Final Discussion

SANO: Now, let us go into our final discussion. Before we start, I would like to apologize to the panelists and commentators for being unable to allow you to join us onstage, as it is too small to accommodate us all. Also, this symposium was ambitious in that we allocated a total of five panelists and commentators per session, so please excuse us if the time was too short to fully express your views. Now, I would like to ask the coordinators, who are program promoters as well as chairpersons for each session, to sum up in ten minutes the discussions that took place in each session, and how we might reflect those ideas in our future activities. Ms. Kitahara, please begin.

KITAHARA: I am Kitahara, the coordinator for Session One.

This session was titled "Symbol and Representation: Impact by the Media to the Latter Part of 19th Japan". Our first panelist was Mr. Harashida, who presented a new interpretation of the "One Hundred Views of Edo", a series of wood block prints of notable sites in Tokyo, drawn at the end of the Edo period and nationally popular to this day. In his presentation, "Invisible City: An Ukiyo-e Series Suggesting Events", he explained his theory that these wood block prints resonate with the impact of the major earthquake which hit the area just before they were drawn. This theory is quite fresh in its approach. These Ukiyo-e are now on special exhibit at the Institute for the Study of Japanese Folk Culture.

Our second speaker was Mr. Sebastian Dobson, who is knowledgeable about the history of photography in Japan, and who has joined us from England. In his presentation, "The Image of Japan under the Western Photographic Gaze", he spoke of the photographs taken by Beato, his photo studio in Yokohama, and his two successors. Issues ranged from how they photographed their Japanese clientele to their perception of the Japanese people, and their outlook on Japan as their pictures were circulated abroad as "Yokohama-shashin".

The third panelist was Mr. Konstantin Guber, who is the chief artist at the Central Naval Museum in Russia. In his presentation, he spoke of the artist Mozhaiskiy, who arrived in Japan with Admiral Putiytin's mission at the end of the Edo period. Though he was not considered an artist at the time, he made drawings of the goings on in Japan to report back to his country. The presentation described the life history of Mozhaiskiy, paying regard to the various aspects of this period that are embodied within the work of this particular man and how his interests developed over time. Mr. Guber also spoke of Mozhaiskiy's achievements as an inventor and scientist who was Russia's first designer of airplanes and the first Russian to fly an airplane. Now then, these three presentations seem to range across three distinctly different fields. However, each theme could be integrated into one that the media had given a great impact to Japan in the latter half of the 19th century.

Our first commentator was Professor Watanabe Toshio, an art historian currently active in England.

Professor Watanabe studies how information disseminated from England during the Victorian period, at a time when England was at the peak of its power, spread throughout Europe. Though he was unable to be with us today due to other obligations, he shared his ideas on how the Western imagery of Japan spread and was universalized. He specifically pointed out how initial images of Japan, including many inaccuracies, spread throughout the west, although pictorial images – a form of nonwritten information – went some way to correcting these inaccuracies.

Our second commentator was Mr. Kaneko Ryuichi, who specializes in the history of photographic technology, in addition to his interests in their quality. Photography itself was first seen in Japan in the latter half of the 19th century, while daguerreotypes, collodion photography, and dry-plate processing developed earlier in other countries. Mr. Kaneko's comments were based on the idea that the subjects of photography differ according to the processing technique. In particular, in his comment on Mr. Dobson's presentation on the "Yokohama-shashin" as photography, Mr. Kaneko pointed out the need for further research on both how foreign photographers with technical skills flourished in Yokohama while doing business with other countries, and how Japanese photographers thrived in suit. He also suggested a closer look at the development of their relationship.

Our session came to an end at this point yesterday, and one thing I would like to add is that we, as Session One, had held a warm-up meeting prior to this symposium. As we were asked by the audience why we were the only group to have held such a gathering, I would like to reply to this question now as well. Actually, we did not intend it as a pre-symposium, but rather as a forum to sum up the work we had done up to the halfway point, as we are in our third and mid year.

We wanted to do this because our program dealt mainly with pictures of natural disasters. As Mr. Harashida explained before, the analysis of block prints was an issue in regard to how natural disasters and their pictures were recorded as mediums. Luckily, there were no major natural disasters in Japan for about twenty years after the Meiji Restoration, but in 1888 there was a major eruption at Mount Bandai. At this time, many photographers are said to have gone to photograph the site. There were also foreign photographers and reporters in Yokohama who took photographs and sent them to their home countries; as phototypeset was not available at the time, pictures were published in the newspapers in lithographs or copperplate engravings. Lithographs were widely available in Japan at the time, whereas the use of photography was costly and therefore limited. The burgeoning role of photographers became apparent when the Nobi earthquake, a huge natural disaster, occurred in 1891. The earthquake killed roughly 7,000 people mainly in Gifu and Aichi prefectures, and due to the scale of the damage, photographs were taken for scientists as well as for the public, both in Japan and abroad. It was at this point that Japanese researchers who had been studying abroad returned to Japan and became specialists in seismology, though the discipline of seismology itself was still unable to fathom the mechanics behind the quake. Indeed, it is only a short time ago that the cause of earthquakes was proven to be seismic faults. The scientists themselves took photographs at the time, so photography came to be used frequently. In this way, the transfer from lithographs to photography

took place at this time in the 19th century, in both popular terms and among top-level scientists in academic fields. Actually, this was what I had intended as the theme of my research when I joined this COE program, but the photography of natural disasters is not yet an area of study. This is why Session One was formulated to ask the top researchers in the related fields of media studies to speak of the difficulties they are now facing. As a first step, we wanted to sum up our progress, which is why we held the pre-symposium, before bringing the results to this symposium, which is the second step.

I see that we are running out of time, but please let me mention three issues that came up during these two symposiums.

First of all, what do pictorial expressions and photography have in common? Throughout the two symposiums, the main issue lay in the gaze of the artist and the photographer. What were they trying to take in their frames, and what did they choose as their targets? These questions can be aimed at both forms of imagery.

