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Drodzy Czytelnicy.

Przekazujemy Państwu rąk pierwszy ze specjalnych zeszytów kwartalnika Silva, będących pokłosiem spontanicznie wcielonej w życie idei Międzynarodowych Studenckich Warsztatów Japonistycznych. Pierwsza edycja warsztatów, zorganizowana przez zespół pracowników oraz studentów japonistyki Uniwersytetu Jagiellońskiego, miała miejsce w dniach 15-19 kwietnia 2009 roku w Murzasichlu i zgromadziła około 160 uczestników z Polski, Słowacji, Czech oraz Węgier. Niniejszy tom obejmuje wybrane teksty powstałe na podstawie referatów wygłoszonych wówczas przez kadrę naukową oraz doktorantów uczestniczących w tym wydarzeniu japonistyk akademickich. O szczegółach organizacji imprezy oraz zajęć językowych traktuje artykuł zamieszczony w 6 numerze Biuletynu Fundacji Japońskiej z 2010 roku: http://www.jpf.go.jp/j/japanese/survey/bulletin/06/pdf/10.pdf.

Ufamy, że zarówno idea warsztatów, jak i publikacji ich dorobku naukowego zyska Państwa sympatię i uznanie.

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Poznań-Kraków-Warszawa-Kuki-Toruń-Praga-Bratysława-Budapeszt, grudzień 2011

Dear Readers,

This is the first of a series of special editions of *Silva Iaponicarum* 日林, which are the gleanings of the spontaneously realized idea of the International Japanese Studies Students' Workshop. The first Workshop, organized by the staff and students of the Japanese Studies Department of the Jagiellonian University in Cracow, took place in the delightful village of Murzasichle at the foot of the Tatra Mountains on April 15-19th, 2009, in which over 160 participants gathered from across Poland, Slovakia, the Czech Republic and Hungary.

The present volume comprises a selection of papers based on lectures and presentations given during that event by the academic staff and doctoral candidates of the participating Japanology Departments. Details of the Workshop and Japanese language courses may be found in the Japan Foundation's 2010 Bulletin no 6 at:
http://www.jpf.go.jp/j/japanese/survey/bulletin/06/pdf/10.pdf.

We strongly believe that the idea of the Workshop as well as the publication of its academic output is a great way for Japanologists from across Central Europe to come together and share ideas and we dearly hope you enjoy and value the results published in this series.

The editorial board
and the event participants

E-mail: silvajp@amu.edu.pl

Poznań-Cracow-Warsaw-Kuki--Toruń-Prague-Bratislava-Budapest,
December 2011

読者のみなさまへ

季刊誌「Silva Iaponicarum 日林」の特別号をお届けします。本論文集は、共同の発意から実現した、国際日本学科合同合宿の成果です。

第一回合宿はヤギェロン大学（クラクフ）の日本・中国学科のスタッフと学生によって企画され、ムジャシフル村で 2009 年 4 月 15-19 日にかけて実施、ポーランド、スロバキア、チェコそしてハンガリーから 160 人以上の参加者が集まりました。本号は、2009 年の合宿に参加した諸大学日本学科のスタッフ及び博士課程の学生が発表した発表をもとに書かれた論文の一部です。合宿の実施概要と各大学における日本語の授業については国際交流基金日本語教育紀要 6 号（2010 年）に説明されています:

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合宿の実施とその成果の公刊という私たちの企画が、みなさまから温かく受け容れられるものと、期待しております。

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Diana Donath

Philosophical Thought and Idealism in the Works of the Great Meiji Author Kōda Rohan

Kōda Rohan[1] (1867-1947) is one of the most reputable authors in Japan. He is considered not only one of the most prominent Meiji authors, but also one of the best authors in modern Japanese literature. Regarding his influence and ability, the elegance and complexity of his style, and the fertility and versatility of his body of work, Kōda Rohan is often compared to the German author Thomas Mann (1875-1955), whom he preceded by eight years both in birth and in death.

Rohan must be seen in the context of his relationships to important contemporaries like Tsubouchi Shōyō, Futabatei Shimei, Yamada Bimyō, Ozaki Kōyō, Mori Ōgai, Natsume Sōseki, Higuchi Ichiyō and others. The term *Kōro-jidai* (*Kō* from Ozaki Kōyō and *Ro* from Rohan) can be limited to the period of time from 1890 to 1894, and the term *Rohan-Ichiyō-jidai* only applies to the year 1896, when Ichiyō died at the age of 24. Mori Ōgai, although he was five years older than Rohan, estimated Rohan very highly. They worked together on Ōgai's magazine *Mezamashi-gusa* since it was founded in 1896. They parted 12 years later, in 1908, because of a difference in opinion on Higuchi Ichiyō, whom Rohan promoted even after her death, despite Ōgai's disapproval.

The fact that Kōda Rohan has up to this point been scarcely translated[2] and in the West has remained less well-known than some of his above-mentioned contemporaries, may be due to the exceptional difficulty of his language. In his narrative style, Rohan prefers a striking noun-style (*taigendome*) and a frequent use of *kanji* clusters, which often have a Buddhist meaning and are only translatable with knowledge of the original Chinese language and with a basic understanding of Buddhist philosophy. Furthermore, he makes frequent use of literary quotations and allusions which demand a profound knowledge of classical Japanese literature and

[1] Whose childhood name was Tetsushirō and whose official name was Kōda Shigeyuki.

[2] In English: *Encounter with a Skull* (*Taidokuro,* 1890); *The Bearded Samurai* (*Hige-otoko*, 1890-96); *The Five-Storied Pagoda* (*Gojūnotō,* 1891-92), all in: *Pagoda, Skull and Samurai – Three Stories by Kōda Rohan*, translated by Chieko Irie Mulhern, Tuttle 1985 (published by Cornell Univ. 1982); *The Pagoda* (*Gojūnotō*), translated by Shioya Sakae, Okura shoten 1909; *Leaving the Hermitage* (*Shutsuro*, 1904), translated by Nagura Jirō, London (Allen & Unwin, 1925). - In German: *Die fünfstöckige Pagode* (*Gojūnotō*), translated by Walter Donat, Düsseldorf /Köln (Diederichs) 1960; *Der Totenschädel / Die Buddhafigur* (*Taidokuro / Fūryūbutsu*), translated by Diana Donath, Berlin 1999.

history. He also likes to use proverbs, parallelisms, alliteration, rhyme, puns, metaphors, images and symbols. He prefers the first-person narration with multiple speech within the speech, with frequent unmarked interchanges between the first and the third person and sudden unexpected transitions. Thus, many of his texts are hard to read even for Japanese readers and were difficult to understand even for his Meiji-time contemporaries. For example, the poet Masaoka Shiki (1867-1902) complained[3] it cannot be an author's intention not to be understood. He then tried to read the text aloud, which made it even more difficult to understand because of its many *kanji* clusters and sinisms.[4]

Rohan is the fourth of eight children of an old Edo *bakufu*-official family with strong artistic interests. Apart from two who died early, all six Kōda-children were extraordinarily successful, in particular the pioneer and war hero Captain Gunji and the two famous musician sisters Kōda Nobu and Andō Kōko. Nobu, a pianist, was the first Japanese student to receive a scholarship. She studied in Boston and Vienna for six years and gave music lessons to the Taishō empress. Kōko studied the violin in Berlin for four years, became a professor at the Tōkyō Geidai and gave lessons to Crown Princess Nagako, the wife of the later Shōwa Tennō.
Between the age of 5 and 17, Rohan attended seven schools. He learned English, received a profound education in *Kangaku*, dedicated himself especially to the field of natural science, and starting in 1883 studied to be a telegraph engineer.
From 1885 till 1887, Rohan worked as a telegraph engineer in Hokkaidō. Here he got acquainted with the folk culture and history of the Ainu, on which he later published, e.g. in his novella *Yuki funpun* (*Snowflakes*, 1889). Because he could not cope with the rough climate, the monotonous work and the great distance from his hometown Tōkyō, he left his job illegally.
On his way home, in the beginning prosecuted by the police, without money and partly on foot, he often had to sleep in the open air and experienced the "pillow of grass" *kusa-makura*.[5] Hence he chose his pen-name Rohan "Comrade of the Dew".[6]

[3] Quoted after Ikari 1983: 62 and Katanuma 1989: 132.
[4] My translation of *Fūryūbutsu* (nominated for the Japan Foundation Translator's Award in 2003) has even been regarded by some Japanese literary scholars who can read German as an aid for understanding the original Japanese text.
[5] A well-known *makura-kotoba* in Japanese poetry since the *Manyōshū.*
[6] Among several other pen-names, esp. Kagyūan *The Snail's House*.

After his return to Tōkyō, he worked in his father's stationary shop and began to publish. He became an established author in 1889 through the publication of *Fūryūbutsu*, and he worked as a contributing editor for several magazines. He was a guest member of the *Negishi*-group and the literary club *Kenyūsha*. For two years, from 1896 to 1898, he was editor of the magazine *Shinshōsetsu*. In 1908 and 1909 he taught as a professor at the Kyōto University of Literature, although he had never formally studied literature himself.

In 1895, Rohan married his first wife, who gave birth to three children. His eldest daughter Uta (born 1901) died at the age of 11, his beloved son Shigetoyo (born 1907) at the age of 19, and his wife Kimiko died after 15 years of marriage in 1910. Two years later Rohan married the Christian intellectual Kodama Yayoko.[7] Their marriage was unhappy but lasted for 33 years. His daughter Aya (1904-1990), his only surviving child, became a well-known writer and gave Rohan a granddaughter, Aoki Tama, who is also an author.

Highly honoured,[8] but strongly affected by the hardships of the Second World War, Rohan died on July 30, 1947. Although he had been sickly, weak and anxious as a child, he lived to be 80 years old.

Rohan's huge body of work, which mainly consists of fictional prose, also includes theatre plays, poems, travel diaries, essays, historical biographies as well as scientific discourses and commentaries.

Although Rohan made several successful attempts to join Realism as the main literary trend of his time, the vast majority of his work has to be assigned to the current of Literary Idealism. Japanese literature critics classify Rohan, and in particular his early work, as belonging to Early Romanticism (*shoki roman-shugi*). They stress the visionary character of his statements, and they use the special term "Literature of Enlightenment" (*godō no bungaku*)[9] to describe parts of Rohan's body of work.

However, Rohan saw himself as a Realist writer. He wrote: "Prose (*shōsetsu*) is fiction, but good prose consists of the collected shadows of reality."[10]

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[7] App. 1872-1945. Rohan had a Christian church wedding ceremony conducted by the famous protestant preacher Uemura Masahisa (1857-1925), professor at Meiji Gakuin, minister and founder of several churches.

[8] *Bungaku hakushi* 1911, *Teikoku gakushiin* 1927, *Teikoku geijutsuin* 1937, *Bunka kunshō* 1937 and many others.

[9] E.g. Sasabuchi Yūichi, quoted after Ikari 1983: 148.

[10] In his article *Kakusha-zappitsu* (Yomiuri shinbun 1890/2), quoted after Sugizaki 1975: 359.

Two manifestos by Rohan on Ihara Saikaku[11] are regarded as the literary theoretical credo of his early creative period: *Ihara Saikaku o tomurau fumi* (*In Admiration of Ihara Saikaku*) from November 1889, and *Ihara Saikaku* from May 1890. He writes that although Saikaku's works are merely classified with the term "amorous" (*kōshoku*), Saikaku is such a good realist that what he has described as the reality of his time 200 years ago, still applies to Meiji-reality every day. Rohan praises Saikaku's style for its sincerity (*makoto*) and its authenticity (*honjō*) and sees Saikaku's popular *Sōshi*-literature as a gift to the ordinary people. However, not two months later, in July 1890, Rohan reduced his Saikaku-worship, and later he clearly distanced himself from Saikaku, because he saw his literary aim as being on a different, higher level than Saikaku.
Kawamura Jirō says:[12]
"Rohan looks at the world realistically, but he advances to vision…He describes current affairs realistically, but he leads the reader into a space of free fantasy…into the dimension of infinity…into a sensation of bodilessness."

Rohan, who was an individual in every regard, resisted classification in literary categories, and called his literary principle "the description of the interesting" or "of the inspiring" (*kankyō-shugi*).[13]
In Rohan's fictional prose, the emphasis lies on his early period of writing (1889-1891), which contains the most important works of his body of work. In Rohan's works, his strength lies in the shorter form (the novella), whereas his two long novels, the extensively planned *Fūryū-mijinzō* (*Dust-store of Wordly Enjoyments*, 1893-1895) and *Sora utsu nami* (*Waves Crashing Against Heaven*, 1903-1905), remained unfinished, in both cases due to the outbreak of the Japanese wars from 1895 and 1905. An outstanding example of Rohan's historical fiction is his novel *Unmei* (*Fate*, 1919), a biography of the 3rd emperor of the Chinese Ming dynasty, Yongle (reigned 1403-1424), the famous constructor of the medieval city of Beijing. The form of loosely connected prose sections put together to comprise a whole, which Rohan called "chain-link-style" (*renkantai*), is illustrated by his last purely fictional work *Renkanki* (*Chain-linked Notes*, 1940). Towards the end of his life, he also wrote an extensive commentary on Bashō (1643-1694).

[11] 1642-1693. See Donath 1997a, Kap. V. 3: 229-230.
[12] Kawamura 1971, quoted after Nihon bungaku kenkyūshiryō kankōkai: *Kōda Rohan / Higuchi Ichiyō*, Yūseidō 1982, 3rd ed. 1987: 16, 20.
[13] Quotation from Katanuma 1989: 129.

In his shorter novels about artists and artisans, he could express his ideal of strict dedication to work, combined with a type of modern individualism. In these novels, there is a striking development from the glorification of art in the beginning - where the protagonists perform noble artistic craftsmanships as a Buddha sculpturer (*Fūryūbutsu*, *The Buddhist Statue Created out of Love*, 1889), a sword smith (*Ikkōken*, *A Sword*, 1890), or a pagoda architect (*Gojūnoto*, *The Five-Storied Pagoda*, 1891) - to the disillusioned estimation of art as a trade subjected to striving for profit and fame, with protagonists like a metal engraver (*Fūryūma*, *The Curse of Love*, 1898) and a potter (*Wankyū monogatari*, *The Story of the Dish-Potter Kyūbei*, 1899).

The most well-known of Rohan's works is his novella *Gojūnotō* from 1891,[14] which was translated into English as early as in 1909. As a brilliant example of comprised Japanese prose, a scene of the novella was selected by the *Mombushō* and included in Japanese school-books for decades, which made Rohan known throughout Japan. In this novella, Rohan creates his ideal of an artist's selfless, utter devotion to his work, which is thus brought to a brilliant success. The plot fictionalizes the historical facts of the construction of the pagoda of the Kannōji in Edo in 1793 and of a typhoon on the day of its inauguration.

Two competing carpenters apply for the commission to build the pagoda: the established, successful architect Genta and his boorish, uneducated employee Jūbei. As the talented and strong-willed Jūbei is not willing to work together with Genta, he is actually asked by the old abbot to construct the pagoda alone. With his humble attitude and his dedicated work ethic, he convinces his workers to give their best and succeeds in building a magnificent pagoda. However, a typhoon comes up, and the tall building has to give proof that it can stand the antagonistic elements of nature, which Rohan symbolizes as a mystic army of aggressively raging and screaming demons (this is the scene printed in school-books). Jūbei takes up position on the highest storey of his pagoda, facing the storm, ready to die if the pagoda should cave in. He identifies himself with his work and is rightly convinced of its perfection. Jūbei's confidence demonstrates Rohan's belief in the power of man and his ability to dominate nature. In Rohan's life-long discussion of the interdependence of human will and fate, this is a remarkable emphasis on the human will, induced by occidental influence innate in the Meiji-restoration.

[14] See Donath 2009.

Only one year earlier, in his novella *Taidokuro* (*Encounter with a Skull*) from 1890, which shows a strong inclination towards Romanticism and Mysticism, Rohan had answered the question of the interdependence of human will and fate completely differently: from the fatalistic point of view of unswayable predestination. The complex, demanding work seemingly has a simple storyline. On a dangerous hiking tour through the mountains in winter, the I-narrator, called Rohan, loses his way in the darkness. Alone in desolate wilderness, fearful and completely exhausted, he reaches a simple straw hut, where he finds a kind, helpful young woman of divine beauty with the name of Otae. They spend the night beside the fireplace, and Otae tells him her story: Her family is afflicted with a curse, which led her to being expelled from society, living in the mountains until her miserable end. For this reason, she did not want to marry and rejected the proposal of an attractive, well-educated young nobleman, who died of unfulfilled longing right in front of her eyes. His ghost haunted her and brought her to this remote mountain hut. This reflects the ancient *nō*-motif of the ghost of the deceased exerting an influence on the one responsible for his death.
However, at dawn both the hut and the woman have disappeared, and Rohan finds himself with merely a skull at his feet. In the next village, he learns that the previous year, a 27-year-old woman, suffering badly from leprosy and disfigured by a number of gruesome abscesses, has wandered about, and is said to have vanished into thin air in a frenzy and fury. Otae has thus become a "mountain witch" *yamauba*. Here, the term "fate" is used as a tragic *deus ex machina* and is not explained, neither logically nor psychologically, because the reader is not told that Otae's family has ever attracted negative *karma*.

In many cases, Rohan's Idealism has philosophical roots: it is sometimes based on or combined with Buddhist or especially Zen-Buddhist themes, and in many other cases it incorporates Daoist thinking.
Rohan received a strongly Buddhist education, and deepened his knowledge of philosophical Buddhism through extensive studies of the sūtras.[15] His family, which belonged to the Buddhist Nichiren sect for many generations and in which Rohan was in charge of the Buddhist house

[15] Apart from the Lotus-Sūtra (*Hokkekyō,* skr. *Saddharma-pundarika-sūtra*) and the group of the Prajñâpâramitâ-Sūtras (esp. the Diamond-Sūtra *Kongōkyō,* skr. *Vajracchedika-prajñâpâramitâ-sūtra,* and the Heart-Sūtra *Hannyashingyō,* skr. *Prajñâpâramitâ-hrdaya-sūtra*), these were the *Kegonkyō* (skr. *Avatamsaka-sūtra*) and the *Ryōgonkyō* (skr. *Shūrângama-sūtra*). - Rohan wrote a commentary on the *Hannyashingyō* entitled "*Hannyashin-gyō daini-gichū"* in 1890.- See Donath 1997a: 54, with notes on further literature.

ceremony since his early youth, converted – without Rohan – to Protestant Christianity around 1886. Nevertheless, Rohan himself remained a Buddhist and practiced *Zazen* throughout his life. Many of his novels deal with Buddhist themes, as some titles indicate, like *Ishana no sono* (*Ishâna's Garden,* 1915) and *Purakurichi* (*Prakrtî*, 1932; both are female figures from Buddhist legends).

A few examples may illustrate Rohan's integration of Buddhist thought.

A representative example of his early writing and of his artistic and mental attitude is his early main work *Fūryūbutsu* (1889).[16] The novel, which is very complex and tightly woven, was acclaimed enthusiastically by the critics (e.g. by Tsubouchi Shōyō, Mori Ōgai, Ishibashi Ningetsu, Uchida Roan, Tayama Katai, Takahama Kyoshi), and thereby established Rohan's reputation as a writer.

The novel is a combination of a *shusse shōsetsu*, a story of worldly success, derived from the genre of the *Edo sōshi*, and the so-called "development novel", which describes the process of mental maturing of the autobiographically influenced protagonist Shuun, a 24-year-old wood carver, who on his journey through Japan's most well-known temples, in winter 1889 on the snowy Kiso route reaches a remote mountain village. Here, he awakens to love and experiences self-improvement by transforming his love agony into creative energy, so that in the end he creates his best artistic work. His development corresponds to the Japanese ethical ideal of the *michi*.

The female protagonist, the 20-year-old Otatsu, is the one who experiences a *shusse*, an unexpected social rise. Her father, a *rōnin*, went to war in the struggles of the Meiji restoration and disappeared before she was born. Her mother died early, and she was brought up by her fierce and reckless uncle, a gambler, who soon lost his inherited fortune and used Otatsu as a maid. When he is about to sell her for 100 silver yen and has shut her away in a shabby, dilapidated hut and tied her to a pillar, Shuun finds her and rescues her. He takes her to the inn-keeper, who accepts her as his adoptive daughter. Shuun and Otatsu fall in love, but on the day of their long-prepared wedding, Otatsu has suddenly disappeared never to return. As it turns out later, Otatsu's missing father has had a successful career and has become a Count. He had been searching for his unknown child, and one of his vassals has found Otatsu and taken her in a hurry to her father's palace in Tōkyō. There she is going to be educated properly and prepared for a rich marriage.

[16] See Donath 1997a, notes on further literature (98); translation of the novel (251-328).

From a newspaper article, Shuun learns that Otatsu, now a Countess, is going to marry a well-known nobleman and is lost to him forever. It takes months of suffering until he overcomes his painful yearning, and with complete concentration and dedication bordering on obsession, he carves a statue of Otatsu. In a first creative process he covers the statue with a coat of flowers. The sculpture turns out so marvellous that it seems to Shuun like the image of the Bodhisattva Kannon, and he adds a saint's aureola and thus makes her a Buddhist image. But in a spontaneous second creative process, he removes the flower dress and now carves the statue completely naked, and succeeds in creating an image of lofty beauty. Through Shuun's love and dedication during the creative act and his strong mental energy, the statue has gained a soul of its own and a mystic life, where it seems to speak and to move.

