

Osaka City University
The “International School” Program
17-19 September 2008

Comparative Studies on Urban Cultures

**COMPILATION OF PAPERS
and SEMINAR PROCEEDINGS**

**The International School for the Development of Graduate Students’
Ability to Communicate Ideas Overseas**

—MEXT Support Program for Improving Graduate School Education—

**Urban Culture Research Center
Graduate School of Literature and Human Sciences
Osaka City University**

UCRC
Urban-Culture Research Center

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Greetings

TANI Tomio

**Professor of Sociology,
Dean of the Faculty and Graduate School of Literature and Human Sciences,
Osaka City University, Japan**

Good morning. My name is Tomio Tani, dean of the Faculty and Graduate School of Literature and Human Sciences.

First of all, I would like to express my hearty thanks to you all for coming to study at this classroom in such a hot summer season.

Thomas Alva Edison once said, quote “Genius is 1% inspiration and 99% perspiration.” unquote.

Since you have already had 1% inspiration, and you also have experienced the severe hot weather in this summer and you have had much perspiration, I am sure you have a good chance to become a genius.

It is my great honor to announce the sixth International School Intensive Class now starts.

The Faculty and Graduate School of Literature and Human Sciences has given IS Intensive Class, for International School Intensive Class, regularly around this time of the year since 2003.

Now, let me take this opportunity to sketch out the history of IS, International School and to explain its future goals.

An idea of IS, International School, was incubated as one of celebrating events for 50th anniversary of the Faculty of Literature and it was adopted and realized as one of core programs of COE at Osaka City University.

COE stands for the 21st Century Center of Excellence Program. It is a competitive budgetary allocation system, implemented in 2002 by MEXT, the Ministry of Education, Culture, Sports, Science and Technology, which carries out priority support and promotes the building of universities of the highest international standard. As its old name ‘Top 30’ indicates, MEXT intended to select around 30 departments of universities throughout Japan.

In 2003, the proposal of the School of Literature and Human Sciences at Osaka City University, with the theme 'Studies in the Humanities for the Development

of Urban Cultural Creativity.' was selected as an excellent research project by the committee for 21st Century COE. Since then the School of Literature and Human Sciences launched a huge project, including founding Urban-Culture Research Center, opening its sub-centers in 5 countries, and starting several joint research projects with foreign researchers, among which the IS, International School Intensive Class was introduced.

The IS Intensive Class in 2003 was designed to invite several distinguished researchers overseas to give lectures to the COE graduate students, and Post-Doc and PhD researchers. The class was approved as an official class with credits for undergraduate students and graduate students (Master Courses) at the Faculty and Graduate School of Literature and Human Sciences. Since the invited lecturers at that time were fluent Japanese speakers, it was not English but Japanese that was used in the classroom communication.

The second IS intensive Class in 2004 basically followed the frameworks and procedures of the one in 2003.

In 2005, the third IS intensive Class made a striking progress in many aspects. First of all, English was adopted as a classroom communication language. In the morning three invited outstanding researchers from overseas gave their lectures and Q&A sessions all in English. Secondly, for better comprehension, simultaneous interpretation was provided for lectures with the help of Kobe College Contemporary GP. Thirdly, eight Post-Doc students and graduate students gave presentations of their researches in the afternoon session. The researchers who made lectures in the morning participated in the afternoon sessions as coordinators. There was no simultaneous interpretation in the afternoon but all of the presentations were made in English. The Q&A sessions were held primarily in English but some graduate students and faculty members facilitated the classroom communication using both Japanese and English. Fourthly, full papers or summary papers for lectures and presentations were printed and handed out to the participants of the class in advance. Fifthly, the final report to cover the whole contents of IS Intensive Class was published.

The fourth IS intensive Class in 2006 basically followed the frameworks and procedures of the one in 2005.

2007 was a big year for the International School. Based on accumulation of practices of International School Intensive Class, the Graduate School of Literature and Human Sciences proposed a graduate school education program: "The International School for the Development of Graduate Students' Ability to Communicate Ideas Overseas", which was selected as an excellent practice worthy of "Support Program for

Improving Graduate School Education”, so called Graduate school GP, initiated in 2007 by Ministry of Education, Culture, Sports, Science, and Technology.

“The International School for the Development of Graduate Students’ Ability to Communicate Ideas Overseas” has 4 types of support systems for junior researchers as is shown in the brochure handed out to you today: (those are) (1) Lectures by leading foreign researchers, (2) Research presentations in English by junior researchers, (3) Training program for research presentations in English, (4) Strong support for research presentations overseas. And the goal of “the International School for the Development of Graduate Students’ Ability to Communicate Ideas Overseas” is written on the back page of the brochure with a chart of the curriculum.

The fifth IS Intensive Class in 2007 was more enriched and improved as a core part of “the International School for the Development of Graduate Students’ Ability to Communicate Ideas Overseas”.

In 2008, new classes ‘Academic Communication Course I & II’, approved as official classes with credits for graduate school (Master Courses), have started. These classes are given weekly and aim to educate students to be able to communicate in English in an academic context. The curriculum includes how to make an effective presentation in English from various aspects such as physical, oral, visual and organizational ones. It also focuses on how to write a good research paper in English.

Besides those official classes, the Training Program to prepare graduate students for research presentations in IS Intensive Class or at international academic conferences overseas, made an early start this year. With much enriched curriculum in cooperation with a private language school, and with computer aided learning system, trainees are highly expected to perform excellent presentations this year.

For the sixth IS Intensive Class in 2008, we have invited three outstanding researchers, Dr. Eva Kaminski (University, Poland), Dr. Ian Richards (New Zealand), and Dr. Jan Tollerneer (University, Belgium). I would like to express our utmost thanks to them for coming to Japan and visit Osaka City University to participate in our IS program. I am sure that they will give us fruitful lectures in the morning and that students will be highly stimulated intelligently. As for simultaneous interpretation, we have asked Kobe College to help us. I hope this speech of mine is being translated into beautiful Japanese in a charming voice through your receivers. I am happy to say our collaboration with Kobe College has continued for four years. I would like to thank graduates and graduate students at Kobe College and Dr. Matsunawa, Dr. Nagao, and Dr. Ohnishi who have educated the students and contributed to IS, and staff of Towa Engineering who have supported electronic system for interpretation.

And in the afternoon today, nine postgraduate students and Post-Doc researchers are going to make presentations followed by discussions. Since they are fully prepared through the Training Program, I am sure that afternoon sessions will be intelligently exciting, too. I would like to express my gratitude to teachers of English, who have supported these students. Lastly I would like to thank faculty members of Literature and Human Sciences, board members of IS, staff of the office, and student supporters, who have contributed to this GP program behind the scenes.

It is clear that for graduate students and Post-Doc researchers, there will be more and more opportunities in the future to make presentations and take part in discussions in English or in any other foreign languages. And it will be expected that they will actively participate and literally COMPETE in the international academic environment. I am convinced that our IS program will be a steady step for graduate and undergraduate students of Literature and Human Sciences to LEAP into an international arena in academic society.

I hope this upcoming three days will be fruitful to everyone attending the class, and wish for a great success. Thank you very much.

The European Encounters with Japanese Art: Germany as a Case Study

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Introduction:

The Japanese art is a frequent topic of discussions about European encounters with Japanese culture. Under the influence of this culture, new aesthetic values flourished in the European art. It took place in a lot of countries within Western and Eastern Europe, for example in Netherlands, Great Britain, Germany, France, Russia or Poland. Germany is one of these countries, in which this phenomenon could be easily observed in various disciplines throughout many centuries.

Some features of the Japanese art are reflected in the graceful porcelain from Meissen and the other attributes in architecture, handicrafts, modern painting and graphics. Spectrum of this influence is very wide. The Japanese art and culture became a new source of the inspiration for German artists and shaped not only the technical development of their works, but also stimulated the understanding of new aesthetic values.

The European encounters with Japanese art can be divided into three main periods: the first one since the middle of 17th century until the middle of 18th century, the second since the middle of 19th until the beginning of 20th century and the third, which takes place in the modern times to be exact from 1950s up to the present. In every of these three periods Europeans were focused on different areas of the Japanese art. In the first period lacquer wares and porcelain particularly evoked a deep admiration. In the second, the Japanese handicrafts and graphics especially *ukiyo-e* became the source of artistic inspiration. In the third, the continuation of interests that began in the second period was visible, but also appeared a new powerful factor which influenced European art — it was the interest in Zen Buddhism. These tendencies can also be distinguished in the German development. The aim of this paper is to describe the encounter of Japanese art in Europe especially in Germany and to answer the question how the encounter with Japanese culture influenced German art.

Based on periods mentioned above this paper is divided into three parts which are entitled as follows: part 1 “Discovering Japan”, part 2 “Learning from Japan” and part 3 “Living with Japan”.

Part 1: Discovering Japan

The first step of the encounter between European and Japanese art lasted for almost two centuries, since the end of 16th until the middle of 18th century. At the beginning it was stated that the main focus of this paper would be Germany, but in the first period of the cultural encounter it is difficult to refer to Germany because at that time the borders between countries were different than now. Furthermore the nationality was irrelevant. Especially it concerned master craftsmen, who were able to move freely from one place to another leaving their works there. There are also not many pieces of art preserved in good quality from the first period of the encounter with Japan. Due to these facts a wider context is necessary because the trends all over Europe were alike at that time.

The first known report in Europe about Japan was attributed to Marco Polo (ca.1254-1324). It was written during the time he spent in prison after the war between Venice and Genoa. This report was probably dictated by Marco Polo and wrote down by his fellow-prisoner Rustichello da Pisa. There are many versions of this report in various languages¹, but the most known is the French version entitled “*Le Livre des merveilles du monde*” as well as its Italian version “*Il Milione*”². In the report of Marco Polo Japan was mentioned by the name *Zipangu*. It was described as a country whose inhabitants were very gentle and which is extremely beautiful and rich, where even roofs of palaces were covered with gold³. Marco Polo himself has never been to Japan and there is no evidence whether Rustichello’s book is exactly the same as Marco Polo’s spoken report. However, even if he has not been to Japan and his report was based on

¹ For more information see Elise Guignard’s afterword to Marco Polo: *Il Milione. Die Wunder der Welt* (1984), pp. 439-453.

² The first printed version in German language was *Das Buch des edlen Ritters Marco Polo*, printed in Nürnberg in 1477. This version belongs to the collection of Staatsbibliothek zu Berlin — Preußischer Kulturbesitz (SBB-PK), Handschriftenabteilung.

³ Kapitza (1990), p. 45, Polo (1984), pp. 277-278.

his own idea about this country, which was formed after listening to the journey reports of other travelers, and whether it could be a falsification⁴, his book had a very big impact on European image about Japan long before first direct encounter.

Although the Polo's contemporaries had many doubts about the truthfulness of his report, people in the next century — which can be called the century of discoverers — were deeply interested in his report and regarded it as a kind of a scientific report⁵. It has been the only document about Japan for many decades. For Europeans, Japan became a place like the paradise, for which they were looking for⁶. Of course, one of the factors for this notion was a hope for high profits from trade. This idea was based on Marco Polo's words about richness of *Zipangu*. On the basis of this very positive image and high expectations emerged the European wish for the direct encounter with Japan that had lasted for over two hundred years until it could be finally fulfilled.

One can wonder why Marco Polo's report was underlined as so important after it was stated that it strongly deviated from the reality. The reason for this is that it did not make any difference whether it was genuine or not, whether Marco Polo had visited *Zipangu* or not. The most important was not the reality but the image about this reality created in Europe after publication of this report. It was a very positive image, which remained until the second part of the 18th century⁷. This image was based on information chosen by Europeans regardless of its accuracy. This process is characteristic for all three periods of the encounter between Europe and Japan.

On the basis of Marco Polo's report from the beginning of 14th century *Zipangu* was described in encyclopedias, showed on the world maps etc. Before the first direct encounter the most important seems to be the encyclopedia of Domenico Silvestri from Florence *De insulis et earum proprietatibus* written between 1385 and 1406, the world map of Fra Mauro from Murano near Venice from 1459, *Insularium iilustratum* of Henricus Martellus, terrestrial globe of Martin Behaim from Nurnberg and the world

⁴ For more information see Reichert (1993), pp. 25-28.

⁵ Reichert (1993), pp. 29-30.

⁶ Kreiner, p. 261.

⁷ For more information about European image about Japan see Kreiner (1989).

map of Martin Waldseemüller from 1507⁸. Regardless that a shape of Japanese Islands in that time or the place on a world map was incorrect⁹, Japan began to exist in the European awareness not only as a dream, but as a real figure, real place. It was very important for the direct encounter in future, which would take place in the year 1543. In that year three Portuguese arrived to Japan to Tanegashima in Kyūshū by accident, their ship crashed nearby Japanese shore. Because of European strong thirst for knowledge about Japan, soon after the ship crashed the methodical process of discovering Japan began. Only six years later the first missionary Jesuit Francisco de Xavier arrived to Japan. The other missionaries like Luis Frois or João Rodrigues followed. They wrote a lot of reports and sent them to Europe. These reports were closer to reality than earlier ones and they were very important because they changed the European image about the world and the way of thinking in Europe¹⁰. Until that time Europeans were convinced that Europe was the cultural and religious center of the world. But the Jesuits' reports showed that except European culture that had been developed with a great influence of Christianity, there were some other very cultivated and advanced cultures. One of the evidence for this fact were artifacts including Japanese art and handicrafts, which caused great admiration in Europe. The first Europeans who introduced Japanese art in Europe were the Jesuits. In Japan they ordered creation of many objects of art especially lacquer wares, which were used during their missionary work in Japan or they were sent to Europe. Those pieces of art often had a European form or decor and later it would have be known as a *Nanban-art*. At that time the Europeans were called in Japan *Nanbanjin* and *Nanban-art* was a mix of influences of European and Japanese cultures.

Such objects can be seen in Europe, however the collections of Japanese museums are far more plenteous¹¹. One of examples is a portable altar with openable panels including a portrait of Madonna belongs to the collection of Suntory Museum in Tōkyō¹². It consists of two parts: Madonna's portrait, which according to Dagmar Hartmann was painted in Europe, probably in Spain or Portugal, and the frame which

⁸ Reichert (1993), pp. 29-35.

⁹ Miyoshi (1993), pp. 37-43.

¹⁰ For more information see Cooper (1965).

¹¹ An excellent collection of *Nanban-art* belongs to Kōbe City Museum (Kōbe Shiritsu Hakubutsukan).

¹² Published in Suntory Bijutsukan (1991), Ill. 39.

was ordered by the Jesuits and made in Japan¹³. The shape of frame is European but decor has the Japanese elements like camellia, bamboo grass or autumn grass and has a partial inlay of mother-of-pearls. The lacquer technique is of Japanese origin. A part of decor is symmetric, with geometrical elements based on European ornament from the renaissance era and fulfills the whole surface of the edge of the frame. This kind of decor fits the European aesthetics very well, so it is certain that the Jesuits making the order in Japan had big influence not only on form, but also on the decor.

However, the lacquer wares were admired and highly regarded not only by Jesuits. Extremely elegant shapes, colors and decor, evoked a deep admiration and interest in wealthy Europeans, mostly the aristocracy. This kind of luxury wares suited excellently the gorgeous lifestyle of higher noble class in Europe during baroque and rococo eras. At the beginning lacquer wares were brought to Europe sporadically, mostly as gifts and were considered together with other objects from the East like ostrich eggs, seashells etc. as an exotic, rare and curious. They found their place in European collections in Cabinets of Curiosities¹⁴. In German language such cabinets were called *Wunderkammer*. Those included a lot of objects from Japan. The biggest known collection was accumulated by Archduke Albrecht V of Bavaria in Munich. In such Cabinets of Curiosities the artifacts from Japan, China or India were not differentiated. All of them were considered exotic and were called “Indian” wares. Even samurai armour was described as ‘Indian armour’.¹⁵

The systematic trade of lacquer wares according to Oliver Impey — who is one of the best researchers specializing in lacquer and porcelain wares of that time in Europe — began at the end of 16th century and ended in the last decade of 17th century. Not only the furniture as chests, cabinets, coffers with convex lids but also small dishes or even *jūbako* or *suzuribako* belonged to the imported goods, which could be found in all aristocratic houses within Europe¹⁶. An important role in this trade played the Dutch East India Company VOC (Vereenigde Oost-Indische Companie) purchasing in Japan mostly silver and copper but on demand also lacquer wares and porcelain.

¹³ Croissant/Ledderose (1993), Nr. 3/34, p. 267.

¹⁴ For more information see Impey/MacGregor (1985).

¹⁵ Wappenschmidt (1993), p. 20.

¹⁶ Impey (1993), pp. 150-152.

Unfortunately, not many Japanese lacquer furniture from the German collections are well-preserved. However there is one good example from the Royal Danish Collections at Rosenborg Palace in Copenhagen¹⁷. Similar kind of furniture was used all over Europe, also in Germany. This kind of furniture is called cabinet, in German — *Kabinettschrank*. This one was made in Japan around 1660. Its height is 150 cm (80 cm without stand), width is 90 cm and depth is 50 cm. It was manufactured in Japan but for European market and it shows no similarity to any Japanese furniture. Its shape was developed after Portuguese or Spain furniture that was called *vargueño*. After this cabinet had been imported to Europe a stand with very rich ornament in gilded wood was made and the cabinet was placed on it. According to Barbara Geißler, this stand was decorated with a crest of the King of Denmark Christian V and his wife Charlotte Amalie¹⁸. The *takamaki-e* technique in gold and silver on black background was used for external decor. Although the decor was made on European demand the ornament does not quite suit European taste, because it is clearly placed to the right side, which causes the strong impression of asymmetry. Asymmetry is one of the features of Japanese aesthetics but it didn't suit the European ideals of beauty at that time. Sometimes the reason for such ornament could be explained with the existence of the second cabinet, which was decorated mirror-invertedly. It was a common practice at that time to order a pair of furniture as a set and place them in a close distance of themselves or right and left sides of other object like a door, window etc. to build a symmetrical figure. The ornament of this cabinet is different than the altar. According to Impey, there were three periods during which lacquer wares were imported to Europe and in each of them different objects were ordered due to the changes of European taste. The lacquer wares from the first period (the end of 16th century until the 1620s) were richly decorated with floral motifs and mother-of-pearl inlays like the altar that we have discussed before. After the Europeans slowly became used to Japanese aesthetics, they began to admire not only the flamboyant rich decor, but also a plain surface of black lacquer with only a partial ornament. These kinds of lacquer wares were decorated with landscapes, animals and plants and were imported to Europe in the second and third trade period, which was from 1620s till 1630s and from 1650s till the end of 17th

¹⁷ Published in Croissant/Ledderose (ed.,1993), Ill. 3, p. 148.

¹⁸ Croissant/Ledderose (ed.,1993), Nr. 8/2, pp. 339-340.

century according to Impey. European orders became more sophisticated and demanding, so in the second period they required ornaments with *hiramaki-e* technique, but in the third period, in which the discussed cabinet was produced, more complicated *takamaki-e* was preferred¹⁹.

Such lacquered furniture was very expensive and owners wanted for them to last as long as possible. On the other hand the fashion in Europe also for furniture happened to change rapidly. Nobody from high-class society wanted to have an old-fashioned furniture, though it was too expensive to make a new order in Japan. What did they do in that situation? If we look at some examples of that time we will be able to see a very problematic method of renewal the old-fashioned furniture. Really beautiful Japanese lacquer wares were cut and parts of them were used for a new piece of furniture. It is impossible to accept such a method now, but it was common within baroque and rococo palaces²⁰.

Besides furniture there were other lacquer wares imported to Europe, which kept their Japanese original shape like *byōbu*, *suzuribako* or dishes. This kind of products, especially crockery had to be adjusted to European life style. For example lacquer bowls with lid became potpourri-vessels after mounting in silver frame.

From the end of 16th until the end of 17th century a lot of lacquer wares were imported to Europe. This kind of products became known in England as ‘japan’ and the process of putting lacquer on wood has been called ‘japanning’²¹. After lacquer wares became well known and enjoyed great popularity in Europe, arose strong desire to produce wares in Europe instead of importing them. The first small factories were established in 17th century in Paris (Etienne Sager), in London (William Smith) and in Amsterdam (William Kick). In Germany Gērad Dagly in Berlin, Martin Schnell and Christian Reinow in Dresden became highly regarded²². The European lacquer is not a true lacquer from *Rhus vernicifera* tree, but so called ‘shellac’ that is a kind of gummy substance produced by an insect *Coccus lacca* or ‘varnish’ that is a transparent film made of oil and resin. The term ‘varnish’ comes from term ‘Vernis Martin’ derived from

¹⁹ Impey (1993), pp. 150-154.

²⁰ Brugier (2000).

²¹ Impey (1977), p. 114.

²² For more information see Württemberg (1996), pp. 57-63.

the name of famous French lacquers family Martin²³. The first lacquer products created in Europe were made after Japanese and Chinese ornaments on European items like music instruments. These imitations were not based upon original ornament but often just on European image about them. The next step in the reception of Japanese art in Europe was the adaptation of these ornaments to European taste is for example fulfilling the empty surfaces with decor, adding the linear perspective to asymmetrical composition or shadows to a flat surface of a decor to match it with the composition rules of European painting. One of methods was also known as ‘borrowing’. It was idea of adopting the colours and motifs from porcelain like it can be seen in case of Dagly’s lacquered cabinet in blue-and-white colours in Schloss Oranienburg (Palace Oranienburg).

One of interesting examples is a *Schreibschrank* (bureau-cabinet) which was made by Martin Schnell about 1730 from the collection of Kunstgewerbemuseum in Dresden²⁴. Its bright, shiny red colour was highly exceptional and was used for the very first time in European lacquer technique. In contrary to other objects of that time the decor of this cabinet was quite inconvenient. Though colour suited very well the baroque palaces, the ornament didn’t fully correspond to the style of this era. The surface of the cabinet would have had more decorations if it had followed the baroque ornament. But Martin Schnell consciously chose such a calm, or one would even say quiet, style of ornamentation, which clearly followed the Japanese taste and his image about it. He left a big part of wood without any ornament basing on Japanese furniture in palace of Augustus the Strong. He used some Japanese motifs like landscapes, birds or plants and making them as significant as human motifs. In European painting birds or plants were always a secondary decor in comparison to human decor, which was in the centre. It was the influence of Japanese art. Except Japanese ornament Schnell used also ornament in European style like drawings of Christoph Weigel²⁵. Even if Martin Schnell in this case had drifted from European style of painting at that time he couldn’t have abandoned symmetry. His decor is well-balanced, almost mirror-inverted, what suited the European taste.

²³ Impey (1977), pp. 114-119.

²⁴ Published in Shôno-Sládek (2002), p. 48.

²⁵ Sôno-Sládek (2002), p. 46.

‘Japanning’ became very fashionable all around Europe. The impulse for further development of this technique was a book written by John Stalker and George Parker *A Treatise of Japanning and Varnishing* published in London in 1688. There were a lot of instructions there, which made ‘japanning’ possible to produce even at home²⁶. Of course the quality of products made in this way was very low. Japanning was used not solely on wood but also on porcelain, tinwares (so called Pontypool Japanware) or even on papier maché. In Germany papier maché was a favourite technique. It was used in Braunschweig by Georg Siegmund Stobwasser and his son Johann²⁷.

Lacquer wares and their European imitations were very popular in Europe. They were exhibited in special rooms inside palaces which were decorated not only with lacquered furniture, but also with lacquered wall panels. The most important in Germany were so called *Holländische Kabinett* in Munich, *Japanische Kabinett* in Dresden, *Lackkabinett* in Palace Rastatt and *Japanische Kabinett* in Alten Eremitage in Bayreuth²⁸.

The other objects of art, which caused great admiration in Europe were porcelain wares. The porcelain was called ‘white gold’ and had an extreme impact on European porcelain. In similarity to lacquer wares special rooms inside the palaces were built only in order to display the porcelain. Besides European imitations these rooms were decorated with white-and-blue Chinese and Japanese porcelain as well as Kakiemon and Imari. These kinds of rooms were called in Germany *Porzellankabinett* or *Porzellanzimmer* (Porcelain Room) and reflected the taste of baroque era. The most famous *Porzellanzimmer* in Germany were in *Oranienburg* near Berlin designed by Andreas Schlüter, in *Charlottenburg* in Berlin designed by Johann Friedrich Eosander and at *Holländische Palais* in Dresden designed for a collection of Augustus the Strong²⁹.

Porcelain from the Far East was kept in a high praise in Europe and was imported in large quantities. It was very expensive, due to that only the upper nobility

²⁶ Impey (1977), p. 115-116.

²⁷ Some examples are published in Christiani/Baumann-Wilke (1993).

²⁸ For more information see Württemberg (1998), pp. 91-184.

²⁹ Impey (1990), pp. 56-69.

class could afford it. To enhance its value it was mounted in ormolu or silver and was gilded, because gold was a symbol of wealth. On the other hand mounting gave protection from breaking. Through mounting, as it could've been seen earlier in case of lacquer wares the original function could be change to match the European lifestyle. A candelabrum in the photo from the *Residenzmuseum* in Munich is an example for this. The *Shishi* lion was produced in Arita and the mounts probably in France (Ill. 1)

The porcelain reception process was similar to the process of reception of lacquer wares. The first step was the import of Japanese porcelain to Europe, the second step was the urge to produce porcelain independently and the third was an establishment of porcelain manufactures in Europe and starting production. According to Impey, the import began in 1659 and ended around 1740³⁰. The main imported wares were *Kakiemon* and *Imari* because of their beautiful, shiny colours, which were unknown and technically unachievable to produce in Europe. The same as lacquer wares, they suited very well the luxurious lifestyle in baroque and rococo eras. They were new and exotic so they were perfect for the taste of that time.

In 1708 in Meissen after long research Walther von Tschirnhaus and Johann Friedrich Böttger on behalf of Augustus the Strong invented the porcelain paste, the production could begin in next years. Unfortunately the secret of porcelain from Meissen was disclosed and porcelain started to be manufactured also in France, England and later in Hungary. At the beginning the Meissen manufacture copied the Japanese models without any knowledge about meaning of Japanese symbols, their connection to seasons, like motif of “three friends of winter’ pine, bamboo and prunus (*shō-chiku-bai*) or a ‘quail pattern’ (*uzura*). Such an example is a Meissen bowl made in *Kakiemon*-style (Ill. 2). It is showing so-called Shiba Onko story, which was very popular in Japan in 17th century, but it was unknown in Europe. The motif was just copied without any changes and knowledge about the content of this story.

The next step in European encounter with Japanese art was a transformation of the composition in European style of painting or re-interpretation of Japanese motifs. It is the same process as it was with lacquer wares. A good example is a well-known motif from Japanese porcelain — a tiger twined round a bamboo and the old prunus tree

³⁰ Impey (1993), pp. 156-160.

— produced in Meissen³¹. The composition was changed in such a way that an effect of symmetry occurs. Another change is the form of plants. In this instance it is the European image about a bamboo. The leaves of this bamboo look like flowers in different colours. They fall down at the end of blooming time. The roots of bamboo also have different shape than their natural equivalents. These ‘roots’ together with ‘bamboo flowers’ imitate earth level and are building a base for the tiger. In Japanese model the tiger, other animals or even people just hung in the air, but in European painting composition there is always a need for a basis, on which these figures stand.

Another example of re-interpretation of Japanese motifs is a plate in the picture number 3 (Ill. 3). This plate has a European shape, the decor however, is a composition from *Imari*- and *Kakiemon*-styles. The upper part of this plate is a famous *Kakiemon* motif, but a ‘banded hedge’, ‘red fox’ and ‘squirrel’ are European images about the Japanese original. The lower part emerged from *Imari* decor. The interesting thing about this plate is that the models for its ornamentation were plates from the collection of Augustus the Strong³². The ornament of these plates is based on two overlapping leaves, which gave the idea of a split-pattern design of a plate from Meissen.