Secondly, what are the differences between engravings and drawings, as opposed to photographs? Both forms of media represent the targets of choice by the artist, be it intentional or unintentional, but in the case of photographs, it is quite significant that some targets unintentionally slip into the frame. This means that there is a good chance that information in photography can be utilized as nonwritten cultural materials. Of course, the information in engravings and drawings can be utilized as well, but they cannot escape reflecting the intentions of the author, as opposed to the information in photography, which cannot help taking into frame objects that are quite unintentional. In the case of photography of natural disasters, I believe that photographs are highly useful as nonwritten cultural materials.

And thirdly, in regard to the second issue, it is significant that the mood of the late 19th century society is clearly reflected in the way continuous efforts are made to overcome the limits of the technology, especially in this issue of documentation. This is the reason why our session was limited to presentations that handle issues concerning the later half of the 19th century.

As for future developments, at least in my case, I would like to go into the relationship between imagery and evidence of natural disasters through this program. Nevertheless, the study of natural disasters is not limited to historical study, and the full pictures of the disasters and their social context can be clarified only by taking in other forms of disaster study. For example, much is known these days about what goes on underground when earthquakes hit, and there is plenty of information on disaster-prevention training designed to raise social awareness, but the social image at the time of natural disasters is still unclear. I believe that this is because there is no imagery of natural disasters that includes people as targets of study. Therefore, in the remaining two years of this program, I would like to compile research on how society has responded to disasters, what people have done to overcome them, and what efforts were made by our ancestors to survive, by compiling seismological evidence, drawings and photographs, and any other resources left behind by humans. I believe that drawings or photographs are nonwritten cultural resources that function as evidence of natural

disasters, so I intend to continue with my studies in this way. Thank you.

SANO: Thank you very much. I would like Professor Hirota to sum up Session Two.

HIROTA: The theme for Session Two is "Physical Techniques and Religious Performing Arts: Movements of Man and *Kashira* Puppet Related with Religious Rituals". Much of our research is based on the work of Group Two of the COE program, but the studies in this session basically started from the question of whether the emotions and intentions expressed through physical techniques have common ground among different cultures. We tried to explore the memories of human culture by capturing the characteristics of dance movements in Chinese and Korean religious performing arts, and in folk and religious performance arts that originally evolved from movements in religious rites, as well as delving into the movement of puppets that are originally believed to have held religious implications.

Our first panelist was Mr. Zhang Jin Song, who spoke of the physical techniques of the shaman of the Yao ethnic group. To my understanding, the movements and dances by the shaman of the Yao people are intended to call forth, entertain, or bid farewell to the gods, and some examples such as counterclockwise turning movements and the significance of the four cardinal points and the center are mentioned. There was also the mention of magical steps, which is similar to the *henBAI* (stamping movement) reminiscent of the demon in the Okumikawa (central Japan) region, confirming that there are earth-oriented movements, as described by Professor Kawada in his keynote speech. Some movements that are considered magical because they are used to call forth and ask the good spirits to ward off evil spirits were actually shown on stage: the prescribed hand formations that consist of combinations of finger and hand movements is one such example, and *zifu*, or written charms that are written using the movement of the head, was another. There was also mention of movements that depict the life of hunters, intended to invite good luck and fertility, in addition to the movements that ward off and exorcise evil.

The two key phrases seen throughout Session Two are "warding off evil" and "inviting good luck", which I think are very important movements.

By using these two key phrases, I would like to summarize our second presentation by Professor Jeon Kyung-Wook, titled "Physical Techniques Displayed by Divine Characters in Korean Mask Dramas". Korean mask dramas originally started out as traditional folk performance arts seen in religious rites, performed in praise of the heavens or to ward off demons, before changing over time to their present state. The panelist explained that there are still remnants of this original religious nuance in the mask dramas, and analyzed the characters while showing their images.

I would now like to organize the movements of these characters by using the two key phrases of "warding off evil" and "inviting good luck", so please refer to page 38（P.55 in this report）of the booklet（distributed at the symposium）for the names of the characters. The hand movements of a female character called Kakshi and the sexual movements of Jangjamari are said to invite good luck,

while the rescue of Somaegakshi from the plague-god Sisiddagddagi and the lifting of the arms, stepping, and turning movements of the Obang Sinjang imply the warding off of evil. The scowling of Yeonip and Nunkkumjeoki, masks with eyes that have magical powers, are originally believed to have warded off gods of evil and sickness, but the symbols of evil have evolved into the role of monks, so that in the current versions these monks are chased away. There are also Chwibari and Meokjung with fearsome masks that use willow branches to chase away symbols of evil. As seen in these examples, there are numerous movements aimed at inviting good luck and warding off evil. Furthermore, Zhong Kui and his sister Somu are two characters that can be compared in Chinese and Korean dramas, which the commentator found quite intriguing. Zhong Kui's sister, who is originally described as warding off evil spirits, is played as a ruined character in the Korean version. Somu is pronounced "*méi*" in Chinese, which has the same pronunciation as "demon", so this may be why Somu somehow switched sides and ended up being chased away. Zhong Kui is also pronounced in the same way as "hammer", and the implication of hammer-like weapons being used to capture criminals might have led to implications of purification.

Our third panelist, Professor Ohyatsu Sanae, spoke under the title "Analysis of Physical Techniques through *Kashira* Puppets: A Comparison of Japanese and Chinese Puppets". She spoke of the Sambaso puppet, which holds strong religious implications, being included in the puppet shows and making stomping movements, which we saw in the video. These stomping movements were actually meant to pacify the earth spirit, and showed an awareness of the four cardinal points of the compass – north, south, east, and west. There was also mention of the eyes rolling and the mouth opening, and it was pointed out that these changes in facial expression, together with the reddish color of the face, might have been intended to ward off evil spirits. The "nodding" movement, with the face of the puppet turning up and down, is actually the face looking up towards the heavens, as is obvious in the rod-pulling style, the oldest and earliest style of puppet manipulation. This movement of the face looking up to the heavens is similar to the facemask being placed on top of the actor's head in "*Okonai*", a form of religious celebratory performance, and was therefore pointed out that it might be related to such religious movements.

