

ENGLISH SUMMARY

A Study on the Numerical Taxonomy of *Ukiyoe* Faces

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Key words ; UKIYOE, NUMERICAL ANALYSIS, SIMILARITY, MULTIVARIATE ANALYSIS, PRINCIPAL COMPONENT ANALYSIS, CLUSTER ANALYSIS, DECISION TREE, MACHINE LEARNING, ID3, C5

In order to analyze affinities of the facial morphology of *Ukiyoe*, we defined some facial measurements on which several statistical methods were applied. On the basis of quantitative data analysis, deviation analysis, principal component analysis, Gabriel's biplot analysis and some different models of distance analyses (Mahalanobis' generalized distance, Edwards and Cavalli-Sforza's E-square distance and Hiernaux's distance from metric and nonmetric data), the following findings are pointed out.

1) *Ukiyoe* painters analyzed in the present study are divided into 4 large clusters, one of which is a specific cluster for Moronobu.

2) Kiyonaga is included in the cluster of Sukenobu and Harunobu on metric data. However, he is rather close to Utamaro and Toyokuni if metric and nonmetric data are analyzed in combination.

3) In case of Utamaro the works of former and later terms are quite similar each other. On the other hand, they are separated into two small clusters when nonmetric data are included. This probably means that Utamaro may have changed painting technique of the facial profile, nose and mouth in his later term.

4) Based on the metric data, Hokusai is included in the cluster of Hiroshige and Kuniyoshi, while his works are closer to those of the later term of Utamaro in nonmetric data. In particular, the noses in his works are unique in the depth measurements.

5) Hiroshige, Kuniyoshi, Kunisada and Eisen show close affinities one another in both metric and nonmetric data.

We constructed some decision trees for discriminating the artists and the produced period using a machine-learning program.

Some art-historical verifications concluded that these findings are valid, and our method is useful for the *Ukiyoe* studies.

A Study of Zeami and Bontoan : Focusing on *Bontoanshuhentoshō*

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Key words ; NOH, RENGA, ZEAMI, BONTOAN, OEI ERA, *BONTOANSHUHENTOSHŌ*, WAKI, MONK, SAIGYO

The essay argues the ways of how Bontoan (1349 - 1427) had a significant influence on Zeami (1363 ? - 1443 ?) in creating a number of Noh plays in the Oei era (1394 - 1428). A great number of studies heretofore produced regarding the influence of Renga on Zeami's Noh plays, mostly, if not limited to, deal with the relation between Zeami and NIJO Yoshimoto (1320 - 88). However, the essay attempts to reconsider the relation between Renga and Zeami's Noh play, by reading the written text *Bontoanshuhentoshō*. In addition, it will discuss the significance of Saigyō (1118 - 90) in relation to Zeami and Bontoan.

The theatrical company's historical role in transfiguration of performing arts in Kamigata during the Edo Period : A Study of *Sekkyō Sango* and Sekisemimaru Shrine

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Key words ; SEKISEMIMARU SHRINE, SEKKYŌ SANGO, PERFORMANCE IN SHRINE GROUNDS (MIYAJI SHIBAD), ŌSAKA, KANSEI REFORMS, TENPO REFORMS, CONTROLS ON PUBLIC MORALS REGULATIONS ON MORALITY, KABU-NAKAMA, GŌMUNE, HUCKSTER (YASHI), KABUKI, NINGYŌ JŌRURI, EDO PERIOD

Sekisemimaru Shrine, located in Ōtsu City, Shiga Prefecture, was known for preachers who perform *kadosekkyō* (street performances with religious content) and *sekkyō jōruri* (a kind of dramatic narrative that tells religious stories to the accompaniment of samisen). Even after this art died away at Sekisemimaru Shrine, a large quantity of records about these art forms remained in the shrine's possession. These documents provide a valuable resource in investigating *sekkyō sango*, the industry of producing plays with shrine grounds - an industry which flourished in Ōsaka during the latter half of the Edo Period.

In 1792 when the Kansei Reforms were promulgated, they included a requirement that tightened controls over performers from the lower classes. Various places began conducting surveys of *sekkyōsha* (lay performers who engaged performances with religious content), and in 1795, shrines began applying to hold *sekkyō sango* plays. It seems that Sekisemimaru Shrine, located in Kansai, pulled some strings in order to become managers and occupy a position equivalent to that which was called *gōmune* in Edo. As a result, it received permission to conduct *kabuki* plays at *sekkyō sango* stages in the region. In 1812, Sekisemimaru Shrine once again conducted a survey of the *sekkyōsha* performers in various nearby provinces for regulatory purposes. Afterward, it once again applied to produce *kabuki* plays within the grounds of the shrines in Ōsaka, and in 1819, it succeeded in receiving the lasting right to do so. In 1842, the Tenpo Reforms abolished shrine performances, making it no longer possible to produce plays on the *sekkyō sango* stages, but after 1851, Upon seeing the activities of the revived kabu-nakama, Sekisemimaru Shrine once again applied to hold *sekkyō sango* performances, and permission was granted in 1857. In 1862, Sekisemimaru Shrine gained full control over all performances conducted in shrine grounds and stopped all but *sekkyō*.