The last step in the reception of Eastern porcelain in Europe was production of Europeans’ own shapes and ornaments, which had almost no connection with their original models. A good example is a porcelain vase produced in Berlin at the end of 18th century in Meissen³³. Here it is possible to recognize the colours of *Kakiemon*-style, but other elements reflect the European taste of that era. This process that connects the introduction of Japanese art in Europe can be called ‘productive reception’ in opposition to ‘re-productive reception’, which was typical for the beginning of intercultural exchange.

³¹ There are quite many plates with this motif in European and Japanese collections. One of them belongs to the Hoffmeister-collection which is now at the Museum für Kunst und Gewerbe in Hamburg. It was published in Hoffmeister (1999), Ill. 106 and 107.

³² Published in Ströber (2001), p. 143.

³³ Published in Ayers / Jmpey / Mallet (1990), p. 195.

Part 2: Learning from Japan

In the middle of 19th century after Japan had to open itself to the West by a threat of using force, European interest in Japanese culture increased rapidly. Due to this, the next step of the encounter with Japanese art began. Within three periods, the second one was the most intensive in matter of cultural exchange, also for German art.

In opposition to the first period it was easier to get in touch in Europe with Japanese culture. One of the places where it was possible, were the World Expositions. The first one with a separate section dedicated to Japanese objects was The World Exposition in London in 1862, where the collection of Sir Rutherford Alcock — the first British consul in Japan — was presented. The second World Exposition, where Japanese objects were exhibited, took place in Paris in 1867 and it was the official government entry. But it was the third exposition in 1873 in Vienna, that had the biggest impact on European art, because even rare masterpieces lent from temples and members of the aristocracy were shown³⁴. From this point exotic and less known artworks from Japan became very popular and highly praised. Very soon Europeans could notice that their own art and handicrafts, which were at that time in a state of deep crisis, cannot compete with Japanese, but they can learn a lot from Japanese art. It was a similar process to that we have discussed earlier. Europeans realized that there was something different than European art and handicrafts and it was much better in artistical and in technical aspects. This resulted in sudden and rapid increase of Western interests in Japanese art, which effected in establishing the museums of arts and crafts³⁵. These collections were to be a source of artistic inspiration and models for learning technical skills for European artists. ‘Japonisme’ was a name used by Philippe Burty — an art collector and art critic — in his articles titled “Japonisme” in a periodical *La Renaissance litteraire et artistique* in May 1872 to describe this wave of interest in Japan³⁶. In Germany Woldemar von Seidlitz created its equivalent ‘Japanismus’ but soon it was changed into ‘Japonismus’, the word that is still in use.

The first country where the interest in Japan developed very quickly was France. An important role in this process played the art collectors Edmond and Jules de

³⁴ Los Angeles County Museum of Art (2005), pp. 15-93.

³⁵ For more information about museums of arts and crafts in Germany see Mundt (1974).

³⁶ Delank (1996), p. 13.

Goncourt, along with Samuel Bing, whose collections were available for artists and art collectors in Europe to watch³⁷. It was very important because through direct contact it became possible to confront the image about Japanese art with the reality.

French painters were the first who became fascinated by Japanese art especially *ukiyo-e* and crafts, but soon artists from other European countries also became interested in it. The most important of them were Edouard Manet, Edgar Degas, Claude Monet, Henri de Toulouse-Lautrec and Pierre Bonnard. In Germany a director of the Museum für Kunst und Gewerbe (The museum of arts and crafts) in Hamburg — Justus Brinckmann — was the first who highly regarded Japanese artworks. With help of his assistant Shinichi Ohara and art collectors Samuel Bing and Hayashi Tadamasu he gathered a big collection of Japanese art, which included ceramics, textile, lacquer, *ukiyo-e*, *tsuba*, *katagami* and bamboo baskets. This collection was not only meant as a display but also as samples for learning the technical skills and as a source of artistic inspiration. This collection was indeed very popular and used very often for studying. Establishing this kind of collection was the result of realization of the superiority of the Japanese art and handicrafts in comparison to European ones.

Not only objects were a source of inspiration for the German artists. The first book concerning Japanese art, which was published in Germany and had a big impact on artists was *Kunst und Handwerk in Japan (Art and Handicrafts in Japan)* written by Brinckmann in 1889. Another book, written by Brinckmann's assistant Friedrich Deneken in 1896 entitled *Japanische Motive für Flächenverzierung. Ein Formenschatz für das Kunstgewerbe (Japanese motifs for surface-ornaments. Diversity of forms for handicrafts)* also became very popular. In art periodicals “*Japanischer Formenschatz*” — German translation of French periodical “*Le japon Artistique*” edited by Samuel Bing played a crucial role in spreading the information and illustrations of Japanese art and handicrafts. The newest developments of artistic movements of that time influenced by Japanese art were discussed in two German art periodicals *Jugend* and *Pan*. The source of information and inspiration for German artists was also the Austrian periodical *Ver Sacrum*, which was available in Germany.

The art style and artistic movement which emerged in Germany on the wave of Japonisme was called Jugendstil. For the artists representing this style — similarly to

³⁷ See Weisberg/Becker/Possémé (2005).

their French colleagues — *ukiyo-e* was the first encounter with Japanese art. German graphic artists and painters became strongly influenced by them. They absorbed features of *ukiyo-e* and adapted them into their own works. The next step was the encounter with Japanese handicrafts. German artists admired the technical skills and artistic expression of Japanese handicrafts and tried to learn from the objects, which they could see directly or even just only from illustration. In this process, we can again encounter similarities with the first period, such as the passive reception, re-productive reception and productive reception³⁸.

To make it more intelligible some examples. The earliest known German artworks, which were under the influence of Japanese art were paintings and graphics. One of good examples is a canvas painted around 1895 by Walter Leistikow³⁹ the *Abendstimmung am Schlachtensee (Evening mood on the see Schlachtensee)*⁴⁰. This painting shows the first stage of the influence of *ukiyo-e* upon German art. The features adapted from *ukiyo-e* are as follows: reduction of details and using a schematic rendering of a landscape, a composition of clearly defined fields with minimal shading, dark-hell contrast, cutting parts of elements — in this case the upper part of the trees, and so called ‘Vergitterung’ — a word created by German specialist of Japonisme Sigfried Wichmann⁴¹ — which means ‘grading’ is reference to the trees, which can be seen in the foreground.

The next example of object created under the influence of Japanese art, is a woodblock print *Der Windstoß (The blast of the wind)* carved in 1901 by Praquer artist Emil Orlik⁴². Although he was not a German artist in matter of nationality, however not the nationality but the place of artistic activity, was a criterion of choice for artists in this paper. Orlik as an artist can be associated with Munich and Berlin. This woodblock was made using a technique of Japanese woodblock prints, which Orlik learned during his ten-month stay in Japan. Theme, composition of picture and colours demonstrate his interest in Japanese woodblock prints. The tree in the wind became a main subject of

³⁸ For detailed information about Japonisme in Europe see Wichmann (1980).

³⁹ He was one of the founders of *Berliner Sezession*.

⁴⁰ Published in Bröhan (1989), Ill. 16.

⁴¹ Wichmann (1980), pp. 228-241.

⁴² Collection of Staatliche Museen zu Berlin — Preußischer Kulturbesitz (SMB-PK), Kupferstichkabinett.

this print. It was influenced by Japanese art, because plants, trees and animals in it are often used as a main theme. The branches of a tree are moving on the wind making this print very dynamic. It is a motif based on Hiroshige's *ukiyo-e* with, the illustration of rain and wind, dynamics and vitality. These features were new in German art. Lack of shading, clearly defined surfaces, clear outlines of all elements of this print, were also taken from the Japanese woodblock prints.

Not only *ukiyo-e*, but also calligraphy and ink painting were sources of inspiration for German artists. One of good examples is a drawing created by Walter Ophey with black chalkstone on paper⁴³. Ophey belonged to the group of painters called *Expressionists*. For him the expressive, abstract line of Japanese calligraphy and ink painting as well as the incorporation of 'unpainted' surfaces, of 'emptiness' into the composition of a picture were sources of inspiration. The drawing *Angler an der Seine (Fisherman on the Seine)* has got a meditational character, spreading silence through the reduction of all elements to the minimum. These features seem to had been influenced by Zen-Buddhism. These can also be seen in modern painting.

Not only German painting and graphics were influenced by Japanese art. The roots of many pieces of German handicrafts of *Jugendstil* can be traced to Japanese culture. It concerns textile, ceramics, glass, jewellery, metal-works, wood-works. All elements of Japanese art, which can be found in German painting of that time, can also be seen in handicrafts. For example waves, rocks, animals like cat, mouse, crane, fish, plants like iris, bamboo, maple, chrysanthemum or even insects. Those ornaments were new to German art.⁴⁴

Only two examples of handicrafts from that time will be mentioned, but there is huge variety of them in private collections and museums all over Germany. One of such examples is a hair comb designed by Georg Kleemann⁴⁵ from Pforzheim, which was a centre of jewellery production around 1900. Kleemann was employed as a professor of design at the Kunstgewerbeschule (The School of Arts and Crafts) in Pforzheim and was one of the most influential jewellery designer at that time. He used elements from the nature similar to Japanese art, like plants, animals or insects, and

⁴³ Published in Delank (1996), p. 127.

⁴⁴ Very good examples are published in Wichmann (1980) and Becker (1997).

⁴⁵ Collection of the Pforzheim Schmuckmuseum.

made them the main theme of his works, equal to the human beings. He liked a dynamic line, which he knew from the most famous woodblock print in Europe of Katsushika Hokusai *The wave of Kanagawa*. Kleeman used plants and animals not only as plain ornaments but also as symbols. It is very similar to the process in Japanese art. However he did not use the symbolic meaning of the ornaments based on Japanese art but on European mythology and beliefs instead. Even if he was told about direct influences from Japanese art, in my opinion strong influences from the most famous jewellery artist of that time René Lalique are visible.

Another example for the reception of Japanese art in Germany is a vessel from the manufacture of Hermann and Richard Mutz, father and a son (Ill. 4). In the first period of the European encounter with Japanese art the polychrome porcelain stood in the centre of Western interests. At the end of 19th century not only monochrome porcelain like *Tenmoku* or celadon was admired but also earthenwares with glazes put on the vessel one after another. From the technical point of view it is very difficult to produce such glazes and due to this there are not many ceramists in Europe who could have done it. For Hermann and Richard Mutz it was a great challenge to produce such glazes and they succeeded, but not before making a lot of mistakes. They were also interested in shapes based on Japanese art. That is why they used a gourd or eggplants in their works, like in the one shown in the photo.

This period of European encounters with Japanese art was very differentiated and there were a lot of artists and many of works, that could be discussed here. But this theme is also one of the most popular subject of research concerning intercultural exchange. Because there are a lot of books, also in Japanese, which deal with this subject, no more artworks from this period would be presented here. I would rather like to recommend a book of Claudia Delank "*Japanbilder*" vom *Jugendstil bis zum Bauhaus* that has been translated into Japanese 『ドイツにおける「日本=像」：ユークレントシュテールからバウハウスまで』（思文閣出版、2004年）.

Part 3: Living with Japan

In my opinion, in present times the reception of Japanese art is strongly connected not only with so called 'high arts', such as example painting, but also with an everyday life's culture. Especially Japanese handicrafts are well known, admired and used in Europe. However, it is difficult to judge how deeply Japanese culture exists in

awareness of people living in Germany. Some examples will be shown but the researches have not been finished yet and the process of reception of Japanese art and handicrafts in Germany is still developing and is a subject of dynamic changes.

According to Helen Westgeest, the author of a book focused on modern painting titled *Zen in the Fifties — Interaction in Art between East and West*, the starting point of European interests in Japanese culture was Zen-Buddhism⁴⁶. She mentions that the European artists were looking for something new, that was not connected with Christianity — a base of European tradition. Zen-Buddhism, which became known in the West thanks to Suzuki Daisetsu, seemed to be a perfect solution. Whether the European artists could understand what Zen is, or not, will not be discussed here. In my opinion it was at least partly European image about Zen and it concerns not only the art, but also the life of artists. These artists were especially interested in calligraphy and ink painting. To German artists, who were deeply interested in both of them, belong amongst others Julius Bissier, Ruprecht Geiger from the group Zen 49, Karl Otto Götz from the group Quadriga, Günther Uecker and Gerhard Fietz. All of them are different so there is a necessity of discussing a lot of works here for full understanding the quintessence of their art. However, in this paper only one object of such kind can be presented, namely a painting of Ruprecht Geiger from the year 1950⁴⁷. This painting shows quite well what kind of elements from Japanese Zen-art affected the German artists. The elements, which he adopted from Japanese art were: simplicity, meditative character, emanation of silence, reduction to the most essential elements, empty fields, spontaneity, respect for material. In Geiger's works however there is one other aspect of Zen. Westgeest writes:

“The artists belonging to Zen 49 were primarily interested in the singular role played by emptiness and nothingness in Zen. For them it meant ‘a zero base after the war’ and ‘a fresh start for art’ (...)”⁴⁸

One of the symbols of Japanese culture in the Western World is a kimono. In the whole

⁴⁶ Westgeest (1996), pp. 2-3.

⁴⁷ Published in Westgeest (1996), p. 147.

⁴⁸ Westgeest (1996), p. 164

Europe, also in Germany it became very popular in interior design, in fashion and as the object of art. Kimonos are hanging on the walls of German dwellings as an interior decoration, the old ones are cut and used as tablecloths, serviettes etc. But Kimono is also a source of inspiration for artists. It was visible for example during an exhibition held in Hamburg in Museum für Kunst und Gewerbe in 1996⁴⁹. Some objects were a combination of two Japanese sources of inspiration: Kimono and Origami. Both of these exist in European awareness very deeply and are used in a lot of different ways, especially in fashion.

The Kimono as an inspiration is used also by textile-artist Ulrike Isensee from Hamburg in her works (Ill. 5). In the picture we can see an object which is situated between so called “high art” and handicrafts. This kimono belongs to the series of kimonos created by Isensee. Usage of a kimono shape in her work obviously points that she was inspired by Japanese culture. Other attribute of this piece of art reflecting the influence of Japanese crafts, reveals the way in which Ulrike Isensee works with material. This handmade kimono has been made in a sewn-woven technique developed by Isensee as her trademark — scarves. She makes transparent pieces in asymmetrical design and use thread with rough texture. She accentuates the natural features of thread and shows great respect towards materials. She tries to emphasize the natural features of material rather than to change it using different industrial techniques. This kind of handling with material is quite rare in Germany.

The same awareness of material’s natural features is characteristic for artists who are dealing with wood. There are many of these artists in Germany but only one of them, named Manfred Schmid from Bremen familiarized himself with Japanese lacquer *urushi*. He had started learning about it in 1997 and two years later he went to Spain to continue his studies at Escola Massana in Barcelona. Simple elegance, reduction of decor to the minimum, respect for material, emphasis of “empty” surface are attributes of his lacquer art. He admires Japanese aesthetics and all of the attributes mentioned above originated from Japanese art. Also the aesthetics of Zen takes important place in his works. A vessel shown in the picture recalls Japanese *chaire*, however it has no such function (Ill. 6). Schmid adapts Japanese techniques and forms to European reality combining together very subtly Japanese and German cultures. He won a Justus

⁴⁹ Museum für Kunst und Gewerbe (1996), p. 47. and p. 76.

Brinckmann Prize of the Museum für Kunst und Gewerbe in Hamburg in 2008.

An example for the Japanese art reception in Germany which is shown in the next picture (Ill. 7) is highly exceptional. Ralf Hoffman and Sabine Piper are the only artists in Germany, who combined together the art of netsuke and sword. They create knives with a blade similar to Damascus steel and with a handle based on *netsuke* shape. For them not only form but also material is very important. They produce the blade based upon Japanese technique, but the ornament of the blade, which is similar to *suminagashi*, originated in Syrian Damascus steel. Every blade is handmade, has a name, like for example swords or Teabowls (*chawan*) in Japan, and a signature of the artist. The position of the signature is different than on Japanese swords. The artistic awareness in Germany is very strong so the signature must be visible. Piper said in an interview⁵⁰ that it is also a part of composition, like Japanese stamps on ink painting. The shape of handle is based on Netsuke. For both artists not only the visual effects are important, but also the haptic qualities of their works. In case of netsuke and other Japanese crafts it is very important feature. Piper and Hoffmann enjoy creating their works and sometimes play with their shapes, like for example with a handle similar to the form known for all Japanese (Ill. 8).

The other branch of German art and crafts, which shows the influences of Japanese culture are ceramic vessels. Because the main field of my research is ceramics I would like to show this field in detail, in contrary to previous ones.

The forms of Japanese ceramics used for tea ceremony and Ikebana vessels have become models for ceramists in Germany. Especially the reception of Momoyama aesthetics in contemporary ceramics is visible and foremostly concerned with form, forming procedures, firing methods, and the clay. The following photo shows a tea bowl made by Mathias Stein from Hamburg (Ill. 9). The *Raku* tea bowls and their aesthetic features became inspiration for him. Even if his tea bowls are somewhat similar to Japanese ones, the form and the forming procedures used by him are quite innovative in the field of German ceramics. Stein learned from Japanese artists new way of dealing with form, which increased his awareness for new aesthetic values. He was less interested in establishing German aesthetics, which stresses formal perfection. He would rather search for beauty in vessels that seemingly show imperfections. His tea

⁵⁰ Interview with author in August 2005.

bowls, based on the wabi aesthetics of the Momoyama period, are not fully glazed, the finger- and trimming-traces are left intentionally, the body is irregular and gently asymmetric. In order to attain such features, different methods, other than traditional had to be used in German ceramic handicrafts. These include: avoiding an electric potter's wheel, using soft wooden trimming tools, different trimming methods (no direct contact between the lip of a tea bowl with a wheel) and the creation of specific clay-mixtures. By using these methods, Stein created bowls, which were not intended for the tea ceremony, but rather for the consumption of black tea, denying thereby the more traditional cup with a handle. His aim was to give users the possibility for new perception of a drinking vessel, namely not only in visual, but also tactile (haptic) sense. This process has been influenced by Japanese culture.

The seeming imperfection of Momoyama aesthetics was also a groundbreaking force behind the work of the ceramist Eva Koj from Kiel. Based on the beauty of *wabi*-aesthetics and using *Iga* or *Shigaraki* ceramics as a model, she found her own way to express venerated aesthetic values. In the picture one of her vessels can be seen (Ill.10). The vessel was thread from the wheels, cut, assembled from two parts, dried, and then fired in a gas-kiln. When we compare this vessel to more traditional German ceramics, certain shortcomings of appearance could easily be seen. The upper part of the vessel is cut and is not perfectly round, the surface is rough and there are some traces of melted glass. The form is very dynamic. It is based on Momoyama's aesthetics and has small resemblance to traditional German ceramic vessels. It represents a new kind, previously unknown aesthetics.

Apart from the one mentioned above there are examples of ceramic pieces where not only ceramist, but also natural forces, such as wind, air, and fire, are involved in the formation of the vessels – such as those used in the Momoyama tradition. Characteristic feature is that fire is used not only to increase temperature. The *anagama* is a one-chamber kiln that does not have a dividing wall between the firing chamber and the space where pots are placed. It allows fire to be throughout the whole interior of the kiln, with only the pots to stop it, creating thereby a unique surface and form of the fired object. This procedure creates an expressive ornament and naturally deformed shape that are seen in the vessels of the Momoyama tradition. In the photo the inside of the *anagama*-kiln can be seen after firing (Ill. 11). Thick layer of ash gathered on the vessels can be observed. The form of vessel was created by the ceramist, but its surface

is a result of the creative forces of flames.

All German ceramists, on whom Momoyama aesthetics has big influence, developed a consciousness for the value of clay as an artistic medium. Jan Kollwitz from Cismar can be included in this group. Through his encounter with Momoyama aesthetics worth of a shard without the glaze has come to the attention of wider audience. In German ceramic culture the shard used to serve only as a foundation for glazes. But this has changed. The elegant roughness of fired clay fascinates contemporary German ceramists. Through this development the expression *tsuchiaji* “the appeal of clay” became known wider. Unfortunately, the nature of common Westerwalder-clay used by German ceramists does not allow the same texture as in Japanese clay. For this reason, some German ceramists who wish to try to create something similar have started to mix their own clays. For example, Kollwitz used as a model the *Shigaraki* clay, seen in the vessels from the Momoyama period (Ill. 12). Kollwitz mixed quartz and feldspar with the unrefined Westerwalder clay. During firing, particles within the mixture “exploded” into small white stones and created so-called “*ishihaze*”-effect, characteristic of *Shigaraki* ceramics. Kollwitz has built an *anagama* kiln based on Japanese model and has tried to explore its possibilities by creating Japanese influenced ceramics. He has used local clay and wood, performing methods that consist both of German and Japanese tradition.

Why have so many contemporary German ceramists suddenly revealed an interest in Momoyama aesthetics? Especially when glazes are of such great importance within the German ceramics tradition and attention of artists is focused on the pursuit to harmonize forms. Many ceramists after the Second World War continued to work with respect to these traditions. However, a few of them started to seek for new sources of inspiration in other cultures. It was during this period, to be more precise at the end of 1960s, they discovered English studio pottery ceramics of Bernard Leach. Leach, who was fascinated by Japanese culture, started to produce ceramics based on traditional Japanese techniques. Moreover, he taught his skills and spread his knowledge and fascination in Europe and United States.

Nonetheless, the changes occurred not only in the field of ceramics which were relevant for the reception of Japanese culture in Germany. Certain changes within German society happened at almost the same time. The heightened consciousness of pursuing natural life style within natural environment has become more popular. This

brought a considerable interest in handcrafted products, among them the ceramic ones. During this period the ceramics of Leach and the arts and crafts movement burst with considerable enthusiasm. Ceramics in Germany started to change, that proved to be ground for ceramic vessels to gain more unique character. During this process Japanese ceramics obeyed the traditions established in Momoyama period. During that time very unique, almost sculpture-like form prevailed, the creating force used was not solely human power. Indeed, the power of nature became a focal point of interest for a certain group of German ceramists. The result could be seen in a growing number of contemporary ceramists who were particularly interested in Japanese aesthetics.

The encounter between different cultures goes always in two opposed directions. In the first period of European encounter with Japanese art Europeans on the one hand were fascinated by Japanese art and adapted it to objects used by them. On the other hand the Japanese art absorbed such objects. It can be seen mostly in a tea culture, for example, when a cross, a symbol of Christianity, is used as a form of *mizusashi*⁵¹, decor on tea-bowls or other tea utensils. This kind of objects show how strong was the influence of Jesuits' presence in Japan. They are examples of so-called *Nanban*-boom which is quite an interesting research topic.

The same process of mutual interests in other culture can be seen also in the second period of the encounter between Japan and Europe, the period of so called Japonisme. At that time, as described above, the Europeans were very enthusiastic about Japanese art and under its influence developed new forms and ornaments. Almost at the same the Japanese artists discovered European painting and sculpture and absorbed them into Japanese art.

However, the most difficult research topic is European encounter with Japanese art in present times. Where has the encounter with Japan led contemporary German artists? Noticeable influence can be seen especially in handicrafts, in its innovative forms, which became very dynamic, expressive and more similar to sculpture. It was not just the mere reproduction of Japanese forms. The German artists have sought for understanding of the Japanese aesthetics and how they are appreciated in Japan. It creates the possibility of seeing the handicrafts, like ceramic vessels, lacquer wares or textiles in Germany through new criteria, especially the one used in Japanese

⁵¹ Collection of Nanban Bunkakan in Osaka, published in Croissant/Ledderose (ed., 1993), p. 246.

culture. In European culture the handicrafts have been often regarded as a utilitarian objects, or — in the case of highly exquisite porcelain — as a decorative artifact. In Japan both of these situations exist, although the handicrafts can be also appreciated as an object of art. This awareness has also increased in Germany under the influence of Japanese culture. This process resulted in shifting of firmly established borders between craft, applied art and art. Due to this a new perspective has been created for the development of contemporary German handicrafts as a result of the encounter with Japanese art and culture.

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Yaoi: Fan Art in Japan

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1. Introduction

Yaoi, defined as Manga (Japanese comic) or illustrated novel made and read by women, focuses on the romantic relationship between males. It forms widespread subculture since the 1970's in Japan and is now attracting world-wide attention.

The preceding studies on Yaoi have mainly discussed the reasons why Yaoi attracted women in terms of feminism and gender studies (Ueno 1998, Fujimoto 1998), and connected Yaoi to social institutions or feminine psychology without taking account of diversity of Yaoi. In this connection, there has been renewal of interest in the effect and function of Yaoi in recent years (Fujimoto 2003, Nagakubo 2005). Few studies, however, have so far been made about fan art that is one of the subgenres of Yaoi.

The aim of this paper is to examine what Yaoi fan art is by analyzing its text and referring to interpretations about it. Yaoi is generally classified into two genres. One of them is original artwork and the other is fan art. The former is also called Bōizu rabu (boys' love), Bishōnen/Shōnen-ai (beautiful boys/boys' love), June (pronounced as Juné) and so on.¹ The latter, fan art, is a parody particularly remade by fans.

I would like to divide my discussion into three parts. The first is to define Yaoi fan art and survey its present condition. The second is to demonstrate how Yaoi fan art has been interpreted from outside of the Yaoi fan community and analyze Yaoi fan artist's motive. The third is to examine what Yaoi fan art is.

2. Definition and Outline

2.1. The Definition of Yaoi Fan Art

In Japanese, Yaoi is an acronym for “Yama nashi, Ochi nashi, Imi nashi”. It is often translated into English as “No Climax, No Resolution, No Meaning”. This term first appeared in the Manga fan community during the early 1980's, and was originally used by amateur Manga artists for short stories that lacking in any storytelling technique.

The usage has gradually changed and the term has come to refer to artworks that focus on the romantic relationship between males.

The definition of Yaoi can change depending on the situation or the researcher (Mizoguchi 2003a, p. 34). In the broad sense, Yaoi can be defined as all artworks, mostly Manga and novels, including both the original and fan art that deal with male/male love story created by and for women. It can also be defined as fan art that has such tendencies in a narrow sense. Fan art itself is defined as activities and productions that borrow characters or settings from the original works by fans. This paper will use the term Yaoi when referring to both the original and fan art that focus on a male/male relationship and the term Yaoi fan art when referring to Yaoi in a narrow sense. This paper deals with Yaoi fan art, taking Manga Dōjinshi (self-published works) as a case.

2.2. The Outline of Yaoi Fan Art

Yaoi has a 40-year history. It is well known that Mari Mori, daughter of the great writer Ōgai Mori, is a pioneer of Yaoi. Her works such as *Koibitotachi No Mori* (*The Lovers' Forest*, 1961), *Nichiyōbi Niwa Boku Wa Ikanai* (*I'm Not Coming on Sunday*, 1961) and *Kareha No Nedoko* (*The Bed of Scorched Leaves*, 1962) deal with love romance between males, and had influenced the Yaoi artists. In the 1970's, Shōjo Manga (girls' comics) of Nijūyonen gumi (the year 24 shōwa era group) was highly popular. This group refers to female Manga artists such as Moto Hagio, Keiko Takemiya, Yumiko Ōshima, Ryōko Yamagishi and so on. Their artwork sometimes focuses on beautiful boys. The younger generation who read them began to draw Manga that focuses on male/male relationship in the Dōjinshi community. In the 1980's, Yaoi fan art of *Kyaputen Tsubasa* (*Captain Tsubasa*, 1981-88), *Seinto Seiya* (*Saint Seiya*, 1985-90) or *Yoroiden Samurai Torūpā* (*Legendary Armor Samurai Troopers*, 1988-89) became highly popular and its scale was expanded rapidly. Yaoi, as mentioned above, contains various subgenres. My focus of attention here is Yaoi fan art.

