHIKAGA YOSHIAKI

The issue of Tokugawa Ieyasu' s surname is complex. Claiming that his family line descended from Tokugawa Shiro Yoshisue (義季), who was from the Nitta family which descended from the Seiwa Genji, Ieyasu decided to adopt the clan name Seiwa Genji. After gaining supreme authority of the land, Ieyasu was appointed Sei-i Taishogun ("barbarian-subduing generalissimo") in Keicho 8 (1603). It is generally thought that he forcibly created this kind of founder's tradition in order to establish the legitimacy of his family

line. However, the recent research of Yoneda Yusuke, who analyzed letters of Ieyasu's official appointment at the imperial court, raises doubt about this popular view. This article will investigate Ieyasu's change in clan name by surveying prior scholarship and by re-examining documents related to Ieyasu. In addition to the actual problem of searching for the time of Ieyasu's change in name to Genji, I will address the significance this change of clan name had on the constitution at that time. Through the issue of Ieyasu's Genji clan name, I will describe the dual structural character of authority—the constitution of Toyotomi Hideyoshi's Kanpaku regime, underneath which in reality lay the Tokugawa shogunate.

## *Tenshukaku* in the Enlightened Meiji Period

### INOUE, Shoichi

(*International Research Center for Japanese Studies, Kyoto, Japan*)

*Key words* ; MODERN JAPAN, TENSHUKAKU (DONJON), PSEUDO WESTERN - STYLE ARCHITECTURE

Western architecture began to be built in Japan in the late 19th century. In the early days, many eclectic buildings appeared which were half in Japanese style and half in Western. Some of them even had a *tenshukaku*-shaped tower on top. (*Tenshukaku* refers to the *donjon* of feudal castles.) People had been forbidden to built such structures in the Edo period, but after the Meiji Restoration, many feudal restrictions were eliminated and any shape of architecture was permitted. The sudden appearance of eclectic architecture with *tenshukaku*-shaped towers is usually explained as resulting from the desire of capitalists to create buildings which were imitations of feudal lords' castles. I do not intend to refute this socio-historical explanation, but wish to add a new interpretation. From the second half of the 18th century, the *tenshukaku* was regarded as Western-influenced architecture. The *tenshukaku* itself had appeared in the 16th century, when there were many Europeans in Japan. Later, in the Edo period, the *tenshukaku* was linked with Western architecture and was thought to have been created under Western influence. This way of thinking survived until the 19th century. I would like to suggest that some capitalists in the Meiji period constructed buildings with *tenshukaku*-shaped towers because they regarded *tenshukaku* as an element of Western architecture.

## An Explanation of the Illustration and Model for the *Shukushō-gi* in the Collection of the Ryūkoku University Ōmiya Library

### YAMADA, Keiji

(*International Research Center for Japanese Studies, Kyoto, Japan*)

*Key words* ; SHUMISEN, *SHUMISEN-GI*, *SHUKUSHŌ-GI*, JAMBU-DVĪPA, TANAKA HISASHIGE,

ENTSU, "SHUKUSHŌ-GI SETSU", ORRERY, HONGANJI DAIGAKURIN

In the Ryūkoku University Ōmiya Library there are two models—the *Shumisen-gi* and the *Shukushō-gi*—which illustrate the concept of Shumisen (Mt. Sumeru) in Buddhist astronomy. They were made by Tanaka Hisashige, the founder of Toshiba, who was also known by the name Karakuri Giemon. In contrast to the *Shumisen-gi* which represents the complete world of Shumisen, the *Shukushō-gi* represents Jambu-dvīpa (on earth), which is in the southern part of Shumisen. Many articles have been written about the *Shumisen-gi*, but the *Shukushō-gi* has not yet been introduced. Through explaining the "Shukushō-gi setsu" (Theory of Shukushō-gi) by Entsu, the first creator of the *Shumisen-gi* and *Shukushō-gi,* I will clarify the meaning of the *Shukushō-gi.*

# The Japanese Nobility

## SONODA, Hidehiro

*(International Research Center for Japanese Studies, Kyoto, Japan)*

*Key words* ; SOCIAL CLASS, NOBILITY, *SHOKU-BUN* (SPECIALIZED DUTY), PRIVILEGE, JAPAN

The Japanese nobility (*kazoku*) was established amid the contradictory forces of Meiji society. The issue of inborn privileges has been discussed by many people. In abolishing the old estate system, the Meiji government created the modern nobility. There must be a special reason.