An undressed statue is unthinkable in Japanese Buddhism. The concept of a naked goddess, derived from the European Renaissance and originally from Ancient Greece, represents a completely new topic in Japanese fiction. When Shuun's Kannon statue, endowed with magic, religious energy, starts her activity as a goddess, according to the description of the Kannon's thirty-three bodies in the Lotus-Sūtra,[17] every worshipper can see her in the clothing that matches their own social status and local customs. This means that anyone can address her. This alludes to the Buddhist way of visualizing the goddess through meditation.

Typical of Rohan's syncretism is the ironic combination of a Buddhist theme with Daoist adornment: the Kannon goddess, while exercising her religious power, is standing on a white cloud (*byakuun*), which is a significant Daoist symbol, originally the sign of the victory of Daoism over Buddhism during the prosecution of Buddhists in China in 845.[18]

A main theme of the novel is the discussion of the phenomenon of love, which Rohan defines not only as an imponderable emotion that is elusive to both reason and will, but also, on the grounds of the Buddhist teachings of "emptiness" (*kū*, skr. *shūnyatâ*) and of the "only-consciousness" (*yuishiki*, skr. *chittamâtra*), as a purely subjective phenomenon, as imagination and delusion.

The novel has 10 central chapters, the titles of which, in reference to the Lotus-Sūtra, begin with the Buddhist phrase *Jūnyoze* ("The 10 conditions

[17] Chapter 25; see the translation by Margareta von Borsig, *Lotos-Sūtra*, ed. Lambert Schneider, Gerlingen 1992: 364; see Donath 1997a: 328. - Among the 33 bodies of the Kannon, the Lotus-Sūtra also lists her body as a Buddha, hence the term *butsu* in the title of the novel is not incorrect for the Bodhisattva (*bosatsu*) Kannon (skr. Avalokiteshvara).

[18] The main Daoist shrines in Chinese cities are often named Baiyunguan after the White Cloud (in Chinese *baiyun*).

as they are"). The prologue and epilogue are enriched with Sūtra quotations. The first and the last line of the novel contain Buddhist statements. All this - with ironic intent – gives the novel the character of a Buddhist treatise.
The title *Fūryūbutsu* also has an ironical meaning. *Fūryū*[19] was originally the name of a 3rd-century Chinese circle of Daoist poets and philosophers, whose members wanted to enjoy the rushing of the wind (*fū*) and the floating (*ryū*) of the water, and moreover to enjoy all sources of happiness such as nature and eating, drinking wine and having sex. Hence, the phrase *fūryū* gained varied and complex meanings such as "poetic enjoyment of life", "worldly profane", "esthetic and elegant", "feeling mentally free and joyful" and "love, passion, eroticism" – the last meaning being prevalent in the *Edo Sōshi* literature. The juxtaposition of *fūryū* "love and profane" with *butsu* "Buddha" is intended as pure irony.

A further example for incorporating Buddhist, in this case Zen-Buddhist thought, is Rohan's novel *Kangadan* (*The Contemplation of a Picture*, 1925). Here, Rohan depicts a dual, enhanced experience of enlightenment. The protagonist who has suffered an existential crisis from overwork, in seeking recovery sets out on a hiking tour in the mountains, and during a heavy rain, spends the night in a remote mountain temple. At the sound of the falling rain he realizes that this monotonous roaring contains all the sounds in the world, including men's and animals' voices as well as those mechanically produced, all sounds audible once and now. This intuitive experience of entity fills him with joy and relief, and he falls asleep.
After being awoken, he is brought to a hut higher in the mountains to escape the rising flood of the rain. In the hut, he finds a large painting covering a whole wall, which depicts an idyllic landscape: a city surrounded by mountains, with a river and with houses and people (perhaps a symbol of Paradise, like the depiction of Heavenly Jerusalem in Christianity). He immerses himself into the picture by meditation and enters it – a way that is common in East Asian painting – and the picture then begins to live. But when the candle in the hut flickers in a draft of cold air, the lively scene becomes inanimate and turns into a flat painting again. For one brief moment, which contained the essence of his whole existence, he has had access to eternity. Through this experience of enlightenment, he recovers mentally and later on, living as a simple farmer, achieves an ideal state of calmness.

[19] See Donath 1997a, chap. B.10: 160-166.

This spontaneous and brief Zen-Buddhist enlightenment occurs in two steps: at first partially, appealing to the sense of hearing and caused by a weather phenomenon. Then, it takes place on a higher level (figuratively shown, as a place higher in the mountains), appealing to the visual sense and caused by a work of art. This is conform to the traditional Asian value system which places seeing above hearing and art above nature). His return to life as a farmer is consistent with the Zen-Buddhist thesis[20] that, after the experience of enlightenment, it is possible to renounce entry into Nirvâna, and instead to return to everyday-life and to be able to repeat the experiences of enlightenment.

Another example, which illustrates Rohan's incorporation of Buddhist thought, is the novella *Dogū mokugū* (*Clay Doll, Wooden Doll*, from 1905), based on the Buddhist conception of the circle of rebirths (skr. *samsâra*). Rohan expresses his conviction of the existence of intuitive memories, where it is possible to recall a former existence: for a few short moments, with the flashing of one's conscience, or as a déjà-vu experience, or with the eerie sensation of a delicate touch from a different world.
The protagonist called Gen'ichirō (the name containing the Daoist term "mystic" *gen*), visits an antique store in Kyōto and buys an old fragment of a letter, but when he tries to read the faded script, a fire suddenly breaks out and the letter burns. In the dark of night he runs into a woman who asks him for help, and takes him to her home, where the furniture, as well as the woman herself and her servant, seem increasingly familiar to him. Finally, he realizes that this is his own home from a former existence, and that the lady is his former geisha-mistress, who had been separated from him before their planned wedding. She is also the one who wrote the burned letter. Her identity is proved by a birthmark on her left ring finger. She is obviously the clay doll referred to in the title.
The next morning, like in *Taidokuro*, the house has disappeared, which signifies his return to the present, and a shabbily dressed, deaf-mute girl, who is the image of his former love, looks at him. She, the wooden doll of the title, has the same birthmark and is the reincarnation of the former geisha.
Her deaf-muteness indicates a half-clear state of consciousness, which is the result of the grief of her former life, which the geisha had ended by committing suicide after being separated from Gen'ichrō. He takes her back to Tōkyō as his wife; and she recovers from her deaf-muteness. The birthmark as a sign of the same person from different existences shows

[20] As it is expressed in the well-known parable of *Taming the Beef*.

Rohan's influence on Mishima, who makes this motif the basic idea of his tetralogy *Hōjō no umi* (*The Sea of Fertility*, 1964-1970).
Rohan explains his notion that the three worlds (in Japan understood as the three ages, the past, the present and the future) do not take place one after another, but exist next to each other as parallel worlds, with borders which are permeable for parapsychologically gifted people. Rohan uses the Buddhist terms "three worlds" (*sanze*, skr. *tri-loka*) and "three spheres" (*sangai*, skr. *trai-dhâtuka),* which depict the circle of rebirths. As the original Buddhist meaning of the three spheres is "the sphere of desires" (*kâma-dhâtu*), "the sphere of forms" (*rūpa-dhâtu*), and "the sphere of formlessness" (*a-rūpa-dhâtu*), no temporal order is to be assumed. Therefore, Rohan understands the "three ages" as being parallel, and hence questions the idea of time itself.

Such philosophical thought is also addressed in other works of his, for example in his novel *Shin-Urashima* (*The New Urashima-Tarō*, from 1895). Rohan's interest in this popular Japanese fairy-tale is attracted once more by the question of the phenomenon of time and the conception of parallel worlds: While Urashima Tarō spends a seemingly short span of time in a mystical parallel world – the magical realm of the Dragon King's daughter on the bottom of the sea – at the same time in the human world a much longer period of time has passed. The hypothesis that time can pass at different speeds, not only in subjective perception, but according to objective measuring, corresponds to scientific insights in the quantum physics that in the universe, the faster an object moves (closer to the speed of light) the slower time passes, and that next to a so-called "Black Hole", the measurable time passes more quickly than farther away from it.
Rohan creates an amazing continuation of the fairy-tale, integrating two international motives: the motif of the pact with the devil, upon which Goethe's *Faust* is based, and the motif of the doppelganger. The protagonist Jirō, characterized as the 100th descendant of Urashima Tarō's brother and living in modern Meiji time, makes use of esoteric rituals from Daoism and from Shingon Buddhism, in order to equip himself with a magical force. He thus manages to visualize the Demon King or Satan from within himself, which means he makes him appear. In response to Jirō's request for help, the Demon King splits him into two halves. From this point on, Jirō has a double called "Same Kind", Dōshu, who is an omnipotent servant for him. This servant, his evil, devilish part, fulfills all his wishes for luxury and sex through brutality and crime. Jirō, his good,

human part, is plagued by his conscience, and finally gives Dōshu the last order: to petrify him.
In this novel, the contrast between good and bad, as established in the ancient Chinese principle of Yin and Yang (*inyō*), is applied to the divided soul of man, and, with a literary description of schizophrenia, drawn close to modern psychiatry. Here, Rohan integrates the Buddhist theory of *karma* (the idea of causality and guilt) and the demand that Buddhism's main evil "greed" (skr. *trshnâ*, the striving for possession and sex) has to be extinguished, which happens in this case through petrification - that means the killing of all desires.

Rohan was also one of the most reputable Meiji experts on Daoism. As a very knowledgeable *kangakusha*, he held a special affection for China and its culture; particularly Chinese Daoism matched his own inclination towards mysticism. In his extensive studies he devoted attention to the Daoist classics,[21] which was unusual at the time. Japanese literature experts call Rohan "a pioneer who Japonized Chinese Daoism."[22] There are many novels and semi-scientific works of his which have titles containing the word Daoism itself,[23] the names of well-known Chinese Daoist saints[24] (*sennin*)[25], or Daoist keywords like "mystic" (*gen*), "dark" (*yū*), or "strange" (*kai*).[26]
Daoist influenced works run through Rohan's creative period nearly from the first to the last work.
Rohan's first preserved work (written between 1883 and 1887) with the title *Hōjin hisetsu* (*Mystery of the Magic Square*) is based on the Daoist magic of the number square and culminates in interesting philosophical contemplations on the phenomena of "number" (*sū*) and "time". Rohan speculates on everyone's life span as his fate, and raises the question of the reciprocal influence of man's willpower and fate already in his very first work. He discusses the existence of a higher will that determines fate, which allows, particularly under the new influence of Christian thought, the assumption of a higher being; but this is later de-personified and conceived similar to the Daoist and Neoconfucian concept of the "Utter Extreme" (*taikyoku*, in Chinese *taiji*).

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[21] Laozi, Zhuangzi, Liezi, Hanfeizi, Guiguzi, Baopuzi, Lü Buwei, and many others.
[22] Ikari Akira, see Donath 1997a: 88.
[23] E.g. *Dōkyō ni tsuite* (1933) and *Dōkyō shisō* (1936).
[24] Such as Rodōhin (Lü Dongbin; in *Sennin Rodōhin*, 1922), Hakukeshi (Bai Jiezi; in *Hakukeshi kukō*, 1921), Ōgaifū (Wang Haifeng; in *Katsushinin Ōgaifū*, 1926).
[25] E.g. *Sennin no hanashi* (1922), and others.
[26] E.g. *Gendan* (1938), *Yūhiki* (1925), *Yūgendō zappitsu* (app.1883-1887), *Kaidan* (1928).

One of Rohan's last works is a Daoist philosophical study with the title *Sensho Sandōkei* (*The Saint's Book Cantongqi*, 1941), dealing with a Chinese commentary from the 2nd century[27] on the ancient *Book of Oracles*, *Yijing* (in Japanese *Shūeki*) from the 9th century B.C. Rohan's attention was drawn to this commentary by the Chinese Neoconfucian philosopher Shushi (in Chinese: Zhu Xi, 1130-1200). In this study, which contains a condensed abstract of his Daoist thought, Rohan gives an outline of the elements and the development of religious and philosophical Daoism, including an introduction to the two concepts of alchemy for the production of an elixir for immortality, called "Outer and Inner Vermilion" (*gaidan* and *naidan*). Rohan sees both concepts as an entity, and thus as a Daoist way for achieving a mental condition similar to Buddhist enlightenment, in which all contradictions, for example between good and bad and even between life and death, are overcome, and one can recognize or experience the all-dominating "Utter Extreme" (*taikyoku*; Chinese *taiji*, as mentioned above).

These examples may have shown that Rohan's abundant literary fantasy is rooted in and interwoven with East Asian philosophical thought.
Throughout his whole life, Rohan was looking for the truth behind appearences. His intended aim was to transcend the borders of the narrow, petty and limited real world and to advance into the universal and eternal. Particularly in the endings of his novels, his plot often leaves the realm of realism with transitions from realistic everyday-life into fantasy and mystery, full of symbolic and philosophical meaning. With his novels, Rohan reached his aim and achieved literary greatness.
The far-reaching influence of Rohan's versatile body of work on Japanese literature up until today is highly acclaimed.

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[27] Assigned to the Chinese author Wei Boyang, active app. 147-167.

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Arkadiusz Jabłoński

On Inter-cultural Communication between Poles and Japanese

Different Levels of Complexity

Inter-cultural communication (IC) is a complex process, in which messages are exchanged on the level of objects, words, thoughts, events and interpretations. In this paper, a number of concepts related to the IC research is going to be critically examined, with a special focus on Polish-Japanese inter-cultural communication.

Numerous mathematical communication models mention the compatibility between the communication process participants on the low level (the meaning is not relevant as long as 0 means 0 and 1 means 1 for most basic – though not necessarily bearing any meaning – units of communication). Inter-cultural communication theories have to be aware of various dependencies existing at the pure level of *signum* vs. *designatum* or phonation vs. audition (de Saussure 1991), but mainly identification vs. differentiation (Bańczerowski et. al 1982), which is also expressed in the interdependency between signa and designata being linked by certain ideas (Ogden and Richards 1923). This is further developed by the theories linking *signa* and *designata* with speaker's intention and reactions (Bühler 2004), embodied also in Jakobson's six element model of language (Jakobson 1960).

The above mentioned inter-dependencies occur normally in one speech community, which, after Hymes, may be defined "tautologically but radically, as a community sharing knowledge of rules for the conduct and interpretation of speech. Such sharing comprises knowledge of at least one form of speech, and knowledge also of its patterns of use. Both conditions are necessary (Hymes 1974: 51). " In other words, speech communities function beyond the level of pure code. Certain communication rules are also important. When these are not obeyed, IC may seriously diverge from the expectations of its participants, which denies the idea of communication as such.

In a heterogeneous environment of IC, there is more than code and one speech community in question. Codes may use different signs applied to different designates, not to mention the level of ideas that may be unknown or significantly dissimilar in the source and/or target culture. As such, IC may foster instances of miscommunication, which may be directly related to the concept of IC as a "field of increased risk (Duszak 1998: 332). "

Complexity emerging on the level of different approaches to IC, still far

from the actual implementation of IC may hence be summarized as follows:

de Saussure: different signa – different designata.

Ogden&Richards: different signa – different ideas – different designata.

Bühler: different signs and designata – different speaker's intentions – different hearer's reactions.

Jakobson: different emotions – different references – different poetics - different phatic properties – different metalingual properties – different reactions.

Hymes: different forms of speech – different patterns.

Concepts and Interpretations

While the above list reveals numerous difficulties in IC, on the level of professional approach different should not necessarily be equalled to incomprehensible. It is the competences of IC researchers and the proper range of tasks undertaken in their research that should assure or at least facilitate the process of IC. Not less are the tasks and competences of translators and interpreters related to the final result of IC.

While researchers should be free from stereotypes, stereotypes unfortunately seem to be inevitably present in the bacground of both IC and its research. Here are some typical stereotypes one may find in the more or less scientific approaches to the Japanese culture of the last half century.

"The Japanese never say what they think."
"The Japanese are polite."
"Chinese characters are still used in Japan because of the inborn conservatism of Orient peoples."

While the above stereotypes function as elements of unscientific common sense, they do not actually reveal any facts that would in a substantiall manner shed new light on any aspect of Japanese life or culture.

It should be a commonly accepted postulate that the research of IC be free from exoticism, from cultural bias (including informer bias), and based on

reproducible sequences of events, not on isolated events. As such, explanations provided by IC researchers should merely serve as tools for understanding different cultures. They should not create new worlds based solely on resercher's fussy ideas, since this would deny the very idea of IC.

Fairy Tales

They should not. But do they really not? Here is a typical example of how some pseudo-scientific approaches seem to focus on completely illusionary topics and objects, thus intentionally obscuring the subject of their enunciations:

> "An elevator girl from Tokyo stood only several centimeters away from me. She was so tightly wrapped in her uniform like a Japanese present and completely unapproachable, although she was within my arm's reach. While looking far through us, she was speaking on and on, petrified in a pose full of respect and feminine modesty. (...) Her uniform says: <<I am an elevator girl and it is all you are going to know about me.>> It will not even occur to her to rebel and recite us a haiku or perform a belly dance (Bator 2004: 60-61). "

Bator, as an original Polish woman creator of a completely incomprehensible set of images of Japan, deserves a deeper insight, since her numerous magazine texts evolved finally into a book, (unfortunately not yet translated to English), which conveniently gathers in one place extremely many possible violations of an unwritten code of IC research.

As can be seen from the passage above, even a description of an elevator girl from Tokyo reveals undefiniable concepts such as "unapproachability" or "feminine modesty." Only the author herself knows their meaning, not defined in the book. It is hard to understand, why an elevator girl should tell the researcher anything about her, not to mention rebelling or reciting a haiku. This remains Bator's secret and is not going to be revealed to the reader.

According to the author herself, Japanese language is "a jungle (Bator 2004: 240)," which does not prevent her to investigate its most profound peculiarities. "It is said that Japanese is the most polite language of the world (242)," although the author focuses mainly on "two sexual dialects" – masculine language of power and feminine language of submission (252). Yes, women are discriminated in Japan. One of most living proofs of it is that a Chinese (sic!) character for *yome* 'bride' consists of elements for

'woman' and 'house' (Bator 2004: 254). The fact that another Chinese character for ' man' consists of elements meaning 'power' and 'rice field'is not mentioned. Similarly, the traditional modest (though never used in its literal meaning and furthermore generally abandoned contemporarily) Chinese idiom *gusai* 愚妻, meaning literrally '(my) stupid wife)' is another proof of discrimination (Bator 2004: 255), while the existence of another modest term form 'one's son' consisting of Chinese character for 'pig' and 'dog' (*tonken* 豚犬) is not mentioned. It is clear that the author's knowledge of Japanese is poor, but it is her theory that relentlessly leads her into brave conclusions.

Apart from the question, what the tormentors of Japanese woman benefit from humiliating and persecuting them, it must be stated here overtly that while storry-telling as such is not forbidden, it is necessary to distinguish fiction from scientific explanation. The said and indeed disappointing conclusion is that when someone presents herself as a researcher on cultural and gender studies working in a Japanese university (as Bator herself does on page 9 of her book), the reader expects more than fairy tales.

Concepts and Scripts

The previous example might have convinced the reader that misunderstandings and abuses in the IC research are always intentional – which is not the case. More often, the problems in IC research may be related to the issue of informers or to the improper level of abstraction undertaken by the researcher. A good example of this may be the definitions of Japanese concepts provided by Wierzbicka – a pioneer of a new school of semantics, whose insight into inter-cultural communication in the second half of the 20th century must be considered innovating and stimulating. The quotations from Wierzbicka provided below originate from Polish translation of her book, originally published in English, but it is the conviction of this author that thus in an even more persuasive way the self-multiplying character of IC research misunderstandings may be demonstrated.

Wierzbicka's explanations are based on elementary semantic units (semantic primitives – primes). The basic assumption of the approach could be summarized as follows:

1. Some meanings are universal.
2. It is possible to explain cultural differences with the universal metalanguage.

As Wierzbicka herself states about the fact that some notions deeply immersed in the source culture do not have counterparts in other (target) cultures "It is not a coincidence (Wierzbicka 2007: 16). "
Here are two examples of such concepts belonging to Japanese culture:

> *sake* is defined as "a strong alcohol drink made of rice" and *miai* as "a first oficial meeting of groom, bride and their families" (ibid.: 16, 17).

One surely agrees that such words "mirror not only a style of life specific for a given culture, but also a typical way of thinking" (ibid.: 22). However, even if one assumes that the above quoted concept of *sake* (the term usually used as a general reference for 'alcohol' or 'alcoholic drinks' in contemporary Japanese) stands for *nihonshū* (more commonly used for the designate in question, there still remains a question how does one know that *sake* is strong, especially in a country of vodka.
Again, quite apart from the fact that *miai* originally has a different meaning that the one quoted above, one learns from Wierzbicka that „it is not a coincidence that [...] one word counterparts of Japanese *miai* exist neither in Polish nor in English (ibid. 17)." It is tacitly understood that neither *swaty* nor *matchmaking* can succesfully substitute or even approximate the notion of *miai*, which is not true.
Furthermore, in order to enable comparison of heterogeneous cultures, Wierzbicka provides key words for, among others, Australian and Japanese culture. While Wierzbicka must be aware of many inevitable limitations of such approach, it has to be pointed out, that the sets of 9 key words for Australian culture and 7 for Japanese (Wierzbicka 2007: 358-511) reveal major inconsistencies of purely scientific nature. The set for Japanese consists of the following elements:

> *amae, enryo, wa, on, giri, seishin, omoiyari.*

It is interesting to note that apparently only the positive units of Japanese culture have been listed, quite differently from the Australian set, that includes both positive and negative units:

> *chiack*, *yarn*, *shout*, *dob in*, *whinge*, *bloody*, *bastard*, *bugger*, *bullshit*.