As I mentioned earlier, I have summarized the three presentations in this session with the intention of analyzing them with the key phrases of "warding off evil" and "inviting good luck". It is important in any religious performance to get rid of evil and call forth the good. Needless to say, the influence of Taoism is apparent in the movements of the Yao people in China. However, apart from such influence, a feeling of awe and fear towards anything that brings misfortune is inherent in man, and it seems natural that various movements were devised to banish such bad luck. In the same way, we should keep in mind any movements devised to bring about good fortune. These movements are part of the collective memory of human culture, and are common throughout Asia. I would like to speak of our future outlook later on.

SANO: Thank you. I would appreciate it if the coordinators would point out the issues presented, rather than summarize the presentations. Professor Kono, please begin.

KONO: Session Three was titled "The Folk Implements and The Folk Technique". Professor Yasumuro showed us very clearly that the relationship between folk implements and folk techniques are analogous to that of computer hardware and software, a point I agree with. Folk implements and folk techniques are explained as a pair, from the standpoint that tools are often used as folk implements despite inadequacies in function, so that it is impossible to speak of them without explaining their maneuvers, or folk techniques. The idea of folk implements originally comes from Shibusawa Keizo and his group, who conceived the definition of folk implements as "tools that were crafted with skill by our fellow human beings, and were created out of necessity while living their day-to-day lives" in 1936.

The question now, seventy years after this conception, is whether or not this definition needs reconsideration. In fact, we were often asked why we insisted on using the term "folk implements" rather than simply "implements" during our preparation for this session. Upon reconsidering the meaning of folk implements, we came to the conclusion that when the focus of research is on the function or maneuver, the target would simply be called an "implement", whereas when the focus is on the regionality or history of the target, it would be called a "folk implement". Having cleared this point, I will now introduce the three presentations.

Professor Zhou Xing of Aichi University spoke under the title "What Chinese Folklore Can Learn from the Study of Folk Implements in Japan", and described how the study of Japanese folklore includes Shibusawa's line of research, focusing on folk implements within the traditional line of folklore research by Yanagita. In China today, studies on archeological antiquities are active, along with research on the aesthetic value of handicrafts similar to what we have in Japan, but research on what in Japan would be called folk implements is considered less serious. The panelist expressed concern that Chinese folklore research may need to learn from Japanese studies and place more focus on the study of folk implements. Next, Professor Yin Shaoting of Yunnan University gave a presentation titled "The Source, Types, and Distribution of Chinese Plows". China has a long history of agriculture within East Asia. The materials evolved from the earliest stone or wood into bronze and iron, as did their shapes, from the simple stepping plows called Lei Si, which were similar to digging sticks, into the plow as we know today. With these major trends in mind, the panelist went on to categorize the Chinese plows into five major types. I had always been hesitant to deal with Chinese plows due to their variety, so I consider it a great accomplishment that categorization into these five types was actually possible.

After this came Mr. Koh Kwang-Min of the Cheju University Museum, with his presentation titled "Folklore and Folk Implements of Discharge: A Comparison of Discharge Habits of Zhoushan Island, Cheju Island, and the Korean Peninsula". We tend to place more emphasis on the partaking of food,

such as cooking, and less on its discharge from the body, in the same way that emphasis had long been placed on the production side of the economy whereas issues on its waste products were neglected. As the latter issue has now grown into a global environmental problem, the theme of discharge also introduces an important issue. For this presentation, a comparative study on discharge habits was conducted across Cheju Island, where the panelist comes from, Namhae Island, located at the tip of the Korean Peninsula, and Zhoushan Island, located off the coast of Shanghai, China. The research has yielded some interesting results. On Cheju Island, toilet facilities were located above the pigpen, so that human waste was fed directly to the pigs below. On the other hand, toilet facilities were separate from the livestock on the Korean Peninsula, and just as in Japan and on Zhoushan Island, excrement was used as fertilizer but not as feedstuff. I would like to add that porcelain objects in the shape of toilets attached to the top of pigpens have actually been found from graves in China dating back to the Hang dynasty. This is most interesting, since it made me think that perhaps there had been some Chinese influence, and that the Hang people may even have come to Cheju Island.

We also had Professor Kondo Masaaki and Professor Yasumuro Satoru as commentators for our session. Professor Kondo pointed out in regard to the report (on the Japanese study of folk implements) by Professor Zhou that the study of folk implements in Japan historically derived from the line of natural history and not from the line of folklore. Professor Yasumuro raised the issue that the target of research in the future should be material culture and not folk implements, about which I haven't had the time to discuss fully during the morning session, so I would like to go into it later on if time allows. That's about all.

SANO: Thank you, Professor Kono. Now for Session Four, Professor Matoba will speak.

MATOBA: I believe our session consists of the least cohesive themes. In order to organize this session, at times I need to be a specialist in electronics, library science, museology, and Chinese history, so putting together such diverse concepts is close to impossible. Even so, I believe that through Sessions One, Two, and Three, we are now able to see some outlines of nonwritten cultural materials in each research area.

However, we still haven't come to the point where we can see the complete picture. The problem now is how to relate the contents of these studies to the main issue of the symposium, which is "What are nonwritten cultural materials?" As the study themes are too individualized, the concept of our session is to find a standpoint where they can all be seen as parts of a whole.

The main concept of our session is to clarify what nonwritten cultural materials are, and how we can digitize them as data. The reason why our group, titled "Development of Innovative Technology and New Education Method for Disseminating Nonwritten Cultural Materials", has been placed in the last period is precisely because we are responsible for organizing this collection of individual themes

at the end. This is very difficult to do.

I've mentioned during Session Four the significance of the "cultural" aspect in what we do, as is obvious in the English phrase, "nonwritten cultural materials". As Professor Rieu described earlier, 90% of our entire heritage is in the form of nonwritten cultural materials, which would mean that if we were to monitor all nonwritten cultural materials, we would be targeting 90% of everything we have inherited from our ancestors. As this is physically impossible, we need to choose our targets.

Throughout Sessions One through Three, the target for nonwritten cultural materials was narrowed down to iconography, limited to photographs this time, but this surely includes Ukiyo-e and such, physical techniques, and folk implements. In addition to these three, "scenery" is included in the COE program, though it was not mentioned in this symposium. In other words, the targets for nonwritten cultural materials are already limited to these four groups, the reason being that these are the points of most interest from a cultural perspective, and that they are probably the limit to what we can handle. Therefore, we do not have to target everything around us, but monitor and digitize data mainly belonging to these four groups.

