

ENGLISH SUMMARY

A Framework of Shell-culture in Ancient JAPAN

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Key words; NIHON ISLANDS, RYUKYU ISLANDS, CULTURAL HISTORY, SHELL, PHYSICAL LEVEL, METAPHYSICAL LEVEL, JYOMON PERIOD, YAYOI PERIOD, KOHUN PERIOD, ANCIENT PERIOD

This article investigates the method and application of analyzing shell-culture.

Shell-culture implies all cultural forms dealing with shells. It ranges, for example a big shell-trumpet In Buddhism, magical shells to avoid evil spirit, boxes inlaid with nacre and so on.

First I distinguish two dimensions for the framework of the shell-culture, that is, material and cultural dimension. Materially, shells have 6 characters; 1) hard, 2) exactly the same in figure which shells of one kind have, 3) glossy like lacquer, 4) durable to carving and polishing, 5) beautifully-shaped as itself, 6) imaginative for they are remains of living creature. Culturally, shells carry two levels; practical and symbolical level. The former level corresponds to the characters from 1) to 4), while the latter 5) to 6).

These shell-culture levels are further classified according to the indispensability of shells; the practical level into 3 stages of "the fittest", "the second best" and "temporary", and the symbolical level into two of "unique" and "replaceable".

Then I compare two areas of ancient Japan, Ryukyu and Hondo, based on the classification mentioned above. I make clear that the shell-cultures of practical and symbolical level in Ryukyu and Hondo are so independent each other, that they have continuously had very different history, though they had shared many southern shells for a long time by trading. In Ryukyus they have created their own shell-culture in every level, particularly in "the fittest" stage of practical level and in the "unique" stage of symbolical level, which basically lasts until today. In Hondo, while they had their original shell-culture in the "unique" stage of symbolical level in prehistoric time, it gradually decreased afterwards, and we can recognize only some in lower than "replaceable" stage of symbolical level today.

A Religious Transition from *Ohkuninushi* to *Amenohiboko*, Relating the Formation Process of the Early State in Japan.

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Key words; OHKUNINUSHI, DOHTAKU, AMENOHIBOKO, BRONZE MIRROR, IZUMO, HARIMA, HYOZU, YAMATAIKOKU, MAKIMUKU

This paper mainly intends to discuss the attribute of dotaku (big bronze bell) which is estimated to be used as the instrument of religious service in Yayoi era. To investigate for what god dotaku was used, we try to interpret the meanings of various pictures expressed on dotaku. Then we assumed that dotaku was used for the rite of *Ohkuninushi*.

On the other hand, in "*Harima no Kuni Fudoki*" the ancient regional geography on *Harima* (western part of present Hyogo prefecture) we noticed the description about the *Ohkuninushi* in rivalry with *Amenohiboko* who introduced from Korean peninsula mirrors, gem (tama) and knife which were the prot type of three sacred treasures of the imperial houses. Furthermore we assume that the conflict between *Ohkuninushi* and *Amenohiboko* is symbolize the great war in 2nd century which promote Himiko to ascend the queen of *Yamataikoku*.

Amenohiboko was deified as the god of *Hyozu* shrines in western Japan. Originally the God of *Hyozu* was one of the eight gods in Shandong peninsula in 3rd century B. C.. So *Amenohiboko* was originated from that region and moved via Korean peninsula to the Japanese archipelago being added to different cultures.

According to archaeological reports *dotaku* disappeared in the end of Yayoi era, and bronze mirror became popular instrument for rite. This means the religious thought made the transition from the earth worship to the sun and heaven. Corresponding to religious reform, new state system appeared in *Yamato* province, present *Nara* prefecture.

From the historico-geographical point of the view, we pay attention the location of major *Hyozu* shrine at the foot of Mt. *Makimuku*, *Sakurai* city, *Nara* prefecture. We suggest the hypothesis that *Makimuku* region is the site of *Yamataikoku*, because it is assumed that group which symbolized as *Amenohiboko* won the great war.