The purpose of this paper is to uncover these trends in the history of *sekkyō sango* in the Ōsaka region and the role of Sekisemimaru Shrine in holding these performances. In doing so, this paper writes one important chapter in the history of early modern performing arts in Japan.

Tomioka Tessai's Theory of Art based on His Inscriptions (sanbun)

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Key words ; TOMIOKA TESSAI, INSCRIPTION, LITERATI PAINTING, JAPANESE-STYLE PAINTING, MODERN ART(PAINTING), TRADITION, MODERNISM

My aim in this essay is to understand Tomioka Tessai's (1836-1924) theory of painting. Admired as the last master of Japan's Literati Painting, Tessai is also renowned for the modernist resonance of his late work with the Impressionists, Post-Impressionists, and Fauvists. Specifically, I seek to solve a puzzle about Tessai's creative work. For most of his artist life, Tessai worked solely with traditional idioms. Yet for the last ten years of his painting life, his work exhibited thematic and aesthetic resonance with such modernist works as the European Impressionists. I seek the answer to this question by scrutinizing the aesthetic influences on Tessai, influences that came from within the culture of Literati Painting. What traditional influences enabled or caused the literati painter Tessai to create works that would become understood as modernist ?

To date, the scholarship on Tomioka Tessai has largely concentrated on two sources : one, essays that Tessai wrote on literati painting ; two, records of his public statements. His essays, however, for the most part, regard only basic aspects of the painting tradition and impart little sense of his unique contribution. A major source that has been overlooked is the "inscriptions" (sanbun). It is within these inscriptions, I contend, that Tessai's deeper thinking about painting can be found. I base this contention on a famous statement made by the artist himself : "Before you look at my paintings, you must first read my inscriptions." Tessai repeated this statement to many people and in many contexts. Put another way, if one neglects these inscriptions, one will not understand Tessai's vision.

I took Tessai's statement as the starting point for my research. And indeed the inscriptions are rich and, in my estimation, important. In general, they are long and detailed, and draw heavily on his broad knowledge of ancient, classical, and traditional Chinese literature. These inscriptions have been published by the Tessai Research Institute (Tessai kenkyu jo) in 71 volumes. The volumes hold the inscriptions of more than 2,000 of Tessai's paintings. I analyzed this entire body of work for my research.

From the inscriptions, a much more complex picture of Tessai's artistic vision emerges. I argue that his pursuit of motifs as foolishness, uncommonness, strangeness, and ugliness reveal modernist impulses within what is understood as a traditional artistic vocabulary.

Classification of the compound verb-*dasu*
 —A syntactic and semantic approach

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Key words ; AUXILIARY VERB, COMPOUND VERB, METAPHORICAL EXTENSION, ABSTRACTION, SYNTAX, SEMANTICS, SEMANTIC CATEGORY, ABRUPTNESS, SPACE, TIME, ASPECT

The verb *dasu* (take out) denotes movement in which to put something inside to outside. How does the verb *dasu* change semantically and syntactically when it is used in the compound ?

In Hino (2001), I first picked up 19 verbs from Nishio and Miyajima (1971) based on productivity for making compound verbs. One of them, *dasu* (take out) makes 62 compound verbs. I selected 9 compound verbs-*dasu* out of the 62 according to the formula by Teramura (1984 : 167) and regarded-*dasu* in them as an auxiliary verb. I classified the auxiliary verbs into the two : the one that abstracts the directional meaning 'outward' from the main verb *dasu*, and the one that metaphorically extends the spatial meaning of *dasu* to the temporal meaning.

This paper deals with all the compound verbs-*dasu* including those with the auxiliary verb-*dasu*. It has two goals : (1) to syntactically and semantically classify compound verbs-*dasu*, and (2) to clarify syntactic and semantic relationship between the verb *dasu* and the auxiliary verb-*dasu*.

The 124 compound verbs-*dasu* comes from Gyakubiki Koujien (1992). They are classified into the two by the syntactic test 'V1(ren'youkei) *te dasu*.' Those that can be said 'V1 *te dasu*' are semantically subclassified into the two : those whose direct object moves from inside of the agent of V1 to outside of it, and those whose direct object moves from outside of the agent of V1 to inside of it. Those that cannot be said are syntactically subclassified into the two. That is, the one that can be substituted by 'V1 *deru*' and the one that cannot.