As for myself, I don't consider myself able to comment on the details of the presentations in Session Four, so I would like to fire back some questions to the panelists and commentators which were previously asked but weren't answered due to lack of time. I would appreciate your replies within two or three minutes.

But before I go into the questions, I would like to present some comments from the audience. One person commented, "I was able to see that the level of French culture is high." Someone else commented, "I was impressed that culture is being disseminated in various forms within China, compared to which I find the situation in Japan backward." These are quite inspiring comments for our research, because frankly speaking, what we presented in our session today shows the shocking state of contemporary Japanese society.

Though the situation in Japan is not exactly going backwards, Session Four showed that we are not exactly advanced either. So, if this ambitious project were to make some advancement and to come up with meaningful results, it may indeed become an internationally significant study among the numerous COE programs underway. If this project yields basic software as a result, and if it is sold internationally, I believe the end results of this project may be phenomenal.

However, we must first overcome the problem that faces us, in that we are now only able to speak of individual details when we are trying to speak of the immensely ambitious theme of nonwritten cultural materials.

I will now repeat some questions from the audience. I would like to ask Mr. Bai about restoration methods for cultural heritage in China. There was the question, "To what extent do you restore cultural heritage, and do you restore them as they were at the time they were made, or as they would be now?" Would you be kind enough to answer?

BAI : First of all, I appreciate your ideas and comments on Chinese folk literature and art. To protect folk literature and art in my country, projects are underway on both governmental and civilian levels, and the latter is what we are doing now. I am now about to publish a book on the latest developments in the protection of folk literature at civilian levels, consisting of 20 topics. The book will speak in particular about the current situation of protection in China.

To summarize the book, folk literature and art had long been influenced by natural disasters, and by campaigns of political persecution such as the Cultural Revolution. With the progress of urbanization, immediate protection is necessary.

Currently, protection activity is partly led by the government, partly by academics and civilian organizations, and partly by businessmen, who are acting out of self-interest. As Mr. Fukuda and Mr. Kimura pointed out, some protective measures are not working as well as they should, and we currently have nine methods to counter this situation. For example, in the case of crucially damaged materials, we apply to the government for protection or protective legislation. An announcement is due on this issue next February.

Moreover, unique protective policies are being issued in some of the autonomous regions, and laws are currently being stipulated. Protection by industries and academics will also be promoted on a deeper level, in a bid to reconstruct, or reorganize history. As Chinese literature and art had long suffered devastation, the Chinese government and the academic society hope to accomplish what succeeded in Japan and Korea with the help of UNESCO. I can only explain briefly as there is no time, but the book will be out in a month, and I'm sure you will understand if you look into it.

MATOBA: There were also some questions for Ms. Gallot, but I will discuss later. As for future developments, we are unable to draw anything concrete as of now. One thing we did discover during the review process, however, is that we do not need to target everything in preserving nonwritten cultural materials. First we need to sort out what values or visions we have in organizing any data. It is true that values may vary across the ages, which may change the nature of data we select, but we can aim to include the awareness of the contemporary world into the selection process. If we organize data without such awareness, we will merely end up with a collection of worthless miscellaneous materials, which is not acceptable. I therefore feel the need to establish a method of organizing such data. That is all.

SANO: This ends the summaries of Sessions One through Four. I'm sure there are many things left unsaid for each session, so if you need to point out anything in relation to the overview of the symposium or for discussions, I will take some time. Please take turns in session order. If the panelists and commentators have any comments or issues for discussion, please go ahead.

MATOBA: I'm sure the following question would be of great interest to our guests today. I would like to go

back to a question for Ms. Gallot from Professor Kitsukawa during Session Four. The question was about how the difference in restoration methods between the preservation of quite ordinary articles as opposed to highly artistic and valuable items, such as the Mona Lisa, is taught at the school she works for. Ms. Gallot, will you be kind enough to answer?

GALLOT: The training conducted at INP is aimed at professionals, so the students need to major in their respective academic fields prior to entering INP. Only those people with specialized fields are allowed into INP. They are expected to hold a master's degree, and to have undertaken a complete course of higher studies in history, history of art, history of science or natural sciences, archeology, etc., so this first step is specialized. Then, upon entering INP, they go through the initial common course, where everyone takes the same classes. There are also highly specialized classes, which are taken according to the future specialty of each student. There are also the workshop trainings, which I mentioned during the session and which are also mandatory. They are conducted either within the country or abroad, grouped according to areas of expertise for training. For example, the training methods for the group going to an eco-museum would be totally different from, say, training methods for the group going to the Louvre Museum, since the latter would be responsible for the Mona Lisa. Therefore, the education at INP complements any previous training, and is something that is built up over college education. It is something that is built up on the training at École de Louvre or École Nationale des Chartes, so the training at a museum and an eco-museum would obviously be different. However, we do want our trainees to have a common approach or perception in preserving and protecting cultural heritage, before acquiring competence in their respective specialized fields, and we establish our curriculum to this end. I hope this answers the question.

MATOBA: I visited Ms. Gallot's school (The Institut National du Patrimoine) last year, and heard that classes are also offered on management, such as economics and accounting, on a different level from preservation. The ability to assess the situation from a general point of view beyond the minute technical details is being nurtured at the graduate level, which is something that I think we at Kanagawa University should draw upon.

SANO: As the questions started from Session Four, I would next like to ask Professor Kono if there were any questions in Session Three.

KONO: Before I go into that, may I ask how we should allocate the remaining time?

SANO: About the allocation of time, first we had the coordinators sum up the comments of the panelists and commentators in each session, since the purpose of this symposium is to have as many points put forth by the panelists and commentators as possible and to apply them to future research. We will continue

with the Q & A session until around 4 PM, after which we will go into the final free discussion. Questions from the audience, which tend to be either very general or very specific, will be included in the latter half.

KONO: Going back to Session Three, Professor Yasumuro presented the issue of whether the target for future research should be folk implements or material culture. Professor Zhou, can you give us your opinion on this matter?

ZHOU: In Chinese folklore, there is no term for "folk implements". Also, I didn't want to use the term "folk antiquities". I felt that "material culture" was a term that included both, so that is why I used it.

