

〈研究論文〉

## 法隆寺薬師仏光背銘新論

頼 衍宏

法隆寺金堂に珍藏されている「銅造薬師如来坐像」という国宝の光背銘は、日本の国語学ないし古典文学の領域で重要な位置を占めている。その文体について、現代の有力説では和文とされている。一方で、「正格の漢文」という波戸岡旭<sup>はと おかきら</sup>の説もある。ここでは、この少数説を支持して、訓詁・音韻・修辞という三つの側面から検証した。

字義については、とくに八箇所の文字列に即して考証する必要がある。そのために、中国の類書・正史・総集・金文・造像記・敦煌変文にとどまらず、日本で写経された漢訳仏典も視野に入れて、しかるべき用例を若干拾った。結果、純漢文体で読むことができた。この観点に基づいて、筆者は新しい読み下し文を作成してみた。

字音については、『切韻』の韻摂を導入して、銘文における韻字の分布を調査してみた。また、西周の散文のなかに存在する押韻をもつ金文、言い換えれば、非定型のなかに韻字を布陣する金石文の技法に注目しつつ、本銘の押韻状況を割り出した。

従来論じられていない修辞については、まず異なる字数五十八字のうち「大」「天」という執筆者の愛字から見ていく必要がある。その十二回ほど繰り返されている主旋律および配置の有り様は、唐詩に示された技法を抜きにしては考えられない。そのうえ、本銘を検討すると、前半の「大宮治天下」「天皇」「大」「賜」「歳次」「年」「仕奉」の七箇所が後半でそのまま繰り返されているという技巧も発見した。総合的に観察すると、同心円・渦・波という繋がりが認められる。冒頭の「池」に因んだ二十一箇所の修辞は、ちょうど発願<sup>ほつがん</sup>の「丙午」から完成の「丁卯」までの二十一年間に相当する。

以上の考察により、正格漢文体とする少数説を復権させるとともに、現行における文学史の主流的な記述の仕方の刷新を提起したい。

【用明帝、聖徳太子、和泉、正格漢文、切韻、金文、交錯配列法、集句、集字、宣命】

### Three Issues Regarding the Inscription on the “Yakushi Image Aureole” in the Hōryūji Main Hall

LAI Yenhung

The inscription on the reverse of the aureole of the seated bronze statue of Yakushi Nyorai (Medicine Buddha) treasured in the Kondō, the main hall, of Hōryūji Temple in Nara, and designated a National Treasure, occupies an important position in the fields of Japanese linguistics and classical Japanese literature. The current dominant theory argues that the inscription is in the style of a Japanese text, while Hato'oka Akira maintains that it is a text written in authentic Chinese style. This article supports the latter minority argument, and examines it from three

perspectives: interpretation of classical words, phonology, and rhetoric.

An interpretation of the words in the inscription requires a close examination of eight particular phrases. For this purpose, I collected some related examples of word use not only from reference books, official histories, comprehensive collections, bronze inscriptions, records of statue creation, and Dunhuang *bianwen*, all from China, but also Chinese Buddhist scriptures transcribed in Japan. This process helped me conclude that the inscription can be read in an authentic Chinese style. From this viewpoint, I produced a new and literal Japanese translation of the inscription when viewed as a Chinese text.

From the perspective of the sounds of the characters, I examined how rhyming characters are distributed in the inscription using rhyme league advocated in the *Qieyun* (an ancient Chinese rhyming dictionary). Paying attention to techniques used in rhymed bronze inscriptions found in prose texts written in the West Zhou dynasty, that is, free-verse inscriptions in which rhyming characters are arranged, I revealed how the inscription in question is rhymed.

Research from a rhetorical perspective, which has been neglected in previous studies of the inscription, has to begin by carefully examining the characters 大 (large) and 天 (heaven). These characters appear to be favorites of the author of the inscription, as they are used repeatedly among all the fifty eight different characters. The main theme, repeated about twelve times, and its arrangements, cannot be explained without reference to the techniques used in Tang poetry. In addition, a close study reveals that seven terms in the first half of the inscription—大宮治天下 (rule the whole country from the palace), 天皇 (emperor), 大, 賜 (grant), 歳次 (year), 年 (year), and 仕奉 (a polite expression)—are skillfully repeated in the second half. Comprehensive observation also shows an association between concentric circles, whirlpools, and waves. Moreover, twenty-one rhetorical expressions related to the character 池 (pond) found in the beginning of the inscription correspond with the number of years between the making of the vow to erect the statue and the statue's completion: twenty-one years from the year of *hinoe-uma* to the year of *hinoto-u* in the East Asian sexagenary calendar system.