The world of Chugan Engetsu, a Zen monk poet of the Gozan literature

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Key words; CHUGAN ENGETSU, POEM, LITERARY VIEW, POLITICAL THINKING

As a monk writer with strong character, Chugan Engetsu contributed a lot to the flourishing of the Gozan literature of Japan. His writings emerged from his tortured career and deep thought, including his political thinking which was shaped by the social reality of his time. His literary expression was as outstanding as that of great Chinese

writers of his era.

Chugan proposed a set of feasible plans for national reconstruction the year after he returned to his country, when Emperor Kenmu carried out new policies (Shinsei). He proposed in his plans that the Emperor's power be strengthened and the soldiers and farmers be differentiated so that the social reform could be carried forward. At the same time, he thought that the people must be thoroughly cultivated in the moral norms of just and honesty, namely that a man should be loyal and filially obedient, be proper in conduct and faithful in heart, instead of being greedy or rapacious, which were necessary conditions for an ideal civilized society to be created. His poems expressed explicitly a sharp change in his thought and literary point of view. Taking the second case of his persecution as a boundary, in the former period he wrote a large number of poems about society or poems pouring out his lonely indignation, which was evidently influenced by the Chinese literary view. In the latter period, however, his poems were mainly selfexaminations or placed in wooded mountain scenes, full of traditional Japanese beauty and Buddhist thoughts. We may safely say that after trying various styles, Chugan returned to the Japanese aesthetic ideology in his literary work.

A Study on the Concept of the Market Principle in Tokugawa Economic Thought

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Key words ; JAPANESE ECONOMIC THOUGHT, TOKUGAWA ECONOMIC THOUGHT, CONCEPT OF *KEIZAI* (ECONOMY), PRINCIPLE OF MARKET, KUMAZAWA BANZAN, OGYÚ SORAI, ARAI HAKUSEKI, DAZAI SHUNDAI, KAIHO SEIRYÓ

The period of the Tokugawa regime (1603-1868) corresponds with the age of European intellectual ferment from which economics emerged as an independent discipline. Though certain parts of Western thought, particularly natural science, were studied and propagated by Japanese scholars, the access to the realm of Western political and economic ideas was relatively restricted. At the same time, however, the evolution of an increasing complex Japanese economic system was creating some of the phenomena the expansion of commerce, the fluctuation of prices, the intricate division of labour etc. which inspired the speculations of European economic thinkers.

Although Japanese economic thought traditionally contained no category which corresponded precisely to the neo-classical notion of market economy, in response to the above-mentioned economic changes, Japanese thinkers were forced to dispute the orthodox notion of the autarkical rice-based economy and had to not only accept the existence of the market principle but also analyze its working and debate its consequence for the social order. This article discussed and summarizes some reflections on the changing attitude of the leading Tokugawa thinkers-from Kumazawa Banzan to Kaiho Seirjó towards the role of market principle in the pre-modern Japanese society.

Fu Yunlong's achievements
in Japanese Studies and its distinctive features
—Centered on *Illustrated Treatise on Touring Japan*

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Key words ; FU YUNLONG JAPANESE STUDIES, LATE QING, *ILLUSTRATED TREATISE ON TOURING JAPAN*, *CONTINUED ILLUSTRATED TREATISE ON TOURING JAPAN*, *TREATISE ON JAPAN*, INVESTIGATION AND STUDIES, CULTURAL EXCHANGE

This thesis holds the view that Fu Yunlong's 30-volume *Illustrated Treatise on Touring Japan*, besides, his 3-volume *Continued Illustrated Treatise on Touring Japan*, is an important work on Japan in the Late Qing China, with its historical value and volume number only second to Huang Zunxian's *Treatise on Japan*. However, no systematic research on this work has so far been done. What the thesis intends to provide is a preliminarily systematic exploration into the background and process in which the work was written. Some other problems, such as its distinctive features, contents, some ensuing comments as well as a comparative analysis with Huang Zunxian's work are also dealt with in this thesis.

In the first section, this thesis introduces Fu Yunlong's biographical experiences with a textual research. In 1887, he successfully took the first place in the first examination held in the history of modern China that aimed at choosing qualified official diplomatic missions. From November 1887 to October 1889, he toured throughout six countries: Japan, the United States, Canada, Peru, Cuba and Brazil. That was a long voyage of over 120,000 Li. During and after this tour, he wrote the illustrated treatises on touring these countries and the continued (journals), 101 volumes in total.