Absent from the Japanese set of key words are for example: *meiwaku, iya, kimochi warui, gaman* and *shikata ga nai*. As such, the set is incomplete, leaving the utterly false impression that Japanese culture does not know misunderstandings and contradictory interests of social interaction participants.
Another interesting feature of Wierzbicka's approach is that the notion of *enryo* is described apart from vertical relations, which makes it impossible to understand, no matter how crucial it is regarded for Japanese society.
It is interesting to investigate, what factors may have influenced the distorted image of Japanese culture proposed by Wierzbicka. One thing for sure is informer bias. It may be suggested for future reference, that it may not be a good idea to ask a Japanese informant whether *sake* is strong, since it is traditionally drunk after beer, in a rising gradation of alcohol. Lack of language competence as well as lack of immediate contact with Japanese language and culture on researcher's part constitute other reasons for serious flaws to be found in final results of the research. The conclusion is that relying on stereotypes does not serve inter-cultural research. Without proper relations between cultural facts and notions, the researchers are sooner or later going to be led to the conclusions they have expected to arrive at, which undermines the very concept of scientific examination of linguistic and cultural phenomena.

Levels of Abstraction
As language is not directly linked to social behavior, explanation based on key words or concepts are apt to form models far from social reality of a given culture. It can be postulated that prior to a description on the level of words, an observation of certain repeatable patterns of behavior as well as patterns of thinking present in a given culture or cultures should be performed. Then, the summary of the observation results should be made, possibly at the lowest level of abstraction, ie. referring rather to general rules and predictable patterns of behavior than to stating overtly "how the culture actually is." An example of such summary, based on long-standing experience in interpretation and mediation between Polish and Japanese cultures, is the following list of culturally based convictions, listed contrastively.

PL
1. People are basically equal (except stiff formal regulations which can in most cases be neglected). Most relations are symmetrical.

2. Free exchange of views enables interaction partners to know each other better.
3. Expressing oneself is natural.
4. Hiding one's views makes co-operation difficult.
5. Sincerity means coherent behaviour, regardless of context.
6. Should people like to play roles, they ought to be creative. Role standard violation is creative.

JP
1. People are basically different (including especially stiff formal regulations which can never be neglected). Most relations are asymmetrical.
2. Free exchange of views reveals rather undesirable individual differences.
3. It is not necessary to express oneself in order to communicate.
4. It may be necessary to hide one's views in order to communicate.
5. Sincerity depends on context (is acccepted within one's own group).
6. Outside one's group only predictable role play enables effective interaction. Role standard violation is uncomprehensible.

For the Japanese culture, the above list of convictions may be supplemented with the folowing patterns of interaction pointed out by Sugiyama-Lebra (Sugiyama-Lebra1976: 112), based on four description criteria: *uchi* (private), *soto* (public), *omote* (exposed), *ura* (hidden).

	omote	*ura*
uchi	*- (NONE)*	*INTIMATE*
soto	*RITUAL*	*ANOMIC*

As can be seen, due to the fact that some criteria cannot be combined, relatively few interactional patterns are used in Japanese communication environment. Whenever the INTIMATE pattern is not applicable, the RITUAL pattern is used. ANOMIC pattern is used in unpredictable situations.
In Polish communication environment, this author postulates the following transformation of patterns in Japanese interaction provided by Sugiyama-Lebra (Jabłoński 2009):

	omote	*ura*
uchi	*SINCERE*	*INTIMATE*
soto	*RITUAL*	*HONORABLE*

As can be seen, all description criteria can be combined in Polish communication environment. There are relatively more possible interaction patterns in Polish than in Japanese communication environment. The RITUAL pattern is avoided. Whenever the INTIMATE pattern is not applicable, rather the SINCERE than the RITUAL pattern is attempted, which is the most significant difference when compared to the Japanese environment. The HONORABLE pattern is used towards partners whose behavior is interpreted as uncertain (they are dealt in an utmost honorable manner in order to avoid interactional infelicities) and when one feels offended (althouth one interprets one's own behavior as honorable).
With the use of the above set of convictions combined with the interaction patterns this author, while not necessarily aspiring to present a complete description of Polish or Japanese cultures, is going to attempt at the analysis of several IC problems that emerged during the actual communication between Poles and Japanese.

IC Situations
All three situations described and analyzed below took place in summer 2008, during an on-site training of Polish operators in Japanese production plant. The interaction took place between the Japanese company, its branch in Poland (represented by Polish operators), Polish interpreters who accompanied the operators in Japan and the interpretation company.
Due to different expectations and IC experience level of each party involved, the training site proved to be both a very interesting source of material for analysis and a testing ground for numerous IC problem solutions, which could be invented and tested on the run. It should be stated here that while it was the interperters who were most responsible for solving communication problems, the problems as such were experienced by all parties of the exchange, which may be considered typical for IC situations.

PL-JP IC Situation 1
1. A record in an operator's daily report: "Another boring day".
2. Interpreter's problems in explaining to the JP part (the customer) why such a record came into existence.

A Polish operator interpreted as SINCERE a situation purely RITUAL for his interaction partners. Doing so, he violated expected communication pattern and undermined his interactional role as a worker. While in Japan a working day may not be interpreted as full of creative activities, it may never be mentioned in a daily report, which is a RITUAL document. Explanation of this situation to a Japanese interaction partner was very difficult, if not impossible.

PL-JP IC Situation 2

1. Monthly training allowance transfer to PL operator accounts is delayed.
2. Opeartors do not show up at morning exercises (which are a part of their working day).
3. JP part (the customer) is flabbergasted.
4. Interpreter experiences problems in restoring communication between the involved parties.

The PL party acts on HONORABLE premises ("We have been offended.") in a situation that is very inconvenient also for the JP party. The JP party interprets the situation as ANOMIC and is not able to react properly. It takes time and effort to restore the expected RITUAL situation flow.

PL-JP IC Situation 3

1. PL interpreter is sick (cold) but she does not take a leave, since she feels responsible for the tight training schedule.
2. Due to her running nose, she has difficulties to interpret. She is scolded by the person in charge on JP part and moved to other group of operators.
3. The interpreter thinks that it is unfair and contacts the interpreting company.
4. The company informs her that in fact the only way to solve the situation is to apologize to the person in charge on JP part.

The interpreter, instead of taking a RITUAL leave, interpreted the situation according to SINCERE schedules, offering her help to the customer. The partner's negative reaction is understood in HONORABLE terms, but only a RITUAL solution of the situation (which does not necessarily mean the restoration of previous parameters) is possible.

Final Conclusion

It is not going to be innovating to state that interpreting cultures is not easy. Consequently, one should not expect easy solusions. Especially, one's own

culture bias should be avoided in IC related explanations. Whatever explanations are given, they should try in the first place to help their users in solving actual IC problems rather than seek for inexplicable oddities. Even if arriving at such solution is not always possible, the explanation of certain basic concepts of heterogeneous culture may facilitate the interaction, which should be considered a basic goal of any IC related research.

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Marcelina Leśniczak

The Marriage Motif in Tanizaki Jun'ichirō's Literature between 1913 and 1923, and its Connections with the Writer's Private Life

Tanizaki Jun'ichirō (1886-1965) was one of the major writers of modern Japanese literature, and remains perhaps the most popular and most widely read Japanese novelist. His works are invariably considered to be both an invaluable and essential contribution to literature, as well as Japanese culture. His literary life spanned 50 years and through his many novels, novellas, short stories, plays and essays, he explored such themes as the Japanese adherence to tradition and male infatuation with dominant women, especially women's dual nature as goddesses and demons, the obsessive nature of their love, and the destructive forces of sexuality.

In this article I would like to focus on one motif – not mentioned above, often disregarded and insufficiently – in my opinion – explored by many researchers – the marriage motif in Tanizaki's literature. Tanizaki – commonly known as an unquestionable connoisseur of woman's physical beauty, a man married three times, involved in countless love affairs, who led a life rich in excesses, inevitably had to incorporate the marriage motif into his works and developed it over his 50-year-long literary life. I am going to present and explain this motif by tracing the connections between Tanizaki's literary works and his private life (with reference to the facts from his biography) between 1913 and 1923. The writer's main concerns at that time were the preposterous meaning of marriage, the presence of racy love affairs, the inability to divorce, death, and complicated family bonds. These concerns inevitably influenced his literary creations for over 10 years until he moved to Kansai area after the Great Kantō Earthquake in September 1923. A distinct turn is observed in his literature as a consequence of observations he made while living in Kansai. The writer veered there towards the admiration of traditional Japanese beauties he found in Kyoto, their language and manners. In the end, these factors led him to stay there till the late 1950s.

It is essential to note that many researchers on Tanizaki's literature unanimously admit that the period from 1913 to 1923, except a few plays, experiments with Japanese modernism and detective stories, was a low-point in his career and so his literary output from that time is often under-rated. However, this matter will not be concerned in this article, as it is not my intention to focus too narrowly on evaluating Tanizaki's writings here, but to explore the subject in question in a brief and compact way. The main

aim of this article is to figure out Tanizaki's attitude to marriage based on his literature and the influence his relations with women had on his creations in a particular period of time. I will also attempt to set up another viewpoint from which this literature can be read and interpreted. A viewpoint, through which Tanizaki Jun'ichirō is seen as a passionate man and writer torn between capturing absolute beauty and escaping from the reality just to explore it in his literature, or trying to be a devoted husband and father searching for inspiration in everyday family life.

Vagrant Life

Tanizaki spent the years following his literary debut with the play "Tanjō" 誕生 (Emperor's Birth, 1910)[28] busily drawing inspiration from the vagrant life he led at the time. Despite struggling secretly with obesity and being on the verge of a nervous breakdown, this already well-known and famous young man did succeed in being the center of attraction among young women – especially geishas and waitresses serving him in teahouses. It is commonly known that Tanizaki had the odd habit of disappearing for weeks from his family home, spending day by day with friends in their villas outside Tokyo[29], though dropping in at home for a while occasionally to make sure everything was in order. At that time his family home was in a very bad financial situation mostly because of his father's unprofitable business undertakings. What is more, Tanizaki-the eldest son, was yet to become the only breadwinner of the family. Keeping this in mind, in April 1912 when he was asked by "Tōkyō Nichinichi Shimbun" 東京日日新聞 (Tokyo Daily Newspaper) for articles on the Kansai area, its highlights and recommended spots like restaurants, teahouses etc, he eagerly agreed and spent two months exploring Kyōto, especially amusing himself in Pontochō and Shimabara. This experience and remarks as a compilation of essays were published under the title of "Suzaku Nikki" 朱雀日記 (Vermilion Bird's Diary) in May 1912. Also "Neppū ni fukarete" 熱風に吹かれて(Blown By a Hot Wind) displays the writer's concerns regarding the experience he gained in Kyoto and his attitude to the role of women in an artist's life. Moreover, it is also an indispensable source of knowledge of the writer's earliest yearnings and cravings for the ideal woman. The male hero of "Neppū ni fukarete" Tamaki Teruo goes out with geishas and has experiences with prostitutes. But one day he realizes how disappointed he has been with the women he had met so far, so he makes up his mind and

[28] All Tanizaki's works cited in this paper come from *Tanizaki Jun'ichirō zenshū*.
[29] Nomura 1972: 108.

desperately starts searching for real love. He yearns for a woman who would fascinate him so much that he would feel like literally 'being blown by a hot wind'. He needs a woman whose companionship would bring about a striking change to his life and help him make the decision to settle down and become faithful and steady. Teruo may be identified with Tanizaki's state of mind from the time. The author was conscious of what he was seeking – the change in his mind may also account for his readiness to get married, as well as of the pressure which was put on him by his closest friends[30] like Sasanuma Gennosuke, Tsunekawa Yōchirō, Ōnuki Shōsen. They had all successfully settled down and Tanizaki was the only one who remained unmarried. It is also assumed that this novel is based on the writer's own experience gathered during a stay at his cousin's hotel in Renganjima. In 1913 he started a whirlwind romance with his cousin's wife Suga – the landlady of the hotel. It caused a scandal and was also taken into consideration as one of the reasons why Tanizaki avoided visiting his family home[31].

Marriage with Chiyo

At the time he was also fascinated with a geisha – Ohatsu. It is not known whether she was the exact girl he was looking for, but she must have made a strong impression on him, so much so that he even proposed to her, but due to some bad circumstances she couldn't marry him so instead of herself she offered him her younger sister – 20-year-old Ichikawa Chiyoko, a former geisha[32]. Chiyoko – due to her career record as a geisha, at first glance seemed to be lustful, mysterious and tempting. In short, what he thought to be the ideal wife who would stir the writer's imagination and provide him with inspiration, turned out to be a home bird, and an undemanding and lenient housewife. In March 1916, Tanizaki's first child – a daughter, Ayuko, was born. "Chichi to narite" 父となりて(Becoming a Father) – an essay written directly after Ayuko's birth in 1916, presents the writer's recollections of his attitude to the household and the role of the wife from the artistic point of view. He used to ponder on the family and was very eager to experience how to maintain a house and bring up a child. He was particularly interested in creating an 'artistic house', where he would sit in his study surrounded by a loving and caring wife – a *dienerin* [33] (maid, servant), who would serve him and be a constant source of

[30] Yamaguchi 2004: 86.
[31] Yamaguchi 2004:78.
[32] Nomura 1972:196.
[33] Ibid.:27.

inspiration and would also provide him with bursts of creativity. But in this essay he concludes how he detests his wife and admits that he was not cut out for the role of being a father. He also expresses his deep disappointment in his letters to his younger brother Seiji and states the opinion that he had failed to create the artistic house he had yearned for[34]. Kawabata, an artist and a male hero of the novel "Sōzō" 創造 (Creation) attempts to employ art into his everyday life. His deepest desire is to reconcile art and household matters. Disappointed with his wife's appearance, he struggles to find pure beauty, which will inspire him as an artist. In the end his attempts turn out to be risky and bring misfortune.

Tanizaki and Seiko

The writer's disappointment with Chiyo was soon replaced with his extreme craze for Chiyo's youngest sister – 14-year-old Seiko – a very self-assured girl who was tempting, free, unrestrained and capable enough to arouse his desire. She started popping into Tanizaki's family home shortly after he had married Chiyo. Seiko looked Eurasian, had pure white skin and was physically similar to Western women, with long legs, shapely hips and a long neck. She modeled herself after young American actresses whom young Japanese girls admired in the cinemas of Asakusa district. I have already mentioned in this article Tanizaki's experiments with Japanese modernism. Seiko herself was a classic example of *moga* モガ – a modern girl, a term created in the Shōwa period[35]. "Chijin no ai" 痴人の愛 (A Fool's Love) – one of the most well-known and highly rated novels from 1924 is a very good example of a modern novel, and the influence that the Western-like Seiko had on Tanizaki is very distinct here. What is more, the novel displays in great detail the intricate relations between a mature man enchanted by apre-pubescent Eurasian-looking girl. These relations clearly refer directly to Tanizaki and Seiko. He wanted Seiko to become an opera singer, so he paid for her lessons with foreign teachers, such as her French-language tuition. He used to take pictures of Seiko in swimwear – a situation very similar to the one depicted in "Chijin no ai". Soon she became the writer's lover and inspired him to write about an older man infatuated with a Western-looking young, unrestrained and domineering woman. Another example of such fascinations with the Western idea of beauty is seen in „Dokutan" 独探 (German Spy) – a novel from 1915. 'I' – the narrator, displays no interest in Japanese women and

[34] Yamaguchi 2004: 86.
[35] Ishii 1998:140.

thanks to the connection with his French-language teacher – a foreigner, he has the chance to meet and observe foreign women in Yokohama. He attends Russian bars to admire girls working there and after some talks with them discovers that foreign girls are much more truthful and direct than Japanese girls. The author developed his fascinations with younger unrestrained girls in another work written while he was passionately in love with Seiko in 1918 – "Nageki no mon"嘆きの門 (Gate of Sorrow) about a young girl and an older man providing her with a proper education of foreign languages and manners with the aim to model her after Western girls. Tanizaki became busy amusing and pleasing Seiko whilst neglecting Chiyo, whom he eventually started to treat as an obstacle. He even adopted Seiko in March 1917. When Tanizaki's beloved mother, Seiko, died in May 1917, he made use of the situation and sent Chiyo to his family home to take care of his siblings. At the time he was already considering divorce or at least a short-term separation from Chiyo. This problem was taken up frequently in his works written after 1917 along with deliberations over his aim of uncompromising and absolute art – like in the novel "Kozō no yume" 小僧の夢[36] (Shop Boy's Dream, 1917). Another example is "Kikonsha to mikonsha" 既婚者と未婚者 ((The Married Man and Single Man) – a dialogue published in 1917 about two young men – as the title suggests – a married writer and an already divorced lawyer, who meet to exchange their opinions on the pros and cons of marriage as an institution. The writer hesitates about divorcing his wife, but is afraid of being cursed for that so he confides in the lawyer, who has no remorse at all and regards his own divorce as a mere formality.

Divorce. The Wife Murderer

Furthermore, in "Norowareta gikyoku" 呪われた戯曲 (A Cursed Play) from May 1919, the narrator tells the story of a man – the playwright Sasaki, who committed suicide as a consequence of a nervous breakdown after the death of his wife, Tamako. For the narrator – the investigator, it is suspicious that the first wife died in an accident or mysterious circumstances. So he decides to question again the playwright's second wife Eriko, presently a widow. He reads Tamako's diary and it becomes clear to him that Sasaki must have killed his wife Kiyoko, because she behaved hysterically when she found out about Eriko. He just wanted to get rid of his jealous wife. His successful play was about a wife-murderer, who before killing his own wife, first asked her to read the play. The plot is

[36] Chiba 2002: 80.

quite intricate, but this piece as a whole accounts also for the writer's interest in playwriting, as well as in detective stories. Besides, another new component is highlighted here – a murder, however claiming that the presence of these motifs is related to the writer's private life would be a kind of exaggeration, as I haven't come across any evidence in the biography or letters to friends accounting for the writer's eagerness to kill his own wife. 'Aru otoko no hannichi' 或る男の半日 (A Half Day of One Man) is a play from 1917 which can be regarded as highly biographical due to its detailed depiction of meetings with a literary agent, yearnings for Western beauty, and problems at home. The male hero considers leaving his family and moving to Hawaii to make his career there and enjoy life as a single man. Tanizaki depicts it in a very humoristic way – the reader gets the impression that the writer is poking fun at himself in this play, hence my opinion that the writer was conscious of what was going on around him and sometimes used literature as the most reliable tool to speak his mind and escape the greyness of life. But in the case of Tanizaki using the expression – the greyness of life in reference to his adventurous personality may also have been a gross exaggeration. The situation at Tanizaki's home changed considerably after his father's death in 1919. As the eldest son it meant the writer became the only breadwinner responsible for his younger brothers and sisters.

At that time, Tanizaki became acquainted with the young, 27 year-old writer and poet Satō Haruo. Moreover, when it turned out that Haruo lived in the neighbourhood, Tanizaki took advantage of it and asked Haruo to take care of his lonely and sorrowful wife Chiyo, so that he could spend time with Seiko. At the same time he confined to Haruo that he was already bored with Chiyo and was interested only in Seiko whom he was willing to marry. Tanizaki was clearly and politely suggesting to Haruo that he should become closer with Chiyo. "Tojō" 途上(On the Way) – a novel from 1920 accounts for the writer's readiness to get rid of Chiyo. In this short story the male hero kills his wife because he is not capable of bearing her presence anymore. She had been a hindrance to him since he started his frolics with younger woman. This short novel – highly regarded by Edogawa Rampo[37], the most well-known Japanese detective story writer, is the best example of Tanizaki's detective stories.

An escalation of the writer's desperation and desire to escape from his problems is depicted in great detail in 'Aru chōsho no issetsu" 或る調書の一節 (A Passage from One Investigation), a novel written in 1921. The

[37] Nomura 1974: 86.

male hero, who spends a vast amount of money on prostitutes, geishas, and gambling, one day decides to confess his bad deeds to his wife. He finds pleasure in observing her crying face when she begs him to strike back. The relations between the female and male character of this novel can be compared to that of Tanizaki and Chiyo in 1920 – when their friends noticed that Tanizaki had become aggressive and insolent towards Chiyo. They witnessed Tanizaki hitting Chiyo and shouting at her[38].

Odawara Jiken

In May 1920, Taishō Katsuei 大正活映 – a Japanese film studio, was established with Thomas Kurihara as the main director and Tanizaki Jun'ichirō as the literary consultant. They began a production of "Amateur Club" アマチュアクラブ starring Seiko (her stage name was Hayama Michiko 葉山三千子) as the lead. Seiko, bored with the older Tanizaki, was spiraling out of control and losing herself in relations with young actors, among whom was Okada Tokihiko 岡田時彦. At that time, Chiyo was regularly meeting with Satō and their relationship became more intimate and serious. She was already warned by Kitahara Hakushū's wife Akiko (Tanizaki's family and the poet's family had a close relationship) about Tanizaki's deep relations with Seiko. In October 1920, Satō asked Tanizaki to divorce Chiyo, so he would marry her as soon as possible. Tanizaki didn't object and eagerly agreed, as he was already planning a wedding with Seiko in November. But unfortunately Seiko refused, claiming she was going to marry Okada Tokihiko. The situation among these three people became quite muddled and Tanizaki was aware of losing both women – Chiyo and Seiko, and he eventually cancelled the promise he made to Satō a year before. In the end, in May 1921, Haruo officially broke off relations with Tanizaki. The correspondence from that time between Satō Haruo and Tanizaki Jun'ichirō, well preserved and on display at the Satō Haruo Memorial Museum in Shingū in Wakayama prefecture (新宮市佐藤春夫記念館), is an important source of knowledge about the incident which is commonly known as the Odawara Jiken (小田原事件, Incident in Odawara), because the city Odawara in Kanagawa prefecture was the setting for these dramatic affairs. As a consequence of breaking off with Satō, Tanizaki reconciled with his wife and returned to his family home. Haruo expressed his deep sorrow and despair after losing Chiyo in one of his most famous poems "Sanma no uta" 秋刀魚の歌 (Song of A Saury Fish). He also conveyed his state of mind in such works as

[38] Nomura 1974:103.