Based on the above considerations, this study aims to restore the minority argument that the inscription is written in authentic Chinese style, and proposes a reform of the current mainstream methods of description in literary history.

**Keywords** : Emperor Yōmei; Prince Shōtoku; *washū* (particularly Japanese peculiarities found in Chinese texts written by Japanese authors); texts in authentic Chinese style; *Qieyun*; bronze inscriptions; chiasmus; collection of phrases; collection of characters; *senmyō* (Emperor's order)

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## 『風姿花伝』神儀篇の成立経緯と著述の意図

— 「申楽」命名説を軸として

重田みち

日本中世の能楽論書『風姿花伝』五篇のうちの神儀篇は、能楽史研究をはじめ藝能史・説話史研究、民俗学等の資料として注目されてきた。しかし、その成立時期や著者を純粋に世

阿弥と見てよいかどうか等、文献学的な問題が多く積み残されている。また、同篇は従来、既成の伝承を比較的素朴に綴った猿楽伝説と見られ、その著述に世阿弥の特別な意図がなかったかどうかなど、伝書としての性格や史料論的な観点に注目した検証は行われていない。

これらの問題について、同篇の文献学の問題に関する従来の考察において眼目とされている「さるがく」を「申楽」と表記すべきとする同篇第三条の「申楽」命名由来説にあらためて着目し、先行研究を参照しつつ考証・考察を行うと、同篇は『風姿花伝』完成直前の応永二十五、二十六年（一四一八、一四一九年）の著述と推定される。「申楽」命名由来説は、中国後漢の字書『説文解字』や日本書紀・神道説関連の知識に基づいており、その教養を有する知識人が考察したと推測される。また同篇の用語・説の内容・文体から、その人物は神儀篇の素案の執筆をも行ったと見られるが、最終的にそれに手を加え、猿楽の神道性・日本国性を強調して全体をまとめたのは世阿弥だと考えられる。その世阿弥の意図は、一つには、桃源瑞仙『史記抄』滑稽列伝所収関連逸話の参照により見出されるように、大和猿楽を「神楽」の藝系であるとして、興福寺薪猿楽の際の春日社への翁猿楽奉仕をその根本の務めと位置付けることにあり、もう一つには、太子及び村上天皇統治期の由緒に基づき、猿楽の国土安穩・寿命長遠の効用を示すことにあったと見られる。その背景として、当時の足利義持が田楽新座の増阿弥を厚遇したために、大和猿楽観世座を率いる世阿弥が自座の存続に危機感を抱き、都以外の春日興福寺との関係保持に力めたなどの事情を想定しうる。

このように『風姿花伝』神儀篇は、既成伝承の素朴な集合体ではなく世阿弥以外の知識人による創作を含んでおり、資料としてのあつかいに注意を要するとともに、他の拙稿に推測した応永二十年半ばの『花伝』『風姿花伝』他篇の世阿弥自身による書き替えと一体の背景事情や執筆意図によって書き上げられた一篇だと考える。

【能楽、世阿弥、『風姿花伝』、神儀篇、申楽、猿楽、『説文解字』、上宮太子、秦河勝、『史記抄』、足利義持、増阿弥】

## The Writing Process of the *Shingi* Chapter in *Fūshi kaden* and Zeami's Intention in Writing It: An Explanation of the Naming of *Sarugaku*

SHIGETA Michi

Among the five chapters of the *Fūshi kaden* 風姿花伝, a noh treatise written in medieval Japan, the *Shingi* 神儀 chapter has been regarded as a valuable source for academic studies. In addition to researchers of the history of noh, those of the history of traditional Japanese performing arts, the history of narrative literature, and folklore have paid particularly keen attention on this chapter. Many bibliographical problems, however, remain unresolved, including the time of this chapter's creation and the validity of the assumption that it was written by Zeami. While the *Shingi* chapter has long been viewed as a relatively simple description of pre-existing *sarugaku* performance traditions, so far there has been no close examination of the treatise's characteristics as a book written with the intention of handing down secret teachings. Nor has it been studied from a historiographical perspective. More specifically, it has not been established whether or not Zeami

wrote the chapter with a special purpose in mind.