In the second section, the thesis describes Fu Yunlong's experiences in Japan, from the exact touring date and route to the diverse cultural exchanging activities; from the investigating and studying activities to the process of his writing and getting published the *Illustrated Treatise on Touring Japan*, together with various difficulties he encountered.

Furthermore, the thesis analyses the writing characteristics of the *Illustrated Treatise on Touring Japan*. What is most impressive is its realistic approach to present veritable records of Meiji Japan to the Late Qing Chinese. Diverse sources, meticulous statistics, logical development and clear diagrams are also demonstrated. The chapters are arranged in an illustrating style with maps and tables as their main body. And the conscientious attitude of the author brought him into thinking highly of the on-the-spot investigation and firsthand information. The *Illustrated Treatise* and the *Continued* are mutually complementary.

Eventually, the thesis deals with the contents of the work. This 400,000-word work is composed of 30 volumes, which are divided into 15 categories with 183 subcategories under them. This thesis' introduction and analysis touch upon ten aspects of the work on Japan

including general Japan-outlook and viewpoints on Meiji Restoration, geograph, history and politics, foreign relationships and Sino-Japanese relation, economy, military, education, customs, literature and art, philology. Such analysis invites the comparison with *Treatise on Japan*.

The causes of the failure in the “Negotiations between US and Japan 1941”

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Key words; THE NEGOTIATIONS BETWEEN US AND JAPAN, COMMUNICATION GAP, PERCEPTION GAP RATIONALISM, IRRATIONALISM, DOMINO THEORY, THE GREATER EAST ASIA PROSPERITY SPHERE, CULTURE, FAILURE, TIME.

This thesis is written concerning to the causes of failure in the “Negotiations between US and Japan 1941” in depending on the framework of the “Study of Negotiations” by Professor Hiroshi Kimura. Kimura’s article is classified into two parts, the “Definition of Negotiations” and the “Culture and Negotiations”. My thesis was found “Communication Gap” and “Perception Gap” in refer to the Kimura’s analysis.

Concerning to the Culture of both countries, we see, the rationalism of US and irrationalism of Japan are so different in the Negotiation style of this case. Japan would not make “the Greater East Asia CO-Prosperity Sphere” but US has put an interpretation that Japan has had a Ground Design in order to control the all South East Asia. This is a kind of “Domino Theory” in a modern sense. US has seen that Japan has gained the time against US.

“The study of Negotiations” of Kimura’s article is teaching us the failure of the Negotiations between US and Japan 1941 is not all responsible for the Negotiators of both countries.

A Review on *Sound of the Mountains*

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Key words; KAWABATA YASUNARI, *SOUND OF THE MOUNTAINS*, AFTER THE SECOND WORLD WAR, THE DISINTEGRATION OF THE PATRIARCHAL SYSTEM, THE CHANGE OF OUTLOOK ON VALUES AND DEMOCRACY, THE FAMILY CONFLICT, THE FEATURES OF LIFE, MODERN POPULARITY, FAMILY NOVELS

IN KAWABATA YASUNARI’S well-known novel, *Sound of the Mountains*, the reader finds not only his characteristic themes-death and fantasy, but also the artistic expression typical of his other works. Accordingly, researchers in China are of the opinion that, in *Sound of the Mountains* and the author’s other post-war works, the negative elements of nihilism (nothingness) and decadency are more evident. This paper is aimed at

expounding, through illustration and analysis, that Kawabata's avoidance of self-portrayal novels does not mean that he would not touch upon the family theme. As a matter of fact, *Sound of the Mountains* is a novel that depicts family life in Japan during the early post-war period. It reflects the accelerated disintegration of the feudal patriarchal system, family conflicts and social life in post-war Japan with a complete change of outlook on values and democracy. It is a positive endeavor as well as a superb accomplishment of modern writing in the genre of popular family novels on the part of Kawabata Yasunari during his lifetime.