The original text of Yaoi fan art is selected from Manga, Anime (Japanese animation), video games, novels, movies and so on. The two male figures who are not always loving each other in the original text are transformed into romantic lovers in fan art. Thus we could see that Yaoi fan art finds some homoerotic factor in the original homosocial relationship and develops another narrative by giving another interpretation to it. Fan artists publish their works by what is called Sākuru (Circle), an individual or

group of fans. Those artists are mostly amateurs who create works for fun, although some professional artists also participate. Dōjinshi are distributed at the comic exhibition and sale, specialty book stores and through mail order.

The Comic Market (Comiket) is the largest comic exhibition and sale in the world. The first Comiket was held in December 1975, with only 32 Circles and approximately 200 people participating. At present, it is 3 day long and held twice a year in Tokyo Big Sight. 35,000 Circles and 500,000 people participate in it. The Comiket is primarily the place to exhibit and distribute not only fan art but original artwork. Fan art Circles, however, account for half of all Circles at least today (Comiket 2008, pp.32-33).

Strange enough, though it has a major presence, its members and their activities are invisible to community outsiders. Members of Yaoi fan art generally do not like to confess their hobby in public spaces such as schools and offices and it is shared only in the closed community (Kaneda 2007). In this connection, it can be pointed out that those fans fear being sued for copyright infringement; they enjoy the secretive hobby in a closed community and they defended themselves against the scorn for nerds.

3. Analysis

3.1. How Do Outsiders Interpret Yaoi Fan Art?

Yaoi fan art, as I mentioned earlier, is defined as a production that interprets a relationship between the male characters of the original text as a romantic one. Critics mentioned such characteristics of Yaoi fan art as the following: “The story is quite different from the original text.”(Ōtsuka 1989/2001, p.16) or “Women are not interested in parody. They just borrow characters and minimum settings of the original text to create homosexual stories” (Ajima 1987/2004, p.104).

Tobu Yume Wo Shibaraku Minai (I Have Not Seen a Dream of Flight for Some Time, 1988) is the Yaoi fan art of *Captain Tsubasa*, Manga about Japanese youth football, by Miyako Takano (Takano 1988). Generally, two male characters are paired together in Yaoi. This is called Kappuringu (Coupling) and it refers to a pairing that mainly indicates a romantic relationship². In this fan art, two boy characters, who are teammates in the original text, are also transformed into lovers as Coupling. Moreover, this fan art is doubly parodied by borrowing characters from *Captain Tsubasa* and

quoting the storyline from the love romance by Taichi Yamada entitled *Tobu Yume Wo Shibaraku Minai*.

Eiji Ōtsuka known as an editor and a critic of Japanese subcultures thinking this fan art as “a strange work” mentions as follows: “Contrary to our expectations that such a parody intends to be comical, the artist Takano is quite serious. She makes her work rather like that of Taichi Yamada by using characters from *Captain Tsubasa*” (Ōtsuka 1989/2001, p. 81). Ōtsuka thinks that Takano aims at emotional love story. To quote a storyline from a novel is not to caricaturize the Manga characters in the context of love romance but to represent more dramatically their romantic relationship. In this sense, Ōtsuka concludes that Takano’s fan art not only deviates from the original text but is neither a parody as a critical act.

3.2. How Does the Yaoi Fan Art Community Interpret the Genre?

While the critics point out the deviation from the original text, the deviation is not always important for Yaoi fan artists. Those artists do not make Yaoi fan art just because they wish to criticize the canon as a primary aim. What are meant essential in the artists are the attachment to the male characters and their relationship.

Take fan artists’ remarks for example. Yun Kōga began her career as Yaoi fan artist in the 1980’s and is now well known as a professional artist. She says that the attachment to the original artwork or characters and the wish to convey its attachment for the others are the motives of making fan art (Yonezawa ed. 2001, p. 81). This attachment prompts her to make fan art, and it is textualized through the transformation of the relationship between the two male characters.

What is the connection between the attachment and the desire for making fan art? I would like to give one of the reasons here, that is, dissatisfaction of the original text. For example, Yayoi Takeda, popular Yaoi artist since the early days, states that she has ambivalence toward the attachment and the dissatisfaction of the original text when she wants to make Yaoi fan art (the Comic Market Preparatory Committee ed. 2005, p. 231). The original text does not always show the ideal story for them. As a means to reduce their dissatisfaction, they textualize their own desires and fantasies, and they make their own ideal story without following the situation or context of the original work.

4. Conclusion

I should summarize what I have discussed so far: The aim of Yaoi fan art is to make the ideal story for fan artists, including the transformation of a relationship between male characters such as friendship into a romantic one. Therefore, opposed to the original text, Yaoi fan art deviates from the original text in terms of drawing touch, storyline and setting. This process of making fan art has been regarded as a strange phenomenon by community outsiders. Critics sometimes point out that Yaoi fan art is too deviant to be a critical work of the original text.

Yaoi fan art is not bound by the canon. Yaoi fan art remakes a different narrative in a different way by extracting male characters and transforming their relationship from the original text. Thus we see that Yaoi fan art has possibilities for reproducing various narratives in the sense that it can provide new interpretations. Take Yaoi fan art of *Hagane No Renkinjutsushi (Fullmetal Alchemist, 2001-)* for example (Izumi 2004). It borrows the two boys from the original Manga, and also borrows episodes from the novel, *Ginga Tetsudō No Yoru (Night on the Galactic Railroad, 1924-1933)* by Kenji Miyazawa. Though Yaoi fan art of *Captain Tsubasa* as a former example quotes the storyline of a novel faithfully, this fan art spreads fragments from both of the original text. It is intertextual fan art, so to speak, by borrowing, transforming or mosaicking the two original texts. I have no space to discuss this example in detail but, it is concluded that Yaoi fan art has possibilities of interpreting narratives that are not limited to the original text as the canon.

The reason why the Yaoi fan community concentrates their attention on male/male relationship, not female/female nor heterosexual relationship, is still to be discussed. Considering a rise of male readers of Yaoi today, I must work on reviewing the definition and present condition of Yaoi.

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¹ It is often objected to include all such subgenres as Bishōnen/Shōnen-ai, Boys’ Love and June in Yaoi as a whole, because these subgenres occurred at different times and each of them has various tendencies. This paper, however, concentrates on the phenomenon that women produce and consume male homosexual fictions in Japan, and defines the term Yaoi as the all artworks that focus on the male/male relationship inclusively.

² The two participants in relationship are referred to as Seme (the penetrating) and Uke (the penetrated), and these roles are fixed (Nobi 2003, pp. 233-234).

How Street Fashion is Shaped in Horie, A Commercially Regenerated Area

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1 Introduction

In the past 15 years in Japanese metropolises, a number of new fashionable areas attracting young people have appeared in the vicinity of old shopping centers: Ura-Harajuku in Tokyo and Osu in Nagoya are just two examples. These new or renewed spaces have a lot of dress shops and cafés, drawing well-dressed, fashion-conscious young people. One of the major characteristics of these new fashion areas is that the whole landscape and even land use are transformed in a way that is more acceptable to ever-increasing young people. The other characteristic is that well-dressed young people shape their own street fashion and bring vitality to this area.

Therefore, in this presentation, I would like to provide an insight into the interrelationship between urban space and practice of young people. First of all, I will describe the process of developing commercial space in which fashion holds the key to development. Then, I will discuss how young people have shaped street fashion based on the narrative data collected from young people.

1.1 A Review of Recent Studies and My Viewpoints

Let me first review recent relevant studies and discuss my own viewpoint before moving on to the main part. Urban transformation to commercial space has often been addressed from the point of view of city planning. However, there have appeared studies which stress the importance of the roles of the part played by urban culture. In sociology, Mita (2006)¹⁾ notes that young designers, DJs, and dress shop staffs have contributed to the development of Ura-Harajuku. Nakamura (2007)²⁾ also stresses the importance of taking street fashion into account to examine the transformation of commercial space. These studies are of value in that they see the impacts of urban culture on regional transformation. However, they are not concerned with the roles played by young people who actually practice urban culture.

In this regard Yamaguchi (2002)³⁾ and Miki (2006)⁴⁾ in the field of geography are of great importance in that they focus on street performers in Osaka. The former addresses how they make use of and find meaning in urban space, and the latter puts them in the light of time geography and analyze them in terms of social network. I sympathize with these studies because they discuss urban space from the viewpoint of young people.

I will take, however, a closer look at street fashion which young people take part in creating in actual social context. As Kawamura (2004)⁵⁾, who also analyzes street fashion in the light of Symbolic Interactionism, points out that teenagers in Tokyo do create street fashion actively and exert a great influence on the fashion industry, I also make a point of young people's roles played in fashion-conscious urban areas.

1.2 Study Area

Figure 1 shows the district of Horie, which is a part of Nishi ward located in the southwest of Osaka City. This area is now one of the most fashionable areas in the Kansai region. Dress shops for young people, cafés, smart furniture and goods shops began to concentrate around the east side of Tachibana Street in late 1990s. It had once been a famous agglomeration of wholesale and retail shops of bridal furniture and Buddhist altars since Meiji era. However, this area started to decline between 1970s and the early 1990s. Adjacent to the east side of Horie is America-mura (American Village), which has proved successful as a new fashionable area for youths since around 1970, and just to the north of America-mura is Minami-senba, which has also come to be prosperous since the late 1990s. Horie in this paper refers specifically to 1-chome Minamihorie (1 South Horie) because this area has shown the most dramatic change recently.

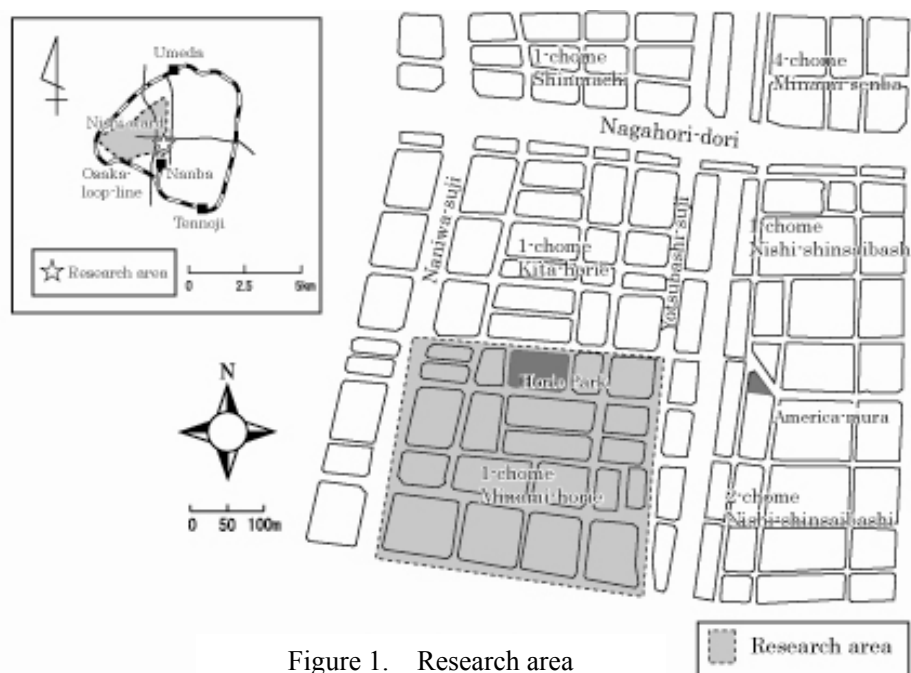


Figure 1. Research area

1.3 Research Method

First, I will show three town maps drawn in 1964, 1997 and 2003 in order to examine the varieties of shops observed in Horie in each year, and trace the changes in land use during the period. Second, I will present and analyze the data which came from an

interview I carried out with the editor of *Cazi Cazi*, a popular fashion magazine in Kansai. Third, I will examine the interview data from young passersby in Horie.

2 Spatial Transformation in Horie

First, let me show the spatial transformations that occurred in Horie between 1964 and 2003, especially from 1997 to 2003. Maps in the following represent the distribution of shops in the east part of Tachibana Street in 1964, 1997, and 2003 (Figure 2).

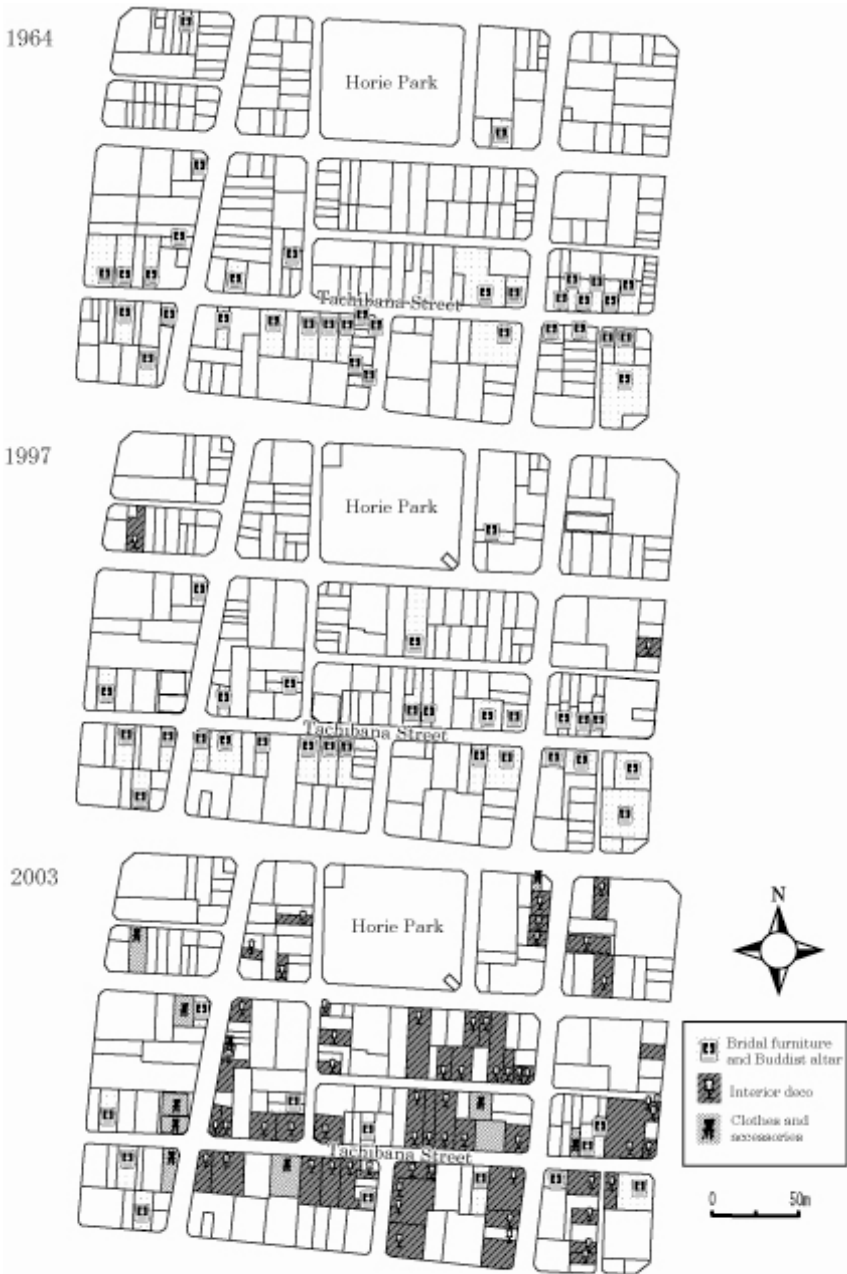


Figure 2. Changes in store distribution in Horie from 1964 to 2003

In 1964, we can see 36 bridal furniture and Buddhist altar shops; most of them are lined along Tachibana Street. This map shows the old Horie.

In 1997, in contrast, there are 28 bridal furniture and Buddhist altar shops. During those 30 years, more or less small shops were closed, while some shops were demolished to build 14 parking lots in this small area. In the 1970s retailing activities of bridal furniture had declined. Especially noteworthy is the appearance of first two clothing shops.

Although there were only two clothes shops in 1997, we can see, in 2003, 60 shops for clothes and accessories and 10 shops for interior decor. Meanwhile the number of furniture shops decreased to just 12. It is a decrease of more than 50% since 1997. These maps show the dramatic changes which occurred in Horie from 1997 to 2003.

Two reasons may be pointed out for this dramatic change to fashionable district during the years. First, the local shop owners made efforts for the revitalization of the whole area: in the late 1990s several shops there started to provide entertainment, apparel goods and fashionable furniture for interior decoration. Second, attractive apparel shops from Tokyo squeezed in. Many companies came to realize that Horie is near the central shopping districts, Nanba, Shinsaibashi, which have the power to draw crowds of young people, and that therefore Horie's future prospect looked positive.

As observed above, we have traced the urban transformation of the whole landscape and even land use to fashion-specific district in Horie, confirming the process fashion-related shops have appeared remarkably. Next, I will turn next to street fashion which transforms the atmosphere of Horie. I will discuss how street fashion is shaped in this fashionable district and how they are interrelated.

3 What Is Street Fashion?

To begin with, I will describe the concept of street fashion. What is street fashion in the first place? A dictionary defines it as "a fashion that automatically comes into existence and grows naturally among young people in urban streets, not one created by professional designers and businesses." ⁶⁾ This definition may be supplemented by two more characteristics of contemporary street fashion. First, the media takes an important role. Second, as Polhemus⁷⁾ insists, this generation of young people are equipped with a wide knowledge of fashion and an ability to pick out, mix, and tailor different styles to their own tastes.

3.1 The Role of The Media

Consider first the role of print media.

Figure 3 is a picture called "street shot". We often see this type of pictures in contemporary fashion magazines for youth. In actual fact photographers now go out of their studios to real fashion areas, taking pictures of ordinary young people who they consider cool. An interview with the editor of *Cazi Cazi* confirms that "street shots" are very popular, suggesting that young people do like to know the real state-of-the-art fashion style, not the artificial styles which fashion magazines recommend from the studio. Young people would

not like to know the latest styles from ordinary fashion magazines but rather to learn directly from the real state of streets.



Figure 3. 'Street shot' in *Cazi Cazi*



Figure 4. Young passersby in Horie

3.2 Real Actors of Street Fashion

Next, Figure 4 shows a young man who walked around Horie on November 13th, 2003. He is probably in his twenties. With medium length hair with a wave, he is wearing womens' accessories. He is also wearing work clothes. This working class wear forms a part of the fashion he has taken in. It shows that young people have the ability to sample and mix multiple styles and adopt them to suit their own style. In addition, they communicate through their styles and influence each other. Thus they can create an alternative fashion on their own.

4 Street Fashion in Horie

The interviews I conducted with young people in Horie demonstrate a number of things: among others, how young people like to dress themselves and how they contribute to fashion production and/or reproduction in Horie. 14 young passersby were interviewed from July to November in 2003. They are A to N in the following (Table 1). Mainly, they were in their twenties and particularly part-time workers and students were remarkable. I asked them what they thought of as important to produce their own styles and how they dress up when they visit Horie.

Table 1. The characteristics of informants

	age	gender	occupation	residence
A	24	M	a part time worker	Osaka
B	23	M	a part time worker	Osaka
C	20	F	a student	Osaka
D	20	F	a student	Tokyo (born in Osaka)
E	20	F	a student	Tokushima
F	22	F	a company employee	Gifu
G	20	F	a student	Hiroshima
H	26	F	a part time worker	Osaka
I	25	F	a part time worker	Osaka
J	24	F	a company employee	Osaka
K	19	F	a student	Osaka
L	19	F	a student	Osaka
M	24	M	a part time worker	Kansai region
N	23	F	a student	Kansai region

4.1 Plenty of Knowledge Which Young People Share with One Another

Now let me focus on what the above-mentioned 14 young people talked about (Table 2). First, they seem to have much knowledge of subcultural styles and the meanings.

For example, A samples the styles of his favourite music and M's style represents the genre of "old-school". H says "I love anything to do with rock styles and London fashion". They seem to have a deep knowledge about the genre of music which they love and how they can express their taste in fashion.

Table 2. Extensive knowledge on fashion: style, subculture and the context of Horie

A	"It is important for me that my clothes represent my favorite music" "The fashionable center has shifted from America-mura to Horie"
C	"Horie is the center of fashion with an exciting atmosphere"
H	"I love anything to do with rock style and London fashion"
M	"Today, my style represents the genre of "old-school" "I never carry my records in Horie... I would never like to be thought of as showing off my DJ hobby just by carrying them"

In addition, they know much about the context and the atmosphere of Horie. M notes that although he loves music he would never like to be considered that he is showing off his DJ hobby just by carrying records. He knows what kind of meaning is attributed to record-carrying in the context of Horie. C observes an important point: Horie is now the center of fashion with an exciting atmosphere where there are crowds of young people who wear smart and cool clothes.

It may be concluded from these observations that young people coming to Horie have knowledge of the meanings of styles and the atmosphere of Horie.

4.2 The Imitation of Others

Let us go to Table 3, which shows that young people visiting Horie try to dress themselves by watching and sampling others' appearances on the basis of their general knowledge mentioned above. A says, "I usually steal others' skills of dressing when I meet cool people". C raises motivation for new fashion by being in Horie and watching peoples' appearances. C also tries to steal someone's dressing technique when she thinks the person is worth observing. D seeks good samples and uses them in, if any, so that she could make some adjustments in her own way.

Table 3. How to dress oneself : between imitation and creation

A	"I usually steal others' skill of dressing when I meet cool people"
C	"I sample the others' appearance in the streets and by looking at "street shots" "I steal someone's dressing technique when I think the person is worth observing"
D	"I look for a good sample and use it, if any, so that I can make some adjustments in my own way"
E	I refer to "street shots. I feel familiar with the people in the photographs because they are ordinary people"
K	"The street provides real occasions to see the new clothes actually worn by young people and I learn the dressing technique from other passersby"

In this way young people often "steal" or sample others' clothes, what is more, "street shots" are also samples and clues to know the atmosphere of street. However, we also have to pay attention to the fact that they do not simply imitate one another. They consider carefully whether a piece of clothing, an item or a combination of them is smart enough and evaluate them accordingly. They are coming and going between imitation and creation in order to get to the best possible individual expression. Anyway, even someone who is imitated

by others no doubt imitates still another, thus exerting subtle influence on one another as is happening in the whole district. As a result, street fashion in Horie tends to flow in one direction slowly to which we will turn in the next section.

4.3 The Motivating Power to Renew the Fashion (Table 4)

However, the street fashion doesn't change? It may be said that young people in Horie are in a sense greedy for fashion and they have sophisticated their styles. A says "I steal all the high skills of others if I like them". For example, he samples not only the styles of his favorite music, but also passersby's new fashion in the streets, and keeps an eye on designers in Tokyo who he favors. He seems to be always searching for anything new to inspire him and he is eager to build up his own style. For I, her current style is the result of ever-lasting quests for the best for her. They seem to have developed sophisticated senses of fashion tastes and styles by continual trials and learning.

Table 4. Constant polishing-up of one's style and comments on fashion and styles of others in Horie

A	"I steal all the high skills of others if I like them" "I would like to build up my own style someday"
I	"My current style is the result of an ever-lasting quest for the best for me" "Young passersby in Horie look "the same" and they are "not original"
M	"The fashion in Horie is too stable" "I'm wearing sunglasses which are not in fashion to show an alternative"
N	"You find a lot of mere copy cats here"

However, if street fashion flows in one direction and the current becomes more or less stable, it may become less interesting and even disappointing for some young people who are full of fashion knowledge but still ever-hungry for something new. For I the fashion in Horie "looks the same" and "not original", and she criticizes the young in Horie. Similarly, M regards the fashion in Horie as "too stable" and N points out "You find a lot of mere copycats there". There should be a certain number of young people who are really radical and revolutionary, i.e., those who are willing to go out of stable fashion and disturb the stagnant water, thus contributing to the ever-lasting renewal of fashion. For example, M wears sunglasses which he likes and they are not in fashion. By so doing he ventures to call the current state-of-the-art fashion into question. He feels himself a pioneer offering alternatives to the things now in fashion. Thus street fashion is produced and reproduced dynamically, i.e.,

through active interactions between mainstream and anti-mainstream.

4.4 The Uniqueness of Horie (Table5)

Lastly it is important to note that the street fashion raises the uniqueness of Horie by changing the atmosphere. As I mentioned above (in 4.2), many young people, just as print media and businesses, consider Horie a special fashionable area.

Table 5. Images of Horie

J	<p>“You find a lot of fashionable dressers, eye-catching shops, even cute pets!”</p> <p>“When I visit Horie, I shouldn’t dress myself in such a way that someone tells me ‘Don’t come here with those frumpy clothes’</p> <p>“I sometimes feel that there is a gap between the circles of fashionable people there and me”</p>
K	<p>“I wear make-up neatly and I’m more conscious of my own appearance in Horie than I am in my hometown”</p>
L	<p>“I feel uncomfortable and embarrassed and want to run back home immediately if I’m not satisfied with my own clothes”</p>

On the other hand, this atmosphere strengthens the uniqueness of Horie as fashionable district increasingly. Visitors act to attend the atmosphere which young people dressed up and shops make and Horie draw the smartly dressed people increasingly.

J says, “When I visit Horie, I shouldn’t dress myself in such a way that someone tells me ‘Don’t come here with those frumpy clothes’”, and she seems to think that Horie demands a style of its own because “most people in Horie are young, smart and sophisticated”. L and K wear make-up neatly and they are more conscious of their own appearances in Horie than they are in their hometown. And they feel uncomfortable and embarrassed and want to run back home immediately if they are not satisfied with their own clothes. It can be said that street fashion makes the uniqueness of Horie and it also makes street fashion somewhat.

What is more, now, it is difficult for shop owners to maintain their shops without being conscious about young people and fashion.

5 Conclusion

Finally, I will collect the main points of the presentation here:

(i) I have discussed the change of land use. Horie spatially transformed itself to a new fashionable area, especially between 1997 and 2003.

(ii) I have reconstructed on the basis of the narratives collected from young people in Horie and editor of fashion magazine how young people interact and make their fashion. They observe and imitate each other, causing a slight adjustment of the current fashion. In a similar way, young people sample styles on magazines and tailor them to match themselves and their practice creates street fashion in Horie.

(iii) Young people improve their fashion by combining clothes and accessories in a unique way, thus suggesting alternative styles of fashion for others in Horie. It contributed to the renewal of street fashion.

(iv) Street fashion increasingly attributes a unique characteristic to Horie.

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Waldensians — Why were they judged as Heretics?

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Introduction

Who were the Waldensians? This is one of the Protestant sects in the Christian Church and the subject of my research. Today, there are 45,000 followers in the world, especially their numbers are concentrated in the Piedmont region of Northern Italy. In the autumn of 2006, I visited their community which is situated near Torino in order to research their history. They are relatively unknown as a Protestant sect that has continued since the Middle Ages, and there are few records about them.

I will introduce the history of the Waldensians at this point. Their complete history is too long to explain, so at present, I will only talk about their origin.

1. The founder(1173)

First, I will present the founder of the Waldensians. In the Middle Ages, there was a rich merchant in Lyon, France. His name was *Pierre Valdès (Peter Waldo)*. One day, he heard the ancient history of a saint which was narrated by a troubadour in the road. He was entranced and then turned to the Bible. But, he didn't know how to read Latin, because he was ignorant and the Bible was written in Latin during this period. So he decided to translate it from church Latin into the common language (his native language was most likely Occitan). After he studied it, he started to preach on his own with this translation of parts of the Bible which he financed.

2. The birth of a new order(1179-1180)

Many people came to follow Valdès since he started to preach, presently, they organized one of the group of preachers. But, the Catholic Church criticized their actions. There are two reasons for this declamation. First, the Catholic Church interdicted that, except the clergy, no one may preach without permission. Second, there was a risk that Valdès and his followers represented an indiscriminate evangelical without learning the Bible well. So, in 1179, they visited the Pope in Rome, and requested the permission of preaching at the Third Council of the Lateran. The Pope,

Alexander III, permitted their preaching with reserve: Preaching in episcopate by the authority of the bishop. And then, at the Council of Lyon in next year, the group of Valdès was admitted as an official order of Catholic Church. This is the birth of a new order: The Waldensians.