To consider these problems, this article focuses on the argument concerning the origin of the name “*sarugaku*” in the third section of the *Shingi* chapter, particularly the description of the adoption of the two Chinese characters “申樂” for the term “*sarugaku*.” Since this issue has long been considered as a key to discussions on the bibliographical problems of this chapter, this author has conducted an in-depth study by reviewing previous research. As a result, this article suggests that the *Shingi* chapter was written between the 25th and 26th years of the Ōei era (1418 and 1419), shortly before the completion of the *Fūshi kaden*. Since the *Shingi* chapter explains the origin of the name *sarugaku*, by referring to the *Shuowen jiezi*, a Chinese character dictionary compiled in Later Han China, as well as the *Nihon shoki* and Shinto theories, it is reasonable to assume that the author of this chapter was an intellectual who possessed such knowledge. At the same time, the terminology, the content and the style of the argument used in the chapter imply that, although the originator produced a draft of the *Shingi* chapter, it was Zeami who completed the chapter in an integrated form. In doing so, Zeami added an emphasis on the Shintoistic and Japanese nature of the art of *sarugaku*. It seems that Zeami had two purposes for this emphasis. First, he intended to affiliate Yamato Sarugaku with the artistic lineage of *kagura* (sacred Shinto music and dance) and to define its fundamental duty as the offering of Okina Sarugaku performances at Kasuga Shrine on the occasion of the Takigi Sarugaku ritual at Kofuku-ji Temple. This is evidenced by Zeami’s reference to Tōgen Zuisen’s explanations in *Shikishō* 史記抄 (lit. “Notes on *Shiji*”) of related episodes in the Biographies of Jesters in *Shiji*. The second purpose was to show the effectiveness of *sarugaku* performances in bringing peace to the land and longevity to people. As evidence of such effectiveness, Zeami refers to historical events in the eras of Prince Jōgū (Shōtoku) and Emperor Murakami. As the background that drove Zeami to write this chapter, he probably embraced a sense of crisis about the continuity of his own theater company, since the then shogun, Ashikaga Yoshimochi, favored Zoami, an actor of the Dengaku Shinza theater company, rather than the Yamato Sarugaku Kanzeza theater company, led by Zeami himself. Accordingly, Zeami might have sought to reinforce his company’s relationships with Kasuga Shrine and Kofuku-ji Temple, both being located outside the capital.

This article thus maintains that the *Shingi* chapter of *Fūshi kaden* is not a simple compilation of pre-existing traditions, but it includes the endeavor (創作) of intellectuals other than Zeami, a fact that requires careful attention when using the chapter as a historical source. As suggested in another article of mine, I also believe that Zeami completed the chapter according to the same background and with the same intentions as his revision of *Kaden* and other chapters of *Fūshi kaden* in the mid-20th year of the Ōei era (1394–1427).

**Keywords** : noh; Zeami; *Fūshi kaden*; *Shingi* chapter; *sarugaku*; *Shuowen jiezi*; Prince Jogu; Hata no Kawakatsu; *Shikisho*; Ashikaga Yoshimochi; Zōami

〈研究論文〉

## 京伝の擬人物黄表紙の到達点

— カルタ見立ての『寓骨牌』をめぐって

マスキオ・パオラ

『<sup>むだかるた</sup>寓骨牌』(天明七[一七八七]年刊)は、その時期に江戸で大流行していた「めくりカルタ」(ポルトガル由来のトランプカードで行われるカードゲーム)を擬人化して登場させる山東京伝の黄表紙である。従来の研究では、珍しい題材の擬人物の一つとして挙げられてきたが、特に意義があるとはされてこなかった。しかし、当時の読者が持っていためくりカルタの知識を意識しながら本作を読むことで、その構成や娯楽性を理解することができる。

本稿ではまず、めくりカルタの基礎知識や遊び方を紹介し、『寓骨牌』でそれぞれの札がどのように擬人化されているかを分析した。『寓骨牌』の擬人化の手法はゲームにおける役割を反映しているといえる。例えば、クラブ・スペード・ダイヤ・ハートに当たるハウ(青札)・イス(赤札)・オウル・コップの四種一〜十二の計四十八枚のうち、最大の点数が付く青札の六は、姫君の六大御前として擬人化されている。実際のゲームで点数の高い札が狙われるように、『寓骨牌』の物語で六大御前はさまざまな登場人物に思いを寄せられる。

