

A Bibliographical Introduction to *Anthology of Traditional Japanese Poetry*
Composed at a Poetry Banquet Sponsored by Retired Emperor Gosai

by
Sachiko Kawasaki

Throughout the Edo period, emperors frequently sponsored banquets at Court where waka would be composed and recorded. Retired Emperor Gosai (1637-1685) was one of these, a dedicated poet, teacher and host. He was active in the front rank of poets for more than thirty years.

A manuscript copy of *Anthology of traditional Japanese poetry composed at a poetry banquet sponsored by Retired Emperor Gosai* is held by the Saionji Archive of Ritsumeikan University. This document shows us what a literary salon supervised by Retired Emperor Gosai in his later years was like. He usually held a poetry banquet once a month, and invited young noblemen, including two of his sons among them. They all became his students. He would fix a theme, correct poetic compositions and educate them in the ways of poetry. His final aim was to enjoy poetry, while also drilling his students in the finer points of waka composition.

From 1682 to 1683, there were twenty-nine poetry banquets sponsored by Retired Emperor Gosai. They are listed in chronological order in this anthology. Furthermore, all 756 poems written by the twenty-four participants are sorted by theme and author. It is unknown who edited and copied this anthology, although one thing is clear; Sanesuke Saionji (1661-1685), the head of the Saionji clan during the Edo period, had in his possession a copy of this document.

Yoritomo's Inauguration as Seii taishogun According to *The Tale of the Heike* and
Azuma kagami: Articles of July 26th and 29th, Kenkyu 3 in *Azuma kagami*

by
 Shinpei Iwata

Based on the premise that the accounts of Minamoto no Yoritomo's inauguration as Seii taishogun (the shogun) in *Azuma kagami* and *The Tale of the Heike* are similar, this article looks into the relationship between these two texts, in particular the order of their composition.

Although the abovementioned similarity has already been acknowledged, it seems that the order of the composition of *Azuma kagami* and *The Tale of the Heike* has not received attention. Accordingly, this article focuses on the myoetsu (roll call) of Miura Yoshizumi, who received the imperial messenger.

Through consideration of various volumes of *Azuma kagami* and *The Tale of the Heike*, it is pointed out that since the phrase of explanation that reads "the character 'suke' in Hyoe no suke scare me" is included in the popular editions of *The Tale of the Heike* but absent in the yomihon versions, this explanation may have been added later. Consideration of similar parts of *Azuma kagami* in light of this observation reveals the phrase of explanation that reads "so he has'nt received the appointment to Miura no suke (介除書未到之間)". Furthermore, given that the account concerning the situation of Yoritomo's inauguration as Seii taishogun ("Kenkyu ki") is vague in the article of April 5th, Kencho 4 (1252) in *Azuma kagami*, the articles of July 26th and 29th, Kenkyu 3 (1192) in *Azuma kagami* concerning Yoritomo's inauguration as Seii taishogun seem to have been invented with reference to the yomihon versions of *The Tale of the Heike* that predated them.

The accounts of Minamoto no Yoritomo's inauguration as Seii taishogun in *Azuma kagami* and *The Tale of the Heike* reflect Minamoto no Yoritomo's situation before and after October, Jyuei 2 (1183) in detail, while they are constructed such that Yoritomo's inauguration as Seii taishogun, which was not given much attention at the time, was overlaid in both the texts.

On Chang from 一段活用 to ラ行五段活用 in the Eastern Japan

by

Yoshinobu Hikosaka

There is a tendency for 一段活用 to change to ラ行五段活用 in certain areas in Japan. Analogy caused the more prevalent ラ行五段活用 to replace 一段活用. This paper discusses the tendency seen in eastern Japan Sea side, especially from Niigata to Akita prefectures.

It is supposed that the 一段活用 imperative form changed first (e.g. “起キロ” to “起キレ”), then volitional followed (e.g. “起キヨウ” or “起キウ” to “起キロー”). This is indicated by the area of “起キレ” being larger than that of “起キロー”. These changes led 一段活用 to 五段活用. This changes are supposed to have happened in the late Edo period, because these “起キレ” or “起キロー” forms are found in some materials written at the time in the districts.

New Fruits of Study on Liao History and Khitai Language and Script (Part 2)

by

Chieko Yoshimoto

This paper shows new recognitions by analysis of new materials from new viewpoints based on fruits of the author's study on Liao History and Khitai Language and Script of twelve years from 2004 to 2015. It contains the following five sections.

- 1 Cultural Origin of Khitai Language and Korean Language Seen from Relative Addresses
- 2 Copper Mirror with Khitai Inscription of the Khorchin Museum
- 3 The Epitaph of Yalut Diorin, Late *Libinshi* of the Mos Hulji Kitair Gur
- 4 The Epitaph of Baisbun *Siang Gong*
- 5 The Epitaph of Urjen *Siangun*

All of the photographs and figures used in this paper are taken or made by the author herself.

Preface, section 1, 2, and 3 were published in the last issue, section 4, 5 and conclusion are published in this issue.

The Ohara Family of Kurashiki in the Postwar Era (Part Two)

by
Yoritaka Ikuta

It the context of changes that occurred in labor-management relationships due to the fact that managers regained power in corporate management, which had been suppressed for some time after the war, as well as the flow of history from Japan's high-growth era after the Mitsui-Miike dispute in 1960, which was referred to as an era of total labor versus total capital, to the present day, this article considers Soichiro Ohara's ideals and realities of corporate management as a manager. Soichiro's management ideal was against class conflict and regarded the company as a family. His policy was characterized by union-management cooperation, something that was shared by many companies in the postwar high-growth era. This policy, which was based on the expansion of the economy, or rapid economic growth, enabled the distribution of profit from management to laborers. In addition, it was one of the causes why the Japanese Socialist Party, which was focused on a Bolshevistic policy of class conflict and revolution, a form of Russianized Marxism, started to lose the people's support. However, the policy of union-management cooperation led to oppression and placation of laborers within the company that Soichiro managed. Furthermore, since the era of rapid-economic growth has ended, and dismissal of laborers has become commonplace in present day Japanese society, Soichiro's thoughts are becoming less effective. At the same time, a critical approach to that reality from a Marxist point of view may be feasible. Therefore, this article emphasizes the need for a system whereby the people manage themselves without depending on those with power, such as managers.