KONO: Thank you for your comment. As Professor Yasumuro and I are still not in total agreement over the concept of folk implements, let me explain briefly. I would like to insist on the term "folk implements" because in the case of Japan, the term seems to be already established. For example, old tools for farming or for daily-use that are donated to municipalities are already called folk implements. And these folk implements are now in danger of disappearing, what with the rapid progress of the current merger of municipalities, known in Japan as "The Great Mergers of the Heisei Era". When the merger results in an overlapping of old folk implements, there is talk of throwing them out because of their bulk, and I've even heard that some have been burnt. In such cases, we need to make an appeal that folk implements are valuable resources. One other point is that the information that can be retrieved from folk implements is not limited to information on material culture, which is why I have such a clear view of ancient politics from my comparative study on plows. It is obvious that events such as the Reformation of Taika or the arrival of foreigners in Japan, caused by turbulent social conditions in Asia, are what started plow farming in Japan. If we call something that allows us to see such huge waves in politics throughout Asia as merely a part of "material culture studies", I fear that we may be narrowing our own scope. Of course, such differences in opinion do not need to be resolved here and now. Rather, Professor Yasumuro and I should each conduct our studies from our own standpoints while respecting each other's views.

SANO: This is obviously a significant issue. Even as we speak of Chinese and Korean folk implements, will studies on "folk implements" become national standards, and studies on "material culture" global?

KONO: On that point, I think the grouping of folk implements by country, such as Korean, Chinese, and Japanese folk implements, will be important for some time to come. This is because each of these nations has long been under different political and economical environments, so that they each have clearly distinct characteristics, which I think makes this grouping valid. To be international means not to lose oneself in cosmopolitanism, but to interact with various people while maintaining one's ground,

so I repeat that I think there is a point to this grouping.

SANO: Next, Professor Hirota of Session Two: please go ahead.

HIROTA: In relation to the entire symposium, we have a question on the issue of documentation that has been asked but I will save that for later, and instead introduce a question asked by both Professor Kang Baocheng and Professor Yamaguchi Kenji to Professor Jeon Kyung-Wook. Mr. Zhang Jin Song spoke about the performance by the shaman of the Yao ethnic group, and Professor Jeon Kyung-Wook talked about the Korean mask drama. There are mask dramas in China also, featuring a character called Zhong Kui, who vanquishes demons, and whose drawings are sometimes displayed in May in Japan. In the Korean mask drama, this character Zhong Kui, or rather his sister Somu, appears as a figure of significance, only she has lost her original sanctity. In Chinese mask drama, Zhong Kui gives away his sister as a bride, but how did Somu's image come to be so ruined in the Korean version? The commentator pointed out that it might have had something to do with expelling demons, so I would appreciate it if Professor Jeon Kyung-Wook will tell us about this character.

JEON: As this question came up yesterday, I've had time to put together my thoughts, which I will read now. In China, before the Tang Dynasty, the main character who fends off demons in the Narye performed in court was *hososhi*, but I have heard that after Tang, this role was taken over by Zhong Kui, with some new casts such as Somae, judges, monks, and the gods of the cooking stove. The Somae mentioned here is the sister of Zhong Kui. In the Korean Narye performed in court during the Korea Dynasty, the *hososhi* appeared but not Zhong Kui, whereas in the Korean Narye performed in court that emulates Chinese Narye appear four Somaes, four judges, monks, and four gods of the cooking stove, all wearing masks. In the Korean Narye, about sixty masked characters appear in order to ward off evil spirits. The Somae here is also the sister of Zhong Kui, whose role changed into that of a prostitute in the mask drama.

It is said that the actors who performed in the Narye later performed their own mask dramas for their own enjoyment, where Somae was gradually transformed into a more worldly figure. There are records on this matter that date back to the 1770's. Does this answer the question?

HIROTA: Yes, thank you.

SANO: Will someone from Session One...

KITAHARA: I have briefly summarized Session One earlier on, but I would now like to speak in relation to Session Three, "The Folk Implements and the Folk Technique". I have been involved in the hosting of this symposium in many ways, and during this process I asked why the term "folk implements" was

used instead of simply “implements”, to which the reply was that the term had to be “folk implements”. Though I was not convinced at the time, I changed my mind upon hearing the presentations today, about how folk implements are imperfect on their own and need to be complemented by human techniques so that they can be understood in a comprehensive manner. Even in the case of paintings of photography, techniques play an integral role. In Japan, photography was in a period of transition during the latter half of the 19th century as a form of two-dimensional and fixated artwork, and it developed very quickly. Much creativity was shown in supplementing these techniques, disseminating them to the masses, and making money from them.

So in this sense, it is possible to compile a database of the established techniques, but the issue on how to compile something as shapeless as such techniques was not quite clear in Mr. Noto's presentation. I am not sure if I am correct, but to the best of my understanding, the target would need to be broken down into words, based on which database would be compiled. I would therefore like to ask if there is still no way to search through a database using images themselves as indices.

On this issue of techniques, I would like to point out that the “One Hundred Famous Views of Edo” on display today are the reprint versions. I believe that one reason we needed to have this collection reprinted relates to an association of craft workers, called the Association of Certified Traditional Handicraft Techniques. This association was established with grants from the Agency for Cultural Affairs to reproduce these prints, including the pigments, to preserve the necessary techniques and to prevent them from dying out. As I am not familiar with the circumstances, I would like to ask Mr. Harashida to elaborate on this. Also, I was surprised to see the sense of affinity that the general public seems to have for these prints. It is true that the exhibition has been reported widely in the papers, but to see so many people coming to see them and showing their support, I was astounded by how highly they are valued, and how widely known among ordinary people. Would Mr. Harashida kindly explain how the prints came to be reprinted, in relation to the dissemination of techniques for nonwritten cultural materials?

SANO: Mr. Harashida, then, if you could be brief.