次に、作品の趣向を考察した。「めくり」のルールを意識しながら物語を読んだ結果、登場人物の関係もゲームを反映していることがわかる。例えば、赤蔵がお七と桐三郎を追いかけている時に、鬼と幽霊が突然現れて難儀を救う場面は、ある遊戯者が赤札の七で青札の七を取ろうとしている様子に、ジョーカーのような役割を果たす鬼札や幽霊札が突然現れるゲームの様子に見立てられている。よって、『寓骨牌』は「カルタ見立て」の趣向を持っているといえる。

このような解釈によって、山東京伝の擬人物黄表紙における『寓骨牌』の位置付けを改めて考察することが必要になる。京伝が『御存商売物』(天明二年)で人気作者となってから素材を変えて同じパターンで天明期に執筆した擬人物黄表紙と比較して、『寓骨牌』では擬人化された札にお家騒動に見立てためくりの勝負を演じさせることで、「お家騒動の擬人物」の趣向をさらに複雑にし、凝りに凝った作品を生み出した。この後、寛政の改革以降の大衆化した京伝の黄表紙には、そのように細かく編まれた擬人物は見出されない。そのため、『寓骨牌』は京伝の擬人物黄表紙の到達点と見なせるのではないか。

【遊び、寛政の改革、カルタ、擬人化、黄表紙、山東京伝、天明期、見立て、めくりカルタ、『寓骨牌』】

## Karuta Turned into Characters: *Muda karuta*, Santō Kyōden's Most Complex *Kibyōshi* of Personification (*gijinka*)

Paola MASCHIO

*Muda karuta* (1787) is a *kibyōshi* by Santō Kyōden, in which the characters are personalized *mekuri karuta*, or European-derived playing cards used in the game of *mekuri*. In previous research, this work has been mentioned for its original theme, but it has not been particularly valued either by scholars of Kyōden or of *karuta*. However, if it is read with an eye on the rules of *mekuri*, it is possible to understand its structure and the reason why it is entertaining.

In this article, after a summary of basic facts about *mekuri karuta* and its rules, I focus on how each character is constructed as a personification (*gijinka*) of each card, reflecting its value and function in the game. For example, the card with the highest value is *aofuda no roku* (corresponding to the six of clubs), which is worth 60 points, and this is personalized as the much sought-after Lady Rokudai Gozen.

I then explain how the relationship between the characters reflects that between the cards in the game of *mekuri*. For example, the scene where Oshichi is saved from Akazō by the ghost (*yūrei*) can be read as follows: when a player goes to take the *aofuda no shichi* card by using the *akafuda no shichi* card, another player uses the *yūrei* card, a sort of joker. Therefore, it is possible to describe the structure of *Muda karuta* as mimicking a *mekuri* card game.

With this new reading of *Muda karuta*, the place of this work in Kyōden's *kibyōshi* with personified characters can be reconsidered. Kyōden's first success was *Gozonji no shōbaimono* (1782), a story of personified books, which had a big impact on the whole *kibyōshi* repertoire. For the rest of the Tenmei era (1781–1789), Kyōden authored *kibyōshi* that followed the pattern of his first success, changing the object of the personification. *Muda karuta* is different in that its structure (a *mekuri* card game) matches the original form of the characters (personified playing cards).

After the Kansei reforms, *kibyōshi* became more popular. They were no longer a divertissement for Edo intellectuals, but were written for a wider audience. Kyōden continued to write *kibyōshi* with personified characters in the Kansei era, but lacked details and their structure no longer matched the object of personification as in *Muda karuta*, which can be considered the genre's most complex and mature example.

**Keywords** : card game, *karuta*, Kansei, *kibyōshi*, *gijinka*, personification, play, *mekuri*, Santō Kyōden, Tenmei

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〈研究論文〉

## 明治末の米国人留学生チャールズ・ジョナサン・アーネル —忘れられた日本学者の生涯

古俣達郎

本稿では、明治末のアメリカ人留学生で日本学者であったチャールズ・ジョナサン・アーネル (Charles Jonathan Arnell 1880–1924) の生涯が描かれる。今日、アーネルの名を知るものは皆無に等しいが、彼は一九〇六 (明治三十九) 年に日本の私立大学 (法政大学) に入学した初めての欧米出身者 (スウェーデン系アメリカ人) である。その後、外交官として米国大使館で勤務する傍ら、一九一三年に東京帝国大学文科大学国文学科に転じ、芳賀矢一や藤村作のもとで国文学を修めている (専門は能楽・狂言などの日本演劇)。卒業後は大学院に通いながら、東京商科大学 (現：一橋大学) の講師に就任し、博士号の取得を目指していたが、「排日移民法」の成立によって精神を病み、一九二四年十一月、アメリカの病院で急逝した。