"Wabishisugiru" 侘びしすぎる (Desolated, 1923), and "Kirareta hana" 剪られた花 (An Undercut Flower). In contrast, Tanizaki took an attitude to this incident in "Kami to hito to no aida" 神と人との間 (Between God and Man) a novel published in 1923. It is a story about the writer – Soeda and a young poet – Hoseki. Soeda is fascinated with his diabolic wife – a former geisha, Asako, whom he married, though he knew that she was in love with the young poet. Soon after the wedding, Soeda starts using violence and behaves in a very reckless and unrestrained way. Bored with his wife, he plans to divorce her and starts a relationship with a young actress called Mikiko. Helpless and tear-stained Asako runs away to her lover, but eventually comes back. When Soeda dies because of kidney troubles, Hoseki – now married to Asako, can't help feeling a pang of guilt and commits suicide in the end. The three characters in this novel are based on Tanizaki (Soeda), Chiyo (Asako), Satō (Hoseki) and Seiko (Mikiko), which may be considered as a reckoning with the past by recalling Odawara Jiken, as well as the writer's examination of his conscience. By and large, this novel wasn't popular because of its artistic quality, but it has been labeled (along with other works from that time) as another example of Tanizaki's confessions and an indispensable source of knowledge about his private life.

Conclusion

To sum up, the writer – suffering from a lack of stimulation and inspiration, in the period in question used literature as the most reliable tool to speak his mind. Researchers on his literature may only guess what was on his mind by tracing his works – those more valuable from an artistic point of view, and those which may be regarded as a failure, but in contrast to the former, a very valuable source of information about his private life – as was displayed above. Tanizaki was a hedonist and whatever he did was always for the sake of art. This could at least partly explain his behavior and attitude to the institution of marriage, wife and children. The years 1913 and 1923, marked by accidental frolics, fascinations with his wife's sister, an unsuccessful marriage, a readiness for divorce, and hatred to his wife etc. may, ultimately, be considered his artistic experiments. In that period Tanizaki Jun'ichirō is seen as a passionate man and writer torn between capturing absolute beauty and escaping from reality to the imaginary world of literature, where he could face his problems from a distance and try to find a solution. Whilst constantly searching for inspiration and in pursuit of absolute art, he believed that he could even exploit his family life for the sake of art – claiming that his artistic

creations justified everything. In the following period of his literary life – after moving to Kansai, he veered towards Kansai's culture, tradition and in the end discovered endless beauty – Matsuko, and succeeded in creating an artistic home. In such an environment, he wrote his most beautiful stories and scenes from his life, but it doesn't mean that his earliest works and motifs should be forgotten and disregarded. No wonder he titled one of his most recognized and admired masterpiece – which also took up the marriage motif – "Tade kū mushi" 蓼喰う蟲　(Some Prefer Nettles, 1928) – which derives from the Japanese proverb *tade kū mushi mo sukizuki* 蓼喰う蟲も好き好き and stands for 'there is no accounting for tastes'. He must have been aware of its meaning in reference to his own works. So, why not read them and rediscover Tanizaki from the 'marriage' point of view?

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Tomasz Majtczak

How Are We Supposed to Write with Something like That? **Early Employment of the Chinese Script to Write Japanese as Exemplified by the *Man'yōshū***[1]

A. ***Well, our speech is somewhat simpler…*** **(Old Japanese Phonology)**

The Old Japanese phonological system, as seen in the "Man'yōshū" (Roman alphabet), and the common "Modern" Japanese transcription thereof (hiragana) can be presented as follows (cf. Miyake 2003):

a あ	*i* い		*u* う	*e* え		*o* お	
ka か	*ki*$_1$ き	*ki*$_2$ き	*ku* く	*ke*$_1$ け	*ke*$_2$ け	*ko*$_1$ こ	*ko*$_2$ こ
ga が	*gi*$_1$ ぎ	*gi*$_2$ ぎ	*gu* ぐ	*ge*$_1$ げ	*ge*$_2$ げ	*go*$_1$ ご	*go*$_1$ ご
sa さ	*si* し		*su* す	*se* せ		*so*$_1$ そ	*so*$_2$ そ
za ざ	*zi* じ		*zu* ず	*ze* ぜ		*zo*$_1$ ぞ	*zo*$_2$ ぞ
ta た	*ti* ち		*tu* つ	*te* て		*to*$_1$ と	*to*$_2$ と
da だ	*di* ぢ		*du* づ	*de* で		*do*$_1$ ど	*do*$_2$ ど
na な	*ni* に		*nu* ぬ	*ne* ね		no$_1$ の	*no*$_2$ の
pa は	*pi*$_1$ ひ	*pi*$_2$ ひ	*pu* ふ	*pe*$_1$ へ	*pe*$_2$ へ	*po* ほ	
ba ば	*bi*$_1$ び	*bi*$_2$ び	*bu* ぶ	*be*$_1$ べ	*be*$_2$ べ	*bo* ぼ	
ma ま	*mi*$_1$ み	*mi*$_2$ み	*mu* む	*me*$_1$ め	*me*$_2$ め	*mo* も	
ya や			*yu* ゆ	*ye* え		*yo*$_1$ よ	*yo*$_2$ よ
ra ら	*ri* り		*ru* る	*re* れ		*ro*$_1$ ろ	*ro*$_2$ ろ
wa わ	*wi* ゐ			*we* ゑ		*wo* を	

The vocalic distinction ($_1$ versus $_2$) is very important linguistically, but for literary purposes (or while reading for pleasure) it can be ignored – as it often is in Japanese works, hence no differentiation is usually made in the hiragana transcription.

[1] The present contribution is conceived as teaching material for a seminar of some ninety minutes, during which students – already possessing rudimentary knowledge of Modern Japanese (including its written form), but being complete novices to Old Japanese – are to be painlessly introduced to the highly complex methods of noting down the earliest attested version of Japanese. No prior knowledge of Old or Classical Japanese grammar is required.

The *narration* here is conducted from the point of view of the Japanese who for the first time attempt to commit to paper words of their own language, and have nothing but the Chinese script at their disposal. All examples are taken from the "Man'yōshū" and their location is shown by the book number in Roman numerals followed by the poem number in Arabic numerals.

B. *Are these characters really the simplest thing you have?* (Chinese Script in China)

Chinese character = meaning + reading

古 = 'old' + **kɔ'* (6th cent.) || *gǔ* (20th cent.) [cf. Sino-Japanese *ko*]

C. *Let's take the sense* (Chinese Characters Used in Japan for Their Meaning: Semantograms, *mana* 真名)

古 → 'old' → *puru-* (≈ Modern Japanese *kun'yomi*)

The character 古 conveys the meaning of 'old', so it can be used for Japanese 'old', i.e. ふる… *puru-*; hence: 古衣 (XI: 2626) = ふるころも *puru-ko$_2$ro$_2$mo* 'old clothes'.

a) 千鳥鳴 (IV: 526) = 'a thousand birds sing || a plover sings' = ちどりなく *ti-do$_2$ri naku*
b) 風吹｜海荒 (VII: 1309) = '[although] the wind blows and the sea is rough/stormy' = かぜふきて｜うみはある［とも］ *kaze puki$_1$te* | *umi$_1$ pa aru* [*to$_2$ mo*]
c) 音聞｜目者未見｜吉野川 (VII: 1105) = 'the Yoshino river, which I have heard of [= which I know only by hearsay], but which I have not seen yet with my own eyes' = おとにきき｜めにはいまだみぬ｜よしのがは *oto$_2$ ni ki$_1$ki$_1$* | *me$_2$ ni pa imada mi$_1$nu* | *Yo$_2$sino$_1$-gapa*
d) 落黄葉 (II: 137) = 'the falling yellow/autumnal leaves' = おつるもみちば *oturu momi$_1$ti-ba*
e) 大雪落有 (II: 103) = 'heavy [*literally,* great] snow has fallen [= it has snowed heavily/hard]' = おほゆきふれり *opo-yuki$_1$ pureri*[2]

For the modern reader such a notation is equal to: "we know what it means, but we can never be sure how to read it". In other words it is literarily straightforward, yet linguistically rather useless.

D. *Let's take the sound* (Chinese Characters Used in Japan for Their Phonetic Value: Phonograms, *ongana* 音仮名)

古 → **kɔ'* → *ko$_1$* (≈ Modern Japanese *on'yomi*) → any syllable *ko$_1$* (regardless of the meaning)

[2] Note that the same character 落 is read differently in the last two examples: *oturu* (*otu*, Modern Japanese *ochiru*) in *d* and *pureri* (*puru*, Modern Japanese *furu*) in *e*, depending on what falls, leaves or snow.

The character 古 is read in Chinese *$kɔ'$, so it can be used to write the syllable ko_1, even though in Japanese ko_1 means 'child' (not 'old'); hence: 奈久古 (XV: 3627) = ⟨NA(I)-KYŪ-KO⟩[3] なくこ *naku* ko_1 'crying child'.
The Chinese syllables of the sixth and seventh centuries were often much more complicated when compared to those of Old Japanese, and only some parts of them were needed to note down Japanese syllables. If we take the modern Sino-Japanese readings of the characters (*on'yomi*) as rather close to the sixth-century Chinese, then first we have to select the appropriate one from among the several available readings, and afterwards we must transform it in order to obtain the Old Japanese value, i.e. reduce it – roughly speaking – to the model of: "first (non-palatalised) consonant + first (short) vowel", in accordance with the Old Japanese syllable structure.

a) 伊志 (V: 869) = ⟨I-SHI⟩ いし *isi* 'stone'
b) 等利 (V: 876) = ⟨TŌ-RI⟩ とり to_2ri 'bird'
c) 許能 (V: 800) = ⟨KYO-NŌ⟩ この ko_2no_2 'this'
d) 安吉 (XV: 3688) = ⟨AN-KICHI⟩ あき aki_1 'autumn'

For the modern reader such a notation is equal to: "we know how to read it, but this does not mean that we know what it means". Therefore, in this case it is linguistically perfect, but quite challenging, hence it is literarily viable only after interpretation.[4]

1. 多 (XX: 4455) = ⟨TA⟩ た *ta* 'paddy field'
2. 卑 (V: 846) = ⟨HI⟩ ひ pi_1 'day'
3. 刀 (XVII: 3894) = ⟨TŌ⟩ と to_1 'door, gate, entrance'
4. 紀 (V: 812) = ⟨KI⟩ き ki_2 'tree'
5. 奈 (V: 871) = ⟨NA(I)⟩ な *na* 'name'
6. 故 (XVIII: 4134) = ⟨KO⟩ こ ko_1 'child'
7. 異麻 (XVII: 3991) = ⟨I-MA⟩ いま *ima* 'now'
8. 加是 (XX: 4514) = ⟨KA-ZE⟩ かぜ *kaze* 'wind'
9. 宇知 (XVII: 3926) = ⟨U-CHI⟩ うち *uti* 'inside'

[3] Here and below, the angle brackets ⟨…⟩ are put round modern readings of the directly preceding Chinese characters: Sino-Japanese ones (*on'yomi* 音読み) when in SMALL CAPITALS, and native Japanese (*kun'yomi* 訓読み) when not. This is to facilitate the reading of Old Japanese texts at the beginner level, although such a procedure would not be acceptable in serious linguistic works.
[4] The following forty-four examples are intended as the exercise portion for the students, and if given in a handout they should be deprived of all the readings after the equals sign.

10. 多尓 (XIX: 4209) = ⟨TA-NI⟩ たに *tani* ‘valley’
11. 波志 (XVIII: 4126) = ⟨HA-SHI⟩ はし *pasi* ‘bridge’
12. 都智 (V: 800) = ⟨TSU-CHI⟩ つち *tuti* ‘earth, soil’
13. 於登 (V: 841) = ⟨O-TŌ⟩ おと *oto*$_2$ ‘sound’
14. 周無 (XVII: 3909) = ⟨SHŪ-MU⟩ すむ *sumu* ‘to live’
15. 追奇 (XV: 3683) = ⟨TSUI-KI⟩ つき *tuki*$_2$ ‘month’
16. 保加 (XVII: 3977) = ⟨HO-KA⟩ ほか *poka* ‘outside’
17. 所虚 (II: 194) = ⟨SHO-KYO⟩ そこ *so*$_2$*ko*$_2$ ‘there’
18. 可受 (XV: 3727) = ⟨KA-JU⟩ かず *kazu* ‘number’
19. 延太 (XV: 3603) = ⟨EN-DA⟩ えだ *yeda* ‘branch, twig’
20. 也未 (XV: 3669) = ⟨YA-MI⟩ やみ *yami*$_2$ ‘darkness’
21. 得之 (V: 830) = ⟨TOKU-SHI⟩ とし *to*$_2$*si* ‘year’
22. 比射 (V: 810) = ⟨HI-JA⟩ ひざ *pi*$_1$*za* ‘knee(s), lap’
23. 布祢 (V: 874) = ⟨FU-NE(I)⟩ ふね *pune* ‘boat’
24. 由君 (VIII: 1600) = ⟨YU-KUN⟩ ゆく *yuku* ‘to go’
25. 牟可之 (XV: 3695) = ⟨MU-KA-SHI⟩ むかし *mukasi* ‘old times, antiquity, the past’
26. 許己呂 (XV: 3627) = ⟨KYO-KO-RYO⟩ こころ *ko*$_2$*ko*$_2$*ro*$_2$ ‘heart’
27. 和多流 (XVII: 3894) = ⟨WA-TA-RYŪ⟩ わたる *wataru* ‘to cross, to pass’
28. 四具礼 (I: 82) = ⟨SHI-GU-REI⟩ しぐれ *sigure* ‘late-autumn rain, scattered shower, drizzle’
29. 安我流 (XX: 4434) = ⟨AN-GA-RYŪ⟩ あがる *agaru* ‘to rise’
30. 阿蘇比 (V: 804) = ⟨A-SO-BI⟩ あそび *aso*$_1$*bi*$_1$ ‘play(ing)’
31. 余乃奈迦 (V: 804) = ⟨YO-NO-NA(I)-KA⟩ よのなか *yo*$_2$ *no*$_2$ *naka* ‘the world’
32. 知可豆久 (XVII: 3999) = ⟨CHI-KA-ZU-KYŪ⟩ ちかづく *tikaduku* ‘to approach’
33. 夜麻妣等 (XX: 4294) = ⟨YA-MA-HI-TŌ⟩ やまびと *yamabi*$_1$*to*$_2$ ‘highlander, mountain-dweller’
34. 久毛能須 (V: 892) = ⟨KYŪ-MŌ-NŌ-SU⟩ くものす *kumo no*$_2$ *su* ‘cobweb’
35. 許能多氣仁 (V: 873) = ⟨KYO-NŌ-TA-KE-NI(N)⟩ このたけに *ko*$_2$*no*$_2$ *take*$_2$ *ni* ‘on (top of) this mountain’
36. 由吉能伊呂 (V: 850) = ⟨YŪ-KICHI-NŌ-I-RYO⟩ ゆきのいろ *yuki*$_1$ *no*$_2$ *iro*$_2$ ‘the colour of snow’

37. 伎弥乎麻都 (V: 865) = ⟨KI-MI-O-MA-TU⟩ きみをまつ *ki*$_1$*mi*$_1$ *wo matu* ‘I am waiting for you’
38. 保登等伎須 (XV: 3783) = ⟨HO-TŌ-TŌ-GI-SU⟩ ほととぎす *poto*$_2$*to*$_2$*gi*$_1$*su* ‘cuckoo’
39. 久毛尓得夫 (V: 847) = ⟨KYŪ-MŌ-NI-TOKU-FU⟩ くもにとぶ *kumo ni to*$_2$*bu* ‘to fly in the clouds’
40. 佐久良婆那 (V: 829) = ⟨SA-KYŪ-RYŌ/RYAU-BA-NA⟩ さくらばな *sakura-bana* ‘cherry blossoms’
41. 奈良能美夜古尓 (XV: 3602) = ⟨NA(I)-RYŌ/RYAU-NŌ-MI-YA-KO-NI⟩ ならのみやこに *Nara no*$_2$ *mi*$_1$*yako*$_1$ *ni* ‘in the capital of Nara’
42. 和何則能尓｜宇米能波奈知流 (V: 822) = ⟨WA-GA-SOKU-NŌ-NI｜U-MEI-NŌ-HA-NA(I)-CHI-RYŪ⟩ わがそのに｜うめのはなちる *wa ga so*$_2$*no*$_2$ *ni*｜*ume*$_2$ *no*$_2$ *pana tiru* ‘in my garden plum blossoms are scattering’
43. 多氣乃波也之尓｜于具比須奈久母 (V: 824) = ⟨TA-KE-NO-HA-YA-SHI-NI｜U-GU-HI-SU-NA(I)-KYŪ-MO⟩ たけのはやしに｜うぐひすなくも *take*$_2$ *no*$_2$ *payasi ni*｜*ugupi*$_1$*su naku mo* ‘a nightingale is even singing in the bamboo grove’
44. 波流能努尓｜紀理多知和多利｜布流由岐得｜比得能美流麻提｜烏梅能波奈知流 (V: 839) = ⟨HA-RYŪ-NŌ-NU/DO-NI｜KI-RI-TA-CHI-WA-TA-RI｜FU-RYŪ-YU-KI-TOKU｜HI-TOKU-NŌ-MI-RYŪ-MA-TEI｜U-ME-NŌ-HA-NA(I)-CHI-RYŪ⟩ はるののに｜きりたちわたり｜ふるゆきと｜ひとのみるまで｜うめのはなちる *Paru no*$_2$ *no*$_1$ *ni*｜*ki*$_2$*ri tati-watari,*｜*puru yuki*$_1$ *to*$_2$｜*pi*$_1$*to*$_2$ *no*$_2$ *mi*$_1$*ru made*｜*ume*$_2$ *no*$_2$ *pana tiru.* ‘The mist is hovering all over the vernal glade, and plum blossoms are scattering to such an extent that people see [them] as falling snow.’