# New Attitude to "Study on Japanese Culture"——Introduction

## SHIRAHATA, Yozaburo

*(International Research Center for Japanese Studies, Kyoto, Japan)*

*Key words* ; JAPANESE CULTURE, CULTURE, CIVILIZATION, LIFE CULTURE, CULTURAL RELATIVISM, LOSS OF NATIONAL CHARACTER, TENDENCY TO CROSS-BOR-DER CHARACTER, FOREIGN CULTURE, STUDY ON CULTURE, STUDY ON CIVILI-ZATION

The study of Japanese culture was formerly made by investigate "culture" and its historical transform which detached from everyday life but unique in its character. In present days, in which the culture with cross–border character progressed by the develop-ment of traffic and transportation, however, it is useless to study a cultural area in its own sphere. In order to define the character of a culture, we need to investigate how it is accepted and rejected in the other cultural area. The method of relying on "civilization study", which observe a culture in its dynamic phase of acceptance and rejection by the other cultural area, shall be available to develop the study of Japanese culture.

# Comparative Study of the Epics of Forest
# in East Asia and West Asia

## YASUDA, Yoshinori

*(International Research Center for Japanese Studies, Kyoto, Japan)*

Epic of Gilgamesh : The oldest epic was written at 4600 yr. BP in Urk, a city-kingdom of southern Mesopotamia. Gilgamesh, a king of Urk, wishes to build up his city. To realize his goal, he had to get large amount of wood for building materials. Fortunately, he succeeded in finding a great primeval Lebanese cedar forest. However, this forest was guarded by the Humbaba, who had been ordered by the god of Enlil to protect it from the desires of civilization. His neighbors warned about the dangers of Humbaba, because the animistic god of Humbaba was the half-god and half-beast of the cedar tree. However, Gilgamesh and his companion Enkimdu entered the forest and proceeded to fell the Lebanese cedar trees. Their works aroused Humbaba. Humbaba ordered the intruders to stop their work and to retreat immediately from the holy forest. Humbaba attacked Gilgamesh, belching fire from his mouth, but Giligamesh and Enkimdu, armed with bronze axes, were stronger. Humbaba was beheaded and died. Thus the sturdy god of the forest Humbaba was killed by Gilgamesh, who represented civilization. After the death of Humbaba, Gilgamesh reigned as master of the Lebanese cedar forest and the trees were cut down on a large scale. When Enlil found out that Humbaba was killed, she was greatly angered and cried : May the food you eat be eaten by fire and water you drink be drunk by the fire (Perlin, 1988). The writers of the epic already knew that drought would occur after the severe forest destruction.

The epic of Gilgamesh is the oldest written record of forest destruction. We should notice that the first record of forest destruction appeared when urban civilizations were born. This fact symbolized very clearly a character of urban civilization which appeared in Mesopotamia. The urban civilization in Mesopotamia was a forest destroyer by nature.

Epic of *Nihonshoki* : 3000 years has passed since the Humbaba was killed. The forest god appeared in the Japanese epic of 'Nihonshoki' in the 8th century AD. Susano-o and his son Itakeru came from Korea with seedlings and Susano-o brought forth a cedar tree from his beard and a cypress tree from the hair on his chest. Itakeru sowed and planted trees first in Kyushu, then he expanded to plant trees all over the Japanee archipelago and covered the mountain slopes with green forests. Because of these achievements, Itakeru was worshipped as a god and a shrine dedicated to him was constructed in Wakayama Prefecture, central Japan.