3. The causes for condemnation(1184)

The Waldensians were no isolated case. Many lay people in the 12th and 13th centuries chose the “Vita Apostolica” (the apostolic life). Vita Apostolica means “live like the poor as did the ancient apostles”. In this way, they hoped to reform the Catholic Church from the inside.

Even if the Waldensians were officially admitted, they were unwilling to give complete obedience to the Pope: “We must obey God rather than men”. They were always faithful to God and the Bible only. They didn’t stop to preach as lay people after these two Councils. The followers continued to increase, because the Waldensians had regarded the supererogation and thought “the sacrament of Catholic Church is not important in order to preach, therefore anyone who is capable should be able to preach”. According to the Waldensians, not only people from the laity but also prostitutes could participate in preaching, and they preached without permission of the bishop. Because of this disobedience towards the church authorities, the Waldensians were condemned at the Council of Verona in 1184.

The reasons for condemnation at the Council of Verona

The reasons that the Catholic Church condemned the Waldensians was “the disobedience towards the church authorities”, because they continued to preach without permission of the bishop in spite of the Catholic Church’s prohibition. But, was that all? In my opinion, I think that there were other reasons for this condemnation.

I will analyse the Waldensian’s preaching. Firstly, beside the problem of disobedience, there other issues surrounding their preaching. One was that the Waldensians criticized “the precept” and “the counsel” that the Catholic Church had proposed as doctrine. Originally, the Catholic Church applied the precept for all followers as the fundamental condition for salvation and applied the counsel for only a part of those willing to practice a strict religious life, so voluntary poverty was not considered an obligation for all, it’s a kind of counsel. However, the Waldensians were obliged to accept the precept and the counsel for all followers. They proposed that voluntary poverty was very important, and finally criticized the Catholic clergy which became rich from levying taxes on people. And then, the Waldensians forced “Vita

Apostorica” that they had practiced on the Catholic clergy. This point was essentially different between the Waldensians and the Catholic Church. I think that the Catholic Church feared the downfall of their authority because of the Waldensians spread of this idea across Europe. Therefore, it is possible that the Catholic Church condemned them in an attempt to control the situation.

Secondly, it is important to note that there were female preachers among the Waldensians. As the Waldensians had regarded the supererogation, they thought “the sacrament of Catholic Church is not important in order to preach, therefore anyone who is capable should be able to preach”. In the Catholic Church, preaching was the privilege of the clergy who had received the sacrament, and only men could become clergy at that time. So, this was a monopolistic missionary movement in the Catholic Church. But, among the Waldensians, not only women but also prostitutes had participated in preaching. I think that this shocked the Catholic clergy, perhaps they could not permit the idea that women of the town were preaching like they did.

4. The period of schism(1205-1218)

After the condemnation, the Waldensians divided into two grand groups: “The Poor of Lyon” and “The Poor of Lombardy”. As they could not stay in Lyon, they had to remove from there to any other place. One group removed to the South of Lyon, the region of “Provence” in France. Another group removed to the East of Lyon, the region of “Piedmont” in Italy. And the people called the group in France “The Poor of Lyon”, and the other group in Italy “The Poor of Lombardy”.

There are some differences between them. For example, the leader of The Poor of Lyon was Pierre Valdès, and the leader of The Poor of Lombardy was *Giovanni di Ronco (John of Ronco)*. The Poor of Lyon were moderate, and The Poor of Lombardy were radical. Although both groups belonged to the same Waldensians, their character was rather different.

5. Excommunication(1215)

Between 1206 and 1207, Pierre Valdès, the founder of the Waldensians, died. But his followers kept their movement alive as an underground group. They participated in the Catholic mass in the daytime and they secretly organized their unique masses in caves, the forest and their home in the night. However, as some people informed the Catholic Church of this activity, Pope, Innocent III, called them up to the Fourth Council of the Lateran.

The Pope was warned of the danger of the disobedience of Waldensians

towards the church authorities. Thus, in this Council, they were not only condemned but also excommunicated from the Catholic Church, and finally judged as heretics. From that moment, the Waldensians came to be persecuted by the Catholic Church. The Poor of Lyon were completely massacred and destroyed. But, in the case of The Poor of Lombardy, they were massacred like The Poor of Lyon, however, they survived the persecution and exist until today.

The reason for condemnation at the Fourth Council of Lateran

At that point, we need to confirm the reason for condemnation similar to the precedent case of “the Council of Verona”.

Based on the canon 21 which was proposed at the Fourth Council of Lateran, we can remark the problem of the Albigenses and the Waldensians. That problem was that they pretended “we can receive the remission of our sins without confession and satisfaction of the Catholic style, only by the imposition of hands of one of them that we call pastor”. Owing to this description, it is possible that the Waldensians had their own unique system of confession and satisfaction: The imposition. Originally, this is the ceremony that the Catholic clergy which have the sacrament practice, but the Waldensians practiced it without permission. They rejected the Catholic Church which they thought to be corrupted by moneymaking, and thought that the Waldensians could practice their unique confession and satisfaction based on the Bible, finally they could receive the remission of their sins by the imposition.

The Waldensians were always faithful to God and the Bible alone, even if the Catholic Church criticized their movement. In reality, it was difficult to distinguish which group was heretical, which one was not, because there was no definitive prescription for the heresy in the Catholic Church at that time. Therefore, in the Middle Ages, the Waldensians were condemned by some factors like the background of the period, the personal character of the Pope of the time, the concepts in the Catholic Church... etc. In my opinion, the Waldensians were not exactly heretical, they were too faithful. The condemnation of the Waldensians was, I think, one of the religious crises for the Catholic Church which held on to formalism to maintain their authority.

Conclusion

At the end of the Middle Ages, the most important center of the Waldensians was located in the Cottian Alps, a region of the Alps between southern France and northern Italy. When I visited their central community “Torre Pellice”, I found many monuments about their history and memories there.

Today, the emblem of the Waldensian churches is a candlestick with a lighted candle, around the flame are seven stars and the motto “LUX LUCET IN TENEBRIS”. This phrase written in Latin means “The light shines in darkness” and represents their faith. The symbol of a lamp and the light in the darkness are clearly a reference to the Gospel where Jesus is described as the light of the world (John 1:5). The stars are very probably a reference to the vision in Revelation (1:16) where Jesus is described as a priest holding in his right hand seven stars that represent the churches in Asia which at that time were persecuted. With this image, the Waldensians churches wished to affirm: we are like a lamp that carries the light of the Gospel and we are like the persecuted churches in the book of Revelation. Like this torch which can never be extinguished, the memory of the medieval Waldensians is preserved to this day.

Last year, I wrote a paper about the process in which the Waldensians came to be viewed as heretical. Since I entered graduate school, I have studied the relationship between the Waldensians and Calvinism after the 16th century. The Poor of Lombardy which kept their movement alive as an underground group in Italy had participated in the Reformation in 1532, and they combined with the Calvinists in Switzerland in 1534. But, even if they were combined, their name and their church still exists each to each today. So, I hypothesize that there is some differences between the Waldensians and the Calvinism. This point is too complicated to reserch, but I keep to study about the Waldensians.

【doc 1】 The Waldensians Emblem Source: Archivio fotografico valdese



Today, the emblem of the Waldensian churches is a candlestick with a lighted candle, around the flame are seven stars and the motto LUX LUCET IN TENEBRIS (the light shines in the darkness). It appeared for the first time in 1640 on the frontispiece of a book by Valerio Grosso, at that time minister at Bobbio Pellice, thirty years later, it was on Jean Léger’s book *Histoire des Vaudois des Alpes* (A history of the Waldensians of the Alps). The symbol of a lamp and the light in the darkness are clearly a reference to the Gospel where Jesus is described as the light of the world (John 1:5). The stars are very probably a reference to the vision in Revelation (1:16) where Jesus is described as a priest holding in his right hand seven stars that represent the churches in Asia which at that time were persecuted. With this image, the Waldensians churches wished to affirm: we are like a lamp that carries the light of the

Gospel and we are like the persecuted churches in the book of Revelation. Where did 17th century Waldensians get this idea from? It is likely they copied it from the coat of arms of the Counts of Luserna, then Lords of the Pellice Valley, which was why up to the time of the French Revolution, it was known as Val Luserna (and it is still the emblem of the town of Luserna San Giovanni). The emblem is a lighted lamp, in Latin a “Luserna” with a text from the bible “Verbum tuum lampada pedibus meis” (your word is a lamp at my feet) (Psalm 119 : 105)

【doc 2】 Concile du Latran IV: Canon 21(1215)

Tous les fidèles parvenus à l'âge de discrétion confesseront tous leurs péchés au moins une fois l'an à leur propre prêtre. [...] On peut remarquer quatre choses sur ce canon: la première, qu'il fut fait à l'occasion des albigeois et des vaudois, qui méprisaient la pénitence et prétendaient recevoir la remission de leurs péchés sans confession ni satisfaction, par la seule imposition des mains de l'un de ceux qu'ils appelaient prévôts évêques ou diacres,

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New Zealand's Kendrick Smithyman: The Move Towards a Post-Colonial Poetic

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Kendrick Smithyman was a New Zealand poet. He was born in 1922 just north of Auckland, New Zealand's largest city, and lived there for most of his life. He was educated at Seddon Memorial Technical College and Auckland Teachers' Training College and served in the Second World War with the Royal New Zealand Air Force. From 1944 he began publishing poetry, and he published many volumes in his lifetime. He died in 1995. His *Collected Poems* are all available on the Internet at www.smithymanonline.auckland.ac.nz.¹

This lecture will discuss the events that caused Smithyman to change his style of writing poetry from an academic style to a more relaxed and more contemporary, Post-Colonial style during the middle of the 1960s.

In late June 1966, Kendrick Smithyman flew from Auckland to Palmerston North, a city in the centre of New Zealand's North Island, at the invitation of the Palmerston North Coffee Club. This was a women's group interested in the arts and prepared to fund occasional visits by stimulating speakers. The details of the trip were managed by William Broughton, a young lecturer at Massey University's English Department in Palmerston North. Broughton had known Smithyman during his own postgraduate days at Auckland University, and he was willing to pursue the then-radical idea of bringing a New Zealand writer to speak in another city. At Palmerston North Smithyman held a seminar for Massey students and then delivered his promised lecture to the Coffee Club.²

Smithyman seemed a safe choice for this new sort of venture, at a time when the loud and Bohemian behaviour of another New Zealand poet, James K. Baxter, epitomised the perceived image of poets among the public and literati alike. Smithyman was 43 years old and married with three sons. He had been a teacher at primary and intermediate schools since 1946 and had become a tutor at Auckland University's English Department in 1963. His book of literary criticism, *A Way of Saying: A Study of New Zealand Poetry*, had appeared in 1965. He was a widely published poet, with four collections of his own and numerous appearances in

anthologies, and his poetry, above all, was academic in style. Smithyman's verse was notorious for its knotty language and allusive obscurity. It was poetry safe for study at a university seminar, rather than for bawdy declamation at some gathering of the counter-culture. Nevertheless, the respectable poet who flew to Palmerston North in 1966 was also struggling to balance the demands of his daily life with his own inner conflicts, was deeply unhappy in his marriage and, despite his claims to literary importance, had written almost no poetry whatsoever since the start of the decade.

The possible reasons for Smithyman's not writing were many: the pressures of teaching, a change of job, and the time and energy spent on *A Way of Saying*. But it is also likely that Smithyman was weary of the manner he had adopted from the start of his writing career, with its density, irony and self-conscious literariness. There seemed nothing more that he could do with it. Furthermore, Confessional poetry, a technically looser and more open style of verse with an emphasis on personal revelation, had begun to emerge from America after the appearance of Robert Lowell's groundbreaking volume, *Life Studies*, in 1959. The new style seemed to render the cleverness of earlier academic poetry obsolete.

Smithyman was good at writing technically clever lines. In 'Flying to Palmerston', for example, he describes some hanging pot-plants with: 'they flower/ in an air of being suspended.' Characteristically of Smithyman's writing from his career's very start, the language in these lines is packed to hold maximum meaning, with multiple possibilities for 'flower' (blossoming, flourishing), 'air' (space, attitude and even melody) and 'suspended' (hanging, pausing, delaying). All of the dictionary-meanings apply. Even the syntax draws itself out and leaves 'suspended' dangling as the final word. In this sort of writing Smithyman was aiming not for clarity but for resonance. With such an intention paramount, his early poems had tended to emphasise the universality of things as objects for meditation. The result was almost always a vagueness designed to be as inclusive of meaning as possible, so that any personal feeling could come into the poetry only obliquely.

At its worst, this could spoil an otherwise promising poem, as was the case with a piece Smithyman wrote about a most particularly New Zealand activity of the mid-twentieth century, digging for toheroa clams. 'Gathering the Toheroa' refers to a specific occasion at Muriwai beach in August 1956 when the Smithyman family, together with friends, took more toheroa than their legal limit. A local official approached them and they became very worried. But the official turned out to be a forestry man, who disclosed in conversation that he had come across a Maori burial ground in the nearby sandhills. Smithyman found the proximity of this fascinating.

These events are scarcely registered in the resulting poem, however. It ends:

Decay is the first most primitive order
Given this beach by its curious hidden creatures
To whom, loaded with diatoms, tides come
Seeding thirty close miles of sand with shells,
Living and dead sustained in one regimen:
Feed, propagate, be fed on; please someone, die.

There is little here to engage the reader's interest—except to wonder whether it is worth checking the dictionary for the obscure word 'daitoms'. (It is microscopic food for toheroa). The poem offers a contemplation on an experience without seeking to recreate the experience itself. A lot of readers of early Smithyman poems saw this type of writing as excessively obscure. In an interview outlining the background story to 'Gathering the Toheroa,' Smithyman once commented that 'thoughts of mortality were not just dragged in,' but for the reader, robbed of any psychological context to the poet's voice, that is precisely how the poem appears.³ There is no sufficiently clear connection between shellfish and mortality for the poem to succeed through the collocation of imagery. The somewhat bitter last line seems merely stuck on, in the manner of a lot of academic poetry of the period. By 1966 Smithyman himself realised that much of his early poetry was what he called, 'impersonal in the wrong way.' This was the impasse his poetic methodology had brought him to.

When Smithyman arrived in Palmerston North in 1966, he carried with him the manuscript of a poem he had written about his fears before the flight. Smithyman did not enjoy flying, although he had been an Air Force quartermaster in the Second World War. During the war he had witnessed some bad air crashes at Auckland's Whenuapai airport, but he still used aeroplanes for occasional travel.

Clearly, Smithyman exaggerated his nervousness in 'Flying to Palmerston,' but air travel in New Zealand in 1966 was still a comparatively primitive affair. Auckland International Airport at Mangere had only begun operations in the previous year. The National Airways Corporation (NAC), which handled domestic flights, gathered passengers in a waiting-lounge at the NAC terminal in Queen Street before bussing them out of town to the airport for departure. Domestic flights mostly relied on turboprop Fokker Friendships—small, 36-seat aeroplanes—and Smithyman was prone to claustrophobia. The Friendships did not deal well with turbulence, and the prevailing westerly winds over the country's North Island were bound to test even the strongest of stomachs.

On his arrival Smithyman told William Broughton that he had written 'Flying

to Palmerston' in the NAC lounge in Queen Street, while waiting for his bus and flight. There were two versions of the poem, one in pencil and one in ink, each in Smithyman's elegant handwriting. He eventually gave these pages to Broughton as a token of thanks for arranging the trip. The poem was soon published in the July-August issue of the magazine *Dispute* and then again in the collection *Flying to Palmerston* in 1968, for which it supplied the title.

Although the collection consisted mostly of unpublished poetry left over from the 1950s, Smithyman's 'Flying to Palmerston' signalled a new start in a new manner. There is critical consensus that between this poem and his next collection, *Earthquake Weather*, in 1972, Smithyman's mature style emerged.⁴ It seems remarkable that a poet, worried about his impending journey, should manage the wherewithal to compose a major poem while waiting for a bus; but Smithyman had the technical skills to do so and, suddenly, a new confidence in himself as subject. For 'Flying to Palmerston' is very much in the manner of Lowell's *Life Studies*, both formally in its short conversational lines and also in the realist specificity of its content. It was a breakthrough and Smithyman was writing again.

With the poem's Confessional-style influences, it is clearly no coincidence that after the title 'Flying to Palmerston,' which emphasises the ordinariness of the traveller's destination and hence of his experience, should come an epitaph taken from Robert Lowell's *Life Studies*. The lines 'his air/ of lost connections...' are from the poem 'Memories of West Street and Lepke.' Characteristically, Smithyman employs a verbal link to relate the epitaph to his own work. The word 'connections' is easily associated with flying and seems to suggest here the possibility of a plane being missed. In Lowell's poem, however, these lines do not describe a journey at all but rather a condemned man in prison. When incarcerated in 1943 as a conscientious objector, Lowell was briefly in New York's tough West Street Jail, where he was placed in a cell next to the famous gangster Louis 'Lepke' Buchalter. Lepke was the syndicate chief of Murder Incorporated, and he was waiting to be executed for his crimes. Lowell's record of the mobster closes with:

Flabby, bald, lobotomised,
he drifted into a sheepish calm,
where no agonizing reappraisal
jarred his concentration on the electric chair
hanging like an oasis in his air
of lost connections...⁵

Lowell sees the condemned man as feeling crushed by the contemplation of his own

death but also welcoming the end as ‘an oasis’ in the desert of his mental torture. Both views—dread and wanting to get it all over with—are consistent with the anguish of the nervous flyer awaiting his fate.

Lowell’s poem is constructed around personal reminiscences, but in contrast ‘Flying to Palmerston’ anticipates much of Smithyman’s later oeuvre by being a narrative work. The critic Peter Simpson has noted how ‘more and more of Smithyman’s poems give an impression of being *told stories*.’⁶ The 1984 poem ‘Mr Nakamura’ is all story, a charming comedy—and not in the least obscure—of some wartime sightseeing by a fictional Japanese scout. Mr Nakamura’s reconnoitres in his plane are made safe through the inability of the New Zealand defenders to open fire on him. The only smoke he encounters comes not from ‘ack-ack batteries’ but from an active volcano. He concludes, ‘Such a peaceful/ land. Nobody shoots at you.’ Here is a tape-recording of Smithyman reading ‘Mr Nakamura’.

‘Flying to Palmerston’ also begins with the rapid clarity of a good short narrative, establishing place and mood in the first line. The poet is looking onto Queen Street in the heart of Auckland and feeling a ‘horror’ of which the cause is not immediately clear. The poem is located directly within what appears to be the poet’s consciousness, on which the reader eavesdrops. Nevertheless, despite being written in Lowell’s Confessional manner, ‘Flying to Palmerston’ is not a completely autobiographical poem. Rather it is—like the story of Mr Nakamura—a fictionalisation from a real event. The figure of the poet is a persona created by Smithyman, albeit a figure very close to himself, in order to explore and even exaggerate aspects of an experience. This was a new development in Smithyman’s writing. Like others before him, Smithyman found that the sense of working through a persona, however thin the veil, could liberate the expression of personal feeling.

The first lines establish the fact of the poet’s fear. At first sight the remainder of this brief and anguished stanza appears confusing. The poet is considering a young woman’s face. He even repeats ‘that girl’s face, that face’ as the verse mimics the flow and repetitive emphasis of a mind in action—a mind not engaged in solemn meditation but by obsessive thought. Is the girl the source of the poet’s horror, or is he, instead, searching for the familiar? Nothing is explained, and this only heightens the sense of drama.

The first line of the second stanza sets out the source of the poet’s troubles in a simple, declarative sentence filled with dehumanising numbers. The poet is waiting for an airline flight at twelve forty-five—or more accurately, for a bus at this time which will take him out to the airport. He then observes the hanging pot-plants in the

waiting-lounge and begins to project his own anxious feelings onto them. They ‘do not breathe.’ They are ‘Immobile’. The plants are literally in suspense in the air, just as the poet will be when in flight, but they also have an ‘air’, or appearance to the poet as he projects his own feelings, of being immobile and suspended in the sense of being kept in abeyance and rendered ineffective. This internalisation of objects—through having them act as indicators of the poet’s own feelings during the telling of his story—is also largely new in Smithyman’s writing.

The poet next admits to himself that he will soon need to take a travel-sickness pill. He concentrates on the time for the pill, ‘A quarter after one,’ or approximately when he will arrive by bus at the airport, but he does so without allowing himself to think directly of the trial that awaits him on the plane. The motion-sickness pill is merely going to ‘keep away a certain situation.’ The only consideration the poet is prepared to allow himself is an admonition in the third stanza not to be nervous, a personal message which he says: ‘I write to myself.’

The poet derives the reason why he should not be nervous from his further examination of the pot-plants. They are, apparently, lilies, and the poet reassures himself that however ‘pallid’ these lilies may be, just as he himself dreads being pale with fear, they have not fallen down from their suspended pots. In the same way, the poet hopes to not fall and faint due to his anxieties, nor to fall and die during his aeroplane flight.

The second section of the poem opens with the poet’s observation that the lily has now been ‘marked’. It may be marked in the mentally passive sense of being noticed and evaluated, but the word may also refer to the psychologically active sense of something being formed, or made, by being placed as a visible sign onto a background. The poet’s choice of language here allows for the crucial way in which he is as much a constructor as an observer of what is going on around him. And what he observes next is a creature displaying another kind of mark: an exotic Indian woman with ‘a caste mark’ on her forehead. (In 1966 New Zealand’s Asian population as a whole was less than 1% of the total population.) For the poet, this unusual woman is the type of person one might expect to see when travelling, and already she is before him, awaiting her own flight. Unlike the poet the woman is calm, ‘poised’, and in the ‘dead centre’ of her personal space. But still this exotic woman is essentially unknowable. Her calm means that she betrays nothing about herself and so the poet’s ‘calculated reason’ concerning her is rendered useless. Seated in the middle of the lounge, perfectly in balance both physically and mentally, the woman is ‘equidistant’ from any move towards an inference the poet may make about her—and so she is no help to him. Perhaps, rather, her calm is intimidating.

The poet next describes walking through the automatic entrance-doors of the lounge. The mechanism of such doors can be known by ‘calculated reason,’ and the poet is briefly proud that he understands how ‘the trick is worked’ of approaching the doors and not reaching out for some non-existent handle. Automatic-opening doors were still relatively new in 1966—although for readers there was, even then, a touch of naivety evident in the poet’s pride. The poet imagines what he might say to show off his knowledge and prowess to the Indian woman, and he decides on the jokey cliché: ‘Look, Mum, no hands.’ He will then accept the woman’s praise with the more grown-up, ‘Thank you, m’am.’ These expressions are both flippant and suggestive of a cover for his nervousness.

But the poet’s newfound pride is concentrated on the ‘entrance doors’ to the airport lounge. Although the poet has already been in the lounge, closely observing the pot-plants and the Indian woman, it seems he is now entering the lounge once again. His pride (and also the break between stanzas) is disguising the fact that he has gone out of the lounge and is now coming back in. Restlessness may have caused him to leave momentarily—or perhaps he has barely suppressed the urge to flee. In any event, the poet’s return is an effort. Seeing the woman again, the poet notes bitterly that a keeping up of appearances is required of him, and this keeping up of appearances ‘anticipates’ his own ‘burden’ of not showing his panicky fear to other people during the flight.

By the poem’s third section the remarkable automatic doors have been reduced in the poet’s mind to little more than a closed-off avenue of escape: ‘the door which no hands open.’ Nevertheless, he is still gazing outside through the glass. Instead of the familiar, another exotic creature comes into view. The poet sees a Chinese man, whose face reminds him not of the earth but of the distant moon. In 1966 the moon was frequently in the news, as a still unknown and possibly unreachable destination in the accelerating American-Soviet space race. With his ‘calculated reason,’ the product of the Western Enlightenment rather than Eastern mysticism, the poet sizes up the Chinese man and ponders the reasons for his being on the street. At first sight this Chinese man may have a ‘moonface,’ but the poet does not proceed to think of him as an innocent. This new and vaguely sinister-looking character in the narrative has a blue tattoo on his forehead. Exotic Oriental villains were common in films and novels of the time, and the poet, as much a creator as observer of what is around him, seems determined to put the worst possible interpretation on what he sees.

To the poet, the Chinese man’s tattoo looks first ‘like a star,’ but then he quickly considers that it might be a bullet wound from the man’s guilty past. Swinging away from thoughts of the Chinese man as perpetrator to his potential as victim, the

poet next wonders whether the mark might be an indication of a miraculous past, as martyr-like ‘Stigmata’ representing the wound from Christ’s crown of thorns. In another characteristically verbal link—characteristic for Smithyman and also for the mentality of his poet-protagonist—the poem returns to the earlier phrase ‘dead centre’ from section two. The mysterious mark is at the centre of the Chinese man’s forehead but he is no more dead than the Indian woman at the ‘dead centre’ of the lounge. He is very much alive, and the poet begins to accept that none of his calculated thoughts on the Chinese man’s physiognomy are likely.

But most importantly for the poet, whatever happened to scar the Chinese man in the past—tattoo, bullet wound, miraculous representation of Christ’s wounds, or something else—the Chinese man is a survivor of the experience. In the poet’s anxious state, where he is inclined to project his concerns onto what he sees around him, the fact of the Chinese man’s being not dead is connected to his own fear of imminent death. The poet, too, is: ‘Not dead./ Not likely.’ In four simple words he tells himself that he does not at all want to die, and also that his death in flight is, rationally considered, most improbable. Furthermore, the poet’s simple phrase of reasoned reassurance, ‘Not likely,’ appears on line 29 of the poem’s 57 lines, and is thus at the dead centre of his poem.

However, rationality has little to do with personal risk assessment, and in section four the poet’s sense of horror returns. Beginning the second half of the poem, section four is almost an exact repeat of the poem’s opening stanza—except that now the reader has a much greater comprehension of the nature of the poet’s unhappiness. The repetition of the lines suggests a mind circling and unable to avoid the trap of its own fear. The poem’s repetition also emphasises increasing anxiety. Its unexplained question from the opening stanza, ‘where have I seen/ that girl’s face, that face, before?’, remains every bit as confusing and unexplained when repeated at the poem’s mid-point.

In section five the poet explains to himself what he means by focusing on the mysterious girl, and he begins to speculate about her. Like the poet himself, the girl is ‘on display’—except that display is her very purpose, because she is a mannequin in a store window. The poet considers that she is: ‘tranquillized/ perhaps, which is why she can/ sit so long so still.’ Such stillness is a desirable condition for the poet; he has already observed the ‘Immobile’ pot-plants in the waiting-lounge and admired the ‘poised’ way that the Indian woman sits in the lounge’s centre.

But the poet’s current line of thought must immediately set off alarm bells for the reader. After all, though the poet himself will soon be tranquillised when he takes his pill to ‘keep away a certain situation,’ and this is clearly weighing on the poet’s mind, it is nevertheless quite impossible for a mannequin to be on tranquillisers. The poet’s

confusion, rising to a new level after his near-panicky encounter with disorienting exoticism, seems to have become an inability to comprehend what is real and what is not. Thus after his initial observations the next question which the poet asks himself directly, in the spirit of inquiry, borders on the irrational: he wonders why the mannequin's throat was cut. The poet is in fact pondering the line which is the join of the mannequin's head and neck. But in the most extreme sense he is once again constructing the world that he sees before him. For those under stress, but perhaps most particularly for creative artists, the products of the imagination can sometimes seem every bit as genuine as objective reality. Also, the fact that the poet is close enough to a mannequin in a shop-window to see the join of head and neck suggests he may once more have left the airport lounge and be outside on the street.

The poet's obsession with the mannequin is also a logical extension of his feeling of horror. Mannequins have often featured in horror films. Many people are disturbed by the appearance of mannequins, which can seem both attractively lifelike but also disconcertingly lifeless. Science has found that mannequins are at their most disturbing when, paradoxically, they are perceived as being at their most human. The poet professes sympathetic interest in the mannequin, wondering: 'And why/ does she not bleed.'