アーネルは日本の大学を正規の課程で修めた先駆的な日本学者でもあったが、早世したこともあり、その存在はほとんど知られていない。それゆえ、本稿では、アーネルの伝記的事実を明らかにすることに主眼が置かれており、とりわけ、彼の生涯の出発点である、スウェーデンからの移住先タコマの地での日本人移民との出会いに注目している。なぜなら、アーネルの死のきっかけとなった「排日移民法」の成立は、移民同士の出会いによって始まった彼の生そのものを否定するものであったからである。

アーネルの死後、恩師であり、親しい友人でもあった藤村は、英語教育廃止論を展開し、大きな反響を呼ぶ。そこにはアーネルの死を契機として、藤村が抱くに至った国家及び民族間の関係性への諦念と絶望が見られるのである。

【アーネル、藤村作、法政大学、東京帝国大学、東京商科大学、国文学史、能楽・狂言、歌舞伎、留学生、移民】

## Charles Jonathan Arnell, an American Student in the Late Meiji Era: The Life of the Forgotten Japanologist

KOMATA Tatsurō

This article discusses the life of Charles Jonathan Arnell (1880–1924), an international student from the United States who studied in Japan in the late Meiji era and went on to become a Japanologist. Though few today have heard of him, in 1906, Arnell, a Swedish-born US citizen, became the first international student from the West to attend one of Japan's private universities (Hosei University). Then, in 1913, while in the employ of the US embassy as a diplomat, he continued his studies—specializing in noh and kyōgen—under esteemed scholars such as Haga Yaichi and Fujimura Tsukuru at Tokyo Imperial University's Department of Japanese Literature. Building on this, he went on to graduate school, where he pursued a doctorate while lecturing at Tokyo University of Commerce—now known as Hitotsubashi University. Before completing his

doctorate, however, he suffered great mental anguish following the enactment of the ‘Immigration Act of 1924,’ and died at an American hospital in November of the same year.

Having completed an academic course of study at a Japanese university, Arnell was a pioneer among Japanologists. However, due to his untimely death, very little is known about him. This article aims to address that issue, bringing to light biographical information about his life with particular focus on events that took him from Sweden to Tacoma in the United States, where he interacted with immigrants from Japan. The ‘Immigration Act of 1924’ is presented here as a trigger that led to Arnell’s death on account of it standing in direct opposition to the kind of interaction he felt he was fortunate to have with immigrants that defined his life in Japan.

Following Arnell’s death, his former teacher and close friend, Fujimura, became instrumental in calling for an end to English education at Japanese schools, drawing much attention. This reflects the resignation and depths of despair Fujimura came to feel after his friend’s death, with regard to the futility of relations between nations and ethnic groups.

**Keywords :** Arnell, Fujimura Tsukuru, Hosei University, Tokyo Imperial University, Tokyo University of Commerce, History of Japanese Literature, kabuki, noh/kyōgen, international student, immigrant

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〈研究論文〉

## 「誓の御柱」建設運動とその広がりについて

西田 彰一

本稿では筧克彦の思想がどのように広がったのかについての研究の一環として、「誓の御柱」という記念碑を取り上げる。「誓の御柱」は、一九二一年に当時の滋賀県警察部長であり、筧克彦の教え子であった水上七郎の手によって発案され、一九二六年に滋賀県の琵琶湖内の小島である多景島に最初の一基が建設された。水上が「誓の御柱」を建設したのは、デモクラシーの勃興や、社会主義の台頭など第一次世界大戦後の急激な社会変動に対応し、彼の恩師であった筧克彦の思想を具現化するためであった。

水上の活動は、国民一人一人に国家に相応しい「自覚」を促すものであった。この水上の提唱によって作り出された記念碑が、国民精神の具現化であり、同時に筧の思想の可視化である「誓の御柱」なのである。この記念碑の建設運動は、滋賀県に建てられたことを皮切りに、水上が病死した後も彼の友人であった二荒芳徳や渡邊八郎、そして筧克彦らが結成した大日本彌榮會に継承され、他の地域でもつくられるようになった。こうした大日本彌榮會の活動は、特に秋田の伊東晃璋の事例に明らかのように、宗教的情熱に基づいて地域を良くしたいという社会教育に取り組む地域の教育者を巻き込む形で発展していったのである。