HARASHIDA: I am not familiar with the details myself, but in talking with the wood block printers or the publishers, I gather that some expert wood block printers, who were still been alive during in the late 1970's, all died out, cutting off the lineage of skills that had been passed on from the Meiji and Taisho eras. As one of several attempts to reproduce some wood block prints, “One Hundred Famous Views of Edo” was chosen, though I'm not sure why. The attempt was made collectively by what is now called the Tokyo Traditional Wood Block Print Federation. Just this morning, I happened to be watching a demonstration of the actual printing process. Where the colors were slightly misaligned, the wood block printer took appropriate measures and fixed them right away. I also learned that there are numerous ways of manipulating the *baren*, a tool for rubbing together paper and wood blocks.

Wood block prints are individual pieces of creative work, but I could also see that many people are involved in the use of techniques in creating each print.

As for the memories and documentations mentioned by Professor Watanabe, I built my hypothesis based on records taken during the Ansei era. As Ms. Kitahara just mentioned, the people of today still favor the "One Hundred Famous Views of Edo". It merits consideration to determine exactly what exactly we mean by "memories of a city".

SANO: The issue of reproduction also came up during Session Four. For example, in the case of reconstructing folk dwellings in new locations, there is debate over whether to reproduce them as they were at the time they were first built, or to reproduce them, as they would be now. Now, I would like to end the general overview and the related question-and-answer session. Though some people were unable to participate on both days and missed out on some sessions, I hope this gives you some idea of what went on during discussions.

As I mentioned earlier, the purpose of this symposium is to have ideas put forth by the panelists and commentators, and to apply them to future research. I hated to stand up here on stage and have to look down on the audience, but I hope you will understand that the structure of this hall made this inevitable. Thank you very much.

SANO: Now we will move on to our final discussion. We have received questions for the commentators and panelists. First, I will introduce three individual questions. A question for Professor Ohyatsu asks for some background explanations on the "nodding" movements of puppets? including their relationship to religion. A question for Professor Yin, and perhaps for Professor Kono also, requests a brief summarization on the differences among the plows used by ethnic minorities in China, such as the Tibetan people and the Yi people, and their implications. A question for Mr. Koh asks what to make of cases where defecated wastes are discharged directly into buckets. I will read them aloud in detail later on, but these are the main points of the questions.

Before we go on, I would like to point out that this is neither the place for any particular presentation, nor an academic conference. Please answer to the questions in line with the context of the COE program, which is about what nonwritten cultural materials are. Please note in the case of plows that individual descriptions would take up some time.

Professor Ohyatsu, please start us off. I will read aloud the question. "You pointed out the religious aspects of the nodding movement. Please examine this possibility more specifically." There are two similar questions, so I've just read one as a representative sample.

OHYATSU: I'll do my best to answer the question. I took this opportunity to boldly hypothesize that the nodding movement might originally have held religious implications, and as for remarks on the lack of similar examples or conclusive basis, they were within my expectations. It's true that I expected such

comments, and I do feel the need to collect examples to support my hypothesis in the future. What had originally struck me as intriguing was the fact that the earliest nodding movements of the puppets were not realistic depictions of nodding but more of a face-up movement, or gazing up toward the heavens, which seemed different from nodding. This is a question I still haven't been able to answer, but I believe that it is natural to interpret this movement as having religious implications, and I need some more examples to say this with conviction. As puppet plays gradually evolve into *Bunraku* form, such religious expressions disappear, and methods of acting, such as choreographic movements and realistic conversations, are refined instead. The "nodding" movement as seen in the rod-pulling style disappears over time, but in its earliest and original form, I am still assuming that religion is involved. In regard to manipulation techniques, a number of rod-pulling-style *Kashira* heads still remain for us to see, despite the overall paucity of *Kashira* heads, but there are very few people left to manipulate them. The looking-up, heavenward movement was made possible by this particular manipulation technique, and this is the example that gave me a clue to this hypothesis.

SANO: Thank you very much. Now, on the issue of plows, if Mr. Orino is still in the room, will you summarize your questions, as it is quite long?

ORINO: I'll be brief with my questions, then. The first question concerns the non-brace curved-beam type of plow, which is found in areas south of the Tsinling Mountains. Ethnic minorities such as the Yi people in the Yunnan area use this type of plow, and its curve is similar to that of the Tibetan plow, which may possibly be a link to India and West Asia. Professor Kono's explanation was oriented toward technicality in that the beam was curved intentionally for technical reasons, and I'm sure he has reasonable grounds to do so. But I personally think that in regard to the plows found in southwest China, there remains the possibility that it might have been influenced by the bow-beam plow that later spread into Europe. I would like Professor Yin's ideas on this matter. Also, why do you think there are triangular-frame plows in southwest China that are very similar to those seen in Korea?

In regard to the other question, it was mentioned that some very old plowshares have been found in China, and that the period of man-pulled plows is believed to have lasted for some time. The period of cattle-pulled plows is said to have started during the Spring and Autumn Period, so if we take this into consideration, I think that the widely held theory of cattle farming having originated in West Asia must be correct. Perhaps you should reconsider this point before discussing cattle farming. I would like the opinion of the two professors on these points.

SANO: These are not simple questions, and as Mr. Orino has presented us with a chart showing the lineage of plows, it would be of more consequence if these points were discussed at a specialized academic conference on folk implements.

Therefore, I would like to ask Professor Yin another question on stomp farming. On Hateruma

Island of Japan, where rainfall is scarce, cattle are used to stomp on the fields to make the surface smooth and prevent them from drying out. Are there any other such examples that you are aware of? This question is easy to answer, so please go ahead.

YIN: Mr. Orino, thank you for your comment. Concerning the difference between the plow used by the Yi people and the Tibetan people that you mentioned first, they are partly the same but are partly different, and this can be explained from the results of our field work. The Tibetan people use plows to farm flat highlands, whereas the Yi people live on top of mountains, and have a tendency to migrate. That is one reason why the plow used by the Yi people is very short. Another point is that the characteristics of each ethnic group are apparent in the plow they use. For example, the plows used in Zhongdian, where the Tibetans live, are shaped very similar to those used by the Nahki. However, if you go over the mountains and into India, the plows in use are similar to Indian plows. This signifies that though there is ethnic distinction among the plows, not all people of a single ethnic group use the same type of plow. As for your second question on why the triangular-frame plows in southwest China are similar to Korean plows, I think that it is not the result of this style having spread and influenced each other, but rather shows that man tends to create similar types of tools if placed in similar geographical conditions. For example, farmhouses in Yunnan and northeast China are very similar, although the areas are thousands of kilometers apart and are totally unrelated. Another example is the wooden clogs worn in Japan, which are much like the clogs worn by the Hani people. Regarding the curved-beam plow, it is suitable for farming the shallow land of the Tibetan highlands, which is very thin and rocky. In this manner, we will be able to see various reasons if we view matters flexibly.