The motifs of the epic of Susano-o and Itakeru also reveal the relationship between god and forest as in the epic of Gilgamesh. However, the actions of the heroes are quiet different between the two epics. Gilgamesh felled the trees and killed the god of the forest,

while Susano-o and his sun Itakeru planted seedlings and became the god of the forest.

Results of pollen analysis: In this report, based on a comparative study of the results of pollen analysis, the author discusses the history of two kinds of forests in relation to these two different type of epics, i. e. the Lebanese cedar forest with the Mesopotamian Gilgamesh and the Japanese cedar forest with the Japanese *Nihonshoki*.

Pollen analytical data from the Ghab valley in Northwest Syria indicates that severe forest destruction started at 8600 years BP, that the clearance of Lebanese cedar trees started at 7700 years BP, and that the forest had completely disappeared from the slopes of the Ansarie mountain by 4900 years BP. As described in the epic of Gilgamesh, the forests in the Mesopotamia and Mediterranean districts had completely disappeared.

Japanese pollen analytical data indicates that the severe destruction of Japanese cedar forests started at 6-7th century AD, for the construction materials of a palace in Nara. However, results of pollen analysis show that people started planting trees in the 8th century as related in the epic of *Nihonshoki*. Japanese cedar trees increased after 8-10th century AD through afforestation.

It can be said that the two epics, which were written during the ancient period, indicate the two different ways of the history of humankind. One way is the history of the civilization which fights against the forest and the other way is the history of the civilization which harmonizes with the forest. The contrast between Gilgamesh and Susano-o and Itakeru reflects up on the present situation of the forest in these two countries. In Mesopotamia and Mediterranean districts, almost all of the forests have disappeared, while in Japan more than 67% of the country is still covered by forests.


# The Structure of Suzuki Harunobu's Mitate-e :
# The Imayō tsumakagami

## HAYAKAWA, Monta

(*International Research Center for Japanese Studies, Kyoto, Japan*)

In this article I discuss the characteristics of Suzuki Harunobu's *mitate-e* using as an example his *Imayō tsumakagami*. The *Imayō tsumakagami* is an erotic book composed of three volumes, with each volume containing eleven illustrations by Harunobu and two stories by anonymous authors. This article focuses upon Harunobu's *shunga* illustrations, which parody the Chinese verses (taken from the *Wakan rōeishū*) inscribed on each picture. Through an explanation of the pictures, I attempt to clarify the structure of Harunobu's *mitate-e*, which characteristically feature imagery showing surprising connections to radically different external imagery.

# A Ball on the Rapid Stream —From Basho's "Nozarashi-kiko"

## MITSUTA, Kazunobu

*(International Research Center for Japanese Studies, Kyoto, Japan)*

*Nozarashi-kiko*, Basho's first travelogue, contains the *hokku* "Saru wo kiku hito/ Sutego ni aki no/Kaze ikani". It is said that in this *hokku*, Basho is contrasting the tearful cry of a deserted child in the autumn wind with that of monkeys, which is a conventional theme in Chinese literature. However, the grammatical structure of the verse does not support this interpretation.

In order to understand this *hokku*, we must remember that Basho had been left an orphan after his mother's death. Another source is the "Shosho Gaiji" Zen *koan* about a baby just born. With this *hokku* Basho celebrated his new departure.

# Rohan's Early Period

## INAMI, Ritsuko

*(International Research Center for Japanese Studies, Kyoto, Japan)*

Kōda Rohan was born in 1867 into the family of a Shogunal vassal. Because this was near the time of the Meiji Restoration and his house of birth fell into ruin, Rohan had to leave midway through middle school and attend a *kangaku-juku* (private school for the study of Chinese classics). He later entered a school for learning telegraph technology, and in 1885 went to work in *Yoichi* in Hokkaido as a telegraph engineer. In less than two years he returned to Tokyo, and soon made his debut as a professional writer in the "Tsuyu Dandan" literary column. Rohan, who had a habit of wandering, took advantage of this opportunity and when a manuscript fee came in he would go off on a trip. Rohan was driven to travel by a kind of orientation toward different worlds, and his trips gave birth to one work after another.