この「誓の御柱」建設運動の真価は、明治天皇が王政復古の際に神々に誓った五箇条の御誓文を、国民が繰り返し唱えるべき標語として読み替え、それを象徴する国民の記念碑を建

てようと運動を展開したことであろう。筧や水上たちは、国民皆が標語としての御誓文の精神に則り、建設に参加することで、一人一人に国家の構成者としての「自覚」を持たせ、秩序に基づいた形で自らの精神を高めることを求めたのである。そしてこの大義名分があったからこそ、「誓の御柱」建設運動は地域の人々の精神的教化の素材として伊東たち地域で社会教育を主導する人々にも受け入れられ、日本各地に建設されるに至ったのである。

【「誓の御柱」、筧克彦、随神道（古神道・神ながらの道）、五箇条の御誓文、水上七郎、多景島、二荒芳徳、渡邊八郎、伊東晃璋、寒風山】

## On the “Chikai no Mihashira” Construction Movement and Its Spread Across Japan

NISHIDA Shōichi

This article deals with monuments known as “Chikai no Mihashira” (lit. “pillar of the oath”) as part of research on how the thought of Kakei Katsuhiko, a scholar of Shinto and public law, spread. The construction of “Chikai no Mihashira” monuments was proposed in 1921 by Minakami Shichiro, then Chief of Shiga Prefecture’s Police Department and a student of Kakei Katsuhiko. The first “Chikai no Mihashira” was erected on Take Island, an islet in Lake Biwa, Shiga Prefecture, in 1926. Minakami constructed “Chikai no Mihashira” monuments to respond to the rapid social changes occurring after WWI, including the rise of democratic thought and socialism, and also to “concretize” the thought of Kakei Katsuhiko, his respected mentor.

Minakami’s activities were aimed at heightening individual citizens’ “self-awareness” as members of the nation. “Chikai no Mihashira” monuments, whose construction Minakami proposed, were intended to embody the spirit of the nation, and also act as a visual representation of Kakei’s thought. From the construction of the first monument in Shiga Prefecture as the starting point, a movement to construct such monuments was handed down—even after Minakami’s death from disease—by the Dainippon Iyasakakai, an organization established mainly by Minakami’s friends Futara Yoshinori and Watanabe Hachiro and by Kakei Katsuhiko himself; together they constructed monuments in other area, too. As clearly shown by the example of Itō Kōshō in Akita Prefecture in particular, these activities of the Dainippon Iyasakakai developed by involving local educators who devoted themselves to social education based on their religious passion and in the hope of improving their own local communities.

It is thought that the true value of the movement for the construction of “Chikai no Mihashira” monuments lay in the fact that those involved in it treated the “Imperial Oath,” which Emperor Meiji swore to Shinto deities at the restoration of imperial rule, as a set of slogans citizens should chant repeatedly; they led the movement by proposing the construction of monuments as a symbol of the oath. Kakei, Minakami, and their associates urged individual citizens to be “self-aware” as members of the nation and raise their own spirits in line with the social order by participating in the construction of monuments in the spirit of the Imperial Oath. This cause helped immensely in motivating local leaders involved in social education, like Ito, to accept the “Chikai no Mihashira” construction movement as a useful means for the spiritual edification of the local people, and led to these monuments being constructed across Japan.

**Keywords** : “Chikai no Mihashira”; Kakei Katsuhiko; Kan-nagara-no-michi (old Shinto); Charter Oath; Minakami Shichirō; Take Island; Futara Yoshinori; Watanabe Hachirō; Itō Kōshō; Mt. Kanpū

〈研究論文〉

## 橋本平八《裸形少年像》と木材の克服

—木彫と「木製の彫刻」を分ける眼差し

福江良純

近代日本彫刻史の中で、橋本平八（1897–1935）ほど、異色性をもって語られる木彫作家も少ない。彼が日本美術院展で発表した代表作は、神秘的でどこか謎めいており、今日においても色褪せない斬新性は話題と関心を集めている。本研究は、永らく橋本作品の解釈に影響を及ぼす論説の発端となった作品《裸形少年像》の実見調査を行い、橋本の再評価を可能にする環境を整えるものである。