SANO: I hope Mr. Orino will excuse me, and will interact with us in the future. Next, there is a question for Mr. KOH regarding the important issue of waste treatment in relation to the preservation of the global environment. Flush toilets are no longer considered the best solution, and it is important to utilize the Asian recycling-oriented style of toilets while eliminating pathogenic bacteria and parasitic insects, though it is necessary to separate the solid wastes from urine. Mr. Takahashi, Vice President of the Japan Toilet Association, asks if the toilets on Cheju Island process and use these two separately, and especially if urine is used as well.

KOH: It is a highly specialized question, and I hope I can answer accordingly. Human excreta is used both as fertilizer and as animal feed. On Zhoushan Island, all wastes are used as fertilizer after being collected in pail latrines, so solid wastes and urine are not separated. On the Korean peninsula, the urine seeps into the ground while being kept in pit latrines, and as there are also folk implements made especially to collect urine, I would say the two are separated. On Cheju Island, my home, human urine is not used to feed the pigs. However, there is a saying on Cheju Island that the schoolteacher receives no pay, but he receives the urine of the school children, which shows that urine was considered

important. Will this be an answer?

SANO: Yes, thank you. In Japan, solid wastes tend to be separated from urine for use as fertilizer. Professor Matoba from Session Four kindly organized the issues on the theme, "what are nonwritten cultural materials?", but we still need to handle the more general questions. I would like to group these questions into two categories.

One is about the relationship between nonwritten and written cultural materials. The other is on the issue of how to disseminate cultural heritage, as presented by Ms. Gallot today, or cultural resources and cultural information, including written information.

First, I have a question for Mr. Harashida. "What is the coupling concept to the idea of the "invisible city"? If there is a "visible city", what would it be like, and what would be the criteria for distinguishing the two?" Professor Watanabe similarly presented in his comments an example where a misinterpretation between written and nonwritten cultural information resulted in the Todaiji temple being depicted as Romanesque architecture. I would also appreciate it if Professor Rieu would supplement his theory on the relationship between written and nonwritten materials.

MATOBA: Before asking about the relationship between written and nonwritten materials, perhaps we should ask Professor Rieu about his thoughts...

SANO: I agree, since the subject came up a while ago.

MATOBA: I would like to ask Professor Rieu to give us his thoughts on the difference between the concepts of written and nonwritten materials.

RIEU: Well, the main point is that in the near future, academics, including students, will be writing research papers in a totally different style from the way we do today. By this I mean that in the near future, we will retrieve images or voice data from the web and make comments and articles based on this material. There are actually web books available even now, and the multimedia will allow students to make their own versions of books. This huge database is being made as of now, and is being made by everyone here, too.

I believe the COE database will be completed within two or three years, which the students will begin using right away. Soon teachers and students around the world will start to make use of it for their research. But what will they try to accomplish through this research? It would not be used merely to write comments on them. There will be voice data, and imagery, found inside this database, and I believe that this database is being created precisely for the purpose of being used.

I emphasized that the database will be used in education and research at this stage, and I have some concrete examples. In regard to visual culture, there is a special program conducted at the research

institute in Lyon (East Asian Research Center) within CNRS where I belong. We are disclosing images of Shanghai and Peking in the late 19th century on the web, in collaboration with Berkeley at the University of California. If you visit this web site, you can download any amount of photographic materials. We also hold joint seminars, where we use multimedia teaching-materials and conduct research. You can also download the results of these joint research projects.

Therefore I think this project has great possibilities. Kanagawa University should add something to this project as well, such as incorporating images of Japan in the late 19th century, which of course is possible. This is the greatest merit of a multimedia database. As the database is created for use, I will be utilizing it in the future for my own research. As both written and nonwritten materials will be digitized and put out on the web, the difference between the two types of materials will gradually converge, especially when they are utilized for research. On the web, the difference between written and nonwritten materials will not be significant.

What is written down in writing is called a "script". A manuscript supports the thought process when, for example, one is learning a technique, and the word "script" literally means, "to write". So obviously, one historical purpose of writing is in supporting thought processes. At this stage, another significant purpose is being given to writing, as a new supporting technology is about to see the light of day. So I would like to be able to offer a new and more extended form of writing that is free from its role as a supporting technology for thought processes. This may be a novel idea, but we have come to an era where we need to think about this universally and from various angles.

MATOBA: Judging from what was just said, we may in fact be going against the times in defining the world that is set apart from writing as nonwritten materials, since both would be included in the same space on the web. In this sense, perhaps we should shift our interests into ways to utilize the collected data and to look at culture and society by doing so, rather than in the actual categorization of the data. This suggests that methods for meticulous categorization are not necessary; surely an important issue, especially for those concerned with Session Four.

SANO: Thank you. As there are many researchers in our project who handle written materials and historical information, it would be better to discuss their relationship to nonwritten cultural materials. Will Mr. Harashida kindly elaborate on the relationship between the writing part and the picture part of the Ukiyo-e?

KITAHARA: The topic now is that the relationship between written and nonwritten materials will become borderless. Mr. Harashida, when you look at wood block prints and work out their meaning, there are parts with written information and parts with pictures. What do you think about their relations, in terms of how you look at a single wood block print and analyze it? Is it difficult, or do you simply see them as they are?

HARASHIDA: Actually, I was thinking about something different. In regard to what Professor Matoba said, one way of disseminating information on "One Hundred Views of Edo" through the web is to show their actual images, but our intentions would not come across to the viewers without adding explanations in writing. I was thinking about how to show this information on the web, which is probably the most important issue, since the exhibiting and disseminating of information on the web involves the concept of values. The values or intentions of the exhibiter that are expressed on the web mix with the intentions of the viewer, and there is no knowing how far we can get our intentions across.