The poet next interrupts himself to comment on his own state of mind. He notes that it is in contemplating such essentially unanswerable questions as he has asked that horror 'accrues.' It is certainly true that when we contemplate the ineffable questions of life, of which the poet's current near-irrational questions are a parody, we may feel existential forms of horror. In such cases, however, it seems preferable not to ponder life's imponderables and 'to pass by on another side/ calculating our reasons,' as we tell ourselves to think of something more reassuring.

The phrase 'pass by on another side' may therefore refer psychologically to the poet's desire to escape his obsessive fears, or it may refer physically to the poet's situation on the street as he strives to observe the mannequin. Nevertheless, the phrase also echoes the language used in the King James *Bible* version of the tale of the good Samaritan, where the priest and the Levite ignored a stricken traveller and 'passed by on the other side,' before a stranger helped the stricken man.⁷ The behaviour of these two men who passed by on the other side was morally wrong, and there is some indication that moral guilt—a sense of horror at oneself—is beginning to accrue in the mind of the poet. He feels, perhaps, guilty about his behaviour, but in particular he seems to feel a growing sense of unease about his emotional dishonesty. The poet has not really admitted to his unhappiness in his own mind beyond insisting: 'Do not be nervous, I

write to myself.’ Instead, he has been inclined to project his anxieties onto whatever is nearby: plants, other people and a shop-window mannequin. And in perhaps his most self-mortifying and dishonest action of all, carried out since the very beginning of the poem, the poet has been obsessively focusing on the mannequin-girl’s face as a form of distraction. His much-professed interest has been a way of insisting to himself that he is pursuing a line of urgent inquiry which necessitates him leaving the airport waiting-lounge, instead of acknowledging that he really wishes to flee the seemingly irrevocable commitment of boarding the airport bus.

Observing the mannequin, the poet notes that the mannequin’s head does not quite join properly to her torso. It is essentially divided from the rest of her body. The poet now begins to feel sorry for this poorly connected ‘girl’, projecting his own self-pity onto her. The poet decides that her head ‘probably never sat/ very comfortably on her shoulders,’ suggesting that she has long lived in a divided condition of self-alienation that has been, nevertheless, ‘bearable’ and ‘tolerated’—except that mannequins are not human and have no emotions of self-alienation, discomfort or endurance. The poet’s anthropomorphising tendencies have advanced into the realm of the completely irrational: what he argues at this stage in the pursuit of his pseudo-inquiry makes no sense at all other than in relation to himself. Thus for the poet here it is only a small step, in sympathetically focusing on the badly joined ‘gap’ under the mannequin-girl’s ‘jawline’, to claim that what he can discern is ‘the moral/ thread.’

What is ‘the moral/ thread’? The phrase plainly forms the crux of the poem. In the mind of the poet, the ‘moral/ thread’ which he observes as momentarily ‘revealed’ most likely refers to the famous thread of life spun and then finally cut by the Three Fates in Greek mythology. It seems to be this line of fate that the poet, musing on the mannequin-girl’s stoic forbearance towards her constant sense of divided self, feels he is given some glimpse of. As in the first half of the poem, the poet is acting as a constructor as much as an observer of his environment. For the poet, his own sense of a long ‘gap’ of self-alienated suffering in life may seem fated to be ‘continuous’, and therefore it is something in the mannequin-girl’s appearance he chooses to concentrate on until it disappears around the other side of her head. Suffering in life extends inevitably for the poet until it stretches even to ‘the further side’ of any afterlife, somewhere ‘Out of sight’.

In the sixth section the poet seems to restate his view that there is ‘no blood’ issuing from the mannequin’s dark interior. His description of the mannequin as ‘not even dead’ is accurate but, as before, this continues to imply that she is in some way alive, even if she maintains ‘an air of absence’ in her display-window. However, instead

of section six consisting solely of the poet's observations of the mannequin-girl, it is equally possible that all of the attributes mentioned in this section may be a description of the poet instead. In this reading, the first sentence of the section, 'Issues from darkness within/ no blood,' can refer to the weak and bloodless poet himself. Like the 'not even dead' Lepke Buchalter, he awaits his fate, feeling miserable and no more alive than the mannequin is.

It follows, then, as the poem gathers up earlier expressions used for the waiting-lounge lilies, that the pallid, somewhat absent, suspended, displayed creature of section six could be the pale poet commenting on the mannequin in the shop-window, though this scene could equally be viewed the other way round, as the anthropomorphised mannequin-girl commenting on what she sees before her on the street, namely, a frightened poet. Both the poet and the mannequin can 'comment/ on Queen Street' and on each other.

The extreme ambiguity of the writing in section six is finely contrived and beautifully timed, because the poet's moment of decision has arrived. What kind of state is he in to make the decision to fly or not? The reader is no longer sure. Does the poet choose to get on the airport bus or not? The end of the poem is ambiguous about this, too. The last section's clipped sentences seem to deal only with the facts of a brutal reality impeding on the poet's consciousness. The bus has pulled up at the door, ready to depart in a few minutes. It is time to get on board. The poet declares himself 'No longer a person,' either from the impending dehumanisation of travel or from being reduced to utter panic. Clearly, though, any coping by a displacement of these feelings onto the non-human mannequin is no longer a feasible option: she drops from the poet's mind. In his dehumanized condition, the poet talks directly to himself in the second person: 'You are now/ in flight.' Is he walking towards the airport bus or away from it? Has he become 'A flight' in the sense of becoming one of the passengers on 'Flight 523,' or has he become a case-study in panicked escape?

Since everyone's response to the question of exactly what happens at the end of the poem will be different, Smithyman has successfully turned the issue back onto his readers. Indeed, readers will find out something about themselves from the way they construct the ending of the poem. Smithyman here leaves space for his readers to insert their own feelings and reactions. It is this latter sense of open space, of inviting the reader to get involved, which seems new in Smithyman's poetry from this point, and it is crucial to the achievement of 'Flying to Palmerston.' It means that his poetry is moving away from an academic, meditative style, to a more playful, Post-Colonial style of writing, using American models and emphasising personal experience.

After ‘Flying to Palmerston,’ the tone of Smithyman’s poetry became more relaxed. ‘Mr Nakamura’ is a good example of this later style.

Smithyman became the natural father to the next generation of New Zealand poets. Smithyman wrote a great deal throughout his career—his *Collected Poems* is a massive work by any standard—but even the greatest and most prolific poets have their oeuvres reduced over time to a half-dozen or so enduring classics. Any initial and even provisional list of Smithyman’s classic work has yet to be decided on, but when that time comes ‘Flying to Palmerston’ will no doubt be included as a pivotal poem.

Notes

¹ *Collected Poems 1943-1995* (ed. Edgcumbe, Margaret and Simpson, Peter).

² Broughton, William. Personal communication, 4 May, 2007.

³ Author’s interview with Kendrick Smithyman, 1 Sept. 1992.

⁴ See, for example: Berry, Reginald. ‘Hard Yakk: Kendrick Smithyman’s Colourless Green Ideas’ in *Landfall* 168, Dec. 1988: 388-402; Edmond, Murray. ‘Divagations: Kendrick Smithyman’s Poetry’ in *Landfall* 168, Dec. 1988: 447-56; Simpson, Peter. ‘Introduction’: Smithyman, Kendrick. *Selected Poems*. Auckland University Press, Auckland, 1989: 9-20.

⁵ Lowell, Robert. ‘Memories of West Street and Lepke.’ *Life Studies*. Farrar, Straus and Giroux, New York, 1959: 85-6.

⁶ Simpson, Peter. ‘Introduction’: Smithyman, Kendrick. *Selected Poems*. *Op. cit.*: 19. The italics are Simpson’s.

⁷ Luke, 10.31-2.

The Emotional Influences on the Language Development of Younger children—The Experience of the Special Needs Education in a Kindergarten—

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1 Introduction and Outline

1.1 Salutation

Honorable speakers, Professors and fellow students, I am really grateful to be able to present you with a report on the case of a younger child with special needs. Now I would like to introduce the case of a child with special needs, under the title of “The Emotional Influences on the Language Development of a Younger Child —The Experience of the Special Needs Education in a Kindergarten—”

Before getting into the presentation, please let me introduce myself. I am Riichiro Isobe, a graduate student in the doctoral program at Osaka City University. I study neuro-psychology and linguistics, especially the way that younger children build a mental lexicon, which is the most important factor in their language acquisition, as associating with their cognitive development through various interactions with their environment. I work as a director and coordinator of private kindergartens and nursery schools in Wakayama Prefecture, for the purpose of special support for younger children with special needs and the research on the present situation of the developmental disorders in younger children. It is my great pleasure to support children with difficulties as well as their families and caregivers. This presentation deals with activities for younger children with special needs, such as autistic spectrum including Asperger’s syndrome, what we call, Pervasive Developmental Disorders (PDD), Down’s syndrome and so forth. So this presentation represents a kind of case report on a child with a developmental disorder in a kindergarten.

Outline

1. Introduction and Outline
- 2.1 Special Needs Education in Japan
- 2.2 Research on Children with Special Needs in Japan
- 3.1 A Child with Down's Syndrome
- 3.2 Analysis and Hypothesis of Student Problems
- 3.3 Student Progression and Development
- 3.4 Effects and Evaluation of Intervention
4. Conclusion

— slide 1 —

1.2 Outline

This presentation of the case report consists of three parts as follows. Firstly, as “Outline” in the power-point shows 2.1 and 2.2, I would like to touch briefly on the current situation of the special needs education in Japan. Secondly, as the slide shows 3.1 to 3.4, I would like to introduce the actual practice of the special support and the intervention for a child named Taroh aged 5 with Down's syndrome in the kindergarten, and then evaluate some results through the intervention in combination with caregivers, as well as the analysis and hypothesis of his progression after the special support.

Lastly, as a conclusion, I can show you how important the earlier awareness and appropriate intervention, and more appropriate and earlier interventions can surely result in more effective supports and problem solving for the child as well as greater relief for the entire family.

What's Special Needs Education?

It was started in 2007 in Japan

**For Children, Parents, Caregivers
and Specialists**

1. Special Support

**Assessment, I.E.Plan (SS, STP, LTP),
Evaluation (Formative, Summative)**

2. Consultation

Consulting, Lectures, Training

3. Cooperation

Coordination, Relationship, Sharing

— slide 2 —

2 What's Special Needs Education?

2.1.1 Special Needs Education in Japan

The Special Needs Education was started in Japan in 2007. It was in 2003 that the Japanese Ministry of Education and Science published a drastic change in the public education system. The special needs education system was clarified and announced by the report titled “Concerning with the national future prospect of Special Needs Education.” in 2003. The new educational system for children with difficulties has already been introduced in public schools all over Japan since 2007, clearing the barrier of difficulties such as blind, deaf and any other kinds of impairments, especially focusing on the support for children with developmental disorders like PDD, Down’s syndrome and others in normal schools. This introduction of the new system is able to provide them with a more inclusive and integrative education environment than the conventional education system. We can say, the conventional system used to be rather exclusive and separated. This new system can make a drastic change of whole the Japanese Public Education. Because this will surely make the Japanese education pass from the so-called “Special Education” based on the separated and isolated educational environment which was owing to classification and degree of disorder. In the new “Special Needs Education” system, children with difficulties is able to be treated more appropriately and supported more individually in a integrated class or a inclusive class. As a result, even children with various and serious difficulties can grow together, sharing equally the same educational environment and enjoy their lives in the midst of the society. So the new system can also give them hope and the possibility to be independent of various types of isolation. The special needs education schools have more important roles in the new system, as the supporting center to associate with other agents such as the welfare, the medical care and the local community.

2.1.2 The three Classified Activities in the Special Needs Education System

We can classify the activities in special needs education system into three categories.

The first is, as the slide shows, (1) to assess actual conditions of difficulties using various type of developmental tests, make an individual support plan according to the assessment, and evaluate the progression. The second is (2) to have consultations for families, caregivers and specialists, give lectures, and train teachers and caregivers. The third is (3) to

cooperate with other specialized agencies such as psychologists, doctors and social workers, coordinate different specialist, and share information.

Triple Cooperation & Coordination



— slide 3 —

This slide explains the structure of the triple cooperation and coordination by various specialists in the special needs education system.

2.2 Research on Children with Special Needs

One of the reasons for the introduction of the special needs education system is mainly based on the national research titled “Concerning with the National Future Prospect of Special Needs Education”, which is on children without mental retardation but with developmental disorders like ADHD, PDD and LD, what we call, “worrysome children” in ordinary public schools throughout Japan.

Children with Special Needs in 1st- 9th Grade in the Normal Classes

2002, 6.3 % (Ministry of Education and Science)
worrysome children **without mental retardation**
in 1st- 9th grade in the normal public schools

2004, 7.8 % (Ministry of Education and Science)
Children without mental retardation,
with special needs
in 1st-9th grade in the normal public schools

Learning Disability: 4.5 %

Attention Deficit Hyper-Activity Disorder: 2.5 %

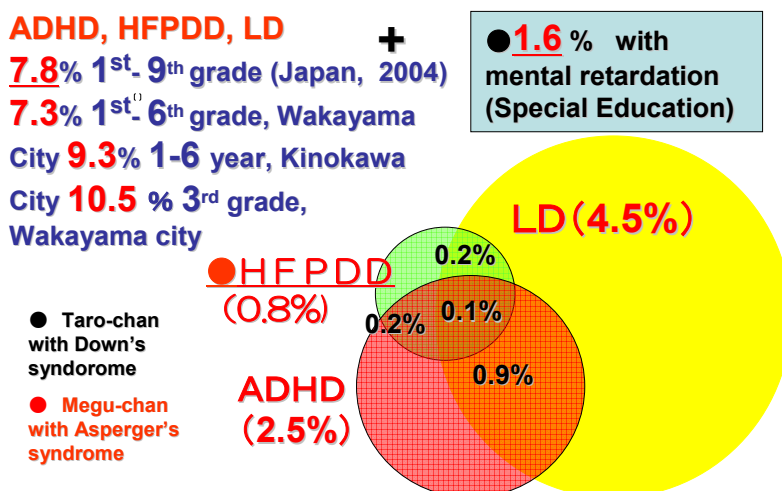
High-Functional Autism: 0.8 %

2004, Children in Special Schools: 1.6 % total 9.4%

— slide 4 —

The research in 2002 has given quite a shock not only to the agent and teachers but also most of people in Japan. Because it shows how many children with such disabilities exist in normal schools and classes. The result of the governmental research by actual class-teachers in charge in all public schools, not belonging to “special” education classes or schools, but in “ordinary” schools and classes all over Japan, suggests that more than 6.3% of children are suspected of having some type of developmental disorder. Moreover, other research in 2004 indicated the figure to be over 7.8%, while the research in Wakayama city indicates the number at over 7.3%, and Kinokawa city, this is more serious, was at more than 9.3%. These statistics surprisingly suggest that there might be as many children with special needs in Japan as those in the United States.

Developmental disorders without mental retardation



— slide 5 —

Precisely speaking, we can classify the statistics like this; As for 7.8% in 2004, as the slide shows, classified into ADHD 2.5%, High Functional and Pervasive Developmental Disorder 0.8%, LD 4.5%. We should pay more attention to children with overlapping disorders.

Another reason for the introduction of the new system comes from a sincere attitude to work on the issue of children with developmental brain disorders such as high-functional autism, learning disabilities and ADHD. They have been being ignored or thought little of for long time in the old system in Japan. Many types of problem behaviors in a school such as non-school attendance and bullying have been increasing tremendously. It may be in quite recent years that teachers began to notice the problem of “worrisome” kids, especially their afflictive difficulties

in communication with each other in class. For instance, some cannot understand the class at all, in spite of teachers' sincere instructions, even though they do not have any mental retardation. These kinds of difficulties bring about some serious secondary conduct disorders, like bullying and non-school attendance, and consequently they further worsen the situation.

3 Activities of special supports for younger children

3.1 The child named Taroh with Down's syndrome

Now I would like to introduce the case of the child named Taro aged 5 with Down's syndrome, whose caregivers have been most anxious about him and have lost self-confidence in their activities. They are no longer able to handle his situation. He has no self-expression, no sign of desire to defecate, no communication, so nothing in emotional expression.

A Child with Down's Syndrome

The Problems of Taroh-Chan Aged 5

- +Mental Retardation
- **No Self expression**
- **No Sign of Desire to Defecate**
- **No Communication**
- **No Emotional Expression**
- **Why?**
 - ⇒ **Abuse and Neglect?**

— slide 6 —

Supporting him, we began with recognizing the features of his disorder and observing more precisely his problem behaviors before and after. People with Down's syndrome have always two typical common features, that is, "friendliness", I mean they love people and express themselves so much, but sometimes "nimbleness." Taroh was neither friendly nor expressing his emotion at all. Clearly, he had no emotional expression, no verbalization similar to a mute.

3.2 Analysis and Hypothesis of the Student Problems

Analysis and Hypothesis

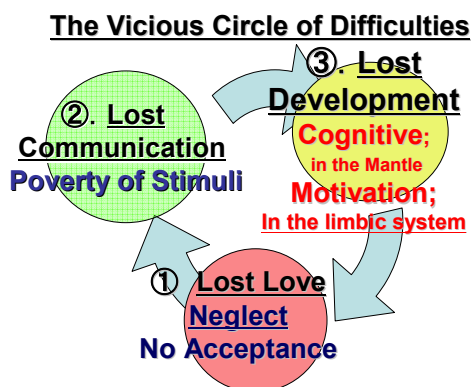
- The cause of Student Problems -

- Disorder (Down's Syndrome)
- Two typical and common features of DS
 - ◎ **Friendly, Love People**; × **Nimbleness**
- **But he has no emotional expression. Why?**
 - **Abuse** and **Neglect** by the Mother? If so,
 - **Double Supports** for Taroh & Mother
 - Problem; focus on **"Emotion"**
 - **Stimuli in the Limbic System**
 - **Love him with Physical Contact**
 - ⇒ **Eye Contact**

— slide 7 —

Soon we began to notice the cause and effect relation regarding his problem behaviors. For example, we learned that his mother abandoned him in an isolated room without any communication for long periods of time, because she was unable to accept her first-born child because of his impairment. As a result, Taro could not get any essential stimuli to his development not only physically but also mentally. What's more, we noticed whenever the mother abused him, he may have been discouraged from communicating with anybody closing himself off from the outside. The abuse as well as his disorder might have made a crucially negative influence upon his general development.

The caregivers initially misunderstood that he must have been a backward child because of his disorder. It may be true but we have noticed gradually that he sometimes differs in his behaviors depending on the day and we suspect the abuse caused an extensive and severe damage to his emotional condition. So we convinced that double supports for both Taroh and his mother were necessary.



— slide 8 —

Then observing his problems, we had the analysis and the hypothesis that he might have serious difficulties in two dimensions of the brain, one might be in the emotional dimension in the limbic system and the other might be in the cognitive dimension in the mantle.

According to the hypothesis, we have made a support plan to give him happier stimuli in the limbic system to bring about a sort of motivation to communicate with other people, especially with caregivers. We carried out the exchange face-to-face greeting, hugging and smiling with physical contact. We believed that our eye and physical contact with warm and deep love would surely lead him to open his mind. Based on our brief, happier stimuli might cause him to desire in the deep part of limbic system to communicate with people, so that he would be able to not only receive but also send and exchange a positive emotional message that he felt happy or even sad. For these reasons, we have decided his support plan and tried to concentrate on the limited practice of brief communication just for 10 to 15 seconds and several times a day at least, especially with the intentional eye and warm physical contact to exchange feeling with him.

Progression and Development

[The Report on Taroh](#) by the Caregiver in 2007

April in 2007

- **Excretion**; He cannot complete an excretion, while he is in the toilet with the caregiver. The reason why he cannot do this is that **he might not have sense to excretion**.
- **Lunch**; He has an unbalanced diet and eats little, not because of having too many likes or dislike, but **his dull or no sense of eating**. He **always swallows food with a hand**.
- **Activity**; He cannot get into a group, the room might be so strange that he may become **lost**.

— slide 9 —

3.3 His Progression and Development

What has he learned? And how has he changed through our intervention? That is the question. Here is the report of his progression. I'd like to introduce it briefly.

The report on Taroh by his caregiver 2007

April

Excretion; He cannot complete an excretion, while he is in the toilet with the caregiver. The reason that he cannot do this is that he might not have sense to excrete. Lunch; He does not consume a balanced meal and eats little, not because of having too many likes or dislike, but rather because of his dull or lack of a sense of eating. He always eats food with his hand. Activity; He cannot get into a group, he feels the room is so strange that he may become lost.

July, August in 2007

- **Excretion**; He is able to **go to the toilet once a day**, when he is led to the toilet by the caregiver, He may still have a dull sense of excretion.
- **Lunch**; He is able to **use a spoon only in eating soup**. He **puts out his dish for another helping**.
- **Activity**; He shows **exploratory behaviors looking around** in the next room and stays there **playing with toys by himself**.

— slide 10 —

July, August

Excretion; He is be able to go the toilet once a day, when he is led to the toilet by the caregiver. He might still have dull sense to excrete. Lunch; He is able to use a spoon only in eating soup. He puts out his dish for another helping. Activity; He shows exploratory behaviors looking around the next room and stays there playing with toys.

October, November in 2007

- **Excretion**; He is able to **nod his head in assent** and **go to the toilet, when he is urged to go** there, though he cannot drop his pants. He **expresses his displeasure** when he wet his pants while **trying to take them off**.
- **Lunch**; He asks for Lunch **saying “Gohan,”** though he often eats with his hands.
- **Activity**; He shows that **he loves music** and **dancing**, and sometimes enjoys taking after his caregiver’s dancing.

— slide 11 —

October, November

Excretion; He is able to nod his head in assent and to go to the toilet, when he is urged to go there, though he cannot drop his pants. He expresses his displeasure and trying to take off his pants when he wets his pants. Activity;; He shows that he loves music and dancing, and sometimes enjoys taking after his caregiver's dancing.

January in 2008.

- **Excretion**; He comes to **have the desire to live comfortably**, and tries to **drop his pants** when he is in the toilet even though he always needs help. He still needs a diaper while he sleeps.
- **Lunch**; He **tries to use a spoon and fork** and food and drink **spilt and dropped** on the table are **reduced**. He used a spoon more and spilt less food and drink.
- **Activity**; He gets **friends** and plays with them. He is able to **wear and remove his shoes** as well as to **put things away in his bag** with his caregiver's help.

— slide 12 —

January in 2008.

Excretion; He has the desire to live comfortably, and tries to drop his pants when he is in the toilet, even though he always needs helps. He still needs a diaper while he sleeps. Lunch; He tries to use a spoon and fork, and food and drink spilt and dropped on the table are reduced. More using a spoon, less food and drink spilt. Activity; He makes friends, plays with them and he is be able to put on and remove his shoes as well as to put things away in his bag with his caregiver's help.

The Evaluation in 2007

Trying to talk to him while using physical contact especially with eye contact....,

- He is able to say "**Hello**."
- He is able to ask for lunch, saying "**Gohan**."
- He **looks at the speaker** in the face.
- He expresses **his emotion, nodding with feelings**.
- He is able to **play with friends**.
- He can do easy and simple **work**, for example, bringing his removed shoes, throwing out small paper scraps.

— slide 13 —

The Evaluation in 2007

Trying to talk to him while using physical contact especially with eye contact, He is able to say “Hello”. He is able to ask for lunch, saying “Gohan”. He looks the speaker in the face while being spoken to him. He expresses his emotion, nodding with feelings. He can do easy and simple work, for example, bringing his removed shoes, throwing out small paper scraps.

3.4. The Effect and Evaluation

The Effect and Evaluation

What He Learned,

- **Show a Sign of Defecation Desire**
- **Express Emotion; Pleasure and Displeasure, saying “lyah”**
- **Enjoy Music and Dancing**
- **Say “Ohayo” with a smile; Greetings,**
- **Love to Hug Friends**
- **Do Simple Work**
- **Use a spoon and folk**

— slide 14 —

Here we would like to sum up the result like this; He is able to show a sign of defecation desire, express his emotion, enjoy music and dancing, say “Hello” with a smile, love to hug friends, do simple work, and use a spoon and folk.

Then we can evaluate our invention as follows; Taroh has never spoken ever since, but now he is able to say only “Hello”. He has just been learning how to communicate with each other even though just through “Hello.” We would like to support him so that he can make himself amore active messenger as a positive communicator. The intentional eye contact with love was so effective in the communication that it could make it possible for him not only to feel something important but also to make him happy. His experience like this must have given him a motivation to communicate more with friends. We may describe that the most important stimuli through the intentional eye contact filled with caregivers’ love could have made some nodes or relational lines between the limbic system and the cerebral cortex, above all, the frontal lobe that might operate as a control center.

4. Conclusion

Conclusion

For these reasons, we conclude that

- **Abuse and neglect** bring about the developmental delay not only in cognition but also in emotion.
- **Emotional development** strongly connects with cognitive development.
- **The emotional stimuli** influence on cognitive development, especially on **communication** and the **language** development.
- **Eye contact** is one of the most important and effective stimulus in the limbic system

— slide 15 —

For these reasons, we conclude that

- a. Abuse and neglect bring about the developmental delay not only in cognition but also in emotion.
- b. There is the strong connection between cognitive and emotional development.
- c. The emotional stimuli influence on cognitive development, especially on communication and the language development.
- d. Eye contact is the most important and effective to stimulate the emotional function in the limbic system.

A Semantic Research on ‘Derived Nominals’

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1. Introduction

Let us begin by describing what is a ‘derived nominal’. Please look at this slide. Derived nominals are abstract nouns derived from verbs or adjectives, by attaching some suffix like *-tion*, or *-ility*. Some derived nominals have the same forms as their base forms, as shown in (1c).

- (1) a. destroy(v.)→destruction(n.)
- b. readable(adj.)→readability(n.)
- c. delight(v.)→delight(n.)

Now I want to introduce an interesting phenomenon relating to the derived nominal. We can see the parallelism between the sentence (2a) and the derived nominal (2b) in both form and meaning.

- (2) a. The enemy destroyed the city.
- b. the enemy’s destruction of the city (Chomsky 1970: 203-204)

A derived nominal is almost the same thing as a noun construction. In (2a) and (2b), the subject in the sentence (*the enemy*) corresponds to the possessive of the derived nominal (*the enemy’s*), the verb in the sentence (*destroy*) to the derived nominal (*destruction*), and the object in the sentence (*the city*) to the prepositional phrase of the derived nominal (*of the city*).

Now, in this sentence “The news delighted Mary”, the correct derived nominal is “Mary’s delight at the news”.

- (3) a. The news delighted Mary.
- b. *the news’ delight of Mary
- c. Mary’s delight at the news. (Amritavalli 1980: 337)

In (3c), the order of the accompanying elements is reversed. That is, the subject in the sentence to the prepositional phrase of the derived nominal, the verb to the derived nominal, and the object in the sentence (Mary) corresponds (the news) to the possessive of the derived noun respectively.

Then, (1) what causes the reverse order between some derived nominals and their corresponding sentences? And (2) how can we predict the formation of a well-formed derived nominal? That is, parallel or reverse.

2. Analysis of the samples

2.1. Analysis with the semantic features

Let us analyze the examples (2a) and (3a), and compare the semantic features of their constituents.

a. Subject

The enemy / The news

animate / inanimate

volitional / nonvolitional

b. Verb(transitive)

destroyed / delight

visible action / invisible affect

c. Object

the city / Mary

inanimate / animate

nonvolitional

physically affected / mentally affected

As we can see in the table, constituents of a sentence bear many kinds of semantic features. We can assign ‘semantic roles’ to the constituents according to these features. ‘Semantic roles’ represent some kinds of roles that a meaning of a constituent plays in an event expressed by a predicate.