木彫の技能に<sup>た</sup>長けていた橋本は、出品作それぞれに特異な技法的処置を施し、既存の木彫表現を超えた独創性を狙った。ただし彼の場合、確かな技能が却って発表作品を難解なものにしたことも事実である。その技法に関する橋本自身の説明は乏しく、独特の論法による彼の彫刻論も作品を一層謎めかせることになった。

これまでは、そうした謎めいたところが橋本の特質として括<sup>くく</sup>られる傾向にあったが、この見方は、作者橋本の人物像と作品が持つ構造との境界を曖昧にし、橋本作品の評論上に「精神性」というバイアスを形成することにもなった。本研究が取り上げる《裸形少年像》の、作品表面に残る特徴的な刃物痕と背面に裂開する大きな干割れの問題は、係るバイアスによって誤解のうちに注目された、制作技術と彫刻材料が織りなした作品上の様相と言える。

筆者は、調査の過程で、橋本が採った技法処置と作品形態上の諸特徴が、かつてこの作品上に語られた「円筒形の形」、「求心的」、「木心」などの批評言説と相いれないことを確認していった。本研究は、新しく得られた調査内容を彫刻技法の原理と照合することで、橋本に<sup>ま</sup>纏わりついてきた評論上の定型文から彼を解放するとともに、《裸形少年像》に適用された特殊な手法や放置された干割れの意味を検証した。その結果、橋本は素材の物性を逆手に取ってその制約を克服し、そのことで「石彫木彫の区別」を超えた「彫刻」を目指したことが明らかになった。素材の物性自体に自律的価値を認め、方法論上に応用した橋本には、近代的オブジェにも通じるオリジナリティの覚醒が認められるべきである。こうした橋本の前では、「木のアニミズム」などという霊性観念をもってされる傾向にあった従来の論説は、根本的な見直しが要求されるであろう。

【橋本平八、《裸形少年像》、近代彫刻、石井鶴三、星取り法、直彫り法、木彫、《石に就いて》、荻原守衛、日本美術院展】

# Hashimoto Heihachi's "Ragyō shōnen-zō" and Wood-Mastering: His Vision to Differentiate Woodcarving and "Wood Sculpting"

FUKUE Yoshizumi

In the history of modern Japanese sculpture, few wood sculptors have been characterized as being as idiosyncratic as Hashimoto Heihachi (1897–1935). The representative works he unveiled at the exhibitions of the Nihon Bijutsuin (lit. "Japanese Academy of Fine Arts") look mysterious and somehow enigmatic, and their distinctive novelty still attracts special attention and interest. This study is a close observation of Hashimoto's "Ragyō shōnen-zō" (lit. "Statue of a Naked Boy"), which has served as the starting point for much academic discourse that has had a long-term impact on interpretations of Hashimoto's works, and to prepare the groundwork for a reevaluation of his work.

As a highly skilled woodcarver, Hashimoto applied various idiosyncratic techniques to the different works he submitted to exhibitions, aiming for an originality beyond existing expressions in woodcarving. However, it was also the case that his advanced skills made his works difficult to understand. Hashimoto himself gave little explanation about the techniques he used, and his theory about sculpture based on his own unique logic made his works appear even more enigmatic. There has been a tendency to dismiss the enigma as characteristic of Hashimoto, but this view has blurred the boundary between his own personality and the structure of his works, and has caused a bias toward "spirituality" in critiques of his works. "Ragyō shōnen-zō," which this study deals with in detail, has a characteristic edge cut on its surface, and a large crack in its back. These issues have attracted particular attention based on a misunderstanding caused by this bias, but it might be better said that they constitute an aspect of the work itself, created by a combination of techniques and the actual material used for creating this statue.

In this study, I confirm that the techniques Hashimoto used and the work's formal characteristics were often contradictory to terms previously used in critical discourse about his work, such as "cylindrical form," "centripetal," and "wood core." By comparing new findings with the principles of sculpture techniques, this study frees Hashimoto from the critical clichés that have long adhered to him, and examines the meanings of the unique techniques he applied to "Ragyō shōnen-zō" and the crack that he left as it was. This study shows that Hashimoto overcame the restrictions his material imposed on him by taking advantage of its physical properties, aiming to create "sculpture" beyond the "border between stone-carving and woodcarving." Given that Hashimoto found autonomous value in his material's very physical properties, and applied these properties to his own methodology, proper recognition should be granted to his awakening to the originality inherent even in modern *objets d'art*. Here it is suggested that, in light of these intentions of his, a fundamental revision is required of conventional academic discourse that has tended to rely on such spiritual concepts as "wood animism."