A study of 茅 (mao)—about its magico-religious effectiveness

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Key words; COGONGRASS [*IMPERATA CYLINDRICA*], MICANTHUS SIENSIS ANDERSS, THATCHED COTTAGE, WALK THROUGH A LOOP MADE OF COGONGRASS, ZONGS, LANCE, EVIL SPIRITS, EXORCISE EVIL SPIRITS

The Chinese character 茅 is pronounced チガヤ or カヤ. According to botany, カヤ (= ススキ; *Micanthus siensis Anderss*) and チガヤ (*Imperata cylindrica (L.) Beauv*) are different plants, but they were often mixed up as if they were the same plants in ancient Japan and China.

茅 was the usual plant to protect people from evil. This is because they believed in the magical power of 茅 as written in 『漢書』 郊祀志上、顔師古注所引張晏. In Japan we have a custom to decorate shimenawa, thick rope made of straw, tied with 茅 and 艾 on the roofs in early May. Shimenawa is believed to tie up the evil spirit that try to break into homes. 茅 looks like a lance. Leaves of カヤ cuts well like a knife. The custom to walk through a loop made of 茅 might be to clean up the evil haunting human bodies. And roofs made of 茅 is meant to prevent evil spirits from getting into the house. 粽 (チマキ=茅卷) is covered with leaves of 茅. Decorated chimaki are hung at the gates of homes at Gion Festival in Kyoto. It might be used as something to repel evil spirits.

Japanese Idea of Chronology in Comparative Perspective

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Key words; JAPAN, EAST ASIA, TIME, CHRONOLOGY, PERIODIZATION, HISTORIOGRAPHY, ERA NAMES, SEXAGESIMAL CYCLES, HISTORICAL CONSCIOUSNESS, CHRISTIAN CHRONOLOGY.

The reckoning of years is not a mere assignment of numbers in order, itself an advanced intellectual exercise peculiar to the human species. It is also a political, social and cultural act of human intelligence.

The combined system of era names and the sexagesimal cycle has been employed in

East Asia for more than two thousand years, to the virtual exclusion of all other modes of reckoning, until the middle of the 20th Century.

This paper will discuss the reasons why this combined system has dominated Japan and the East Asia for the last two milleniums in comparison with the ideas of Buddhist and Christian chronology from the following three points, (a) the rationale of the combined system of era names and the sexagesimal cycle, (b) some theoretical, political and socio-cultural interpretations of the combined system of chronology, and (c) the relation of chronology with historical consciousness and historiography.

How did Japanese people think about foreign students from China in the end of Meiji era

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Key words; HOW DID JAPANESE PEOPLE THINK ABOUT FOREIGN STUDENTS FROM CHINA.

In the end of Qing era, It was the easiest way to study with Japanese teachers to push forward with the modernization of China. For this reason, many Japanese books were translated into Chinese, several Japanese teaches were invited to China.

On the other hand, a lot of Chinese students came to Japan for study. The number of them were so large and they played very important part in the history.

I would like to think about them from two angles using some Japanese newspapers in the end of Meiji era, and other materials for reference.

The angles are, How did Japanese people think about them and treat them.

The Amida Triad in the Western Part of the Golden Hall at Horyuji

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Key words; HORYUJI KONDO AMIDASANZON, SIGNIFICATION, RELIGIEUSE

In 1989, the long forgotten flanking bodhisattva Seishi from the Amida triad on the western platform in the Golden Hall at Horyuji was discovered at the Guimet Museum in Paris. By the 7th century, a magnificent platform and canopy had been constructed for the Buddha of the western precinct alongside the central and eastern platforms in the Golden Hall. However, it remained vacant for several centuries, until the early kamakura period (1231) when an Amida triad rivaling in size the ones on the central and eastern platforms was created by the Buddhist sculptor kosho. What prompted this undertaking at this time? While after the Meiji period not much attention was paid to this Amida triad as an archaic/classical form, in reality it reflects a kind of revolutionary thinking at the time of its creation. Informing the background of this Amida triad are the rise of Jodo (Pure Land) teachings and Shotoku Taishi worship, and the concept of *honji suijaku* connected

with the Shingon sect, and it occupied an important position in the Golden Hall.