2.2. Semantic roles

There are many kinds of semantic roles. For example,

The animacy scale represents the degree of being animate. Human beings and animals are animate, so they have more animacy than inanimate things.

On the other hand, the referentiality scale concerns the degree of ease with which to identify the referent of a noun phrase intended by the speaker. Let us take the example of *my house*. There are billions of *houses* in the world, and what the speaker refers to is only one among them. In this situation, the possessive pronoun *my* helps to identify the house meant by the speaker, so the speaker and the hearer can share the same house in their mind.

We can see that animate things with a high degree of referentiality tend to occur in the possessive position, according to the scales below.

my house > John's house > the man's house > the house's roof > a car's fumes

The expression *my house*, where *my* is animate and a pronoun, is completely acceptable, but *a car's fumes*, with an inanimate and indefinite possessive, is somewhat strange.

3.2. Nikiforidou (1991)

Next, let us turn to Nikiforidou (1991). Nikiforidou proposes the metaphorical shift of 'possession'. For example,

- a. whole-part expressions (PARTS ARE POSSESSIONS); my hand
- b. kinship expressions (RELATIVES ARE POSSESSIONS); John's wife
- c. experiencer-experienced relations (EXPERIENCERS ARE POSSESSORS OF THE EXPERIENCES); the woman's anger
- d. objective possessives (THINGS THAT HAPPEN TO US ARE OUR POSSESSIONS); the President's murder (Taylor 1996: 7-8)

According to Nikiforidou, then, all of the possessives have the meaning of possession to some extent.

4. A proposal

Here, by combining the characteristics of possessives proposed by Rosenbach (2008) and Nikiforidou (1991) with the semantic roles presented before, I propose a scale about 'the Tendency to appear as possessives in derived nominals' like this.

Agent > Experiencer > Theme > Cause >

I obtain this ordering for the following reasons. In terms of animacy, an Agent and an Experiencer are both animate things, and a Theme and a Cause are both inanimate things. But in terms of referentiality and possession, there is a difference between an Agent and an Experiencer, and a Theme and a Cause, respectively. In the case of derived nominals, referentiality and possession mean the ability to control events described by derived nominals. A volitional Agent can control the event better than an Experiencer. For a Theme, which is directly affected by an event expressed by a derived nominal, its property can control the situation better than just a cause of an event.

Let us return to the sentence (2a) and (3a). You can see the Agent is acceptable in the possessive position, but the Cause is not, and the nominal has the reverse order.

I've prepared a list in the hand out you have. That shows examples of sentences and the corresponding nominals. According to the list, you can see my proposal is acceptable.

6. Counterexamples

However, there are some counter-examples to my proposal.

(13) a. The air pressure depressed the lever.

Cause

Theme

b. the air pressure's depression of the lever (Amritavalli 1980 :321)

In (13), it is apparent that the Cause is acceptable in possessive position. I must find a stricter rule that can explain the behaviors of derived nominals. This is a topic for future study.

7. Conclusion

In this presentation, I have argued that the reverse order observed in some derived nominals is caused by semantic features of their constituents. Specifically, the semantic role Cause is likely to be ruled out in possessive position. But since the Cause is allowed in some possessives, I must still continue to work on this problem and establish a stronger rule in the future.

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The Costs of Relationship Loss and Reactions to Social Rejection: Focusing on Shared Activities with Others

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Introduction

To form and maintain connections with others is one of the most important goals in our daily lives. In fact, several psychologists have asserted that human beings have an innate desire to form and maintain positive and lasting interpersonal relationships (e.g., Baumeister & Leary, 1995; Maslow, 1967). This desire is termed “the need to belong” or “belongingness need”. Given humans’ strong desire for interpersonal relationships, it can be understood that social rejection such as being ignored by friends, rejected by a romantic partner has great consequences on human psychological processes.

The psychological consequences of social rejection Social rejection by others threatens basic human need for belongingness (Baumeister & Leary, 1995). So, what are the psychological consequences of social rejection? A great deal of empirical studies has explored emotional and behavioral consequences of social rejection.

These studies indicated that when we are rejected by others, at the affective level, we experience strong negative emotions such as self-threatened feelings (e.g., hurt) and a decrease in feelings of self-regard (e.g., a loss of self-confidence) (Buckley, Winkel, & Leary, 2004; Leary, Tambor, Terdal, & Downs, 1995). And at the behavioral level, we manifest increased behaviors for removing the threats of rejection. Previous research indicated that we remove the threat by improving the relationship with the rejecting others (e.g., relationship-constructive behaviors) or by distancing ourselves from the relationship or even by deliberately causing irreparable damage (e.g., relationship-destructive behaviors) (Murray, Bellavia, Rose, & Griffin, 2003).

The purpose of the present study Although previous studies as mentioned

above revealed that social rejection brings about a variety of consequences at affective and behavioral levels, what is not well understood are interpersonal factors that influence the affective and behavioral responsiveness to social rejection (Miyazaki, 2008). In what kinds of relationships do we exhibit more affective and behavioral responses to rejection cues? The purpose of the present study is to provide a potential answer to this question by examining how the costs of relationship loss influence reactions to social rejection.

The costs of relationship loss and reactions to social rejection Before examining the association between the costs of relationship loss and reactions to social rejection, it is useful to consider why we desire so strongly to form and maintain ties with others.

One reason why we desire to have interpersonal relationships is that through interactive activities relationship partners provide us with a variety of resources such as physical/psychological support (Baumeister & Leary, 1995). Without such resources, we would not have a happy and stable daily life. The costs of relationship loss are therefore great when we share a great number of activities with a person, because loss of the relationship leads to loss of a great deal of resources we can get through activities with the person. In the present study, I focus on the number of shared activities with a relationship partner as an indicator of the costs of the relationship loss.

Let us now return to the examination of how the costs of relationship loss influence responses to social rejection. It is considered that we are equipped with a psychological system to maintain interpersonal relationships by responding affectively and behaviorally to rejection because the loss of relationship leads to the loss of resources provided by the relationship partner (Baumeister & Leary, 1995). Individuals' affective and behavioral responses to rejection should therefore vary according to the costs of relationship loss, given that greater costs motivate individuals to maintain the relationship more strongly (e.g., Rusbult, 1983).

It is predicted that when the costs of relationship loss are great, in other words, when individuals share a great number of activities with a person, they would feel stronger negative feelings following rejection by the person, and manifest more

relationship-constructive behaviors toward the partner who rejected them. This prediction is based on the following reasoning. To maintain the relationship effectively, first of all, individuals should feel stronger negative emotions following rejection because they function as an alarm signal which allows individuals to realize more quickly that the relationship with others are at stake (Leary & Baumeister, 2000). Following these strong negative emotions, individuals should manifest more relationship-constructive behaviors to improve the deteriorating relationship (e.g., Rusbult, Verette, Whitney, Slovik, & Lipkus 1991).

Hypotheses On the basis of the above discussion, the present study tests the following three hypotheses.

Individuals who share more activities with others would feel stronger negative emotions (e.g., greater hurt) when they are rejected by others (Hypothesis 1). Individuals who share more activities with others would behave more constructively toward others who rejected them (e.g., talking with the others) (Hypothesis 2). Stronger negative emotions following rejection would lead individuals to behave more constructively toward others who rejected them (Hypothesis 3).

To test the hypotheses, I conducted a questionnaire study.

Methods

Participants and procedure Three hundred and nineteen Japanese undergraduate students participated in a questionnaire study. In this questionnaire, participants were first asked to think of their closest same-sex friend and rated the number of shared activities with him/her. Then participants read a vignette that described a hypothetical situation where they were rejected by their close friend. After reading the vignette, participants indicated how they would feel and behave in the situation.

Measurements To measure the number of shared activities with the friends, participants were asked to choose all the activities they shared with him/her from a list of thirty-seven activities (e.g., studying for a final examination, eating, going to the movies, talking about worries). Here, the greater number of this scale represents the

greater costs of the relationship loss.

To measure affective responses to rejection, participants were asked to indicate how they felt following the imagined rejection on fifteen 7 point scales (1 = “not at all” – 7 = “extremely”). On these scales, two kinds of feelings were measured. One is self-regard feelings. The other is self-threatened feelings. Examples of the former items are proud, satisfied and so on. Examples of the latter are hurt, depressed and so on. It is meant that participants felt stronger negative emotions following rejection if they felt less self-regard and more self-threatened.

To measure behavioral responses to rejection, participants were asked to indicate how they behave following the imagined rejection on sixteen 7 point scales (1 = “not at all” – 7 = “extremely”). On these scales, three kinds of behaviors were measured. Relationship-constructive behaviors are the behaviors intended to improve the relationship with the rejecting party. An example of item is I say to him/her “if I was wrong, I would correct that”. Active relationship-destructive behaviors are the behaviors intended to actively destroy the relationship. An example of item is I express anger toward him/her. Passive relationship-destructive behaviors are the behaviors intended to passively allow the relationship to deteriorate. An example of item is I don’t talk with him/her anymore. It is meant that participants behaved toward the friend who rejected them more constructively if they manifested more relationship-constructive behaviors and fewer relationship-destructive behaviors.

Results

Testing hypothesis 1 First, I test hypothesis 1. Did individuals who shared more activities with their friend feel stronger negative feelings following rejection? This hypothesis was tested by observing the association between the number of shared activities and feelings following rejection. The results of statistical analysis using partial correlation method showed that the number of shared activities was negatively associated with self-regard feelings and positively associated with self-threatened feelings. These associations were statistically significant ($r = -.19, p < .01$ and $r = .13, p < .05$, respectively). This means that individuals who shared more activities with their

friend felt less self-regard (e.g., less proud, less satisfied) and more self-threatened (e.g., more hurt and more depressed) when they were rejected by the friend. Thus hypothesis 1 was supported.

Testing hypothesis 2 Next, I test hypothesis 2. Did individuals who shared more activities with their friend behave more constructively following rejection? This hypothesis was tested by observing the association between the number of shared activities and behaviors following rejection. The results of statistical analysis using the same method mentioned above showed that the number of shared activities was positively associated with relationship-constructive behaviors and negatively associated with active relationship-destructive behaviors. These associations were statistically significant or at least nearly significant ($r = .10, p < .10$ and $r = -.12, p < .05$, respectively). This means that individuals who shared more activities with their friend manifested more relationship-constructive behaviors and fewer active relationship-destructive behaviors when they were rejected by the friend. Contrary to hypothesis 2, the association between the number of shared activities and passive relationship-destructive behaviors was statistically not significant ($r = -.08, n.s.$). As a whole, hypothesis 2 was partially supported.

Testing hypothesis 3 Finally, I test hypothesis 3. This hypothesis predicted that individuals who shared more activities with their friend would feel stronger negative emotions following the rejection, which would lead these individuals to behave more constructively. This hypothesized model was tested using statistical analysis called structural equation modeling. The results showed that the number of shared activities negatively predicted on self-regard feelings ($\beta = -.21, p < .01$) and positively predicted on self-threatened feelings ($\beta = .14, p < .05$). These were the same results as the above analysis. More importantly, self-regard feelings following rejection negatively predicted on relationship-constructive behaviors ($\beta = -.26, p < .01$) and positively predicted on both active and passive relationship-destructive behaviors ($\beta_s = .69$ and $.33$, respectively, $p < .01$). This means that individuals who felt less self-regard following rejection manifested more constructive behaviors and fewer destructive behaviors. In contrast, self-threatened feelings following rejection positively predicted on

relationship-constructive behaviors ($\beta = .42, p < .01$), but unexpectedly also on both active and passive relationship-destructive behaviors ($\beta s = .23$ and $.54$, respectively, $p < .01$). This means that individuals who felt more self-threatened following rejection manifested more constructive behaviors and more destructive behaviors as well. So it can be said that hypothesis 3 was partially supported.

Discussion

The results of the present study indicate that the costs of relationship loss influence people's affective and behavioral responsiveness to social rejection. That is, the more the number of activities individuals shared with their closest friend is, in other words, the more the costs of losing the relationship are: 1) they felt, following rejection by their closest friend, the stronger negative emotions such as less self-regard and more self-threatened; 2) they manifested toward the friend who rejected them the more relationship-constructive behavior and the fewer active relationship-destructive behaviors. These results suggest that individuals are more sensitive to rejection cues and cope with threats of rejection in more constructive way when the costs of relationship loss are great.

Further, the present study has also revealed that affective responsiveness to rejection influences how individuals behaved toward the friend who rejected them. That is, individuals who felt less self-regard following rejection manifested increased behaviors to improve the relationship with the friend such as more relationship-constructive behaviors and fewer relationship-destructive behaviors. This result is consistent with Leary and his colleague's assertion that self-regard feelings function as a psychological gauge that monitors whether the individual is being rejected or not, and decreased self-regard feelings following rejection motivate individuals to improve the deteriorating relationship (e.g., Leary & Baumeister, 2000). On the contrary, the behavioral patterns of people who felt self-threatened were more complex. Self-threatened feelings following rejection leads individuals to behave not only in a relationship-constructive way, but also in a relationship-destructive way. It seems that self-threatened feelings promoted all the coping behaviors available to individuals. That

is, individuals who felt self-threatened following rejection may do anything to remove the threats and get a sense of safety again. One possible way for that is to improve the relationship that threatened individuals' sense of safety. The other way is to distance oneself from the relationship or even destroy it. If we look at the association between emotions and behaviors following rejection as a whole, however, it can be said that strong negative emotions following rejection generally motivated individuals to repair the relationship.

The results obtained above indicate that human beings are equipped with an effective psychological system to maintain ties with others, especially those who provide most benefit to them. Strong negative emotions following rejection function as an alarm signal which allows individuals to realize more quickly that the relationship with another is at stake, and then promote effective coping behaviors for maintaining that relationship. Thus, we have a psychological response system to social rejection which alters its responsiveness flexibly so that we will not lose relationships indispensable to our welfare.

Limitation Before finishing this article, one limitation of the present study should be noted. Although the present study revealed that the number of activities individuals shared with their closest friend influences the affective and behavioral responses to rejection, these results were obtained from a questionnaire study in which participants rated how they would respond to rejection in a hypothetical situation. Thus future research should explore whether the results obtained here can be replicated in a situation where individuals are actually rejected by their relationship partner.

Conclusion

Human beings have a strong desire to form and maintain interpersonal relationships. To satisfy this desire effectively, we need a psychological response system to social rejection. The present study has revealed that human beings are equipped with a flexible response system which alters its affective and behavioral responsiveness to rejection depending on the costs of the relationship loss. This response system is necessary to maintain relationships with others, especially those who provide the most

benefit to us, and have a happy and stable life.

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Sport and International Relations *A Comparative-historical Approach*

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1) Introduction

Many of you will readily assert that doing sport is a meaningful activity and watching the Olympic Games a pleasant pastime. Most of you will agree that physical education can be an important factor in public health and general welfare. We hope to convince you that ‘studying’ sport and ‘researching’ physical education is a meaningful and pleasant enterprise too. It is meaningful because sport is not an island in society. Like other cultural phenomena, sport and physical education don’t develop in a socio-historical vacuum but rather they are mirrors as well as vehicles of social systems and cultural values. In this respect they play a significant role in the cultural exchange between people and between nations all around the world. *Comparative Cultural Exchange* is exactly the theme of the 2008 International School at the Graduate School of Literature and Human Sciences of the Osaka City University. In what follows we will examine the social role of sports and physical education. By way of example we will discuss the diffusion of boxing from England as well as the diffusion of judo from Japan. These sports are discussed from a comparative perspective and analysed as historical examples of how sports spread all over the world.

Whether we talk about martial arts or about other movement forms, it seems that sport and physical education can be seen as tools for the improvement of interpersonal and international understanding. “*Sport has the power to change the world, the power to inspire, the power to unite people in a way that little else can. Sport can create hope ... It is an instrument for peace.*” These words were spoken by Nelson Mandela, President of South Africa from 1994-1999, and cited by Tony Blair, Britain's Prime Minister from 1997-2007, in his remarkable article written in the summer 2008 issue of *TIME Magazine*. According to Tony Blair sport isn't just a question of

economics, it has enduring qualities: the most important of these perhaps, is that sport equips us with a sense of self-worth and self-belief that can last a lifetime. But it also teaches us devotion to a goal that is bigger than ourselves, respect for our fellow human beings, be it teammates or opponents. In sport, people learn how to set a goal, focus on that goal and fulfill it. They learn humility in the face of success, grace in the face of defeat. Furthermore, according to Tony Blair, sport and active recreation can help to solve social problems (a survey pointed out that 78% of the British public agreed on that) and they can reduce crime (73% agreed). In general, sport liberates potential, not just physically but psychologically too. Tony Blair believes that sport can even achieve good on a scale previously unimagined. He chairs a new global initiative: *Beyond Sports Foundation*. Beyond Sports Foundation brings together the most inspirational people, projects and organizations in sport and in celebrating them aims to inspire others. The foundation is an advocate of sports as an instrument for social change and recognizes and rewards those individuals, projects and organizations that have created positive change through sports. The foundation is also important for its recognition of the vital role that sport can play in helping to enhance and impose children's rights, as laid out in the United Nations Convention on the Rights of the Child. We will come back to this further on, and we will examine the circumstances in which sport indeed can bring peace and development throughout the world (Blair 2008).

But before we do so, we have to deal with three issues: a) we have to question the diversity of sports and the variety of social meanings connected to them, b) we have to look for a proper definition of sport and c) we want to elucidate specific vantage points from which sports, like other cultural phenomena, are studied these days: gender, ethnicity and religion.

2) Variety of sport forms and meanings

The variety of sport forms and sport meanings is remarkably well reflected in the table of contents of the *TIME Magazine* Summer 2008 issue, which deals with soccer, polo, basketball, rugby, boxing, surfing, running, snooker, parkour, cricket, marble games, chess and computer games, and which of course also focuses on the Olympic Games in Beijing.

Soccer or so-called Association Football was born in England and the foundations of its rules were laid in 1863. Today it is widely considered to be the most popular sport in the world. According to the Encyclopaedia Britannica it has been estimated that at the turn of the 21st century there were some 240 million soccer players around the globe and more than 1.3 billion fans. In countries like Cameroon soccer is seen as a way to get out of poverty: thousands of young men are dreaming of becoming stars and leaving Cameroon in order to play and earn a lot of money in European leagues. (Walt 2008)

Polo is a completely different ball game. It is a game played on horseback between two teams of four players each who use mallets to drive a wooden ball down a grass field and between two goal posts. This equestrian sport has Central Asian origins (6th century BC) and was first played in Persia (Iran). In time it became a Persian national sport played extensively by the nobility. To this day, the sport has retained its high social status. *TIME Magazine* describes today's situation in Pakistan where Polo remains a sport for the leisure class and what is called "a track to the top in life". (Baker 2008)

Basketball, yet another ball game, is a typical "city game": one needs a ball, a rim and some asphalt and one can play. It was created in the United States and introduced in countries like Japan and China around 1900. Today, the game is on its way to becoming one of the most popular sports in China. In the urban landscape the game is a means to pump up street credibility, to feel free, "and maybe, just maybe, embark on a journey that leads to NBA stardom". According to *TIME Magazine* 400 million Chinese people play or watch basketball these days. (Powell 2008)

Rugby, like soccer, was created in England at the beginning of the 19th century. More specifically, rugby has its origins in the style of the football game played at a public school in an English place called Rugby. It was exported to many countries in the world and it gained particular socio-political significance in South-Africa where its story was closely interwoven with the country's turbulent history. In the Apartheid period (from 1948 to 1994) it was one of the main symbols of the dominance of the white race. (Perry 2008)

Boxing is a sport with mythological attraction and with a remarkable narrative potential. Its story is a tale of redemption and a tale of salvation. To many athletes

boxing provides a way to climb the social ladder and to escape from poverty. Sometimes it also seems to be a way to escape from prison. In Thailand, boxing gives convicts a fighting chance “*to punch their way out of jail – and create a new life free from crime*”. Siriporn (Samson) Thaveesuk went to prison at age 17 for dealing drugs. After winning the World Boxing Council’s light-flyweight title in jail – the first fighter ever to do so – she was granted early release from a 10-year sentence. (Beech 2008)

Surfing is part of the traditional culture in Hawaii where it still has its “spiritual home”. In the second half of the 20th century it became very popular in yet other sun-blessed regions such as California, Australia and South-Africa. More recently, surfers have appeared wherever waves break, from Norway to the Antarctic, from the Mediterranean Sea to Lake Michigan (US). For instance in the 1960s Australians and South Africans arrived in Cornwall, in the South of England, to work as lifeguards, and brought with them modern fiber-glass boards, and started to teach local boys. In the past 15 years, the number of surfers has increased by 900% in Britain. (Bates 2008)

In the *running* contests of the Beijing Olympic Games in August 2008 Ethiopia’s Kenenisa Bekele won gold in the 5,000m as well as the 10,000m. His female compatriot Tirunesh Dibaba won this same long-distance double. Few people were surprised by that. Both Bekele and Dibaba were raised in Bekoji, a small community of farmers and herders along the Great Rift Valley, a high-altitude area in Ethiopia. Bekoji has become the world’s leading producer of distance runners. In the Olympic Games their medal count surpassed that of many industrialized nations. For a country like Ethiopia sport is instrumental in gaining national prestige and worldwide recognition. (Larmer 2008)

Cricket, the complex game played with a bat and ball and involving two teams of 11 players, is the national English summer game. The game has been played in England for hundreds of years, possibly since the 13th century. During England’s colonial reign, cricket was exported around the world. Presently, India is the leading cricket country when it comes to dexterity, popularity and money. The sociologist Ashis Nandy said: “*cricket is an Indian game accidentally discovered by the English*”. Cricket is a source of national pride and brings people together in India. Gender, class, religion, caste, language – all of which constantly divide Indians – are irrelevant when it comes to cricket. (Guha 2008)

The *TIME Magazine* sport issue also deals with other phenomena such as *chess*. According to the article written by Viswanathan Anand (2008), the Indian chess grandmaster and the current world chess champion, the origins of the game lie in India and go back to between 750 and 500 BC. Even older than chess are *marble games*, which have existed since ancient Egyptian times and which are played by kids worldwide, especially in poorer regions (Robinson 2008). *TIME* also looks into *snooker*, a sport which is increasingly popular in countries like China, where it is even played outdoors (Porter 2008). A brand new phenomenon is *parkour*, which is a French-born extreme outdoor activity: it is a sort of improvisational urban pastime in which acrobats, the so-called ‘traceurs’, run, jump, climb and crawl as fast and as efficiently as possible, using mundane suburban architecture as both a playground and an obstacle to overcome (Crumley 2008). Finally, *TIME* focuses on another sport which is rather new: computer gaming. South Korea has a very popular and lucrative video-game industry, which they are exporting now to other countries. South Korean promoters, for instance, staged the World e-Sports Games in Hangzhou in 2006. 2.3 million Chinese watched the finals. ‘Gaming’ is no longer a solitary, somewhat nerdy occupation, it has become an e-sport: a massive spectator sport with its own television channels and with heroes who have the stature and the income of a Beckham or a Ronaldo (Fitzpatrick 2008).

When we take a look at the broad variety of sport forms and sport meanings, it becomes more than ever clear that sport is neither socially nor culturally isolated, but that it is an active player in society. The Beijing Olympic Games were a means for China to promote itself in the world (Beech 2008). Through sport, individuals, groups and nations can create an identity, through sport they can improve their situation and their status. But at the same time, this broad variety of forms and meanings begs the question: how should we define sports? It is clear that soccer is a sport, but what about marble games and what about chess and e-sports?

3) Towards a definition of sport

The list of forms discussed in the above indeed shows an extreme variety, and the *TIME* issue provides a state-of-the-art report, but can we really call all these phenomena ‘sports’? For a definition, we refer to Allen Guttmann’s *Sports: the first five millennia* (2004). This book traces the evolution across continents, cultures and

historical periods, from ancient Egyptian archery and medieval Japanese football to contemporary American baseball.

Guttman has a quite simple working definition of sports, using a paradigm that is specific about sport's relationship to *play*, *games*, and *contests*. *Play* is 'auto telic' which means that its pleasures are intrinsic rather than extrinsic, and that it finds its goal (telos) in its 'self' (auto). Play can be either 'spontaneous' or 'organized'. It is 'organized' when it has certain rules and regulations. Organized play is called game. *Games* can be either 'noncompetitive' or 'competitive'. A competitive game is called contest. *Contests* can be either 'intellectual' or 'physical'. A physical context is called sport. In summing up, *sport* can thus be defined as an 'auto telic physical contest'.

Do the movement forms mentioned in *TIME* and which we discussed in the above, correspond to Guttman's definition? Chess does not, whereas rugby and even marble games do. And what about parkour? Guttman would argue that, yes, parkour and mountaineering can be called sports if they imply an element of contest.

Sports history and sports studies of course not only deal with 'forms', but especially focus on the 'meaning' of sport and of different sports, on what their significance is and how they function in society. Sports studies relate sports to their political, economic, social, religious, and cultural contexts.

4) Gender, ethnicity, religion and comparative studies

Sports clearly don't develop in a socio-historical vacuum, but they are mirrors of social systems and vehicles of cultural values. In the past decades their role has been studied, for instance, from the perspectives of gender, ethnicity and religion.

Gender. Generally sports have been a display of manliness and virility. Medieval tournaments were celebrations of virility and martial spirit. Soccer was invented in English public schools as a transition ritual and a cult of manliness. Rugby spread worldwide as a symbol of the dominance of the male sex. In American football this image of dominance is reinforced by the appearance of female cheerleaders, who honor the heroes from the sidelines. *On the other hand*: female ice hockey players start to deconstruct gender stereotypes. Successful female athletes show that performance is related to practice (rather than talent) and to nurture (rather than nature) (Tolleneer 2006).

Religion. The Olympic Games in ancient times (776 BC-393 AD) were religious ceremonies. The Catholic Church played a conservative role and had a restraining influence on the diffusion of modern sports. For instance, in Quebec (Canada) Catholic schools allowed sports only very late, even 100 years later than Protestant schools. Many Asian and African countries offered resistance to the import and the assimilation of Anglo-Saxon sports. For instance, Iran and Afghanistan saw modern sports as a serious insult to Islam. *On the other hand:* boxer Cassius Clay changed his name in Muhammad Ali (1964) and used his sporting hero status to command respect for Islam (Tolleneer 2006).

Ethnicity. Around 1900 boxing, dominated in the United States by the Irish, embodied Irish ethnicity and nationalism. Afro-Americans were excluded from boxing in the context of what has been called the *color bar* discrimination. In the US baseball league black players were only allowed from 1947 on. In South Africa rugby was not only a symbol of the dominance of the male sex but also of the white race, the Springbok team expressing a marked Afrikaner nationalism. *On the other hand:* from 1995 on rugby has helped in bringing races and cultures together: in the process, a South-African rugby World Cup victory could be said to be “*the only time you truly see the Rainbow Nation*” (Perry 2008).

Sport studies. Gender, religion, ethnicity — and also social class — are important factors with regard to sports participation. Sports have always been an area in which traditional gender roles are cultivated and ethnic identities are reinforced. *On the other hand:* for minorities, sports also serve as gateways to the dominant social group: female ice hockey players show women’s power, Muhammad Ali promoted Islamic religion, Afro-American athletes showed ‘black power’. The map of sports and movement culture is being drawn and redrawn every day (Tolleneer 2006). Comparative and cross-cultural studies are of special significance in this day and age in which changes occur more rapidly and the world is becoming increasingly smaller (Tolleneer 2001). These studies focus on change and continuity and deal with concepts like local identity and globalization. In 1996 the International Society for Comparative Physical Education and Sport (ISCPES) held a conference here in Japan, in Hachioji, entitled *Cultural diversity and congruence in physical education and sport* (Hardman &

Standeven 1998). Two years later, in 1998, we hosted the next conference in Leuven (Belgium): *Old borders, new borders, no borders: sport and physical education in a period of change* (Tolleneer & Renson 2000). Recently, in 2008, ISCPES organized its conference in Macau (China): *Global merging: a new era for sport and physical education*. Many of the studies presented at this kind of conferences deal with such questions as: where and how did sports originate, what are their social meanings, how did they become popular, and how did they spread from one country to the other? In the following, we will take a look at a case study conducted by one of my students and myself: a comparative study of boxing on the one hand and judo on the other hand.