An Analysis of Both Review Articles and Book Reviews in *Monumenta Nipponica*, 2001-2015:
An Assessment of Japanese Studies in Taiwan (2)

by
Koji Okazaki

This paper aims to consider Taiwan's global contribution to Japanese studies in Taiwan by analyzing both review articles and book reviews in *Monumenta Nipponica*, an A&HCI journal, for the sample term from 2001 through 2015. Evidence shows that a cumulative total of 634 scholars reviewed 708 books during the sample period, no books published in Taiwan were reviewed, and no researchers in Taiwan were found among the reviewers. This study hints that Japan specialists outside Taiwan have paid little or no attention to Japanese studies in Taiwan, though many books and articles on Japan are published in the island every year. Japan experts in Taiwan are encouraged to export their academic achievements to foreign counties as well as Japan-related publishers in the island are also encouraged to send their book lists to the editorial office.

Keywords Book review Evaluation Globalization Japanese studies *Monumenta Nipponica* Review article
Taiwan

Betrachtungen über die Niederländische Prototypographie

von
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In der vorliegenden Arbeit ist zu zeigen versucht, wie die Niederländische Prototypographie aus dem heutigen Stand der Forschung beschrieben ist, wo die Aussicht auf weitere Vertiefung der Forschungen vorliegt und welche Richtung man bei dem Studium der Prototypographie nehmen soll.

Die jahrhundertlang angeführte Polemik über den Erfinder der Buchdruckkunst scheint abgeschlossen zu sein, weil die Datierung der Prototypographie viel klarer als früher festgestellt werden kann. Die meisten Drucke der Prototypographie sind in den siebziger Jahren des 16. Jahrhunderts entstanden, und wenn man anerkanntermaßen davon ausgeht, dass Gutenberg seine 42-zeilige Bibel Anfang der fünfziger Jahre des 16. Jahrhunderts zur Welt brachte, so muss Coster ausscheiden und Gutenberg als Erfinder der Buchdruckkunst angesehen werden.

Noch wichtiger ist aber, ob überhaupt die niederländischen Drucke ohne Ort, Jahr und Druckernamen lokalisierbar sind und von ihrer Zugehörigkeit zu irgendwelchem Drucker die Rede sein kann. Bis jetzt ist es gelungen, einzelne Typen der gedruckten Buchstaben wie Speculum-Type, Pontanus-Type sowie Saliceto-Type herauszustellen und einzelne Drucke je nach den Typen zu klassifizieren. Ausserdem ist inzwischen klar geworden, dass der damalige Bischof von Utrecht, David van Burgundie eine grosse Rolle bei Drucklegung der Handschriften gespielt hat, so dass man mehr und mehr Blickrichtung nach Utrecht nehmen soll. Die Tätigkeiten der dortigen Kartäuser zur Handschriftherstellung haben sicherlich dazu beigetragen. Bemerkenswert ist, dass auch die Druckeraktivitäten von Gerard Leeu in Gouda gewissermaßen parallel laufen mit denen von Ketelaer und Leempt in Utrecht. *Reynardus Vulpes* von Balduinus Juvenis und Reinaerts Historie, beide aus Vlaanderen überlieferte Werke wurden je nachdem in Utrecht und Gouda gedruckt. Hinrek van Alkmar, der einst Prosekutor bei Davids *Schive* war, hatte Gelegenheit, *Reynardus Vulpes* zur Edition der Prosainkunabel von *Reinaerts Historie* zu benutzen. Man hat den Eindruck, dass Utrecht im Mittelpunkt der Druckeraktivitäten steht und alles um David van Burgundie und seine Umgebung herum geht. Kulturhistorischen Hintergrund der Druckeraktivitäten in Utrecht und ihre Ausbreitung in umliegende Städte näher zu erhellen soll einer der zukünftigen Forschungsgegenstände sein.

Life of Toru Kasagi and Parody Songs:
Toru Kasagi's Research for Parody Songs, vol.5

by
Yusuke Uno

This paper will trace the relationship between the life of Toru Kasagi (1937-2014), a folk-singer and song-writer, and parody songs. He was born during the Second World War, in Iwamura-cho, Gifu-pref. small town among mountains of the central Japan. In his childhood, he was secretly singing a number of parody songs of military propaganda songs with his friends as well as their original lyrics. In his youth he was committed to the social-political activity, so-called "student movement" and was badly affected by the sense of defeat.

At around the age of 30, he came across with both American and Japanese folksongs, and decided that he would live his life with folksongs. At that moment he found that the original and essential style of folksongs is as parodies of folksongs are both created and sung by people who are never credited with writing the words and tunes of these songs. The desires and prayers of unknown people have been effectively transmitted and distributed by singing parody songs just as he had unconsciously felt when singing them in his childhood. He continued to research parody songs and sang them in his concerts until the final stage of his life.

Through tracing his life through parody songs based on his several essays, 3 vols. CD books, 8 vols. CD BUNKO (= paperback with CD), other literary materials, and the interviews with his wife, Yukiko Kasagi, and his friend, Koki Masuda, I will conclude what his desire and prayers were.