E. ***Why not go for both?*** **(Parallel Notations)**

a) 二人 (III: 466) = ふたり *putari* ‘two people’
布多利 (V: 794), 布多理 (XVIII: 4106) = ⟨FU-TA-RI⟩ ふたり *putari* ‘two people’

b) 子等 (I: 63), 兒等 (III: 280) = こども *ko*$_1$*do*$_2$*mo* ‘children’
胡藤母 (V: 802) = ⟨KO-DŌ-MO⟩, 古等母 (V: 853) = ⟨KO-TŌ-MO⟩ こども *ko*$_1$*do*$_2$*mo* ‘children’

c) 春楊 (X: 1847) = はるのやなぎ *paru no*$_2$ *yanagi*$_2$ ‘vernal willow’
波流能也奈宜 (V: 826) = ⟨HA-RYŪ-NŌ-YA-NA-GI⟩ はるのやなぎ *paru no*$_2$ *yanagi*$_2$ ‘vernal willow’

d) 古衣 (XI: 2626) = ふるころも *puru-ko$_2$ro$_2$mo* ‘old clothes’
布流久佐 (XIV: 3452) = ⟨FU-RYŪ-KYŪ-SA⟩ ふるくさ *puru-kusa* ‘old grass’

F. *If we already have two possibilities, we could use all three of them* (Mixed Notation, *majiribun* 交り文)

a) 之路髪 (XVII: 3922) = ⟨SHI-RO-kami⟩ しろかみ *siro$_1$-kami$_1$* ‘grey hair’
b) 行人毛 (VIII: 1532) = ⟨yuku-hito-MŌ⟩ ゆくひとも *yuku pi$_1$to$_2$ mo* ‘even those who go (away)’
c) 父母乎｜美礼婆 (V: 800) = ⟨chichi-haha-O | MI-REI-BA⟩ ちちははを｜みれば *titi papa wo* | *mi$_1$reba* ‘when I see my father and my mother’

G. *Oh, this is fun – and it can go even better!* (Rebuses)

G.1. Simple Rebuses (*kungana* 訓仮名)

手 → ‘hand’ → *te* (≈ Modern Japanese *kun’yomi*) → any syllable *te* (regardless of the meaning)

The character 手 conveys the meaning of ‘hand’, which is *te* in Japanese, so it can also be used to write the syllable *te*, even when it does not mean ‘hand’; hence: 見手 (III: 277) = ‘see’ + ‘hand’ = ⟨mi(ru)-te⟩ みて *mi$_1$te* ‘having seen’.

a) 三々 (XI: 2581) = ‘three’ + ‘three’ = ⟨mi(ttsu)-mi(ttsu)⟩ みみ *mi$_1$mi$_1$* ‘ear’
b) 名草目手 (XI: 2826) = ‘name’ + ‘grass’ + ‘eye’ + ‘hand’ = ⟨na-kusa-me-te⟩ ‖ 名草目而 (IX: 1728) = ‘name’ + ‘grass’ + ‘eye’ + ‘and (then)’ = ⟨na-kusa-me-te⟩ なぐさめて *nagusame$_2$te* ‘having consoled oneself’
c) 酢堅 (IV: 778) = ‘vinegar’ + ‘hard’ = ⟨su-kata(i)⟩ すがた *sugata* ‘figure, shape, form’
d) 荒足 (VII: 1101) = ‘fierce, rough, violent’ + ‘leg’ = ⟨ara(i)-ashi⟩ あらし *arasi* ‘storm’
e) 野庭 (X: 1825) = ‘meadow’ + ‘garden’ = ⟨no-niwa⟩ のには *no$_1$ ni pa* ‘on the meadow / in the glade’
f) 見管 (I: 17) = ‘to see, to look’ + ‘tube’ = ⟨mi(ru)-tsutsu⟩ みつつ *mi$_1$tutu* ‘looking’

g) 開戸手 (XIII: 3321) = ‘to open’ + ‘door’ + ‘hand’ = ⟨to-o-ake(ru)-te⟩ とをあけて *to*$_1$ *wo ake*$_2$*te* ‘having opened the door’

h) 名毛伎 (VII: 1383) = ‘name’ + ‘hair’ + ⟨KI⟩ = ⟨na-ke-KI⟩ なげき *nage*$_2$*ki*$_1$ ‘sigh’[5]

G.2. Elaborate Rebuses (*gisho* 戯書 / *gikun* 戯訓)

a) 牛鳴 = ‘moo, mooing’ = ⟨mu⟩ む *mu*; cf. 戍牛鳴 (XI: 2839) = ‘to guard, to protect’ + ‘moo, mooing’ = ⟨mamor(u)-mu⟩ まもらむ *mamoramu* ‘I should have guarded/protected’

b) 十六 (III: 239) = 16 = 4 × 4 = 四 × 四 = ⟨SI-SI⟩ しし *sisi* ‘game – animals hunted for food (*in particular,* deer or wild boar)’ (cf. Modern Japanese *inoshishi* 猪 ‘wild boar’)

c) 二八十一 (XI: 2542) = 2 + 81 = 2 + {9 × 9} = 二 + {九 × 九} = ⟨NI-KU-KU⟩ にくく *nikuku* ‘unpleasant(ly)/obnoxious(ly)/disagreeable’

d) 馬聲蜂音石花蜘蛸荒鹿 (XII: 2991) = 馬聲 ‘neigh, whinny’ + 蜂音 ‘humming, buzzing (of bees, insects)’ + 石花 ‘coral (*literally,* stone flower)’ + 蜘蛸 ‘spider’ + 荒 ‘to rave, to be rough’ + 鹿 ‘deer’ = ⟨i-bu-se-kumo-ar(u)-ka⟩ いぶせくもあるか *ibuseku mo aru ka?* ‘is it [not] sad/sorrowful/melancholy/depressing?’

e) 山上復有山 (IX: 1787) = ‘on top of a mountain (山) there is yet another mountain (山)’ = ⊔ + 亖 = 出 = 出 = ‘to go/come out, to appear’ = ⟨ide(ru)⟩ いで *ide* ‘[if it] comes out / appears’ (cf. Modern Japanese *deru* 出る, and *o-ide ni naru* 御出でに成る)

f) 二々火 (XIII: 3298) = {2 × 2} + ‘fire’ = 4 + ‘south’ (in the Chinese theory of Five Elements fire is associated with the southerly direction) = 四 + 南 (6th-cent. Chinese: **nam*, cf. Sino-Japanese *nan*) = ⟨SI-NAM^{U}⟩ しなむ *sinamu* ‘let me die [= I would rather die]’

In the traditional classification of various notational modes for Old Japanese, the phonetic one (called **[1]** *man'yōgana* 万葉仮名, and encompassing both **[1a]** *ongana* 音仮名 and **[1b]** *kungana* 訓仮名) is contrasted with the semantic one (**[2]** *mana* 真名), elaborate rebuses (**[3]**

[5] In examples *f* and *g* simple rebuses are combined with semantograms (*f*: 見 ‘to see’, *g*: 開戸 ‘to open the door’), and in *h* – with a phonogram (伎 *ki*$_1$).

gisho 戯書) being usually left aside (Satō 2001).[6] Compare the synopsis at the end of the present contribution.

Finally it must once again be stressed that the vocalic distinctions ($_1$ versus $_2$), which have largely been ignored above, constitute an Old Japanese phonological feature of cardinal importance. Yet, in order to establish the type of the vowel one cannot use modern readings of the Chinese characters, but one must refer to dictionaries of Old Japanese or *man'yōgana* lists that specify them (e.g. Igarashi 1969, JKD-J, Vovin 2005).

Another point only cursorily mentioned above is the question of bisyllabic *ongana*, i.e. a situation when the syllable-final Chinese consonant is not ignored but rather serves as the beginning of the second syllable, cf. 南 (6^{th}-cent. Chinese: **nam*, Sino-Japanese *nan*) = ⟨NAM^{U}⟩ なむ *namu* in the very last example (for more on this problem, see Osterkamp 2011).

And we still want more! **(Selected Bibliography)**

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[6] The term *man'yōgana* 万葉仮名 is the commoner one and it stresses the value of the "Man'yōshū" as the source of our knowledge of the Old Japanese phonology; but in the same sense one also uses the term *magana* 真仮名, which is supposed to be more neutral as it does not suggest that the "Man'yōshū" is the first text in which such a notation was used (which it certainly is not). The modern concept of *kana* 仮名 as a phonetic script (regardless of its origin) clearly lies at the roots of this classification.

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Man’yōshū monument (*Man’yō no kahi* 万葉の歌碑),
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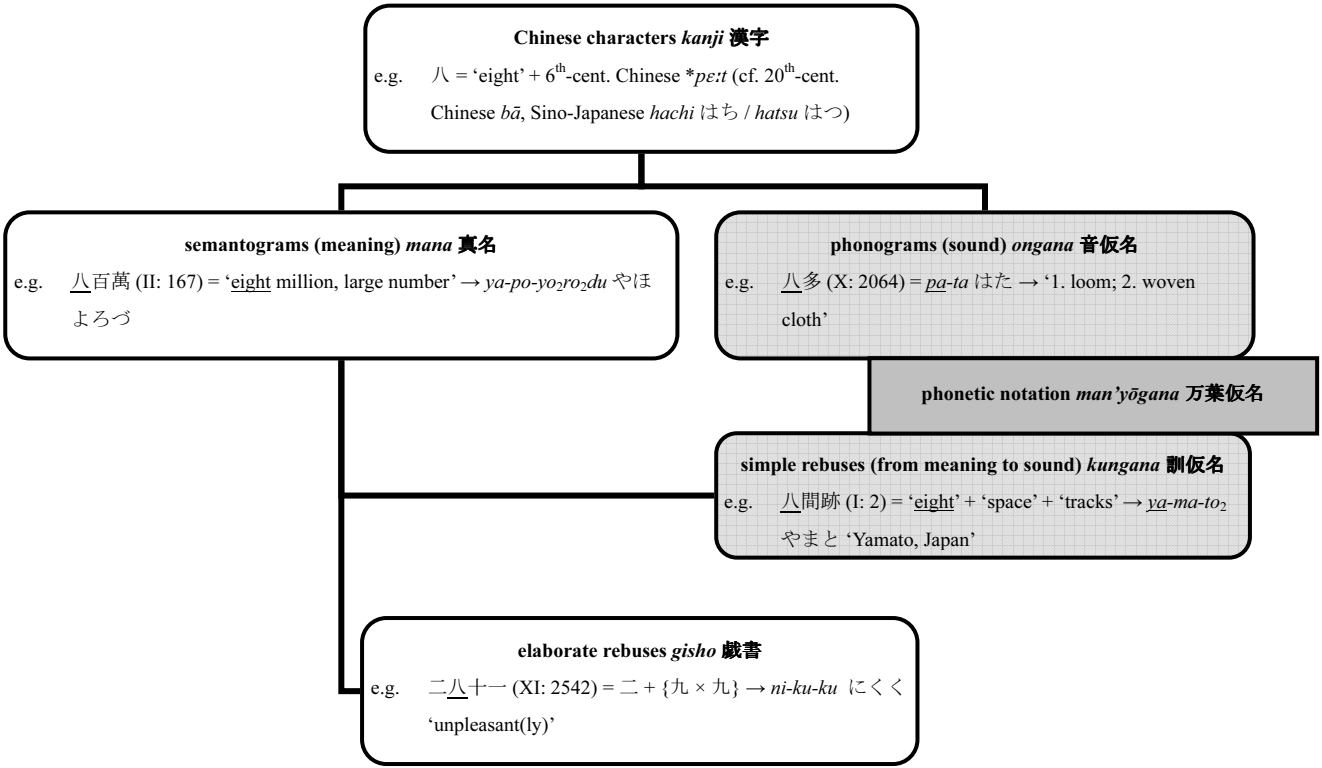
Old Japanese Script – Synopsis



Wojciech Jerzy Nowak

Kakure Kirishitan Culture Through Its Festivities

The aim of this paper is to briefly present the religious culture of *Kakure*, Japan's Hidden Christians, analysing it through their festivities. Most recent data on those festivities used for writing this paper are based on Miyazaki's fieldwork. At the time it was conducted, *Kakure* activities were already on the verge of extinction, thus the author refers to them in the past tense. The reader will also be provided with basic information on *Kakure's* historical background and sacred objects used in their festivities.

Historical Background

The history of Christianity in Japan can be divided into three stages – The Christian Age *kirishitan jidai*, the Age of Concealment *sempuku jidai* and the Christian Resurrection *kirishitan fukkatsu*.

The Christian Age

In 1543, a merchant ship with a Portuguese crew onboard wrecked on Tanegashima Island 種子島. Shortly afterwards, in 1549, Christianity was brought to Japan by a Jesuit friar, Francis Xavier, accompanied by the first Japanese convert, Yajirō. Encouraged by the stories told by his apprentice, Francis Xavier came to a country once described by Marco Polo as a "kingdom of gold and pearls", populated with people whose hearts were pure and ready to receive the Word. The reality was, however, different, as Japan was in the midst of *sengoku jidai*, a period of civil wars. Xavier requested permission for his work from the emperor, who eventually did not receive the friar. At this moment the unstable political situation of the country became an advantage – the attitude towards friars depended on the local authorities rather than edicts handed down from the imperial court. Supported by lucrative Portuguese trade, Christianity began to flourish. The Society of Jesus eventually became the most prominent Christian order preaching in Japan. The history of Christianity in Japan until the 19th century may thus be called a history of Catholicism in Japan.

The Age of Concealment

About 50 years after introducing Christianity to Japan, the growing power of the Jesuits along with the fear of colonization by western empires began to irk the Japanese authorities, and the country as a whole fell under an imperial anti-Christian policy. Persecutions and torture became common.

In one infamous incident, 25 converts were martyred at Nagasaki. Apostates were forced to renounce Christianity through the ritual of *fumie* 踏み絵 – the trampling of Christian images and artefacts.
Successive anti-Christian edicts were proclaimed, and eventually a ban on Christianity 禁教令 *kinkyōrei* was declared in 1614. The majority of believers renounced, while some decided to continue their practice in secret, underground. This shows us that so-called "samurai Christianity", with rare exceptions like Takayama Ukon 高山右近, a prominent daimyō who chose exile over apostasy, was not limited to samurai, peasants also risked their lives by continuing to worship in secret. The underground Christians were given the name *Kakure kirishitan* カクレキリシタン – which literally translates as "Hidden Christians".
Eventually, Japan closed its borders in 1636. Christians in Japan were cut off from the rest of the world for two centuries. Nevertheless, despite the closed borders, the friars still attempted to make contact with Japanese Christians who were believed to be still alive. These attempts ended in failure, leaving the existence of Christians in Japan to conjecture and unconfirmed rumour.

The Age of Resurrection
In 1854, Japan opened its borders, but anti-Christian policies remained in place. The Meiji Constitution eventually proclaimed freedom of worship in 1889. In 1865, a group of Hidden Christians, led by Fukahori Zenuemon 深堀善右衛門, revealed their existence by contacting the French priest Bernard Petitjeane at Oura Cathedral in Nagasaki. Even after the ban on Christianity was lifted, and there was no further need for secrecy, some *Kakure* refused to return to the Catholic Church and decided to continue the faith of their ancestors. Several such Christian societies lived in Gotō 五島, Ikitsuki, 生月 and Sotome 外海 regions and remained active throughout the 20th century. Around 1970 they were under severe threat, with various social and monetary problems bringing the long history of the *Kakure* to the verge of extinction. Extensive research on these communities was made by Miyazaki Kentarō 宮崎健太郎, Furuno Kiyoto 清人古野 and Ebizawa Arimichi 海老沢有道. Results of that research show that the orally transmitted culture of the *Kakure* had been steadily fading away.

Community and Hierarchy
The *Kakure* community used to call non-believers *erenja* (port. heresia)[1]

[1] Furuno 1959: 128.

and referred to themselves as *uchigaki* – [those] from inside the wall (Hirado, Ikitsuki)[2] or *kuruwa* – circle (Goto)[3]). *Kakure* communities did not form one organisation and could be compared to a diaspora, where all communities are autonomic. Also, due to the geopolitical circumstances of the Edo era most *Kakure* communities were not in communication with each other.

It is very probable that *Kakure* communities as such were based on fraternities, introduced by missionaries, who helped their members far beyond issues of faith[4].

At the top of the *Kakure* hierarchy was *tsumoto* „home" where the deities resided[5].

Every *tsumoto* had control over a few *kompanya* (from port. Companha), also called *kumi* (group) or *kogumi* (small group)[6]. The number of *companya* per *tsumoto* differed according to the region. Also, the number of households that made up a *companya* varied from two to twelve. Every *companya* was responsible for financial help for *sazukeyaku* – providing duty and paying the cost of ceremonies[7].

Christians in Japan soon experienced a lack of clergy, because priests and missionaries were either exterminated or forced to leave the country.

Even before the enclosure of Japan the lack of clergy was a major problem, which led to the creation of a three-tiered division of functions, designating people to religious service.

People at service were men only, and although names for certain functions (Japanese *yaku*) differed, their duties were actually the same.

On Hirado and Ikitsuki the head of the community was called *ojiyaku* or *oyajiyaku*: (uncle at service), also the term *gobannushi* (master of order) was used, as well as *oyajisama* (noble father). On Goto this function was called *chōkata* (elder). This person was in charge of conducting ceremonies and also took care of the calendar called *kuribichō* (notebook of repeated days), which was used to determine the dates of festivities and days free of work. This calendar, also called the *Basuchan calendar* adapted the European – Gregorian calendar to the lunar-solar calendar used in Japan at the time[8].

[2] Miyazaki 2002: 69.
[3] Ibid.: 196.
[4] Ibid.: 30.
[5] Miyazaki 2002: 68.
[6] Ibid.: 69.
[7] Ibid.: 125- 132.
[8] Nosco, 1993, p. 11.

On Hirado and Ikitsuki, and only there, *oyajiyaku* was also responsible for baptisms. In other *Kakure* communities baptisms were conducted by a person given a different function about whom I shall explain later on.
Oyajiyaku had to be married to be given the function. Because *oyajiyaku* was closest to the sacrum, his behaviour was restricted by several taboos, which therefore placed most of the work on the spouse. The community under *tsumoto* was obliged to donate money to *oyajiyaku*. In earlier times the position of *oyajiyaku* was inherited but nowadays children usually do not agree to continue their father's service
The second function in the hierarchy was *mizukata* (person [caring for] water) or *sazukeyaku* (providing duty) was responsible for baptisms. *Mizukata's* duties were not as vast as *oyajiyaku's* so he could work on a regular basis.
The second function was called *chūkata* (person in the middle) but also *shitayaku,* (lower duty) *mideshi* (holy apprentice) *yakuchū* (during duty). This person was nominated by the community to carry out the duty of communicating between the oyajiyaku and *tsumoto*. His duties also covered preparing festivities and helping in conducting them by those of a higher rank. In his duties he resembled a catholic deacon.
As the *companya* representative, *chūkata* took part in celebrations in *tsumoto* which were unavailable for other believers
Among the *yakuchū,* hierarchy was based on the rule of seniority. The youngest one was called *susoyaku* (sleeve duty*)*, in the second year he became *niban'yaku* (second duty), in the third *sanban'yaku* (third duty) and after six years he was called *sen'yaku* (first duty) and thus became the *oyajiyaku's right-hand man.*
All those in charge of religious services were limited by many taboos, which mostly concerned ritual purity. Excrement, soil and menstrual blood were considered impure. Non-believers or heretics could also cause impurity. These regulations also applied to certain meals at certain periods of time. The one with the greatest taboo was *chōkata;* he could not place babies on his lap because of the risk of being urinated on. Physiological and hygienic regulations were also applied: he was allowed only to use his left hand in the toilet and his clothes were to be washed separately. This led to the situation where there were two washing machines in the houses of modern *chōkata* – one for the *chōkata* and the second for the rest of the family[9]. In addition, his clothes were dried separately and nobody was allowed to pass under them.

[9] Ibid.: 72.

One has to remember that these restrictions were a great burden to the bearer, mostly because poor fishermen and peasants could hardly afford to stop working.
For the duration of festivities, physical labour was not allowed, so, with 48 days of festivals a year, *Kakure* were thought to be very lazy folk.

Objects of Worship

Objects of worship of the highest rank were *nandogami* (literally a deity from the closet)[10] *gozensama* (holy presence), *hotokesama* (holy Buddha). These objects not only depicted the deity but were also considered its physical manifestation.

Nandogami were mostly hidden from public view, and exposed only on special occasions – festivities for example. In some *Kakure* societies, looking at the deity was reserved for a chosen few. *Kakure* believed that showing the deity to a person from outside their group, especially to non-believers, could cause God's wrath and punishment.

Objects of worship differ, depending on the region. On Ikitsuki there are scrolls depicting saints[11] who have lost their original European features.

There are also crosses and other small artefacts like medallions. In the Gotō region, ceramic sculptures of *Maryua Kannon*, depicting the bodhisattva Kannon with a child on her hand are worshiped as images of the Holy Mother with Child.

Tamotogami, literally 'God from the sleeve', are small objects like crosses or medallions carried in the sleeves of kimonos.

Other kinds of objects of worship are *omaburi,* 'holy amulet', also called *otegata*[12] 'holy note', which can be found only on Ikitsuki Island. The name itself comes from the Japanese *omamori* お守り – amulet. *Omaburi* are paper amulets in the shape of a cross cut out of paper by *chōkata*. They were ritually purified by *San Juwan's* water and given to believers during the festivity of house-purifying (*ie harai* 家祓い). *Omaburi* were attached to the walls by the entrance to the house and in the *tokonom*a alcove, in order to protect the house from evil spirits. *Omaburi* were also placed in a coffin as *omiyage* お土産 – a gift for safe passage to the other world. Some people swallow *omaburi* as a remedy for illnesses[13].

Otenpensha as a word is derived from the Portuguese *penitentia* (a whip). Some specimens of European origin remain, but Japanese-made

[10] Miyazaki 2002: 132.
[11] Harrison 1980: 321.
[12] Miyazaki 2002: 184.
[13] Ibid.: 136.

otenpensha are also known – these are made of hemp strings[14]. Such Japanese *otenpensha* consist of 46 strings – one for every day of Lent – and was not used to whip someone's back, but in ceremonies of purification called *oharai*, when *chōkata* used *otenpensha* in the same way as the Shintō priest *kannushi* uses *onusa*[15] – a wooden wand decorated with strips of papers used in Shintō rituals.

Relics of martyrs are mostly pieces of clothing, or objects that are believed to be in their possession[16]. The most common relic is a splinter from the camellia tree of Basuchan.

Before his death as a martyr, Basuchan, a Christian believer living in Kyūshū, was supposed to have carved the sign of a cross on the bark of a camellia tree. The authorities decided to have the tree cut down, but the peasants cut down the tree themselves during the night and shared its wood among themselves[17]. Such splinters were also used as amulets, helping the dead on their way to heaven.

Ofuda sama お札様 (lit. holy plates) could be found solely at Ikitsuki. They derived from the 15 mysteries of the rosary. These plates were 6 cm tall and 4 cm wide, 7 mm thick, and had ideographs written on them with black ink. *Ofudasama* were kept at *mideshi's* house, where *kompanya* members drew them to foretell their luck for the upcoming month[18].

Festivities and Ceremonies

Kakure's calendar included festivities which referred to the Church's tradition and also those of folk character, responding to the work of *Kakure*'s fishermen and peasants.

The latter resemble or are linked with Japanese *nenchū gyōji* 年中行事, Japanese annual and seasonal observances.

Among *Kakure*, the meaning and purpose of festivities were forgotten, and so was the meaning of *orasho* (*Kakure*'s prayers). This situation is similar to the behaviour of the Japanese today who listen to Shintō *norito* prayers or sutras.

The proceedings of festivities were the same as in Shintō[19] and followed a pattern of *kigan* 祈願 (prayer), *naorai* なおらい (holy meal) and *enkai* 宴会 (banquet)[20].

[14] Ibid.: 137.
[15] Harrison 1980: 321.
[16] Miyazaki 2002: 140.
[17] Ibid. 261.
[18] Furuno 1959: 149- 150.
[19] Miyazaki 2002: 98.
[20] Ibid.: 91.