5) Case study: boxing versus judo

5.1) Introduction

The diffusion of boxing from England and the diffusion of judo from Japan are discussed as historical examples of how sports spread all over the world. How do the various meanings of sports change during their journey through space and time? We refer to the study that was carried out in Belgium: *De betekenis en verspreiding van het boksen en het judo: een historisch-comparatieve studie (Meaning and diffusion of boxing and judo: a historical-comparative study)* (Goossens & Tolleneer 1999). The English sport of *boxing* and the Japanese sport of *judo* have a number of characteristics in common: both are combat sports, both were modernized at a certain time, and both spread all over the world. When we study boxing and judo, their history, their meaning and their diffusion, we also find a number of differences. When comparing both countries, we see that England as well as Japan are islands characterized by isolationist politics in the past. Both were world powers: England in the middle of the 19th century, Japan about a century later. England modernized early and exported its industry, its civilization and culture, including sports. Japan opened its borders for Western culture, including sports from US and England. Japan's influence on the world increased after W.O.II. Judo became more popular in the West, although it was already known before W.O.II. What are the roots of both sports and what is the nature of their process of sportification?

5.2) Roots and sportification

Boxing and judo are both modern combat sports, originating from violent, premodern martial arts.

Boxing derived from the so-called *prize-fights* in the beginning of the 19th century. These contests had gradually been adopted by the lower social classes. The transformation or *modernization* of this brutal game was done by the higher classes as part of a broader civilization process. This process took place rather slowly (as did the modernization of society as a whole). It implied the introduction of rules, the restriction of violence and the clean-up of corruption.

Judo took its techniques primarily from the militaristic and violent *ju-jitsu* at the end of the 19th century. It was transformed by Kano Jigoro (born in 1860 into a rich Japanese family). The transformation from ju-jitsu to judo had clear pedagogical objectives: character building of youngsters was a core element. Here, the whole process developed rather rapidly (as did the modernization of the entire society). It involved restricting violence and introducing pedagogical values.

In other words, the sportification of both boxing and judo was part of a broader modernization process. Both sportification processes were brought on by the same social class, albeit in different time periods and at a different speed.

5.3) Diffusion and popularization

How did boxing and judo diffuse within the context of the countries where they were born? Boxing was spread in England by itinerant athletes and contest organizers, judo was spread in Japan by Kano's disciples who were sent out to teach. In both countries the diffusion was facilitated by new means of transport and communication. In Japan the government promoted judo in schools, police forces and the army. In England, on the contrary, authorities declared a ban on boxing in certain areas.

And how did boxing and judo diffuse internationally? The main role in the diffusion of boxing was played by colonists and military men. Japanese emigrants, and especially Kano's prominent disciples, were responsible for the spread of judo. Boxing became popular in big industrialized cities while judo was spread more widely. In 1999 the World Boxing Council (WBC) had 156 member-nations. That same year the

International Judo Federation (IJF) had 179 member-nations. This means that both sports are practiced in almost all countries in the world.

Boxing athletes mainly come from lower social classes, judokas come from all social classes. Mass media and sport heroes have been important factors in the popularization process. Boxing is more popular as a spectator sport, while judo has far more active practitioners. For instance in Belgium — a country with 10 million inhabitants — there were, in 1999, 600 boxers versus 40,000 judokas. This sustains the assertion sometimes made that the more dangerous the sport is, the bigger the public interest and the lower the number of participants.

5.4) Boxing and judo as ‘modern sports’

In 1867 the brutal *prize-fighting* changed into modern boxing primarily through the introduction of the Queensberry Rules: boxing gloves became obligatory; wrestling or hugging were forbidden; the number and the length of rounds became fixed; and the rule was introduced that when a boxer falls he gets ten seconds to get up without assistance. The brutal *ju-jitsu* gradually changed into modern judo from 1895 on: a complex point system with scores according to the technique came into being. In 1899 Dai Nippon Butokukai’s set of 13 rules was adopted. In 1900 the first competition regulations ‘Kodokan Judo’ were born. Further adaptations of the rules took place in 1916, 1925 and in the 40s, the major aims being refinement of the point system, safety of participants and increasing attraction. All this may be seen as part of the modernization of society or of what Norbert Elias (1995) has called the civilization process.

According to Alan Guttmann (1978, 2004) modern sports (as opposed to premodern sports) can be defined by a set of seven characteristics: secularism, equality, specialization, rationalization, bureaucratization, quantification and obsession with records.

Secularism means that sports are not related anymore to the transcendent realm of the sacred. Boxing became a popular culture rather than a sacred ritual. Judo’s popularization and westernizing has reduced its religious meaning and traditional rituals.

Equality refers to the idea that everyone is admitted to the game (at least in theory). The Amateur Boxing Association (ABA) welcomed athletes from all social

classes (but one needs to add that blacks were banned between 1915 and 1937). As far as gender equality is concerned: Kano gave judo lessons to women quite early (but officially this started only in 1923)

Specialization has to do with the fact that game types became differentiated as well as playing roles and assistant functions. In boxing there were ‘secondants’, ‘principals’ and such. In Judo there were uke, tori and so on.

Bureaucratization means that administrative structures were imposed on every level of modern sport, from the local to the international level. In England, apart from the Amateur Boxing Association ABA (1880), the National Sporting Club was created (1891) in order to organize professional boxing. In Japan and abroad the Kodokan, based on Kano’s charisma, remained very influential until the 50s, after which modern organizational methods were introduced.

When we talk about *rationalization* we refer to scientifically trained athletes competing in built-to-purpose facilities and with standardized equipment. The ‘science of boxing’ focuses on safety, health, material and so on. Judo movements are based on scientific principles that aim at maximum efficiency and minimum effort.

Quantification & obsession with records are other typical elements of the modernization process. The modern sports world is a one of numbers and challenging records. There is a large amount of boxing literature that deals with facts and figures and statistics. Judo has been influenced by the West: all kinds of statistics have started to report on winners, on the number of championship victories etc.

5.5) Conclusion

As far as the transition from premodern to modern sport is concerned, there are a lot of similarities between boxing and judo. They also resemble each other when it comes to their national and international diffusion. The major difference is the time period in which the worldwide spread occurred. Furthermore, it is important to keep in mind that we gauge the popularity of boxing by the number of spectators, while the popularity of judo is gauged by the number of participants. The reason for this is the fact that boxing is much more brutal than judo. Judo, with its inherent pedagogical values, is more appropriate as part of a general physical education (Goossens & Tolleneer 1999).

6) *Fight for Peace and Boxing Upwards*

Most people are convinced that judo has more pedagogical potential than boxing. However, a number of cases show that also boxing can be used as a pedagogical tool. We refer to the sport & development projects *Fight for peace* in Brazil and *Boxing upwards* in Belgium/The Netherlands.

Fight for Peace was founded in 2000 by the anthropologist Luke Dowdney, who was the British Universities boxing champion in 1995 (and trained and fought for 8 years in Scotland, England, Nepal and Japan). The Fight for Peace Sports and Education Centre provides nearly 150 children and youth, both boys and girls from the Complexo da Maré, the opportunity to participate in sports activities. The project, which began in 2000 as a boxing academy, also provides training in wrestling and capoeira. Apart from participating in sports training, members also attend weekly citizenship and conflict resolution classes. The project enables young people to channel their youthful aggressiveness positively through sports, and provides opportunities for low-income youth. Through sports, education, the promotion of a culture of peace and also access to the job market, Fight for Peace seeks to offer young people at risk alternatives to getting themselves involved in crime and in the drug trade. The Centre seeks to prevent young people from getting involved in urban violence through two key objectives: 1) the creation of sports champions by providing training and using the best available sports infrastructure; 2) the creation of champions in life by investing in young people outside the academy. (Vandewinkel & Tolleneer 2006)

The other sport and development project relevant to this article is Boxing Upwards (Belgium and the Netherlands). *“The sport of boxing is used here as a means to reach socially vulnerable young people and to help them to improve their situation, which is often characterized by diverse social and personal problems (in home situation, school, leisure time, etc.), through a supervised programme within which active participation plays a central role. The starting point is that one goes out from these young people’s own interests and, given that many of such youths are attracted to (hard) martial arts, boxing is a conscious choice.”* (Theeboom et al. 2004: 114). In the Netherlands the major aim is re-socialisation, in Belgium it is prevention. *“I’ve learnt (sic) to not give up so quickly, not just with boxing, but with everything”* (says one of the participants). (Theeboom et al. 2004: 120)

7) Physical education in the world

Whether it concerns projects in South-America, in Europe or elsewhere, whether it concerns boxing, soccer, or another sport, the important thing is that teachers, trainers and managers with the right ideas and the right skills are involved. Sport can be a pedagogical tool only when you have the right people and the right pedagogical context: “sport doesn’t build character, people do”. Especially physical education in school and the formation of physical education teachers deserve our attention. Ken Hardman and Joe Marshall (2000) undertook a worldwide survey on the state and the status of physical education. Their major findings were: in most countries, less and less time is allocated to physical education; with insufficient budgets there is a lack of finances, material and personnel; the status and esteem of physical education and those involved is low, physical education has a marginal position in the school curriculum and is considered inferior to academic subjects that focus on developing a child’s intellect; authorities undervalue and marginalize the subject.

Hardman and Marshall’s study about the situation of physical education caused worldwide concern and elicited critical action at international and national levels. In Berlin the World Summit on Physical Education was organized in 1999, endorsed by the IOC, UNESCO and World Health Organisation (WHO). That same year the International Conference of Ministers and Senior Officials Responsible for Physical Education and Sport (MINEPS III) took place in Punta del Este (Uruguay). A new study was published by Richard Bailey: *Role of Physical Education and Sport in Education (SpinEd)*, revealing the benefits in various domains, including physical, lifestyle, affective, social and cognitive development. This was reported in MINEPS IV in Athens (Greece, 2004). The Secretary-General of the United Nations convened an Inter-Agency Task Force (2002) to review activities involving sport. This was done in the light of the Millennium Development Goals (MDGs). The United Nations declared 2005 the “International Year of Sport and Physical Education”. The Second World Summit on Physical Education in Magglingen (Switzerland, 2005) repeated the importance of achieving the Millennium Development Goals and emphasized the unique role of physical education in culture, health and development, education and the promotion of peace (Doll-Tepper 2007; Tolleneer et al. 2007). Let us focus now on what sport and physical education can mean for peace.

8) Physical education, sports and peace

What is the potential of physical education and sport as a tool for improving interpersonal and international understanding? Apart from the United Nations and other authorities, a number of Non Governmental Organizations (NGO's) strongly believe in the potential of sport: Sport Coaches Outreach and Right to Play (RTP) are good examples. Especially Right to Play stresses sport's potential for peace (Dillen & Tolleneer 2006; Eykens & Tolleneer 2006). What do we mean by peace? A broad definition of *sustainable peace* should be used. This means that there is an absence of physical violence; eradication of unacceptable forms of political, economic and cultural discrimination; self-sustainability; high level of internal and external legitimacy or approval, and constructive management and transformation of conflicts (Reychler & Stellamans 2005). Many people think that sport creates the right context and the right pretext for peace building and for general development. In sporting contexts contacts can be made with relative ease and thereby sport offers experimental space for the acquisition of actual social learning experience (Janssens et al. 2004). However, maybe this could also be said of a number of socio-cultural phenomena outside sport. So, sport seems to be chosen almost by chance and not for its intrinsic values. We quote: "reaching adolescents where they are...", "...a useful entry point for social change". Does sport also have intrinsic potential as far as mental and social development is concerned? Indeed so, sport *itself* has many-sided intrinsic potential: physical education and sport not only have physical potential (fitness & health, life style behaviours), they also have mental potential (personality, self-image, mental health and well-being, cognitive development) and even social potential (transmission of standards and values, socio-moral development, social behaviour, social relationships). (Stegeman et al. 2004; Janssens et al. 2004)

And can sport be a proper peace factor? We will not go into detail concerning the arguments used in sports philosophy. We mention only three issues here. 1) Can we maybe get peace through 'catharsis'? The hypothesis is that sport provides for "*the canalisation of aggressivity within the codified violence of the game situation*" (De Wachter 1980: 20). Many people see sports as an instrument to discharge aggressiveness and to release aggressiveness in a relatively safe way. We know, however, that psychologists don't support this claim. Research shows that aggressive

tendencies ‘increase’ after competing, after engaging in vigorous physical activity, after watching a competitive event. So, competition and spectatorship do not automatically lead to a catharsis. 2) Sport can be a peace builder in another way, as the Leuven philosopher Frans De Wachter (1980: 20) says: “*If pedagogically guided, sports may lead to a formal-democratic attitude, which is an attitude of peace, as it implies a readiness to confront an opponent according to regulated procedures rather than through violent action. But this also implies that sport cannot be expected to bring objective political peace; it will only stimulate subjective inclination to adopt peaceful solutions*” (see also De Wachter 1983). 3) The very nature of sport makes it potentially instrumental to peace education of young people. Competition implies the acceptance of conflicts and the capacity to handle them non-violently. Again I refer to Frans de Wachter (1987: 26): “*Educators recommend role playing as an efficient strategy to learn how to make compromises, to accept arbitration, and so on. But, of course, such role playing already exist in the sport game. Play ...is information processing. It is a learning process whereby members of a group adapt to the volume of that group. In competitive games, players learn how to behave in conflict situations with an uncertain outcome.*” So when youngsters practice sports they build up conflict-solving competence.

Does this also apply to a sport like boxing? Is boxing a peace builder or peace inhibitor? Do all these positive values also hold true for the sport projects like *Fight for peace*, that use the violent sport of boxing, which is sometimes even characterized as an immoral sport? Project leaders in Brazil, and in similar projects, like the project *Boxing upwards* (Flanders and the Netherlands) hurry to defend the “noble art of boxing”. They target young people growing up in underprivileged areas where aggressive behaviour is rife. In such an environment, acting upon a challenge, or settling a conflict usually results in a street fight. These young people have never developed any means of self-control when faced with a challenge, and therefore lack any conflict-solving skills which do not involve aggression. Project leaders are positive that this lack of control over one’s own mind and body, resulting in uncontrolled aggression, is precisely what boxing aims to remedy (Theeboom et al. 2004). According to the Norwegian Pelle Kvalsund (2007) the body and its emotions often get forgotten in peace building. It is precisely sport which addresses a wide variety of feelings that are required in

sustainable conflict transformation. According to our Brussels colleague Marc Theeboom, boxing makes participants develop ways to self-discipline and to seek inner calm in the face of such circumstances which otherwise would have triggered an aggressive response. Referring to the social learning theory: self-control is apparently a learned pattern of response, which is characterized by modelling and reinforcement, and therefore can be taught (Theeboom et al. 2004). So boxing indeed has potential here. Choosing the right sport (what) to obtain your goals is one thing, creating the right moral-pedagogical climate (how) is another thing.

9. Moral-pedagogical climate and peace building leadership

In general the moral-pedagogical climate is an important precondition when we are dealing with physical education and sport. Projects can “bring about a change of attitudes and behavior. It depends how you play. This is the reason why appropriate training of coaches is so crucial” (Kvalsund 2007). Sustainable conflict transformation also requires addressing the participant’s feelings. Sport and games provide a setting in which joy, fun, creativity and happiness can bloom, but also give rein to rage, sadness and frustration. Negative emotions can be transformed when one confronts them and works through them with a coach. Coaching, and more specifically, supervision is a precondition with respect to the activity and its organization: “*encourage a positive self-image, use a direct and open style of communication, build up a relation of trust, focus on all participants, emphasise an atmosphere of conviviality and relaxation...*” (Stegeman et al. 2004: 29; Janssens et al. 2004).

There is lot of research on the pedagogical climate, supervising, coaching and teaching in sport. There is also most interesting literature on leadership and peace building. It would be a good idea to confront these two conceptual frameworks in order to come to new insights and ways to increase the sports world’s peace building potential. I refer to Luc Reychler’s *Checklist for assessing peace building leadership*. In this list skills, ethical values, motivation, personality etc. determine whether one is dealing either with “peace building leadership”, or with the opposite: “peace inhibiting leadership” (Reychler & Stellamans 2005: 37-42).

A research question could be: to what extent do we find peace spoiling leadership among coaches who force young athletes to extreme performances and advocate winning at all cost?

And what about the global sports scene? In a discussion about sport on the national and the global level, talking about “peace building leadership” can also be a fruitful approach. Whether we are dealing with leaders of the Olympic Movement or with athletes and former athletes, all of them can play a significant role in distributing the message of peace. The political leader Nelson Mandela gave a marvelous example of reconciliation at the occasion of the Rugby World Cup in 1995. He gave permission to the South-African team to use the so-called Springbok-emblem which had been for a long time *the* symbol of Afrikaner nationalism. More remarkably: Mandela even showed up in the Rugby stadium wearing a Springbok-shirt himself. In the same vein, we have already pointed out the role played by boxing champion and peace apostle Muhammad Ali. Ali became an antimilitarist and, in 1990, he showed his dedication to the cause of peace when he undertook a mission to Bagdad, after which Saddam Hoessein released 15 hostages. Stephen en Jeffrey Wenn (1999) wrote an article on this in the *Journal of Sport and Social Issues*, depicting Ali as an unofficial ambassador for many American citizens. In general, we can agree that there is still a lot of research to be done on the role of sports personalities in the peace process and on the peace potential of global sport events like the Olympic Games and World Cups (Tolleneer 2007; 2008).

10) Conclusion

Sport as such is not an oasis of peacefulness. Let us not idealize sport, this is scientifically, politically and pedagogically fruitless. To understand the inherent ambivalence a ‘peace and conflict research in sport’ must be developed. The task of researching and teaching sport science is “...*to outline and clarify the theoretical framework of possibilities and the margins for action for sport. On this backdrop of the hypothetically possible, the awareness of the perils and omissions of the possible can be increased. Therefore, through criticism and counseling, the science of sport can help to define and promote the role of sport in the peace movement*” (Guldenpfennig 1985: 209).

There is a need for pedagogical and moral guidance. Sport in clubs and schools (on the micro- level) needs the right leaders. Indeed as we have asserted, “sport doesn’t build character. People do”. Talking about international sport tournaments (on the macro level) we can paraphrase these words by saying “sport doesn’t bring peace. People do”. In his article in the *Journal of the philosophy of sport* (2006) Reid says: “*Let the Olympic Games... be an instrument of peace – one that provides the opportunity for the peaceful values inherent in sport to offer their lessons in a violent, cynical, and increasingly small world*” . Peace building has much to do with hope and positive attitudes. Peace ethics is primarily ethics of hope: “*Raising hope is vital for peace building. The term hope, as used here, refers not to wishful thinking, false hope or the expectation of a better future. In contrast, it refers to an attitude that refuses to let the current situation or development have the last word, and that continues to search for solutions.*” (Reychler & Carmans 2006: 45). Peace researchers, as well as sport researchers, and the whole scientific community have a great responsibility to keep hope alive. Referring to the introduction to this article, and to Tony Blair’s optimistic words about the role of sport in the global world, we recall Pierre de Coubertin’s ideas about peace and international understanding. How much significance do these words, spoken at the end of the 19th century, still have today? “*Wars break out because nations misunderstand each other. We shall not have peace until the prejudices which now separate the different races shall have been outlived. To attain this end, what better means than to bring the youth of all countries periodically together for amicable trials of muscular strength and agility? The Olympic Games, with the ancients, controlled athletics and promoted peace. It is not visionary to look to them for similar benefactions in the future*” (P. de Coubertin 1896).

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Hersey and America in John Hersey's *Hiroshima*

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Introduction

John Hersey's article, entitled 'Hiroshima', was first published in the *New Yorker*, on August 31st, 1946. The entire contents of *The New Yorker* were devoted to Hersey's story, its cartoons and editorials being deleted. It was later published as a book, *Hiroshima* (1946).¹ He later added the chapter 'Aftermath' to this book in 1986. When it was first published in 1946, it had a great impact on Americans, who did not know about Hiroshima, and it is often the only book that people have read on the subject.

John Hersey was one of the first American journalists who reported on the effects of the bombing of Hiroshima to Americans. He worked as the secretary of Upton Sinclair in 1937, and later became a journalist, writing articles about World War II for *Time*, *Life* and the *New Yorker*. He visited Hiroshima in April 1946 for the first time, and spent about three weeks there, interviewing a dozen atomic bomb survivors. In the same year, Hersey wrote his first sensational article, *Hiroshima*. For his article, he chose six survivors: two Christian ministers- Father Wilhelm Kleinsorge, a German priest of the Society of Jesus; and the Reverend Mr. Tanimoto; two working women, Miss Toshiko Sasaki and Mrs. Hatsuyo Nakamura; and lastly, two Japanese doctors, Dr. Masakazu Fujii and Dr. Terufumi Sasaki.

Today, I would like to consider not so much the controversial issues in the ethical problems of the atomic bomb but the literary context of Hersey's *Hiroshima*, and focus on how he treats the U.S.'s "Yellow Peril" propaganda against Japan, and how and why he uses Christianity as an index for the westernization of Japan in his text.

As regards to this, I will suggest two points; first, the American occupation of Japan from 1945 to 1952 has tremendously affected Japanese society and the future planning of Japan, but it was *left out* both from *Hiroshima* and even from the chapter

¹ Hersey, John. Hiroshima. Penguin Books. London. 2001(1946)

‘Aftermath’. The American occupation of Japan lasted until April 1952, and the defeat of Japan and the American occupation left an indelible mark on the Japanese who lived through the era.

Secondly, clearly noticeable in Hersey’s narrative is the importance of Christianity in the war in terms of westernization. Strangely enough, for Japanese readers like myself, although Hersey narrates what happened in Hiroshima, we often feel that he does not seem to talk about it in the context of Japanese culture.

In addition, I would also add to this argument some counter-narratives written by two Japanese writers who survived the atomic bomb and witnessed what happened there with their own eyes, and who wrote the books in their own voices. One is Ota Yoko’s *City of Corpses* (1945), and the other is Hara Tamiki’s *Summer Flower* (1949)².

1. The importance of Christianity in *Hiroshima*.

John Hersey’s *Hiroshima* starts at the moment when the atomic bomb flashed in the air above Hiroshima. Hersey begins his book by narrating each case of six atomic bomb survivors. But, why and how did Hersey choose six people, two of whom were Christians? (One Japanese woman, in fact, is later baptized and becomes a Christian after the bomb). One of the reasons for this is that Hersey couldn’t speak Japanese and he totally depended mostly on the translations by Mr. Tanimoto and German priests, who were the people Hersey chose to narrate in the text. Hersey had previously interviewed approximately forty people, and he concentrated on six people in his book. But According to one critic, Hersey decided to focus his narrative on six survivors who would appeal to the pathos of the American audience, and who implicitly undermined the representation of the Japanese as a fanatical, militaristic Shinto horde (Sharp 445). The Shinto religion that the critic describes is the belief that the role of a divine emperor of Japan is both sacred and secular; from this the Japanese infamous cult of racial superiority and its sense of holy mission came. By subverting the fanatical Shinto religion and by settling on two Christian atomic bomb survivors, Hersey shows that Christian love and sacrifice are significant factors in Japanese society.

² Japanese names are noted in Japanese order: surname first, then given name.

As Hersey narrates the daily lives of survivors after the atomic bomb, he mentions persistently and tries to show how American culture penetrates Japanese culture. An example is Dr. Fuji, who had been injured by the bomb the previous year, but hangs out a sign inscribed in English “in honour of the conquerors: M. FUJI, M.D. Medical & Venereal”, when he buys a vacant clinic in a suburb, and receives the members of the occupying forces and lavishes whisky on them (103). It would be a difficult task to sympathise with the American way of thinking and Americans themselves if one had been injured by the bomb, as he had only a few years previously. I will, however, focus here on why Hersey mentions the stories in which Dr. Fuji and other survivors came to accept western culture.

In one of the stories, after his economic success, Dr. Sasaki attends a contest of gate ball, a primitive variant of croquet, and wears a necktie “with *Gate ball* embroidered across it in English script” (141). Although the expression *Gate ball* is not English but Japanese-English, it shows how the English language has permeated Japanese society and affects people. This view is reinforced again by the sentence, when Dr. Sasaki stands in Hiroshima in 1985, “with tall modern buildings on broad, tree-lined avenues crowded with Japanese cars, all of which had English lettering on them and appeared to be brand-new” (142). Hersey explains that Dr. Fujii, though he had been injured by the atomic bomb, still has a good relationship with Father Kleinsorge, a German Catholic priest. As he likes to study both English and German, Dr. Fuji is now eager “to make friends with Americans” (164). He built a new clinic in Hiroshima in 1948, and has a dance floor and billiard table in his house, which are of course in western style. What has made it possible for him to have western hobbies and a wealthy lifestyle is the capitalist social structure in Japan, which the Japanese government borrowed from western capitalist nations, notably America. As a result, Hersey’s descriptions of these aspects of westernization gave Americans the impression that Japan had changed from being an imperialistic country to becoming one of the capitalist nations with the help of America, and consequently, this seems, as I will argue later, to help justify the American occupation of Japan.

In the chapter ‘Panic grass and feverfew’, Hersey shows how diligent and devoted the Christian survivors are in helping other injured anonymous Japanese people. Generally speaking, Japanese society is deeply penetrated by the Buddhist belief by

which Japanese people live. For instance, in Hara Tamiki's narrative in his *Summer Flowers*, he writes in detail about what he did after the atomic bomb dropped in Hiroshima. He stayed in a shelter, about ten feet from which there were two school girls lying down under a cherry tree. "Beginning just before dawn", Hara writes, "we heard voices here and there reciting the *nembutsu* over and over. People were dying one after the other. When the morning sun rose high in the sky, the students from the girls' vocational school both breathed their last, too." (Minear 56). The *nembutsu* is, as he shows, a recitation of phrases from the Buddhist sutras. This is the typical way of sending a dead person to 'heaven' in Japan. But in Hersey's narrative, no descriptions of reciting the *nembutsu* can be found. Rather, by employing two Christian priests, Mr. Tanimoto and Father Kleinsorge, Hersey keeps trying to show the faith and importance of Christianity, as opposed to Japanese Buddhist traditional culture. Mr. Tanimoto, for instance, meets his wife's father who was "notoriously selfish and cruel" and who "had said openly to several people that Mr. Tanimoto was a spy for the Americans" and "he had derided Christianity and called it un-Japanese" (79). But when this man was about to die, Hersey writes, "He was willing to be comforted by any religion", and finally this old man who had derided Christianity, dies as Tanimoto, in front of him, reads a psalm loudly from a Japanese language pocket Bible (80). How could Hersey know one's feelings when one is about to die? Why does Hersey mention the Japanese-language pocket Bible? Furthermore, why does Mr. Tanimoto go to *help* him, despite the fact that Tanimoto hates him, and then reads the Bible *loudly*? Many questions can be asked about Hersey's texts. Perhaps Hersey persistently tries to connect Christianity to the Japanese historical context so that, more significantly, American readers can understand and sympathise with the book, and that is why he also insists on how far westernization in Japan has proceeded and how it is providing the base or infrastructure of society. Furthermore, Hersey depicts the Reverend Mr. Tanimoto as a heroic figure and so devoted to others that Hersey's narrative tends to lose its plausibility.