A key image of Rohan's early period works, from his "Fūryū Butsu", "Tai Dokuro", "Hitofuri Ken", and "Enma Den" of 1889, to "Isanatori" of 1891, is the *uragiru-onna* or woman traitor. Roman continued to depict the *uragiru onna* but finally in "Isanatori" he portrays her tragic murder. Afterwards the *uragiru onna* hardly ever appears in Rohan's works. In that sense, "Isanatori" is an important as a work that divides an epoch in Rohan's literary work.

This essay, as related above, explores aspects of Rohan's early works written during his travels, using the *uragiru onna* as a pivot image.

# Natsume Soseki's Experimental Workshop: *Explication de texte* applied to a Piece, "An Impression", of *Short Pieces from Long Spring Days*

## HAGA, Toru

*(International Research Center for Japanese Studies, Kyoto, Japan)*

*Key words*; NATSUME SOSEKI, *SHORT PIECES FROM LONG SPRING DAYS*, "AN IMPRES-SION", SOSEKI'S LIFE IN ENGLAND, THE BOER WAR, "A STRANGE TOWN", LABYRINTH, "SEA OF PEOPLE", MULTITUDE AND SOLITUDE, A HOUSE SOM-BERLY STANDING IN THE DARK, LOSS OF IDENTITY, DREAM AND REALITY, ANXIETY, EDGAR ALLAN POE, IZUMI KYŌKA, A SMALL PERSON STANDING ALONE

*Short Pieces from Long Spring Days* (*Eijitsu shōhin*) by Natsume Soseki (1867–1916) appeared intermittently in the *Asahi* newspaper in Osaka and Tokyo from January 1 to mid-March 1909. Written in the interval between Soseki's two major novels *Sanshirō* (1908) and *Sorekara* (*And Then*, 1909), these 25 short masterpieces can be thought of as beautiful outlying islets within his work, for very little attention has been paid to them, even by the ever growing number of Soseki scholars. As a group these pieces might also be considered as a laboratory of literary experimentation, through which the author was exploring the limits of his poetic imagination. They are much more diverse and advanced than his *Yume jūya* (Ten Nights of Dreams) of the preceding year.

This article, in the form of an essay of *explication de texte*, focuses on only one work, titled *Inshō* ("An Impression"). Evidence from Soseki's diary and letters to his wife suggest that in *Inshō* he is evoking the personal experiences of his arrival in London on the night of October 28, 1900, as well as his stroll in the city the next day, whereby he was swallowed up in an unexpected huge crowd of militia returning from the Boer War along with their welcomers. Soseki does not tell us these facts in "An Impression", nor does he give the date or season, or place names such as Trafalgar Square or even London. What prevails in this work is the dreadful sensation of being lost in "a strange town" in an unfamiliar country, "drowned" in an ocean of tall, voiceless, faceless people all marching silently in one direction. He expresses his sense of anguish, fear of losing his identity and direction. The lodging where he stayed the previous night is described only as a "house standing somberly in the dark", and when its location is no longer certain, the narrator realizes the depths of his "indescribable solitude" while floating in the midst of a "sea of people".

One can understand how dismal and poignant the alienated life of this scholar of English literature was during his stay in London. While relating a personal experience, "An Impression" anticipates the later novels of Franz Kafka and Abe Kōbō.

# Bioethical Issues in the Revision of Eugenic Protection Law

## MORIOKA, Masahiro

*(International Research Center for Japanese Studies, Kyoto, Japan)*

*Key words* ; MOTHER BODY PROTECTION LAW, EUGENICS, BIOETHICS

In September of 1996 the notorious Japanese Eugenic Protection Law was finally revised. The title of the law was changed into "Mother Body Protection Law" and the sentences referring to eugenics were completely deleted from the law. As a result, this new law regulates only abortion and sterilization. However, many woman activists and disable groups criticized this as an incomplete law, and pointed out several bioethical problems it might create. Among these are the right of self-determination of women, our inner eugenic ideas, and the moral status of an embryo. I discuss some of these moral issues in this paper.