When the verb *dasu* becomes the auxiliary verb-*dasu*, it can be said syntactically that the transitive verb becomes intransitive verb since some of the compound verbs 'V1 *dasu*' (take out) can be substituted by 'V1-*deru*' (get out) as in *tobi-dasu* (jump-take out), *tobi-deru* (jump-get out) and *fuki-dasu* (spout-take out), *fuki-deru* (spout-get out). Semantically, those that can be substituted by 'V1 *deru*' (e.g., *tobi-dasu* [jump-take out]) abstract the directional meaning 'outward' from the verb. Those that cannot be substituted by 'V1 *deru*' abstract abruptness from the verb as well as extend original meaning from SPACE to TIME, and show the incipient aspect (e.g., *naki-dasu* [cry-take out]) or perfective aspect (e.g., *tsukuri-dasu* [make-take out]).

Fictional Consciousness in the Literature of Dazai Osamu —Mainly the Early and Mid-periods

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Key words ; FICTION IDEA, LIE, HUGA NO MAKOTO, BIBLE, GOD, ROMANCE, ARTIFICIAL PERFECTION

This thesis is an analysis, focussing on the early and mid-periods of Dazai's work, of the writer's idea of fiction, the fiction consciousness, the creation method, the view on literature, and nature-views, etc., centering on "Novel on the creation search" in which an author, or the writer "Dazai" appears as a character, and portrays the suffering involved in creation. The "Well-polished" "Lie" in *Romanesque*, and the assumption of "Flattery" as the "Principle of iron" which appears in *Mekurasoshi*, both maximized creative power in the world of fiction, and aimed at a stage of "Artificial perfection." These were both methodologies for the writer "I," to guarantee reality in the novel, which is the world of fiction. It is clear that there was a deep relationship with "HUGA NO MAKOTO" in Basho Haikai.

It can be said that *HUMAN LOST* is not only the first Dazai work with quotations from the Bible, but also one of the densest in its relationship to Christianity. Writer "Dazai" pays attention to the creativity of the language in the Bible, and of Christ as a person's child, and finds new literature through making to multi-story with writer "Dazai" and creator's Christ. The Bible is the best literary book for "Dazai," and the highest culture. The influence of Hegel-German idealism can be seen through Dazai's viewpoint that the Bible is invisibility-"Nature." The 20th century literature of "Dazai" will be a reconstruction based on a new recognition of such "nature" and culture, and in this point lies Dazai's new attempt at literature.

HUMAN LOST was written by direct expression with the negotiation between the Bible and Christ, writers "Dazai" On the other hand, it was written to *The twentieth century standard-bearer* rewritten immediately after the *HUMAN LOST* finishing writing by meeting and a romance of writer "Dazai" and the god more dramatic, more symbolical talking. Writer "Dazai" which wants to become a standard-bearer at the the twentieth century tried to understand the secrecy of the Creation of God, "A heavenly secret" and it was going to challenge to literary creation as a writer, such will and the wish are appearing as the love and romance to God. And although his love and the object of a romance are God therefore, it is expressed as "Romance of a difficult piece", and it exists, lurking in the back of "Sad romance." The romance with the god was opened outside of this work with writer Dazai's literary managing without being concluded in *The twentieth century standard-bearer*.

In the early stages of the Showa period, the literature of Dazai became intentionally concerned with "Novel on the novel" and SHISHOSETSU. By trial to solutions of various problems on creation in the novel, it can be said that "Novel on the creation search" came to be written. This "Novel on the creation search" became possible by incorporating both SHISHOSETSU and "Novel on the novel." In this paper, it is also shown clearly that acceptance of such things as German idealism, the Basho Haikai, and the Bible is established in the literature of Dazai.

Pro-Japanese and Chosen Buddhism as a “Return-to-Life” Religion

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Key words ; RETURN-TO-LIFE, PRO-JAPANESE, ANTI-JAPANESE, BUDDHISM, NATIONALISM

In the nineteenth century, the confrontation between the feudal ruling class and common people of Chōsen became increasingly extreme as the Chōsen feudal system dissolved and capitalism gained vitality. Pro-Japanese Buddhism evolved against this background and can be dated from the point when Chōsen, stimulated by the approach of Japanese imperialism and Western capitalism, emerged as a modern state. With the opening of the nation in 1876, many religious sects began to arrive from Japan. Nonetheless, it was not until two decades later in 1895 that the prohibition preventing Buddhist priests from entering the capital was lifted in response to the appeals of Nichiren priests. This gave priests the opportunity to enter the city to proselytize and engage in other social activities. The lifting of the ban on priests in the capital opened the curtain on the modern history of Korean Buddhism, and it marked the beginning of “Pro-Japanese” Buddhism.