Here is another example of the way Christianity is treated. Miss Sasaki at first does not believe in Christianity because its God snatched away her parents and made her life harder. When Miss Sasaki asks Father Kleinsorge, a German Christian, "If your God is so good and kind, how can he let people suffer like this?" he says: "My child, man is not now in the condition God intended. He has fallen from grace through

sin” (109). But, finally, having a good relationship with Father Kleinsorge after the war, she begins to believe in God. Hersey here depicts her feeling in a dramatic way, as ‘a revelation of God’:

Her house stood by a cliff, on which there was a grove of bamboo. One morning, she stepped out of the house, and the sun’s rays glistening on the minnowlike leaves of the bamboo tree took her breath away. She felt an astonishing burst of joy – the first she had experienced in as long as she could remember. She heard herself reciting the Lord’s Prayer. In September, she was baptized. (155)

Being ‘baptized’ is the climax, and it is an astonishing and almost pantheistic communion she has with the bamboo tree and the sun’s rays. With her breath taken away, she now feels a burst of joy, reciting the Lord’s Prayer. Apparently concealed in her joyful moment is the confirmation of the westernization of Japan. Westernization, put briefly, is the process of becoming westernized. The medieval form of the West was Christendom, and “Conversion by force and faith was one of the bases of Western expansion” (Latouche 28). The correspondence between how Hersey writes about Christianity and how the American government treats Japan is arresting; Hersey’s book legitimizes the relationship between America and Japan, contributing to make it possible for the American government and its forces to continue to dominate Japan even after semi-colonization (*cf.* US military bases in Japan still remain).

3. Hersey’s text and the US government

Hersey quotes the Japanese term, “*Shikata ga-nai*” or “It can’t be helped” many times in his text. In Hersey’s view, the Japanese at that time had deep feelings of powerlessness in relation to the state authority, which had been sturdy since the Meiji Restoration in 1868 (122). Hersey indirectly criticises this passive attitude. When Ms. Nakamura, who often used to say “*Shikata ga-nai*”, eventually settles in the house, she overcomes her difficulties, and finds a job in a good atmosphere. In the factory in which she works, when the moving belt stopped, ‘there was a birdsong of gossip and laughter, in which she joined.’ Hersey writes;

It appeared that all along there had been, deep in her temperament, a core of cheerfulness, which must have fuelled her long fight against A-bomb lassitude, something warmer and more vivifying than mere submission, than saying, “*Shikata ga-nai*” (125-6).

It seems fair to say that Hersey indirectly criticises the Japanese attitude of passivity that is nourished by the Shinto religion. But Hersey, in fact, had previously shown his antipathy to the Japanese military forces and his support for the American government by a metaphorical use of natural imagery in his description of the ruins of Hiroshima. When Miss. Sasaki visits the ruins of Hiroshima with her leg in pain and swelling, Hersey narrates:

Over everything (...) was a blanket of fresh, vivid lush, optimistic green; the verdancy rose even from the foundations of ruined houses. Weeds already hid the ashes, and wild flowers were in bloom among the city’s bones. The bomb had not only left the underground organs of plants intact; it had stimulated them. (91)

This specific but lengthy description can be interpreted as meaning that if there are already wild flowers blooming from the ground of Hiroshima, where people said that no plants would grow for seventy-five years, there is truth in the official narrative about the bombing. Hersey reiterates this vision in the ‘Aftermath’. Dr. Sasaki is racked by memories of the appalling days of Hiroshima just after the end of war. As he succeeds in his medical business and he becomes wealthier, according to Hersey, he changes his view. Hersey explains:

He (Dr. Sasaki) could face Hiroshima now, because a gaudy phoenix had risen from the ruinous desert of 1945 (...) only one in ten of whom was a hibakusha (*cf.* the atomic bomb survivors) – with tall modern buildings on broad, tree-lined avenues crowded with Japanese cars, all of which had English lettering on them and appeared to be brand-new. (141-142)

Clearly apparent is the vivid description of Hiroshima. This image of a new Japan dedicated to rehabilitation, peace, and progress was portrayed increasingly by American journalists: the bomb was terrible, but it stimulated the ground of Japan. And now, Hiroshima is no longer in ruins. Your life will be good if you follow us. This was the official narrative widespread in America and in occupied Japan after the war. Hersey seems to comply with this official narrative, and we find an echo of it in an episode from Ota Yoko's *City of Corpses*. Under the American occupation, Ota Yoko was questioned by an Occupation intelligence officer at the time of the censorship because she was a writer. Toward the end, this officer said to her, "I want you to forget your memories of the atomic bomb. America won't use the atomic bomb again, so I want you to forget the events in Hiroshima". Ota's answer, not difficult to imagine, was "I don't think I can forget" (Minear 141). Thus, Hersey stubbornly reiterates his narrative many times as if forgetting was the best choice for the atomic-bomb survivors. This is, though, not only his idea, as one critic, points out that, in early and mid-1946

Journalists increasingly portrayed Hiroshima and Nagasaki as symbols of the birth of a new Japan dedicated to rehabilitation, peace, progress, and reconciliation. The American press depicted Hiroshima as a microcosm of the Japanese nation which was progressing steadily under wise American tutelage and developing a pacifist outlook which would curb Japan's warlike tendencies in future. (Yavenditti 31).

Hersey may not uncritically inherit and accept the conventions in America, but he persistently refers to, the structure of attitude and reference generated by the official government narrative and media. He does this as a journalist who had power to influence people's minds. He was already a well-known journalist before he wrote *Hiroshima*, having received a Pulitzer Prize for his novel *A Bell for Adano* in 1945. More important is what is left out from Hersey's narrative, namely the description of the American occupation of Japan. In omitting to describe this, Hersey, intentionally or unintentionally, implicitly supported the American occupation and suggests that it was successful in controlling the 'Yellow Peril'. By reiterating the official narrative in his text and referring to it, Hersey helped to make it possible for the American government

to maintain its dominance over Japan, and to reinforce the status quo in American society.

4. Conclusion

As I have argued, though, it is true Hersey's *Hiroshima* played an important role for Americans as well as Japanese in informing the world that the Japanese victims were human beings. Hersey rightly criticized, I believe, the widely held view that the atomic bomb was a justified attack against an evil and militaristic yellow peril. Moreover, I should emphasize that Hersey was probably the first to talk about the prejudice against *hibakusha*, the atomic bomb survivors in Japan, which *has* been one of the socially problematic areas of discrimination since the bomb was dropped, and many survivors, especially females, have suffered from these prejudices.

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Dickens's Idiot in *Barnaby Rudge*

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When you look up a dictionary, you may find the definition of the word 'idiot' is 'a stupid person' or 'someone who is mentally ill or has a very low level of intelligence'. It can be offensive to use it in daily conversation. Still, idiocy is one of the frequent themes in literature. To name a few example of the works dealing with idiocy, there are Fyodor Dostoevsky's *The Idiot* and Ango Sakaguchi's *The Idiot*. What becomes clear by reading these works is that it never allows any single definition.

The purpose of this paper is to compare the two works dealing with idiocy and see how the idiots are described, what they have in common, and how they are differentiated. I take up "The Idiot Boy" (1798) by William Wordsworth (1770-1850) and *Barnaby Rudge* (1841) by Charles Dickens (1812-70). The outline is as follows: Chapter 1 takes a look at how innocence is related to childhood and idiocy. Chapter 2 shows how the traditional way of depicting idiots as holy or innocent is made use of in the two texts. Chapter 3 deals with the idiot in *Barnaby Rudge* more closely, and how he is demystified. In Chapter 4, I will discuss the role of Grip in *Barnaby Rudge*. In conclusion, important points will be repeated.

1. In praise of innocence

Love childhood, indulge its sports, its pleasures, its delightful instincts. Who has not sometimes regretted that age when laughter was ever on the lips, and when the heart was ever at peace? Why rob these innocents of the joys which pass so quickly, of that precious gift which they cannot abuse?
(43)

In the eighteenth century thus said Jean-Jacques Rousseau (1712-78), declaring his attitude toward the age where reason and intellect were valued above all and regarded as tools for making a child into an adult with reason. For Rousseau, as Peter Coveney says, the nature of a child was "innocence" (44). Further, this image of

childhood had been taken over and developed by English romantic poets such as William Blake (1757-1827), Wordsworth, Samuel Coleridge (1772-1834). (Coveney 37)

While the image of childhood had thus been idealised as an innocent figure, idiocy too had been related to innocence throughout history. Natalie McKnight indicates that, in western culture, there has been stereotypical way of describing idiocy as “holy idiots”, that is, “those who have mental defects but who also have mystical, visionary natures or at least unusual innocence and selflessness.” (McKnight 35) However, idiocy is not always used in thus perfectly dualistic way in literary works. Next, we will take a look at works of Wordsworth and Dickens.

2. Two Idiots

Wordsworth’s “The Idiot Boy” begins with the quiet nightly scene.

’TIS eight o’clock,--a clear March night,
The moon is up,--the sky is blue,
The owlet, in the moonlight air,
Shouts from nobody knows where;
He lengthens out his lonely shout,
Halloo! halloo! a long halloo! (1-6)

In this pastoral landscape mounted on the pony by his mother was Johnny Foy, the idiot boy. She tells Johnny to go to town and fetch the doctor for their ill neighbour. Johnny departs late at night, not returning for so long a time. Being worried, his mother goes out to find him. After the vain struggling for hours, she finally finds him, but with no doctor beside him. In spite of his failure in bringing the doctor, she never accuses him of nothing. She just says ““Oh! Johnny, never mind the Doctor; / You’ve done your best, and that is all:”” and feels relieved at his return. On the other hand, their neighbour gets more worried about the missing two than her own self, and even she goes out to find him. She has got well when they all meet at last, and this story comes to an end with the following lines “Oh me! it is a merry meeting / As ever was in Christendom.” (430-431) and “Now Johnny all night long had heard / The owls in tuneful concert strive; (442-443).

The sentiment surrounding this poem changes from the uneasiness about Susan’s sickness to the anxiety as to Johnny’s absence and then to the praise of Johnny’s innocence which is the ultimate solution to all the anxieties, producing the feeling of relief. In the meantime, the image of pastoral scenery has made a deep current all

through this poem.

Dickens's fifth novel, *Barnaby Rudge* is based on a historical event in England, known as the Gordon riots, which occurred in 1780. The protagonist Barnaby Rudge is an idiot, about twenty-three years old, who dresses himself almost all in green clothes and has long hair and well-built body. Led to think he can make his mother happy by going to the town and earning money, he takes part in the riots. In the course of the riots he is caught by the army, and put in prison. He is sentenced to death, but by the help of Gabriel Varden, the London locksmith, he is finally saved.

When he first appears in the novel, he is described by such phrases as "the absence of the soul" or "the disorder of his mind" (35). But like Johnny, Barnaby also has innocent nature. He likes to play around outside. In Ch. 25, Dickens says that

[i]t is something to look upon enjoyment, so that it be free and wild and in the face of nature, though it is but the enjoyment of an idiot. It is something to know that Heaven has left the capacity of gladness in such a creature's breast; it is something to be assured that, however lightly men may crush that faculty in their fellows, the Great Creator of mankind imparts it even to his despised and slighted work. (208)

But the figure of Barnaby playing in nature means more than "but the enjoyment of an idiot". The next scene in Ch. 47 writes as follows:

The world to him was full of happiness; in every tree, and plant, and flower, in every bird, and beast, and tiny insect whom a breath of summer wind laid low upon the ground, he had delight. His delight was hers [Mrs. Rudge's]; and where many a wise son would have made her sorrowful, this poor light-hearted idiot filled her breast with thankfulness and love. (388)

Here Barnaby's mother Mrs Rudge even finds comfort in the figure of Barnaby enjoying the natural world surrounding him. In these descriptions, it can be said that Barnaby belongs to the traditional way of describing idiocy as well as Johnny. Both Barnaby and Johnny have the capacity of gladness in playing in nature, which shows their innocence, and, in addition, they are similar in that their innocence becomes precious to those who are with them.

However, while Johnny is idealised as a symbol of innocence, Barnaby is not always described in that way. The way Dickens deals with Barnaby is very ambiguous.

3. From the Country to the City

As mentioned before, Barnaby takes part in the riots in the novel. What is important here is that escaping from the rural scene and coming to the city, he becomes one of the rebellious rioters. As the ostler Hugh confirms, Barnaby is “the greatest man of all the pack” (Ch. 49 405), and the mob “hasn’t in it a better, nor a nimbler, nor a more active man, than Barnaby Rudge” (Ch. 48 403). Related to these confirmations, his being of “strong make” (Ch. 3 35) also suggests his fitness for the rough nature of the mob. He is not just a mere innocent creature. He can be a member of the subversive rioters.

In the course of the riots, Barnaby is imprisoned twice. After he was imprisoned the first time and met his father in the prison yard, the rioters take assaults on the prison. When he flees with his father out of the crowd which seems “a legion of devils”, Barnaby, “[s]ickened by the sights surrounding him on every side, and by the heat and roar, and crash, forced his way among the crowd ... ” (Ch. 68 568). Here by mentally distancing from the crowd, he makes clear that he is not one of them. Further, he feels no scruple against what he has done. ““You[Mrs Rudge] may think that I am silly, but I can die as well as another. -- I have done no harm, have I?”” To which, his mother only replies, ““None before heaven.”” accusing nothing of him. (Ch. 73 608) Here his innocence is again emphasised. In addition, after recovering from the shock of the riots, “his love of freedom and interest in all that moved or grew, or had its being in the elements, remained to him unimpaired”. (Ch. the last 687)

4. The Role of Grip

In the ending parts of the novel, Barnaby seems to be transformed in the way more acceptable to society. McKnight argues that Dickens eventually diminishes Barnaby’s subversive power. (McKnight 91) In Ch. the Last, he recovers from the shock of the riots by degrees, becomes “more rational”, has “a better memory and greater steadiness of purpose” (687). This apparently seems to be his transformation into an existence more acceptable to society. However, what follows these remarks is “but a dark cloud overhung his whole previous existence, and never cleared away”, which suggests he has not completely lost his ominous power. Is it true that Barnaby’s subversive power is diminished at last?

Here I consider the role of Grip the raven, who has been always with Barnaby all through the novel. According to Jerome Buckley, ravens have been seen as “creatures of mystery and ill omen, presagers of doom and death – no doubt from their

observed appetite for carrion”, while, as seen in 1 Kings in Old Testament and *Titus Andronicus*, they sometimes appear as “an agent of pity” (30). In Ch. 25, where Grip, Barnaby and Mrs Rudge escape from London fearing Mr Rudge’s persistent stalking to them, “with the air of some old necromancer”, Grip looks “like the embodied spirit of evil biding his time of mischief” (212). On the other hand, in Ch. 57, Barnaby describes Grip as his “friend” and his “brother”, to which the raven answers “by an affectionate croak” (473).

As to the details in featuring this speaking raven, one glance at Dickens’s letter to George Cattermole in 1841 would be sufficient for the immediate purpose: “Barnaby being an idiot, my notion is to have him always in company with a pet raven, who is immeasurably more knowing than himself.” (43-44) Moreover, in Ch. 58, Grip “with his head drooping and his deep black plumes rough and ruffled, appeared to comprehend and to partake, his master’s fallen fortunes”. The image of Grip as “more knowing” and comprehending and partaking Barnaby’s fallen fortunes emerges as an being who among all the rest in the novel understands Barnaby most and further sympathises with him. Then, what is the role of Grip? To this question, wouldn’t it be possible to think that Grip works as an advocate for Barnaby and declares Barnaby’s ominous power? That is, Barnaby’s latent power, which seems to be weakened at last, remains alive by the voice of Grip.

Grip and Barnaby literally experience the same fortune. Not just being always with Barnaby, he suffers from the horror in the prison or during the riots, as well as Barnaby, rendered dumb for a while after the events. However, as Barnaby recovers from the shock he suffered, Grip regains his voice and shouts, “‘I’m a devil, I’m a devil, I’m a devil!’” (Ch. the last 688) Here Grip says that Barnaby has not lost his power voice by declaring his being “a devil”, who brings about chaos in the world. It becomes possible only with Grip, who understands and feels pity for Barnaby. It is interesting that this novel ends with the remark about Grip. “...as he was a mere infant for a raven, when Barnaby was grey, he has very probably gone on talking to the present time” (688), which allows the interpretation that Grip keeps bringing about chaos in the civilised society.

6. Conclusion

In “The idiot Boy”, Wordsworth idealises Johnny in the rural scene as a loving innocent figure. On the other hand, Dickens detaches Barnaby from the rural scene and suggests his subversive power in the city. But at the same time he still keeps his innocence. Though Barnaby’s power seems to be subdued at the end, it still remains

vivid by the role of Grip. It is difficult to define Barnaby's idiocy because of this ambiguity. But the very ambiguity makes Barnaby the subject worthy of close examination.

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Challenge to the Throne: The Byzantine Princess Anna Komnene and Conspiracies, 1118-1119

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1. Introduction

<A personal self-introduction>

Hello, everyone. My name is Ayana KATAKURA.

I am a graduate school student in the Department of Western History. My major is 12th century Byzantine history. In particular, I am very interested in a Byzantine princess, Anna Komnene. There are two aspects to her personality: one is that she is the author of “*Alexias*” on which she described the deeds of her father, Alexios I Komnenos, and the only female historian in the society of medieval Christianity, and the other is that she is the chief conspiratress of two plots against her younger brother.

Today, I will focus on the latter aspect, and look at two conspiracies plans in terms of her character as a princess hungry for power.

Before getting into the theme of Today’s talk, I will tell you why I was attracted by Anna as an object of study. When I was a junior, I came across a book at the public library. The book led me to begin with my work on the subject, though it was just a novel about Anna, not an academic book. As I was reading it, I was fascinated by two aspects of Anna’s character: first, as the female historian, second, as the chief conspiratress. As a result, I wanted to know more about her, and decided to write a graduation thesis about her. To tell you the truth, at that time I was vaguely thinking of writing a thesis about the medieval history of England. The book about Anna changed my life. However I hardly had even a general knowledge of Byzantine history at the time. Therefore I began to read books and papers about Byzantine in Japanese. In time I was more interested in Anna’s role as a conspiratress than a historian. This is why I studied Anna as a conspiratress in my graduate thesis and master’s thesis.

Recently, I presented the result of my research about this at the Byzantine Congress in Japan, and my article about Anna is to appear in the journal, “*Gender Shigaku*”¹.

My presentation today is based on that paper.

Here I end my discussion of how I have come to study Anna.

In this presentation, as I have said, I will investigate the two plots which were attempted by Anna in order to deprive of her younger brother, Ioannes II Komnenos of his throne.

Firstly I will give an outline of those two conspiracies, and show how Anna was involved in them. Next, I will look into Anna’s identity, as the first-child of the emperor, reading between the lines of Anna’s work, “*Alexias*”. Finally, I will verify my hypothesis: the two plots were attempted by Anna to restore her right to the throne.

Now I will go on to the next section.

2. Conspiracies in 1118-1119

<In 1118>

Firstly, I will outline the plot of 1118.

The first conspiracy occurred on the 15th of the August 1118, on the eve of Alexios I Komnenos’s death. Before I tell you about the plot, I will mention the imperial family at the end of Alexios’ reign.

When Alexios was sick in the last years of his reign, Eirene, his wife, began to have influence at court and intervened in the succession issue². Eirene kept on asking her husband, Alexios to disinherit her son, Ioannes and give the crown to her daughter, Anna and her son-in-law, Nikephoros Bryennios, although the eldest son of the imperial couple, Ioannes was supposed to ascend to the throne officially³. Nikephoros as well as Eirene began to have

¹ KATAKURA, Ayana, ‘Byzanz-Kojo Anna Komnene no Teii eno Tyosen — Alexios I Komnenos no Koukeisyua Arasoi (1118-1119) wo Megutte’, “*Gender Shigaku*”, 4, 2008, pp. 45-56. (written in Japanese with English Abstract).

² ZONARAS, Ioannes (edidit BÜTTNER-WOBST, T.), *Ioannis Zonarae Epitomae Historiarum*, vol.3, Bonnae Impensis Ed. Weberi, 1897, pp. 747-748, 754. Zonaras was a chronicler, who was contemporary with Anna Komnene. I will write as follows: Zonaras, year, page; CHONIATES Nicetas (recensuit. van DIETEN, I.A.), *Nicetae Choniatae Historia*, CSHB11, Berolini; Novi Eboraci: de Gruyter, 1975, p. 10; CHONIATES, Niketas (trans. by MAGOULIAS, H.J.), *O City of Byzantium, Annals of Niketas Choniates*, Detroit: Wayne State University Press, 1984, p. 8. Choniates was a historian from Anna’s era upward. I will write: Choniates, year, page.

³ Choniates, 1975, p. 5.

increasing power at court because some aristocrats were on his side.

It was in August that the first conspiracy plan against Ioannes was attempted.

Then Eirene and Anna were caring for Alexios who was on the verge of death⁴. On the other hand, as soon as Ioannes made sure that his father was on his deathbed, he succeeded to the throne as Ioannes II Komnenos despite the fact that Alexios was still alive⁵. When Eirene was informed of her son's move, she tried to lead her son-in-law, Nikephoros to prevent his accession to the throne⁶. However this plot collapsed when Nikephoros refused to collaborate.

Judging from the outline of the first plot, you might think that Ioannes was a traitor because he succeeded to the throne while his father was still alive, but actually Ioannes was a legitimate heir to the throne, which had been already announced in his childhood. According to the then chronicles, he seemed to do it to outsmart his rivals. On the other hand, Anna regarded her brother as a bad son because he did not nurse Alexios unlike her mother and herself. Now I have no real way of knowing Anna's role in this plot, because there is no mention of her name in the historical data about the first plot. Actually it was Eirene, not Anna that was mainly involved in this plot.

In the next section, I will give an outline of the plot of 1119.

<In 1119>

The second plot was attempted mainly by Anna in 1119, within a year of Ioannes's accession to the throne.

This is how it happened. The conspirators had a plan to fall on Ioannes who was in camp at night, but this plot also ended in failure when in the last minute Anna's husband Nikephoros hesitated to collaborate. It was said that Anna was enraged and disappointed with her husband's weakness. After the plot failed, Anna as chief conspiratress⁷ and those who were involved in it had to forfeit their property as a punishment. Although, shortly after that, their properties were returned, Anna retired to her mother's convent.

⁴ COMNENA, Anna (recensuerunt REINSCH, D. R. et KAMBYLIS, A.), *Annae Comnenae Alexias*, Corps Fontium Historiae Byzantinae (CFHB); Vol.40, Berlin, 2001, pp. 500-501 ; COMNENA, Anna (trans. by SEWTER, E. R. A.), *The Alexiad of Anna Comnena*, Harmondsworth, Middlesex: Penguin 1969, pp. 511-513 ; Zonaras, 1897, p. 761.

⁵ Comena, 2001, p. 501 ; Zonaras, 1897, p. 761 ; Choniates, 1984, p. 7.

⁶ Ibid., 1984, p. 7.

⁷ Choniates, 1975, p. 11.

Similarly, I have no way of knowing Anna's role in this plot, because there is no mention of her name in the historical data about the second plot, as in that in 1118. What I can gain from the source material available at present is Anna's ambition for the imperial throne, her sense of rivalry with Ioannes; her rage against her husband's indecision, and Anna being punished as "the chief conspiratress". We don't know who were involved in the plot, being on Anna's side, from the historical data. But I am able to find the reason why they took sides with Anna's husband Nikephoros, although he refused to collaborate. According to chronicles of the time, they respected him in that he was the husband of the first daughter of the emperor, which shows us that the noble class at the time made much of the relationship with the imperial family. That is to say, it is possibly true that reflecting such a situation Anna was emphasizing her position that she was the first-child of the emperor.

< Summary of this section >

I will summarize what I have said in this section here.

We have learned from the historical sources of the time that those two plots were attempted by the anti-Ioannes group, who regarded Anna and her husband Nikephoros as the symbol. In my opinion, Anna played the role of the active symbol, while Nikephoros played the role of the inactive symbol.

Anna, who was mainly involved in those plots, did not mention them in her work. Possibly she did not want to say anything about them because she could not attain the goal. Her silence suggested that she was the chief conspiratress.

Let's move to the next section.

3. Anna Komnene's identity

So far I have investigated the two conspiracies by Anna. What on earth led her to plot against Ioannes? In this section, I will examine how Anna was involved in those two plots in terms of her identity as the first-child of the emperor.

<Anna's career >

Before I get to the main point, I will show you Anna's career with slides.

On December 2nd of 1083, Anna was born the eldest child of Alexios and Eirene in the purple chamber of the imperial palace. The purple chamber is a special maternity room only for the empresses, whose walls were all painted purple. As soon as Anna was born, she was betrothed to Constantinos Doukas by Alexios, and Anna and Constantinos were both considered as heirs to the throne. However, her position changed completely when her younger brother Ioannes was officially announced as heir-to-the throne in 1092, and she lost Constantinos in 1094. In 1097, Alexios married Anna to Nikephoros. After the two plots ended in failure, she retired into the convent, and began to write “*Alexias*” about 1148. Between 1153 and 1154, she passed away. This was the life of Anna⁸.

All through it Anna seemed to be proud of her lineage.

In the next section, I will present some evidence showing this.

<Emphasis on her lineage>

In her work, Anna emphasized that she was born as the eldest child in “the purple chamber”, and referred to herself as “I”, which means she boasted that she was the first-child of the emperor. In addition, she firmly believed that she was the successor to her father⁹. However, it should be noted here that it was only Anna who described her and her fiancé as heir to Alexios. There is no other historical data saying that she was officially regarded as the heir to the throne. Unlike Anna’s case, some historical data including Anna’s work shows that Ioannes was officially given the crown¹⁰. That is to say, as already pointed out by a scholar, Anna herself recognized that her brother Ioannes was to succeed to the throne¹¹.

On the other hand, she was called by her contemporaries “kaisarissa”, a female form of “kaisar”, a kind of dignitary title¹². However, as mentioned before, she did refer to herself as “I” in her work. This fact strongly shows that Anna wanted to be the first-child of the emperor born in the purple chamber rather than the wife of Nikephoros.

It is also obvious from the fact that her children adopted her father’s or mother’s

⁸ Comnena, 2001, pp. 5, 489 ; Comnena, 1969, p. 500 ; KAZHUDAN, Alexander, P., (editor in chief), *Oxford Dictionary of Byzantium*, Oxford: Oxford University Press, 1991, p. 1142.

⁹ Comnena, 2001, pp. 184-185.

¹⁰ Zonaras, 1897, p. 739 ; Comnena, 2001, pp. 185-186 ; Comnena, 1969, p. 198.

¹¹ BUCKLER, Georgina, *Anna Comnena a study*, Oxford: Oxford University Press, 1929, p.31.

¹² Choniates, 1975, pp. 4-5.

surname, as their surname that she was proud of her own origin. In aristocratic society at the time where married couples had different surnames, their children normally carried the paternal family name¹³.

< Summary of this section >

Now I will summarize what I have shown you in this section.

In this section I have focused on the fact that Anna was proud of her origin, that is to say, she was the first-child of the emperor Alexios. It was natural for her to boast of this, because in aristocratic society at the time, being of royal blood was regarded as a status symbol, and it was also glorious.

Anna attempted to plot against her brother twice, but in vain. However, it is also true that those two plots put Anna in the spotlight as the first-child of the emperor in aristocratic circles at the time.

4. Conclusion

In this presentation, I have made it clear that Anna was eager for power by investigating the two conspiracies against Ioannes in 1118 and 1119.

In those two plots Anna played the role of the chief conspiratress and symbol of the anti-Ioannes group. In the first plot her mother Eirene was a supporter of her. In the second plot it was her husband Nikephoros and his supporters that Anna conspired with.

As I stated before, Anna recognized that her brother was the legitimate successor to the throne. So, by taking advantage of her husband's status and her origin, that is, she was "the firstborn child in the purple chamber", she attempted to plot against her brother.

What I want to claim here is these two plots should be regarded as the princess's attempt to appear on the political stage on the basis of her own origin. Although Anna could not attain her purpose, instead she could complete her work, where she successfully emphasized that she was the first-child of the emperor born in the purple chamber.

Thank you very much for your attention.

¹³ HILL, Barbara, *Imperial Women in Byzantium 1025-1204: Power, Patronage and Ideology*; Longman: London, 1999, pp.136-137.

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