During *kigan*, participants gathered in *tsumoto*, and were served tea. On Ikitsuki and Hirado, *kami yose* – the summoning of deities was performed, in order to present to them the purpose of gathering.
Next was *mōshiage/ mōshitate/ mōshikomi* (addressing a person of higher rank, to please) – an address to deities during an offering. These were the only part of the festivities that changed according to the occasion. The form of the plea was not fixed and differed according to celebrants' invention; still, there were some fixed parts in them, which were the year and month when the ceremony was held, information about who was asking, on what occasion, which *orasho* was recited and what one asked for[21].
Hitotori no orasho was recited by *oyajiyaku* or *ojiyaku*. The rest of the participants were passive and waited for the end of the recitation sitting in *seiza* – the formal Japanese sitting position.
During *naorai* participants ate the same food that was offered to the deity, which was symbolically added to the offering by slightly uplifting the bowl with alcohol or food before consuming. At the end of *naorai* a plea was considered to be heard by a deity and participants shared the offering from the altar between themselves in celebration of feasting with deities.
During *enkai*, new meals were served, both for deities and participants. The latter shared the food that was meant to strengthen bonds in the community. At the end of this part offerings from the altar were shared between participants too.
This part was conducted in the same way, on both Ikitsuki and Sotome respectively.
During the festivities deities were presented with *orasho* prayers and offerings of alcohol and food. The dishes offered differed according to the region, but the main element was always *sake* rice wine and raw meat, mostly *sashimi*. In the past *Ikitsuki Kakure* used whale meat as well, as whale hunting was popular in that area. Nowadays, raw fish meat is used instead[22].
On the Goto Islands during *naorai*, water, sashimi, boiled rice and *nattō* (fermented soya beans) were served, In Sotome, *kamaboko* (fish paste) was used. On Ikitsuki only water and boiled rice were served. During *enkai* rice and steamed vegetables were served.
In Shintō ceremonies during *naorai,* water, raw rice salt, *senbei* rice crackers, sweets and vegetables were served. Meat or fish was never served.

[21] Ibid.
[22] Miyazaki 2002: 100.

The celebrating of festivities clearly followed Shintō patterns, but also resemblances to the Eucharist could be seen. Rice wine was used instead of wine and bread was replaced not by grain products as one could expect, but by raw fish meat. On Ikitsuki, participants shared one bowl for drinking and one for eating. This custom was said to derive from the sharing of wine and bread at the biblical last supper.

Festivities Linked to the Traditions of the Catholic Church

Kanashimi no hairi (entrance to sorrow), was an equivalent of Ash Wednesday, Celebrated by Roman Catholics. Ash Wednesday is the first day of Lent. But *Kakure* neither knew the meaning of the festivity itself nor what kind of sorrow started with it.

Ohana (holy flowers) stood for Palm Sunday, but *Kakure* did not know what event it referred to.

Agarisama (ascending) was an equivalent of Easter. In the village of Yamada *agarisama* was called *nigatsu no oiwai*, which stood for festivity of the second month.

Jibiriya (most probably the name derives from Portuguese *Jubileo* (jubilee) and referred to All Hallows Day and was celebrated on the same day, November 1.

Otanjō (holy birth) was celebrated on the first Sunday before the nocturnal equinox and was preceeded with *gosanmachi,* (waiting for holy birth), which stood for Christmas Eve. In recent years *gosanmachi* has been disappearing and today it is celebrated in only one *tsumoto*

Festivities Linked to Objects of the *Kakure* Cult

Omaburi kiri (omaburi cutting) was only celebrated on Ikitsuki. On this day, *oyajiyaku* cut *omaburi* amulets and gave them to believers

Itadaki (receiving) was also called *oshikae* and was a festivity of *kompanya*. It was celebrated at the house of *kompanya*'s members once a month. Every participant drew one of the *ofuda* plates. This festivity resembled drawing lots.

Indigenous Festivities

Gozensama mōde (paying a visit to *gozensama*) was a festivity copying Shintō's *hatsumōde*, the first visit to a shrine in a certain year.

There were also many festivities linked to peasant labour, such as the scaring away of insect pests and thanks-giving for crops.

Baptism Ceremonies

Due to the lack of clergy *Kakure* hardly performed any sacraments, but they held baptism in very high regard. It was perceived as necessary for salvation, which also led to baptizing the deceased, a practice not present in the Catholic Church. From the point of view of Canonical Law, baptisms performed by *Kakure* were close to baptisms with water, although the latter was performed by a lay person in cases where the risk of dying, especially of a newborn infant, was high. There is no record of *Kakure* baptism ceremonies being performed today.

On Ikitsuki, baptism was called *osazuke* (holy provision), *omizu sazuke* (provision of holy water), on Hirado, *mitsume* (the third, which derived from the tradition of baptizing children on the third day after birth on Gotō *sazuke*, *onasazuke* (provision of holy name) but also *tsune kaki* (the missing of horns) due to a belief that baptism freed children from horns. The age for baptism was not fixed, but 15 was considered to be the upper age limit. Baptisms were not performed during *kanashimi no uchi*.

A person specially designated for that purpose, called *mizukata* or *sazukekata*, performed the ceremony. Before the baptism ceremony, parents of the infant addressed a plea to *mizukata*. *Mizukata* fasted before and after the baptism ceremony in order to gain ritual purity. On the day of celebration he performed the last ritual purification, called *omisogi*. Naked, he poured water over himself, and without drying himself with a towel (as the cloth was already impure due to the filth of the physical world) he put on a special kimono used solely for conducting baptism ceremonies. In order not to taint oneself during the ceremony itself, prepared *goza* mats were placed over *tatami* mats. After the last purification, using the toilet was not allowed.

During the ceremony, *mizukata* asked the one to be baptized – do you want to be accepted among Christians, what is your name? And after receiving the answer (in cases where the baptised one was an infant it was the godparent that replied), *mizukata* poured water over the baptized child and made a sign of the cross over him. In most cases a proper prayer was said during the pouring of water. On Ikitsuki, Japanese was used, in the Sotome region and on the Gotō Islands, Latin was used.

Similarly to the Catholic tradition there was the role of the godparent, called *idaki oya* (embracing parent), or *arima no oya* (soul parent) or *heko oya* (parent [who gives] sash[23]). The difference was that in *Kakure's* case there was only one godparent, not two.

[23] *Heko* is an abbreviation from *heko obi*, a traditional Japanese sash looking like a long shawl that was wrapped around the waist to hold the kimono flaps together.

Baptised names were called *anima no na* or *arima no na* (literally the name of the soul), and were adopted European names. Before male names *don* was added and *jo* before female names. If born on Sunday, boys received the name *domeigosu*, girls *domeigasu*. These names derived from the Portuguese *Domingo* – Sunday. A baptised child was often named after a godparent.
Holy water was believed to have magical properties and was praised by *Kakure*. Holy water was not be spilled on the ground thus it was poured over walls.
Kakure from Ikitsuki and Hirado retrieved water from the small island of Nakaenoshima, and called it *Sanjuwan sama no omizu,* (sacred water of Saint Juwan). According to tradition, Nakeanoshima was the place of martyrdom of a Japanese man named Juwan. In other locations *Kakure* used water retrieved at sites of martyrdom, like Basuchan's well among others[24]. Nowadays, tap water is commonly used.
Baptism, besides being necessary for salvation meant entering the community and permission to take part in community festivities. Nowadays *Kakure* baptisms have not been performed for a long time so many *Kakure* do not recall their baptised name.

Funerals
Due to the *terauke* system[25] funerals had to be conducted in the Buddhist manner, which was in opposition to the *Kakure* belief requiring burial in *Kakure* fashion.
Because of this, the *Kakure* provided a system of annulation of the effects of Buddhist ceremonies, through so-called *kyō kuzushi* (removal of sutras). For *kyō kuzushi* to take effect *kyō kuzushi no orasho* (sutra removal prayer was whispered during the recitation of sutras). *Oyajiyaku* prayed in the room next to the one where the coffin was placed.
After the monk's departure *omiyage* (gifts) were placed in the coffin. Their role was to protect the deceased during his voyage to the other world. In most cases *omaburi* paper amulets were placed so they could touch the deceased skin. Basuchian camellia splinters or thread from deity cloth were also used. Due to the death taboo *oyajiyaku* did not go to the graveyard with other believers.

[24] Miyazaki 2002: 135.
[25] System of compulsory affiliation to the Buddhist temple, granting a certificate stating that the person was not a Christian.

Kakure believed that after death *anima* (one's soul) heads to the country of *Roma* where after a stay in *Santa Ekirenjia* temple it ascends to *Paraiso* (heaven).
In Japanese Buddhist tradition, a believer is given a new name after death. Similarly in *Kakure* tradition, during the funeral the deceased's baptised name was recalled (or in cases when it was forgotten, a new one was given). The prefix *san* (derived from the Portuguese *sao*) was attached to the person's name, which suggests that all *Kakure* went to heaven after death[26].

Kakure's Religious Characteristics

In many countries around the world Christianity became the national religion, incorporating elements of the religion(s) it had replaced and thus also the culture that the religion was based on. Among other examples are Easter eggs as a symbol of life or fortune-telling on St. Andrew's Day.
Christianity has its universal dogma, but also local rites, which can be quite different – for example All Hallows' celebrations in Poland and in Mexico.
In the process of evangelization a certain culture can be more or less prone to certain parts of religious teaching. In the case of Inca culture and bloodshed in rituals, it was easier for believers to accept the new God, spilling his blood on the cross, than in the case of the Japanese where blood has strong connotations with ritual impurity.
Christianity as a dominant religion incorporated and modified elements of practice in converted nations which could not resist (also literally) the power of Christianity's influence. In Japan, we have a unique opportunity to observe this process in reverse thanks to the fact that Christianity had never been the dominant religion.
Kakure's religion was strongly altered by Buddhism and Shintōism.
This phenomenon was strongly influenced by the enclosure of Japan. Japan was one of few countries in East Asia to have never been colonized by the Europeans. Newly implemented Christianity, as opposed to the national system, was not fully developed when it was cut off from its source, which led to its deformation.
The Japanese are well known for their skills to adapt and assimilate foreign influences, but assimilation is not solely mimicry. Copying patterns is limited to the beginning of the process. Afterwards the assimilated element is processed, so in the end it becomes Japanized, and therefore different to the original.

[26] Filus 2003: 98.

Just as Japanese Buddhism is not what Indian Buddhism is, Japanese Christianity is not the same as Christianity in Europe.
Unique on the world's scale is the ongoing survival of this cultural fossil, despite the difficult conditions, as explained earlier.
Kakure were exposed to the danger of being detected not only by the Buddhist clergy, but also by non-believers and those who apostatised, who were strongly encouraged to do so by monetary rewards. In case of detection, not only the person accused but also those from the close surroundings were influenced. The group responsibility system *goningumi* states that the consequences should be shared by the whole group.
That is why, in order not to appear suspicious and under the cover of Buddhism, *Kakure* tried to continue their practice, even though harsh penalties could be imposed if they were discovered, even death.

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Katarzyna Sonnenberg

The Self and Faces in a Diary. A Reading of *Ichiyō Nikki*

What we know today as *Ichiyō nikki* 一葉日記 (Diaries of Ichiyō, 1912) was published posthumously and remains a crucial text for the researchers of Higuchi Ichiyō 樋口一葉 (1872-1896). The numerous volumes were kept by Kuniko くに子 (国子), Ichiyō's younger sister, and edited by Baba Kochō 馬場胡蝶 (1869-1940). At present, it is still debatable to what extend Kuniko, Kochō and possibly other writers from the Meiji *bundan* 文壇 or literary circles interfered with the original text. It is also not clear to what extent Ichiyō changed the already existing passages herself.

The origins of *Ichiyō nikki*, therefore, are far from clear. From what we know today, Ichiyō started writing her diaries in 1887, when she was merely fifteen and *Mi no furu goromo. Maki no ichi* 身のふる衣まきの一 (Threadbare Clothing, Volume One) testifies to her early passion and commitment to writing. The volume is, however, followed by a four-year-long interval when only poems (sometimes annotated with personal notes) are written. From 1891 Ichiyō turns a new leaf of her diary and this time she continues writing till her death in 1896. Numerous volumes are born, including *Wakaba kage* 若葉かげ (*In the Shade of Spring Leaves*, 1891), *Wakagusa* わか草 (*Young Weeds*, 1891), *Fude no susabi* 筆のすさび (*Leisurely Notes*, 1891), *Yomogi'u nikki* よもぎふ日記 (*Mugwort Diaries* 1891 and 1892-1893), *Mori no shitagusa* 森のした草 (*Forest undergrowth*, 1892), *Shinobugusa* しのぶぐさ (*Ferns of Remembering*, 1892, 1893), *Chiri no naka* 塵の中 (*Amidst Dust*, 1893-1894), *Mizu no ue* 水のうへ (*Upon the Water*, 1894-1895).

In this paper, which is the outcome of a seminar entitled *Self and Narration. Higuchi Ichiyô Nikki in the Context of the Modern Japanese Diaries* and included in the program of Murzasichle International Workshop on Japanese Studies in 2009, I focus on the interpretative possibilities diaries offer to modern readers. I decide to use *Ichiyō nikki* as an example not only because I consider it an important text of Japanese modern era but also because I believe it signals the problems so crucial to the modern (and postmodern) researchers of the diaries who investigate into the (limits of the) representation, the nature of referentiality and the status of the self. With all the potential, *Ichiyō nikki* has long not been analysed for the text's own merits. It is only recently that the Japanese scholars started to consider it as something more than a purely biographical account. In Europe and US

Ichiyō nikki were also known as a vivid story of the life of Ichiyō, the famous Single Leaf.[1] A new light was shed on the text when its entries were incorporated by Rebecca Copeland and Melek Ortabasi among short stories and novellas written in Meiji Japan in their collection entitled *Modern Murasaki*.[2] Still, the text needs to be analysed as a whole and on its own merits which this paper would like to signal.

Whirligig of Interpretations

In his article *How Do Diaries End?* Phillipe Lejeune distinguishes between four main reasons why diaries are written: to express oneself, to reflect, to freeze time and to take pleasure in writing.[3] It is the author who takes up the pen or brush and it is his/her motives that Lejeune focuses on. Any question of how (s)he is represented in the diary the critic dismisses with the concept of a contract regarding the identity of the author, narrator and protagonist hidden in the text.[4]

The question of what of the author's experience is presented in an autobiographical text and how it is presented cannot however be dismissed easily. Paul Eakin, in his analysis of Mary Karr's memoir, asks an important question: *is she only a character in a story, or does she stand for something more*.[5] The same question arises when reading *Ichiyō nikki*: is she merely a literary creation or does she represent Higuchi Natsuko in a biographical manner.

The problem of reference in a diary, memoir or autobiography remains both crucial and disputable. On the one hand, there seems to be a correspondence there between the writer, the narrator and the protagonist that cannot be denied altogether. On the other, the correspondence is never clear, and the text oscillates between what can be termed as fiction and reality with persistence and indecisiveness comparable to that of a whirligig, to use Gérard Genette's metaphor.[6] As a consequence, whoever wants to interpret diaries is caught in a situation which Paul de Man defines as " most uncomfortable,"[7] not being able to either resolve the truth-fiction antagonism or escape it.

The question of whether and to what extent a diary depicts reality is then followed by numerous other doubts regarding the character and identity

[1] Danly 1981.
[2] Copeland, Ortabasi 2006.
[3] Lejeune 2001: 106-107.
[4] Lejeune 1975.
[5] Eakin 2005: 125.
[6] Genette 1972 : 50.
[7] De Man 1979: 921.

(identities) of the author, the narrator, the protagonist. Can we speak of one identity that may or may not evolve in time or is the identity disrupted, thus making any research about a single character or personality impossible? Additionally, the question of what comes first – the consciousness or the writing, i.e. the expression and the discovery through expression – follows all the previously mentioned doubts. The presence of the reader, his or her consciousness and interpretative powers further complicates the picture. As a consequence, any encounter with diaries is bound to trigger innumerable questions with regards to the relation between the author, the text and the reader. Indeed, any such encounter is bound to dazzle the reader with numerous possibilities of interpretation.

Nikki - Captured in Oppositions

The reading of *Ichiyō nikki* or any other diaries written in Japanese invites all the above-mentioned doubts regarding the author-text-reader constellation and the problem of reference. Or even more. In the case of *nikki* 日記 the questions formulated mostly on the basis of European literature must be adjusted to the new grounds. If diaries are ambiguous as a genre (or a mode) of writing (or reading) in Europe, what came to be termed as "nikki" seems even more ambiguous.

The tradition of *nikki* (the Chinese characters used here would correspond with „diaries" or „daily notes") can be traced back to the Heian period. The term was first used in reference to the official notes made by Fujiwara Fuyutsugu 藤原冬嗣 to record the events in the imperial court.[8] It appears, however, that the term was applied not only to the official entries written down in *kambun* 漢文 or Chinese characters annotated to be read out in a way suited for the Japanese texts but also to the private notes, frequently written down in *kana* 仮名 or syllabic script, inherently Japanese. The concept of *nikki* embraces both texts written day-by-day and those appearing many years after the described events (e.g. *Kagerō nikki* 蜻蛉日記, Gossamer Years, c. 974). It does not even exclude – what *Tosa nikki* 土佐日記 (The Tosa Diary, 10th c.) famously proves – texts written from a perspective different than that of the author (while encompassing his own experience). Therefore, it is impossible to consider public-private or *kambun-kana* oppositions, or even the narrator's perspective, as something crucial in defining *nikki* nowadays.

Nonetheless, the oppositions have been used by scholars who aimed at defining what came to be known as *nikki bungaku* or literature of diaries.

[8] Cranston 1969: 90.

The literary diaries are thus frequently considered private and less regular than *nikki*. *We must distinguish between those diarists who respond more fully to public events such as a war or natural disaster, and those who concern themselves with private events*, Earl Miner emphasises.[9] Moreover, many scholars claim that *nikki bungaku* - in contrast with *nikki* - were written in *kana* script rather than in Chinese characters.[10] In this manner language becomes one important criterion distinguishing between literary and non-literary *nikki*, which Donald Keene's interpretation clearly illustrates: *l'une des grandes differences qui distinguent le journal intime du journal non litteraire est la langue*.[11] Japanese syllabic script is here juxtaposed with Chinese characters not only in terms of form or style but also in terms of content the form corresponds with. John Wallace summarises this tendency as follows: *Most literary historians see hiragana literature as a part of a consciously embraced distinction between a public, more institutionally oriented aesthetic culture with principles derived from China and a private space that was only tenuously concerned with Confucian and Buddhist ideals*.[12] Not altogether unjustifiably, *kana* style is associated with private, intimate character of what is written.

This *kana* (private) – *kambun* (official) juxtaposition, although valid in some cases, ceases to be of importance at other times, for example, while reading Nakajima Shōen's 中島湘煙 diaries (*Shōen nikki* 湘煙日記, 1903) written in *kambun* but still intimate.[13] Moreover, as Joshua Mostow interestingly states, even the diaries believed to be nonofficial were often used in politics and for official purposes.[14] It is not surprising that *nikki bungaku* (as the *bungaku* part would suggest) were naturally believed to depict reality with a dose of arbitrariness one would not expect in official *nikki*. However, the discoveries made by literary critics and philosophers make us also question the *nikki* written for official and political purposes which make reality subject of their rhetorical experiments, not too dissimilarly to the way literature does. It appears, therefore, that any text which is considered an example of *nikki bungaku* 日記文学 simultaneously contributes to the definition of this type of expression and undermines it.[15] 'Japanese diaries' seem to call for definition and escape it at the same time. And if anything it is the dynamic tension between the

[9] Miner 1968: 38-48.
[10] Akiyama 1997: 6-14.. Comp.: Nishikawa 1989: 1-8; Oka 1985: 128-131.
[11] Keene 2004 : 10.
[12] Wallace 2005: 26.
[13] Shōen 2007: 148-190.
[14] Mostow 2004: 1.
[15] Nakano 1997: 15-23.

unresolved oppositions of public and private, truth and fiction that invigorates the reading and interpretation of *nikki*.

Single Leaf Drifting through Hundreds of Pages

Ichiyō nikki may be read and interpreted in a variety of ways – as a source of Higuchi Ichiyō's (Natsuko 夏子) biography or as a paratext (to use Genette's term again) [16] shedding new light on the reading of Higuchi Ichiyō's stories, or as a text on its own terms. The first approach has been particularly frequent in Japan, and it is also present in the previously mentioned work by Robert Lyons Danly. The second approach is useful especially for the researchers of Ichiyō's works, as well as for those who investigate the history of *bundan* or literary circles in Japan. It is, however, the third approach that activates the tensions or oppositions I listed before – between the private and the public characters of the text, between its truthfulness and fictitiousness. The problem of truthfulness is, of course, related to the questions of who Ichiyō is in the diaries and of how the character (or characters) correspond(s) to the author.