The development of nationalism and other changes in Korean religion are closely related to various national issues. This paper re-examines the role and status of Korean Buddhism in several historically recognized periods of political change. Likewise, it examines religion in relation to the deep-rooted pro-and anti-Japanese sentiments of the Korean population at this time.

The Import Pressure of Gray Shirtings during the Meiji Restoration and IZUMI MOMEN

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Key words ; FOREIGN PRESSURE, GRAY SHIRTINGS, USE VALUE, TRADITIONAL TASTE, COTTON
TEXTILE INDUSTRY, IZUMI MOMEN

It has been argued that Japanese native cotton textile industry was damaged by the import pressure of gray shirtings from Britain. But in 1980s Dr. Kawakatsu found the fact that Japanese native cotton textile did not compete with the import textile because of the difference of use value. In this paper, I took IZUMI MOMEN as a case study and reexamined in terms of price and quality whether it was truly replaced by gray shirting of lower quality.

From the upshot of the reexamination of the new data from Kishiwada and the existent data, I found the fact that the price of IZUMI MOMEN was lower than import gray shirtings during the Meiji Restoration and that import gray shirtings didn't take the place of IZUMI MOMEN against the background of their much lower price.

I think these facts seem to determine the argument over the import pressure of cotton textile from Britain during this period.

Uno Kōzō's View of Regional Economy : The System of Total War and East Asia

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Key words ; UNO KŌZŌ, MARXISM, SOCIALISM, REGIONAL ECONOMY, GREATER EAST ASIA CO-PROSPERITY SPHERE, TOTAL WAR SYSTEM, CONTROLLED ECONOMY

The paper examines the world view of Uno Kōzō (1897-1977), one of the most important Marxists in Japan, by focusing on two of his wartime articles about regional economy. "It is safe to say that it is the duty of the Greater East Asia Co-Prosperty Sphere to put into actual practice a large-scale regional economy." Such comments in his articles have been interpreted in various ways, but most previous scholarship focuses primarily on his social responsibility as scholar and does not discuss his thought about regional economy and his various remarks after World War II from a wider theoretical framework.

The paper will show that Uno's views of the Greater East Asia Co-Prosperty Sphere are inseparably linked to the theories that have developed in the postwar period into what has been frequently called "Uno keizaigaku hōhōron," *i.e.*, the method Uno used to analyze economic society in the postwar period. His articles about regional economy are crucial materials for investigating his world view. These two articles concerning Japan's role in establishing the Greater East Asia Co-Prosperty Sphere argue that Japan should establish "inseparable relations" with the rest of East Asia, and they serve as a harbinger for his postwar theories. To make this clear, this paper analyzes Uno's notion of regional economy and compares it to his early postwar articles about the Japanese economy.

The Origin of Province of Shandong Ancient Culture and Japanese Yayoi Culture

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Key words ; SHANDONG, JAPAN, OLD CULTURE

The history of cultural exchange between China and Japan has for the most part been based on documentary evidence. In the last fifty years, however, archeological discoveries in both countries have made it necessary to examine these new data together for a better understanding of the cultural relations between the mainland and Japan.

Between the Shandong Province area and the Japanese archipelago, the maritime movement of people and culture existed since ancient time. This exchange was especially active around the beginning of the Christian era. Material and non-material culture from Shandong had a strong influence on Japan and this can be seen in various ways in Yayoi culture. Examples of this are the metal tools and weapons, and stone implements introduced from the continent. Also, the spread of rice agriculture, transition of religious practice and beliefs, and funeral customs indicate the existence of close ties.

These ties between the Shandong area and western Japan provide a starting point and make possible a deeper inquiry into the cultural exchange of China and Japan.

A Case Study of Inshore Resources Use in the Southern Sea of Hyuga : Toward a Comparison with the Ulsan Region of Korea

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Key words ; INSHORE RESOURCES, MIGRATOR, SOCIAL PREJUDICE, RESOURCES MANAGEMENT, DIVERS

The purpose of this paper is to describe the quality of life and social relations, in the southern Sea of Hyuga region through an analysis of local divers inshore resources management and social prejudice of migrator.

The Ulsan coastal region and the southern Sea of Hyuga are both affected by the Kuroshio (Black) Current. Divers in these regions earn their living by harvesting coastal and intertidal, shellfish and seaweed resources. In conducting this case study researcher has observed that the continuity of traditional social relations has been maintained for the following reasons :

1) Only simple skills and tools are required facilitating seasonal migration to other fishing grounds ;

2) The Sea of Hyuga has been a coastal fishery and trading area since ancient times, maintaining a rural openness to migratory laborers and traders, with little social or regional prejudice ; and,

3) The region, therefore, maintains the local custom of open-hearted hospitality to newcomers.