# Structure and Process of Negotiation:
# A Brief Survey (II)

## KIMURA, Hiroshi

*(International Research Center for Japanese Studies, Kyoto, Japan)*

*Key words* ; NEGOTIATION, NEGOTIATING BEHAVIOR, POWER, INTERESTS, STRUCTURE, PROCESS

Determining factors of negotiation are almost numberless. All the factors which exert any influence whatsoever upon negotiating behavior may be called determinants of negotiation. It thus becomes inevitable to select and discuss only those factors which appear to me to be very important, although such a selection will be a bit arbitrary and even biased. I myself regard "culture", "structure", "process", and "environment" as a particularly important determining factors of negotiation. Since I have already examined the role "culture" plays in negotiation, in this article I will pick up two of the above mentioned factors, i.e., "structure" and "process", leaving the discussion of "environment" and "strategy" to the next article.

The role that the "power" element plays in negotiations should neither be underestimated nor overestimated. There is no need to say anew that power plays a significant role, but at the same time one has to acknowledge that the outcome of negotiations does not necessarily reflect the correlations of forces between negotiating parties. Rather, it is often influenced by the ability or strategy of manipulating the position of other parties with reference to the potential application of force. Not rarely the weaker side turns out to be successful in converting unfavorable asymmetries in terms of power into a bargaining asset, by portraying itself as an indispensable participant with a casting vote or by simply resorting to a strategy of weakness. Likewise, both the significant role that "inter-

ests" play in negotiations and their limit must be assessed correctly.

Rather than traditional bargaining theory, which emphasizes the role of power or interests in negotiations, the author feels more comfortable with the new theory of negotiation that has emerged since the 1980's, which tends to point out the following: negotiation is a mixture of two aspects, i. e., confrontational (in terms of power) or distributive (in terms of interests) bargaining, and cooperative or integrative bargaining. Only through such an approach can we easily and successfully convert the negotiation from a zero-sum to a non-zero-sum game (Chap. I).

It is well known that the work of I. W. Zartman and M. Berman characterizes the multistage process of negotiation as falling into three phases: diagnosis, formula formation, and agreement on details. Since the author has not been able to create nor discover a better classification than theirs, he tries, basically accepting such a three stage division, in his examining problems and questions relating to the process of negotiations. (Chap. II)

## Keynesianism and Mass Democracy

### IIDA, Tsuneo

*(International Research Center for Japanese Studies, Kyoto, Japan)*

*Key words*; KEYNESIAN ECONOMICS, MASS DEMOCRACY, TRADE DEFICIT, FISCAL DEFI-
CIT, VOTE-MAXIMIZING BEHAVIOR

When Keynesianism is combined with mass democracy, a very serious situation arises. Politicians, who are forced to adopt vote-maximizing behavior under mass democracy, always like to increase government expenditure and do not like to increase tax revenue. Therefore, the expansion of government budget and the existence of fiscal deficit is really unavoidable. And fiscal deficit is a major factor inducing trade deficit. These are considered to be the essential defects of mass democracy, and there exists no remedy for them. This is just a matter of common knowledge, but it has not been dealt with fully by economists (and political scientists).

## An Introduction to Comparative Munda Linguistics

### OSADA, Toshiki

*(International Resesrch Center for Japanese Studies, Kyoto, Japan)*

*Key words*; MUNDA LANGUAGE FAMILY, COMPARATIVE LINGUISTICS, AUSTROASIATIC
LANGUAGE, FAMILY, INDIA AS A LINGUISTIC AREA

This paper provides an overview of the previous studies in comparative Munda linguistics. The present linguistic situation of Munda languages and the previous studies on

the individual Munda languages are surveyed in part 1. Then I discuss the comparative phonology of Munda, especially the focus on the vowel system of Proto-Munda in part 2. In part 3 I consider the comparative morphology and syntax of Munda in the context of India as a linguistic area and the lexical history of Indian languages. Finally I examine Stampe and Donegan's papers on the Austroasiatic language family in part 4.