The tension between what is an intimate diary and a text open to a reader is present throughout the numerous volumes of *Ichiyō nikki*, where Ichiyō seems very worried about how she is perceived by others and how their views may or may not undermine her own image. The tension is already revealed in the second volume *Wakaba kage* (In the Shade of Spring Leaves): *Is this diary of mine – Wakaba kage – the beginning of my going astray or is this my way to knowing the truth. Maybe a poem will help those who may read these words understand how I feel when this tree is withered away: it may die with every new leaf, this lonely tree, let it grow now*.[17] Ichiyō, who claims more than once that her diaries are not meant to be seen by anybody but herself, does nonetheless invite the reader into the text. The presence of this potential (future) reader encourages her to try and define her state of emotions, her own "here and now." She even writes a poem addressed at this potential reader to give him/her an insight into her present fears regarding the future and the goals of her life and writing. The poem which closes the *Wakaba kage* volume explores correspondences between a single, lonely tree whose every new leaf foreshadows its very end and Ichiyō herself, this Single Leaf who faces a yet to be written page of her diary, uncertain of what it may bring or mean to her. This passage is a brilliant illustration of how the process of writing a diary is a way of discovering oneself and one's ways rather than a mere

[16] Genette 1997.
[17] *Wakabakage*: 65.

rendering of one's image that exists as something conscious and defined only to be studied *post-factum* and articulated in words.
However, to write about oneself is not only to try and understand or to discover something new. Every encounter with diaries has to generate questions about stylisation just like any encounter with self-portraits does. It is evident in *Ichiyō nikki* that the now famous Single Leaf captured in words changes in her own image in accordance with the conventions used and possibly with the expectations of the (potential) reader who, as we have seen, is strongly present in the text. Indeed, the very first volume *Mi no furu goromo: maki no ichi* seems more like a *monogatari* 物語り (or a story) where Ichiyō is staged as a young poetess whose talent wins despite her dire poverty. Poorly dressed Ichiyō is at first juxtaposed with other girls in Haginoya 萩の舎 school of poetry whose robes, rich and elegant, outshine her. The moment when the girls are asked to compose poems which are then to be compared in a poetic competition, however, suddenly changes the situation. The previous juxtaposition is revealed to finally emphasise Ichiyō's true glory which resides not in her appearance but in her extraordinary talent. In fact, we may say that Ichiyō's threadbare clothing only adds to her triumph, which makes all the colours and elegance of her school friends' garments fade away.
Vivid dialogues, descriptions of other characters' dresses and behaviour, well structured musings about one's own possibilities and fears or about the role of poetry in life – all these elements of *Mi no furu goromo* create Ichiyō's character: she is a young girl who is passionate about her writing, unbending and enormously gifted. And this is only one of the many images present in *Ichiyō nikki*. There is no space in this article, however (and it is not my aim here), to analyse them all. My goal was to illustrate how *Ichiyō nikki* may be read as a text of self-discovery and self-creation and how Ichiyō's character is carefully woven and embroidered with words which simultaneously reveal her to the readers and conceal her from them.

Ichiyō nikki and the "I-novel"

That Ichiyō is far from recording everyday episodes with minuteness and accuracy that would exclude any doubts regarding her self-images has long been known. The comparison of a number of passages in *Ichiyō nikki* devoted to her relationship with her mentor Nakarai Tōsui 半井桃水, for example, with Tōsui's own recollections published by the title of *Ichiyō joshi* 一葉女子 undermines some of Ichiyō's vivid images.[18] In fact, rather

[18] Nakarai Tōsui 1996: 177.

than reading her *Diaries* as a mere autobiographical record some critics chose to view them as a kind of *shishōsetsu* 私小説 (or the "I-novel"). Wada Yoshie 和田芳恵, who himself was a *shishōsetsu* writer, stated, for instance, that *the more I study the* Diaries*, the more I am convinced that they are a complex* shishōsetsu. [19] By referring to the term (and the whole discourse) of *shishōsetsu* Wada argues that *Ichiyō nikki* did not aim at depicting the outside facts or *jijitsu* 事実 about Ichiyō and her times but rather the truth (*shinjitsu* 真実) about the self which does not require factual minuteness or day-by-day accuracy. [20]

In this context, the distinction between facts and truth or *shinjitsu* is frequently made. Just like in the case of Matsuo Bashō's 松尾芭蕉 famous *Oku no hosomichi* 奥の細道 (The Narrow Road to the Deep North, 17th c.) also in *shishōsetsu* changes in the representation of the outer reality are justified if they help to reveal the truth about the "I". The juxtaposition between *jijitsu* and *shinjitsu* (which may be regarded as a modern equivalent of the traditional *makoto* 真 concept of truth) is further developed into the opposition between *kijutsu* 記述 (recording) and *byōsha* 描写 (describing or painting) indicated by Tayama Katai 田山花袋, the author of *Futon* 蒲団 (The Quilt, 1907) which is customarily considered the first full-fledged *shishōsetsu*.[21] The obsession with the "I", the self or individual entered the Meiji discourse about literature, not only prose but also poetry[22]. This is also exemplified by Ishikawa Takuboku's 石川啄木 insistence that poetry should be *an honest diary of the changes in a man's emotional life*.[23] Takuboku's phrase, although it refers to poetry, uses the two concepts usually activated in the *shishōsetsu* meta-narrative, i.e. that of honesty and that of emotions.

Interestingly, Ichiyō in her diaries associates truth or *shinjitsu* with ideal beauty which she strives to achieve in her depiction. *My aim is to create the unspoiled beauty* - she insists.[24] However, this aim is most difficult to achieve. *Whenever I try to look for it*, *the purples and reds disappear, the white becomes black, the inside becomes the outside and good is then mingled with evil*.[25] The mere recording of the events is not sufficient to

[19] Wada 1956: 197; Wada 1956: 5.
[20] Kimura 2003: 167.
[21] Tayama 1911: 117. 39 The passage is cited in Tayama 1914, p. 17.
[22] Karatani Kōjin claims that the *structure of interiority was already in place by the third decade of Meiji*. See: Karatani 1993: 44.
[23] Takuboku 2001: 45.
[24] *Yomogi'u nikki*: 316.
[25] *Ibidem* 316.

achieve the aesthetic goals Ichiyō so subtly but persistently delineates. *It may be that the nature of the world is beauty itself. Impossible to express in images or words, difficult even to think of. Just like air which cannot be seen or touched* - she says.[26] Ichiyō is nonetheless far from resigning to the inexpressibility of truth and beauty. She continues to search for a more suited way to reveal the ideal both in her diaries and in her novellas.

Although the literary works we eagerly tend to associate with *shishōsetsu* were written two decades after Ichiyō's death, she may be considered one of the *shishōsetsu* forerunners. I claim so not only because *The Diaries* more than once testify to Ichiyō's attempt to speak truthfully about herself. I claim so, because they are frequently read as an example of the "I-novel", whether the critics refer openly to the concept – like Wada Yoshie did – or not. *The Japanese as readers of* shishōsetsu *have tended to regard the author's life, and not the written work, as the definitive "text" on which critical judgment ultimately rests and to see the work as meaningful only insofar as it illuminates the life* – this is how Fowler summarises the interpretative attitude towards what is termed as *shishōsetsu*.[27] Tomi Suzuki goes even further in her claiming that *the characteristics of the so-called I-novel texts were largely defined by and within this I-novel meta-narrative and then projected back on certain texts*.[28] Suzuki seems to believe that the *shishōsetsu* meta-discourse appropriates texts which are not inherently "I-novels", that the "I-novel" exists only in the eye of the beholder. In other words, it is not the inherent characteristics of the text but the mode of reading that makes it *shishōsetsu*. In this context it, therefore, appears justified to speak of *Ichiyō nikki* as an I-novel text since – as it has been proved among others by Wada Yoshie – it is possible to read it as a *shishōsetsu*.

While it is difficult to deny Suzuki's claim that *shishōsetsu* draws on reading and interpretations which are hugely inspired by its own literary and social discourse , it is still possible to view the relation of the literary texts and the meta-narrative in terms of mutual influence rather than one-sided projection of the latter. Suzuki's insistence that *shishōsetsu* is a construct of interpretation also brings associations with Paul de Man's understanding of autobiography which for him *is not a genre or mode, but a figure of reading or of understanding that occurs, to some degree, in all*

[26] *Ibidem* 317.

[27] Fowler 1988: xviii. Fowler, in opposition to Suzuki, believes that *shishōsetsu* has intrinsic characteristics, one of which would be its tendency to *reduce the narrating situation to its situation of writing* and to make *shishōsetsu* a mode of writing of the *bundan* or literary circles.

[28] Suzuki 1996: 2.

texts.[29] De Man does not stop, however, at the level of genre or mode. He goes on to question the possibilities of reference and the representation of the self.

The Faces of Ichiyō

It appears that the influential *shishōsetsu* discourse (at whose deconstruction Suzuki aimed), influenced largely by the European and American ideas, does not usually question what has now come to be openly questioned in the "West", namely the very existence of "the self". If the self and consciousness are concepts no longer self-evident nowadays, what is the status and the role of diaries or any kind of autobiographical writing indeed? One might say that such a question is anachronistic in the case of *Ichiyō nikki*. And they would not be entirely mistaken. However, I cannot forget the previously quoted Ichiyō's own question: *Is this diary of mine – Wakaba kage – the beginning of my going astray or is it my way to knowing the truth* – she asks.[30] In this manner, she questions the possibilities of self-knowledge. Furthermore, I cannot overlook the differences in Ichiyō's character(s) (re)created in different volumes of *The Diaries*, the differences which are so visible and also so deeply rooted in Ichiyō's style and language that one has to consider the relationship between the depicted self and the manner of depiction.

Ichiyō's *Diaries*, therefore, trigger questions of whether the self precedes a literary portrait or whether it is discovered (or even created) in the process of depiction. This very question was also clearly and convincingly formulated by Paul de Man:

> We assume that life *produces* the autobiography as an act produces its consequences, but can we not suggest with equal justice, that the autobiographical project may itself produce and determine the life and that whatever the writer *does* is in fact governed by the technical demands of self portraiture and thus determined, in all its aspects, by the resources of his medium?[31]

De Man reverses the conventional order of autobiography following one's life and suggests that the writing itself influences the life lived to fit the literary image. In his interpretation, it is not life that finds its depiction in autobiography but autobiography that defines life. Although this reversal

[29] De Man 1979: 921
[30] *Wakabakage*: 65.
[31] De Man 1979: 920.

seems too radical in the case of *Ichiyō nikki*, it may inspire the readers to see how the characters of Ichiyō are created and fossilised in language and through style. The love to Nakarai Tōsui, for example, after what is depicted as Ichiyō's parting with her mentor, becomes a literary theme that shapes Ichiyō's character as a woman in love. The literary references and the stylisation after the works of the Heian writers revolving around the theme of love colour Ichiyō's self-portrait with tinges of sweetheart infatuation and unrequited love. Moreover, through writing Ichiyō simultaneously shapes her future as a writer capable of using her pen to provide for the family. While building this self-portrait she reassures herself that this image is what she desires; she projects it onto reality.

The characters or roles of Ichiyō developed and performed in *Ichiyō nikki* have not, of course, gone unnoticed by the Japanese scholars and literary critics. Seki Ryōichi 関良一 believed that Ichiyō idealises herself in the *Diaries* which, we may say, enabled her to behave how she thought one should behave in a given context.[32] Kan Satoko 菅聡子 and Yamada Yūsaku 山田有策, on the other hand, speak of Ichiyō's self-dramatisation,[33] a concept which I would expand to encompass the roles that Ichiyō creates for herself throughout her *Diaries*.

The Reflection of Truth

I find the concept of faces or masques very useful in reading *Ichiyō nikki* and I agree that as a text Ichiyō's *Diaries* testify to the impossibility *of closure and of totalization* (…) *of all textual systems made up of tropological substitutions*.[34] I do believe nonetheless that *Ichiyō nikki* reveal some dose of self-knowledge that cannot be dismissed as entirely unreliable. *Autobiography veils the defacement of the mind of which it is itself the cause* – claims Paul de Man.[35] Every self-portrait distorts or belies the represented self. This, however, does not mean that the self is nonexistent. Furthermore, the portraits while far from revealing the whole truth may reflect some of it. The roles of a gifted poet, of a dutiful daughter, of a woman in love, of a determined novelist that Ichiyō performs in *The Diaries*, although they prove that the text does not (and cannot) capture one single self, also illustrate how the text may mirror the truth about Ichiyō, hidden in every role and present in every face. Finally, against all the odds, I do believe that *The Diaries* also include Ichiyō's revelations

[32] Seki 1970: 201.
[33] Kan,Yamada 2004: 19.
[34] De Man 1979: 922.
[35] *Ibidem* 930.

about herself. *Is it possible that I should have two hearts – one good and one evil? Or maybe one truthful and one false*, *speaking against one another* – she confesses.[36] This confession does not seem to be generated by any particular role. On the contrary, it may be considered one of the moments when all autobiographical masks are confused. For one moment Ichiyō refuses to comply with the role of an observant student and of an idealistic poet. She admits that she is not altogether insensitive to the riches and splendours of the material world. The juxtaposition of the European theory and of the Japanese traditional interpretations may lead to a (tentative) conclusion that *Ichiyō's nikki* is a text through which Ichiyō's various faces and her moments of confusion both distort the truth of the self and testify to it.

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[36] *Chiri no naka nikki*: 119.

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武田良甫

華道解説
― 陰陽道の影響 ―

１．はじめに　数の謎

いけばな”と聞くと一般的にはどのような印象があるのでしょう。「敷居が高い」、「古臭い」、「有産階級の道楽」、「サービス業」、「日本式フラワーアレンジメント」といったところが先入観でしょうか。

現在、日本いけばな芸術協会に登録している華道家元は 164 流派あります。中には戦後確立した新しい流派のように現代花を教えている流派も少なからずありますが、未生流笹岡は古典を伝えています。日本国内においてもいけばなのステレオタイプな概念は実体を反映していませんが、海外においてはなおさらでポーランドも例外ではありません。諸外国においては地理的・歴史的・文化的背景の違いもあって、花に対する偏見がいけばなへの理解を阻害している場合もあります。共通項としていけばなを視覚的にとらえることは容易ですので、日本文化紹介としてのいけばなデモンストレーションはショー化しています。そして言語の壁が大きな要因となって、いけばなの歴史や理論を講義できる人材は希有です。一方では、いけばなの実演をすることなくその講義が進められている場合もあります。そのような実態を踏まえ、機会ある毎に海外でいけばなの歴史的講義をしてまいりましたが、今回は視点を替え、いけばなの美しさは理にかなっていることをご紹介したいと思います。

古典的華道の生花は奇数の花で整える事になっていて、花の数は５つでも７つでも、あるいは９つでもいいのですが、偶数にならないように気を配ります。また木物（きもの）で生花を作る時も茎の総数を奇数に仕上げなければなりません。そのため５本ぐらいまでは諳（そら）んじて数えられますが、７本位になると、いちいち数えなければなりません。そして６本だったり８本だったりするともう一本、茎を追加したりして工夫します。

では、なぜそのように華道では数にこだわるのでしょうか？　その理由は「奇数に花を整えるのは、背景に陰陽の考えがあるから」です。では、陰陽の考えとは何でしょう。陰陽八卦と五行の思想につ

いては数多くの専門書が巷にありますので、ここでは華道に関わる部分だけをとりあげていきたいと思います。

２．陰陽思想概略

陰陽とは古代中国に生まれた自然哲学思想で、天体の動きが人間社会の変化に影響を及ぼしている、と考えるものです。古くは紀元前1700年頃から既にその考えは存在していたと言われます。紀元前5世紀ごろには五行説が成立し、陰陽と五行がまとまって、中国で陰陽五行思想が成立したのが西暦ゼロ年頃とされます。その後、日本にその考えが伝わったのは6世紀とされ、以来、私達日本人の生活に大きく影響を及ぼしてきました。

原初、宇宙は混沌とした状態だったところが、この混沌から軽く澄んだ気「陽」が上昇して「天」となり、次に重く濁った気「陰」が下降して「地」になったとされます。しかし、この二つの気は元来混沌という一つの気から派生したものなので、陰陽の二気は相反するように見えますが、実は互いに引き合い、往来し、交会（まじ）う、とされます。そこで互いに相互関係にある陰陽が交わった処にバランスが生じると考えるようになりました。

陰陽という相反するものでこの世の事象を二つの気に分けてみると、例えば次のようになります。

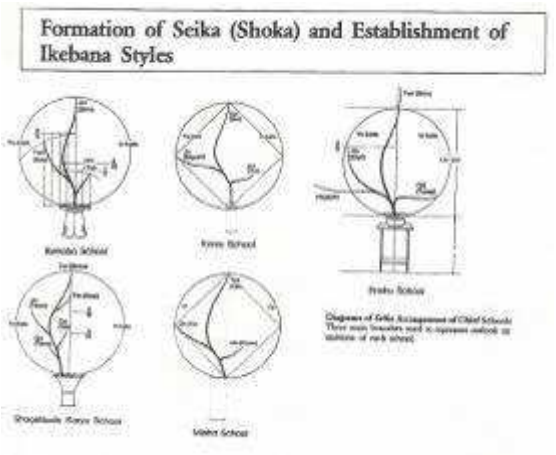
陽	陰
天	地
上	下
大	小
男	女
左	右
奇数	偶数
軽い	重たい
高い	低い
表	裏
前	後
強	弱
明・光・昼	暗・影・夜
良い・善	悪い・凶
山	海

混沌から最初に現れたのが陽という気で天に上がったと考えられるため、陽を正、そして良いものと考えます。奇数は陽、偶数は陰ですので、正しく良い数の奇数（陽）で花・枝の数を調えます。

3-1．三角形（直角二等辺三角形）、または鱗（縦鱗、横鱗）

他方、仏供花および自然崇拝として始まったいけばなですが、万葉集(七世紀後半から八世紀後半)には数多くの花の歌があります。延暦１６年（７９７年）冬、桓武天皇が菊花を賞したという記事が『類従国史』に見られ、この頃から花を観賞する習慣が生まれたと思われます。その後、16 世紀前半になると「花伝書」（世阿弥）などに「立て花（たてはな）」の記録が見られます。そして最初の流派、池坊が立て花を立花（りっか）として成立させたのが 16 世紀です。

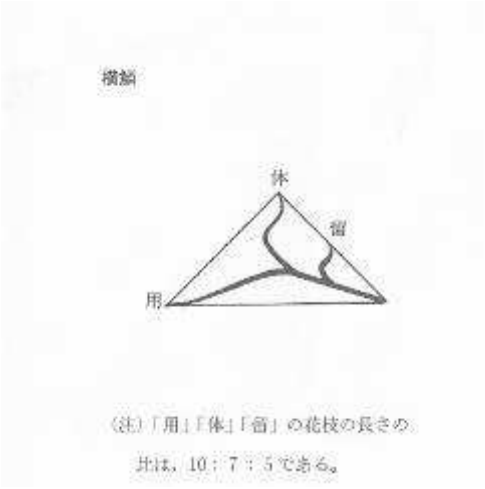
以来、数多くの華道家元が何世紀もかけて、「どのような形にすれば最も美しい花の形ができるか」、と修練を重ねた結果、いくつかの流派が見出したのが陰陽の方圓：円に正方形を重ね合わせた形を半分に割った三角形の中に花茎を収める形でした。方円は安定した形であるため、池坊のみならず古流、松月堂古流、遠州流、未生流など、古典を教授する流派では多少の違いこそあれ、いずれもこの形にまとめるようになり現在に至っています。以下に古典を教授する代表的流派５つの花矩を紹介します。



Kudo Masanobu. 2003. *The History of Ikebana.* Tōkyō: Shufunotomosha: 24.

横姿

さて今まで見てきた花矩は竪姿でしたが横姿においても三角形の要素は生きています。

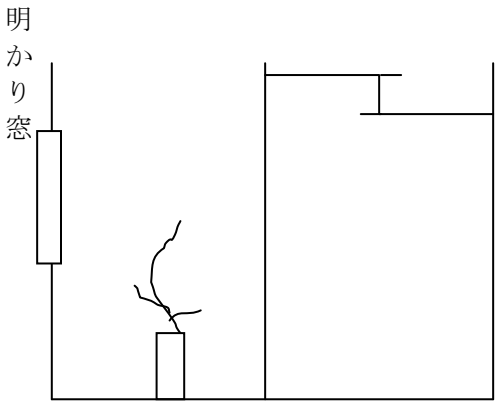


1995.『花の栞』未生流笹岡家元: 頁１.

3-2. 主位花（しゅいか）と客位花（きゃくいか）

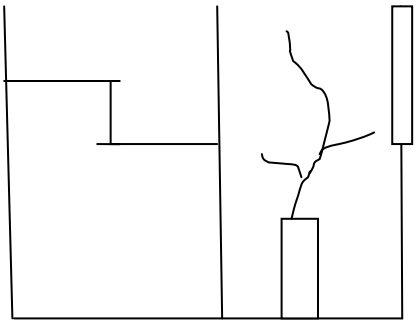
さて、書院造に代表される日本家屋の建築ですが、明かり窓は正面に向かって出窓部分が左側だったり右側だったりします。床に飾る花は、その明かり窓の場所によって活ける花矩が異なります。

主位花（しゅいか）：花に向かって「用」の花枝が左側（明かり窓の側）にあるもの
左側が陽であるので下座（陰）の床に活け、陰陽和合とします。
下座（陰）の床。

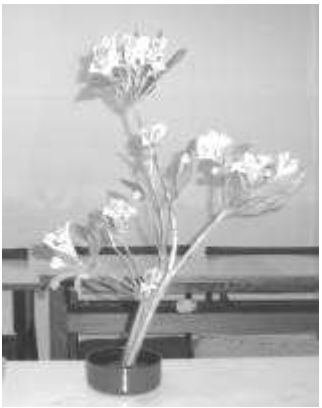


客位花

花に向かって「用」の花枝が右側（明かり窓の側）にあるもの。上座（陽）の床右側が陰であるので上座（陽）の床に活け、陰陽和合とします。

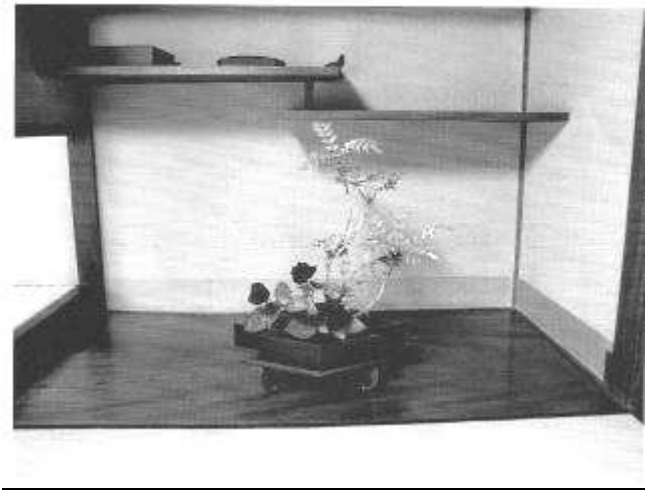


明かり窓



しかし、床の脇(違い棚の下)に花をいける場合は上記と異なります。下記の床は主位床（陰の床）なので、違い棚の下にはその逆の客位花をいけるのが決まりです。

床の脇（違い棚の下）



2010.『未生 48.3』未生流笹岡家元: 頁５.