**Keywords** : Hashimoto Heihachi; "Ragyō shōnen-zō"; modern sculpture; Ishii Tsuruzō; pointing technique; direct carving technique; woodcarving; "Ishi-ni-tsuite;" Ogiwara Morie; Nihon Bijutsuin-ten

〈研究論文〉

## 一九五〇年代の網野善彦にとっての政治と歴史

— 国際共産主義運動からの出発

内田 力

日本中世史家の網野善彦（生没年一九二八～二〇〇四年）は、一九七〇年代ごろから新しい歴史学の潮流（「社会史」）の代表的人物として注目されるようになり、のちに「網野史学」・「網野史観」と称される独自の歴史研究のスタイルを打ち立てた人物である。かれの歴史観は、とくに大衆文化の実作者への影響が大きく、映画監督の宮崎駿や小説家の隆慶一郎、北方謙三の作品にその影響がみられる。

では、網野はなぜこれほどまで個性的な歴史研究者になったのか。そう考えて網野の自伝を読むと、一九五三年の夏に左翼政治運動から離脱したことが重大な転換点として語られている。本論文では、網野自身が研究上の重大な転換点として語っていた一九五〇年代の網野の活動を、同時代の左翼政治運動の潮流とつきあわせて検証した。

本論文ではまず、日本の敗戦直後における網野と共産党の関係について確認した（第一節）。そのうえで、一九五三年以降の共産党分裂期を対象として、網野をとりまく政治的状况を分析するとともに（第二節）、網野が歴史をめぐっていかなる活動を展開していたのかを分析した（第三節）。最後に、一九五〇年代後半、つまり網野が左翼政治運動から離脱したあとに、いかなるかたちで歴史研究を再開したのかを検討した（第四節）。

以上をとおして本論文では、一九五〇年代前半の一時期、国際共産主義運動の一部分に組み込まれて翻弄されていた網野善彦が、左翼運動離脱後に、政治的に否定された学説の検証に向かったことを示した。くわえて、一九五〇年代の段階ですでに、歴史を表象するメディアの問題に接していたことを指摘した。

【網野善彦、網野史学（網野史観）、日本共産党、国際共産主義運動、50年分裂、山村工作隊、歴史表象、合唱、紙芝居、南北朝封建革命説】

## Politics and History for Amino Yoshihiko in the 1950s: His Beginnings with the International Communist Movement

UCHIDA Chikara

Historian Amino Yoshihiko (1928–2004), who specialized in medieval Japan, began attracting attention as a representative of a new current in history (social history) around the 1970s, and established a unique style of historical studies, later known as “Amino-style history” or the “Amino-style historical view.” His historical viewpoint has had a major impact on those involved in creative activities in the field of popular culture, in particular. Works by movie director Miyazaki Hayao, and novelists Ryū Keichirō and Kitakata Kenzō all show the influence of Amino.

What made Amino an academic historian of such distinctive individuality? Reading his

autobiography with this question in mind leads us to discover that he described his own withdrawal from the left-wing political movement in the summer of 1953 as a major turning point. This article closely examines Amino's activities in the 1950s, which he cites as a crucial turning point for his research, by comparing them with left-wing political movements at that time.

The article begins by confirming the relationship between Amino and the Japanese Communist Party (JCP) soon after Japan was defeated in WWII (Section 1). After that, focusing on the period of the major split in the JCP from 1950 on, the article analyzes the political situation surrounding Amino (Section 2), and the nature of the history-related activities he was carrying out (Section 3). Finally, the article examines the form in which Amino resumed his historical research in the late 1950s, that is, after he withdrew from the left-wing political movement (Section 4).

Through the afore-mentioned process of examination, this article suggests that Amino Yoshihiko turned to the examination of theories that had been politically rejected, after he withdrew from the leftist political movement, within which he had been caught up in the turmoil in the early 1950s. In addition, the article points out that Amino had already experienced problems with the media's representation of history in the 1950s.

**Keywords :** Amino Yoshihiko; Amino-style history (Amino-style historical view); Japanese Communist Party; International Communist Movement; JCP's split in 1950; Mountain Village Operation Unit; representation of history; chorus; *kamishibai* (picture-story shows); theory that the period of the Northern and Southern Dynasties was a period of feudal revolution