また、未生流笹岡初代家元桃流斎竹甫はその著書『盛物道全集』の中に「陰陽両性の取扱心得」として次のように定義しています。『陰陽両性とは方圓　大小　高低　短長　表裏　前後　強弱の如き、陰陽の取扱ひによって種々の變化を見せることである。例へば表向くものが二個あれば、裏向くものが一個といふ様に、前向くものがあれば後に向くものがあるといふ割合に飾ることをいふのである。』

さらに古書『未生流活華奥之書』によれば「一花一葉（原一の花）は陰陽を備えた尊い花であり、神仏に祈る花である。故に、無心にして、慎んでいけよ」と言った意味が書かれています。そのため未生流笹岡では、仏事などの折に、この花をいけています。

2005.『未生　43・５』「水仙」未生流笹岡家元: 頁 57.

葉は中心より上が葉表、下が葉裏を向くようにいけます。これで陰陽和合となります。

初期の立花（りっか）は天地自然が和合した姿である宇宙そのものを表し、神仏への供花（献花）的性格も強く残しており、一枝一葉に祈りを込めて立てられました。江戸初期に池坊専好は須弥山（しゅみせん）の山岳信仰や山水美の理想化などの思想を背景に、求道の祈りを込めた七つの役枝（主な枝）の配置を考え、立花構成の基本を確立しました。花瓶（かへい）は万物が発生する根源の大地とも大海ともみなされ、花瓶の左右に付いた耳飾りは月日の象徴として陰陽を表しています。光線が入る方向によって向かって右が陰、左が陽となる場所に本勝手の立花が置かれ、その花態は向かって右が陽、左が陰、上方が陽、下方が陰、前方が陽、後方が陰とされます。花瓶口から右へ旋回して出る形を陰、左へ旋回しているものを陽と呼びます。また、大型の花材は陽、小型は陰、偶数の花材は陰、奇数は陽とされます。陰数を嫌うことから陽数の花材を使って立てる習いになっています。

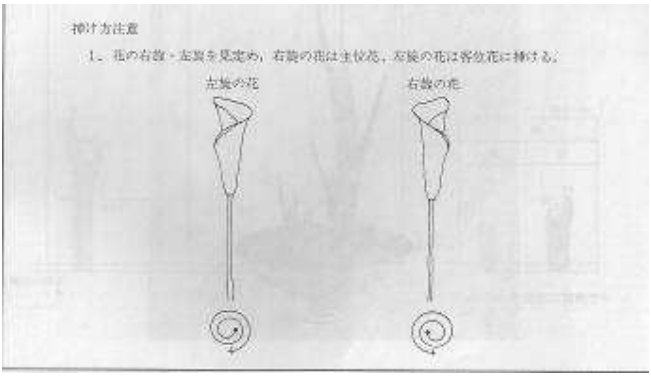
十八世紀後期に誕生した生花は自然の出生を第一として、宇宙の万物を象徴した天・地・人の思想をもとに、三つの役枝によって不等辺三角形を構成し、それらを水際で一株にまとめるという形式をとりました。特に松月堂古流は宇宙の要素である陰陽と木火土金水の五元素から万物が生じるとし、生花は宇宙の陰陽五行を表現したものであると説きました。

時代の推移につれ、自由に花を生けようとする動きが起こり、自由花（池坊）が創造されました。自由花とは定型にとらわれず、異質の花材を使って自然美を造形する新しい生花の総称ですが、その作品を観ると不等辺三角形と陰陽の原則が守られていることに気付くと思います。

3-3. 左旋の花と右旋の花

アサガオやフジ、アケビのように蔓(つる)状に伸びる茎には左巻き（左旋）と右巻き（右旋）があります。また海芋(かいう)（カラー calla）のように花弁が巻くものには左旋と右旋があります。

例：左旋（S 巻き）マツブサ科マツブサ、マメ科フジ、ナツフジ
　　右旋（Z 巻き）ツツラフジ科ツツラフジ、コウモリカズラ、アオツヅラフジ、アケビ科、アケビ、ミツバアケビ、マメ科ヤマフジ、ヒルガオ科アサガオ



1998.『未生 36・２』「生花」＜草物編＞ 未生流笹岡家元: 頁 38.

そこで右旋（陰）の花は主位花、左旋（陽）の花は客位花に活け、これで陰陽和合とします。

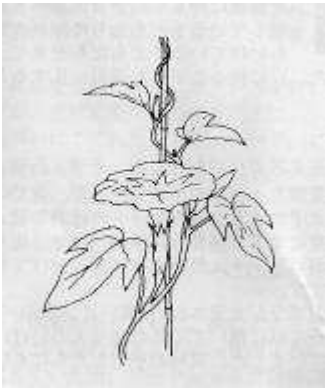
蕸（あさがお）（『未生４８－１』、（2010）未生流笹岡家元、頁12

伝書・挿花百練の皆伝巻には草木出生の事として以下のように述べられています。

およそ草木種をおろして生ずるあり、又宿根より生ずるあり、性強きものあり、弱き物あり。暖を好みて左旋し、寒を好みて右旋す。これ寒暖の運行（めぐりゆく）ところをたがはず。四時の季節を弁（わきまえ）あって、造花の性を顕すなり。

解説

草木の中には種から成育するものもあれば根から成育するものもあります。中には性質の強いもの、弱いものもあります。更には、暖を好んで左旋し、寒を好んで右旋するものもあります。即ち、冬に咲く花は内に暖気を含んでいるため、暖を好んで、草木は左旋して地上に出生します。また、蕸（あさがお）*のように夏に咲く花は内に寒気を含んでいるため、寒を好んで、草木は右旋して地上に出生します。これ、すべて寒暖のめぐりゆく自然の姿に違うことはありません。草木はすべて、四季の動きに従ってその成育の姿を表します。



＊地上には暖気（陽）があるが、地中には寒気（陰）があるとして、この季に生ずる草木の茎などは陰旋、すなわち右旋する、という意味です。

2010.『未生４８－４』未生流笹岡家元: 頁 10.

伝書・挿花百練　皆伝巻には草木出生の事として次のように述べています。

皆これ陰陽寒暖の往来なす所なれば、春の彼岸前後より五月夏至までは、小陽の時候にあたる。此ときを得て種をおろして生ずる草木、内に暖気をたもたざるが故に、朝顔夕顔をはじめ蔓物に限らず、草木右旋する事多し。又種をおろさずして生ずる草木、寒暖の変気（へんき）によらず右旋左旋して生ずるなり。将亦（はたまた）五月夏至より秋の彼岸までは、太陽の節なれば、地中より生ずる草木、陽中陰の時にたがはず、皆是右旋して生ずるなり。然るに水草の左旋するは、冷気を主（つかさ）どりて水に生ず。水は陰中陽なれば内に陽気をたもつが故に、左旋の性気をあらはす事、此理なり。つづいて秋の彼岸前後より十一月冬至までは、小陰の時候にあたる。此時にしたがって生ずる草木、内に冷気を有（たも）たざるが故に、水仙をはじめ左旋して生ずる事多し。又十一月冬至より二月彼岸までは大陰の節なれば、麦、そら豆をはじめ生ずる草木、陰中陽の時にしたがひ、悉く左旋して生ずるなり。

解説

草木の出生は陰陽や寒暖によるものであると一甫*は説明します。例えば春の彼岸前後から五月夏至までは小陽（地上は陽で地下は陰）の時期にあたるため、種子から発芽する一年生植物等は、内に暖気がないため、地方に出てきた時は、陰の動き（右旋）をすることが多いとしています。但し、その都度、種をおろさない多年生植物にあっては、その限りではないとも説いています。

＊未生斎一甫　未生流創設者　江戸中期　文化 4 年(1807 年頃)未生流を創設した。

これをわかりやすいように一覧表にすると次のようになります。

生ずる期	分類		例花	旋
春の彼岸より 5月夏至まで	種をおろして生ずる草木	１～２年草	朝顔、夕顔	右旋多し
	種をおろさずして生ずる草木	多年草		右旋・左旋
5月夏至より 秋の彼岸まで	地中より生ずる草木	１～２年草		皆右旋
		多年草	水草の類	右旋・左旋
	水に生ずる草木	多年草		左旋
秋の彼岸より 11月冬至まで	生ずる草木	１～２年草	水仙	左旋多し
		多年草	麦・そら豆	右旋・左旋
11月冬至より 2月彼岸まで	生ずる草木	１～２年草		悉く左旋
		多年草		右旋・左旋

一甫は、例えば2月の彼岸より5月夏至までは小陽の時候にあたるとして、外は暖気、内は冷気と推論しています。従って、この時に生ずる草木は、内の冷気に基づき、茎などが右旋すると定め、且つ、挿花にまでこの理論を導入していました。

『未生４８－５』（2010）未生流笹岡家元、頁１１
同じく伝書・挿花百練の皆伝巻の草木出生の事にこう書かれています。
上記と同様に、草木は内にもつ季節の寒暖により、出生する姿は異なると説いています。

既に春秋は寒暖によらず和合の節なれば、人畜をはじめ草木に至るまで、おのおの壮然たり。且又冬に至れば、性気あるもの、内に暖気を有ち、草木は左旋し、人も暖を好みて埋火手炉手あぶりの類、すべて活物は暖気ある処にすすむ。但し夏に至れば、性気あるもの、内に冷気を含、草木は右旋し、又活物は冷をこのみ、日のかげ或は水辺、冷気ある処に進む。これ暖極りて冷にすすむ、冷極まれば暖にすすむ事、かくのごとし。故に木物陸草水草にいたるまで、其出生の性理を明らかにせずんば、未生自然の本意に至る事能はず。

解説

まず、春秋は寒暖が片寄らず和合の季節であるため、人、動物、植物に至るまで、すべてが勇み盛んな様を呈しています。ところが冬になると、生き物はすべて暖を求めて、暖気のあるところへ進み、又、夏になると、冷気のあるところへと進む性質をもっています。そのため、冬の植物は、内の暖気が出生に表れ、左旋(陽)の動きをし、夏の植物は、内の暦が出生に表れ、右旋（陰）の動きをします。このように、木物、陸草、水草にいたるまで、その出生の理を知ることが、即ち、自然の姿を理解することとなるのです。そして一甫*はこうした自然の姿をいけばなにいかし、挿けるようにと教えています。

3-4 葉組み

『未生４７－７』（2009）未生流笹岡、頁８

七枚目の葉組みについて伝書・挿花百練の皆伝巻には次のように述べられています。

これによって当流にては、草木の葉組をなすに、七枚目に堺葉となして日うらを見せて取りあつかふ事、私の意味を用ひず。季節寒暖の和合にしたがひ、草木を愛し好みて、挿花の本位とはなすなり。さて女郎花（おみなえし）は諸草に異（こと）して、花と葉と同じ年に生ぜず。今年葉を生ずれば明年葉の跡に花を生ず。此葉大根葉と名付けて、花と葉に株をかわちて堺を入る。是二季の通ひを備へて葉組となす事、当流の秘事口伝とするなり。

解説

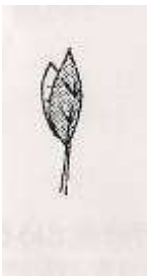
これにより、当流では草木の葉組をする場合には、７枚目に「境葉」といって、目裏を見せた葉を入れます。

季節や暑さ、寒さに合わせ、草木を選び、いけることが本位です。

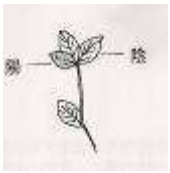
ところで、女郎花（おみなえし）については、他の花と違って、花と葉は同じ年に育ちません。すなわち今年葉が出ると、次の年にはその葉のあとに花が出ます。この葉はその形から、大根葉と呼ばれていますが、女郎花に二季の通いを備えていける場合には、花の株と葉の株の足元を別にし、今年と来年という境界をはっきりとさせていけます。

また、日うらについては『未生流挿花表之巻く伝書』に次のような文章が見られます。

諸草木の葉は都而（すべて）、掌を合たる如に出生するものなり。

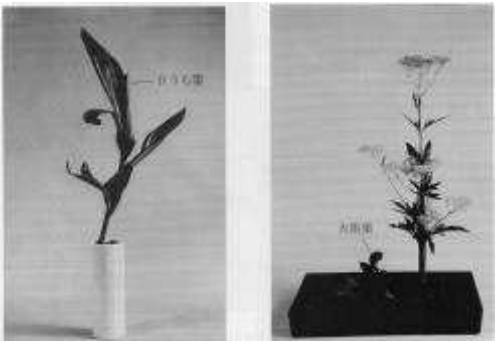


此ごとく中は陰なり。外は陽なり、又、成長して葉の開きたる所如図のにして、



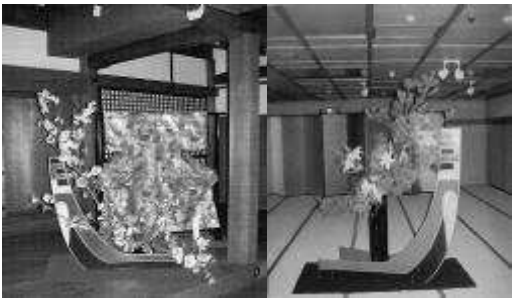
天を受たる所は地にして、則、葉の裏なり。又、葉の下になりて地に向ふたる方、則、天になりて葉の表なり。如斯、葉の裏は天をうけて開く所自然なり。草木の葉上になりたる方は、葉の裏なり。是を日表と唱ふべし。又、下に成たる方は、葉の表なり。是を日表と唱ふべし。

これによれば「日うら」、「日おもて」というものは、虚実のようなもので、時に虚は実となり、実が虚となるように、地面から生じた時には表だったところが、葉が開き成育すると裏になるように日うらは葉表であり、日おもては葉裏と、変化するものです。
ここでは「二季の通い」を表現した作品として日うら葉を入れたらんの作品と、大根葉をいけた女郎花の作品を御紹介します。



2009.『未生４７－７』未生流笹岡:頁９.

3-5 入船と出船　『未生４７－１０』
今度は入船と出船の作品を紹介しましょう。いずれも家元嗣・笹岡隆甫の作品です。
出船：出ていく船は陽。従って活ける花は陰に活けます。



入船：戻ってくる船は陰。従って活ける花は陽に活けます。
2009.『未生４７－４』未生流笹岡家元: 頁 22.

3-6 移徙（わたまし）の花

古来より水草は「移徙（わたまし）の花」にふさわしいと言われています。新しい家を建てたり、引っ越しをしたり、居を移した際にいける花として水草をいれます。これは家が火の難にあわないように、水ものをいけるという意味です。（古書　伝書四方之薫）
この花器は竹製で立鶴二重切と呼ばれるものです。上口に水をいっぱいに満たし、火の難をのがれるようにとの心を表します。下口には水草の縞あしとおもだかを、主客ふりわけ
入れてあります。

2009. 未生４７－８』 未生流笹岡: 頁 10.

3-7 茶花

茶室の床の間に花はつきものですが、卓（じょく）に香炉や香合と花入れを荘（かざ）る場合、火の物である香炉・香合は上の棚に、水の物である花を下の棚に荘り、陰陽和合とします。

４．養い

草花の養いについても陰陽の考えに基づいて行われ、それは自然の理にかなったものです。一甫は伝書・挿花百練、国会頭巻で次のように述べています。

草木花木養の事

夫挿花の草木を養ふには、先一年の季節を真行草と定め、養ひの時を知るべき事肝要なり。凡挿花の養ひは、水草をはじめ木物陸草に至るまで、此時候を弁へあって養はざれば、たもつ事難し。先真の時候は、五月夏至より八月彼岸までをいふ。則此時候、大陽にあたりて陽中陰これなり。人畜に限らず、草木をはじめ凡性ある物、内に陰気をたもつが故に、損じ衰えふる事多し。切たる草木を養ふには、熱湯をもって是を養ふ。口伝。又行の時候は、二月彼岸より五月夏至までを小陽の時とし、八月彼岸より十一月冬至までを小陰の時とす。此両度の時候は、寒暖ひとしく和合の節なれば、炭火をもって草木を養ふ。口伝。つづいて草の時候は、十一月冬至より二月彼岸までをいふ。則此時候、大陰に当りて陰中陽これなり。おそよ性あるもの、内に陽気をたもつが故に衰ふる事少なし。若又、切手折たる草木に衰への見えたるときは、冷水氷水をもって養ふなり。

解説

草木を養うには、まず一年の季節を真行草に分け、時期にあわせた養いの方法を施すことが、肝要です。まず真の時候とは、5月夏至から8月彼岸までをいいます。この時期は「大陽」の時にあたり、動物に限らず植物においてもすべてが、「陽中陰」即ち、内に陰をもっている時ですから、非常に傷んだり損じたりしやすくなっています。それゆえ、草木を養うためには、熱湯を用いて養います。
又、行の時期は2月彼岸から5月夏至までと、8月彼岸から11月冬至までをいいます。
この時期、前者は「小陽」、後者は「小陰」の時にあたり、寒暖が同じくらいで、いわば和合している、調和のとれた時期として、養いは炭火のようなやわらかい火で養うようにしなければなりません。
最後に、草の時期は、11月冬至から2月彼岸までをいいます。この時期は「大陰」の時にあたり、「陰中陽」即ちすべてのものが内に

陽をもっているので、動植物に限らず、皆、元気があって、衰えることを知りません。もし、切り落とした枝葉などで元気がないようなことがあれば、冷水や氷水などで養うとよいでしょう。以上をわかりやすいように以下、表にしました。

時候		月別	養い
真	大陽(陽中陰)	５，６，７月	熱湯
行	小陽	２，３，４月	炭火
	小陰	８，９，10月	
草	大陰（陰中陽）	11，12，1月	冷水

続いて水草について養い方を教えています。
伝書・挿花百練　国会頭巻　草木養の事

挿花草木養の事
但し水草は水を主とす。水は陰中に陽あり。故に蓮河骨をはじめ、此外水草蘭物うき草に至る迄、外に冷気をたもち内に暖気を含むが故に、陽気なる物を用ゆる事、却て養ひにならず、極冷気をもって水草の養ひをするなり。口伝。且又養ひを施すには、花葉に水をうつ事あるべからず。切手折たるままにて養ひをすべし。尤密室にむし、又つよき風にあてる事すべからず。挿花の席も風の陰陽を弁へあって、草木の取扱ひをするなり。そもそも北風は陰中に陽あり。つよく吹ときは、性ある物に害あり。弱きは却って養ふ理あり。西風は陰にして万物を害し乾く事多し。故に床花会席等へ養ふ風の入るは吉、害する風は性気おとろふる事あり。されば挿花を取あつかふ時は、第一養ふ事を専らにして瓶に入れたる花は、おのづから性気をみちびき、葉すこやかに花麗しくして、心気を養ふ。又養ひせざる草木は潤色枯労し、葉かわき花しほれて、是を見るに人々何のよからんや。或は生たる花の衰へたるに、水をもってうつ事あり。譬ば、愁ひあるものの粧をこらすに等し。いかに粧ふとも愁いの色をかくさんや。誰か是を見て興ぜざらん。且、床花茶室風炉前の花に水をもってそそがるべきや。誠挿花の潤はしきは、都て養ひをするにある也。

解説

水は、もともと陰のものですが、内には陽の性質を持っています。したがって、水を主体とする水草もいわば、水と同様に、外には冷気をもち、内には暖気を含んでいるといわれています。そのため、水草の養いは、暖気ではなく、冷気で養うべきです。

又、養いとして、時に花や葉に水をうつことをよしと考える方もありますが、それにより花葉はかえって水落ちすることがあります。水をうつ場合には、花葉の切りとった足元に水をほどこさなければなりません。更には、空気の動かない密室で、むせさせたり、逆に強い風にあてるようなこともしてはいけません。風は、その陰陽をわきまえ、取り扱わなければなりません。風について表にすると以下のようになります。

北風	陰中陽	強く吹けば、中に含む陽が出るので、草木にとっては、よい風となる。
東風	陽	万物を養い潤す風。
南風	陽中陰	強く吹けば、中に含む陰が出るので、草木にとっては悪い風となる。
西風	陰	万物を害し、乾燥させる風。

このように見ると、花席には、養い潤す東風がよいということになります。

以上の事柄を考慮し、養いを第一義とすれば、自然に草木は性気をとりもどすことになります。反対に養いをせずにいれば、草木は枯れ、そして乾いてしまいます。

先にも述べたように、いけた花がしおれたからといって、花や葉に水をうってはいけません。これはたとえていうなら、元気のない顔に化粧をするようなもので、決してそれで身体が元気になるわけではありません。人間と同様、草木もまずそれ自体を養いで元気にすることが大切です。

５．おわりに＜今後の課題＞

今まで陰陽五行の思想がいけばなにどのように影響を与えてきたかを、かいつまんでみてまいりました。そこで、今一つ謎が残ります。あれほど奇数、奇数と厳しく習ってきた花の数ですが、偶数でも活けられる数があります。それは「２」です。なぜ例外的に認められ

るのか。どこにその答えがあるのか。それは今後の課題として、さらに修行を重ね、学習してまいりたいと存じます。(了)

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