At the exhibition now showing, the displays have been based on the theory I put forward, so as Professor Matoba said, it is being shown from a certain dimension, or with a certain set of values. Though it does present a different set of values from the traditional ones, it also induces the visitors in a certain direction. It would obviously be the same on the web, but I wonder if that is the right thing to do.

KITAHARA: But it's possible to see the target itself from a different perspective, and the access to such information posted on the web would surely be enormous. So in that sense, it wouldn't be a crime to present something from a certain standpoint, don't you think?

HARASHIDA: I think it's all in how we present the information. Even if we intend to show something in a certain way, the accessing viewers betray our expectations. I mean, I feel that the values of the viewers may override, and even break down our values.

KITAHARA: Wouldn't that be gratifying, in a way?

HARASHIDA: Of course it would. So I feel that limiting such reactions would be beyond our control.

SANO: By its own nature, this theme is difficult to sum up, and I've been concerned as to how to determine the overall orientation. As the theme of this symposium is the "Systematization of Nonwritten Cultural Materials for the Study of Human Culture", we have been focusing on the question of what nonwritten cultural materials are. But the issue of studies on human culture and systematization are also important, and there are questions regarding what to make of this systematization. The time has come to move on from the case-by-case questions to the more general and abstract discussions. There is a question from Professor Wang Xiaokui of Zhongshan University, who asks, "Japanese, Chinese, and Korean researchers have described physical techniques based on their own methods of documentation and technical language, but in systematizing and encoding such techniques as nonwritten cultural materials, would it be possible to consider unified methods of recording, hand language, and symbolization

concepts?" We also have a question, which I think is aimed at Mr. Noto, asking, "Even with the same functions and concepts, different designs are possible. Please enlighten us on how we should position the idea of designs."

The theme of the project defies clear-cut answers within such a short time, and the basic idea for this symposium is to ask for your comments and your expertise. There is even a field of study called cultural anthropology that specializes in such themes, with a longstanding accumulation of knowledge and expertise, but still there is no single conclusion. Everyone has his or her own angle, so we already know that it is impossible to come up with something resembling a conclusion during this one symposium.

So I would now like to ask Professor Kawada, who has given the keynote speech, to cover the responses to the keynote speech, including the summing up of the discussions and individual questions and answers

KAWADA: Various topics had been presented from different fields at this symposium, but I personally felt that there are two major issues that face us. First of all, we need to consider the problems that were presented in Session Four by cross-referencing them. Secondly, I think we need to broaden our scope a little bit. The title of the symposium is "What Are Nonwritten Cultural Materials? The Nonwritten Materials Memorizing and Documenting Human Culture". However, the examples that were actually presented today centered mostly on matters in Japan, China, and Korea. Similarly, the theme for the overall COE project is not "Systematization of Nonwritten Cultural Materials for the Study of Japan, China, and Korea", but rather "Systematization of Nonwritten Cultural Materials for the Study of Human Culture". Listening to the discussions that took place, I got the strange impression that studies would be limited to Japan, China, and Korea, and that the matter was settled. Just a while ago, there was a remark that to be international means to coordinate issues between China and Japan. In the future, the problems that were presented today should be cross-referenced, and at the same time, we should broaden our scope, so that we will be able to see a bit further and correct our orientation.

I will give some examples. In Session Two, there was a discussion on the bodily motions that ward off of evil and welcoming of good luck. I think this is a good example of a case that won't make much progress if its scope is limited to Japan and East Asia, because they are the sorts of movements that all humans are more or less likely to come up with. For instance, there are a great number of African mask dances to fend off and purify disasters, as well as performances of the dead. So referring to such materials may give us some hints in understanding the East Asian cases.

In Session Three, the session on folk implements and folk techniques, Professor Yin Shaoting presented his research results on the development of the plow in China. But when we consider the plow from a broad perspective, the method of connecting and fixing the plow to livestock is also important when considering the changes and historical connections of the plow. The pictures shown today were not clear on this point, and to the best of my ability, it looked as if the plows were the plow

from a broad perspective, the method of connecting and fixing the plow to livestock is also important when considering the changes and historical connections of the plow. The pictures shown today were not clear on this point, and to the best of my ability, it looked as if the plows were connected to the necks of the livestock. In Europe, on the other hand, some plows are connected directly to the horns of the livestock, which may be of West Indian or West Asian origin. Also in Europe, especially in the north, plows with wheels and mud flaps are most common. As for the stamping cultivation, it has been practiced by water buffalos in Indonesia since long time, and this method is believed to have been transferred to Madagascar, where the stamping cultivation in wet rice paddies had been widely seen until quite recently. By adding such perspectives, the development of plows in China may be studied comparatively.

Also in Session Three, I listened to the presentation on the folklore and folk implements of discharge with great interest. This issue primarily has to do with the techniques of the body that I mentioned in my keynote speech, the posture of squatting down with the heels touching the ground. Is it possible to discharge wastes by this posture? The point for this posture lies in whether the joint connecting the front end of the bottom of the shinbone and the dorsum of the talus is at an acute angle. This posture can be acquired through practice from a young age, but western people of today would find it impossible; they may be able to squat without their heels touching the ground, just as baseball catchers do in their catching stance, but squatting with their heels touching the floor or the ground would be difficult, whereas this style of squatting developed in Japan, Southwest Asia, India, and the Arab world.

This has to do with seating implements used in everyday life, childbearing positions, such as the delivery chairs used in Europe, and of course, toilet positions. The use of seat-style toilets is related to some basic issues in techniques of the body, so I think it is important to make comparative studies while keeping in mind about other cultures where people do not squat. As I mentioned in my keynote speech, defecation is an organic sensation within the body, and is closely linked with basically implement-free physical techniques that are essential in maintaining life, along with sexual intercourse and childbearing. But such primary and tool-free actions, including the standard body posture for sexual intercourse and methods of defecation or childbearing, vary according to culture. The way to distinguish purity from impurity is also inseparably associated to a culture. Therefore, I think that the folklore and folk implements of discharge is an interesting field that may possibly broaden into other aspects of daily life, such as techniques of the body and sensations.

As for the question of feeding human wastes to pigs, it is widely believed that the domestication of pigs had originated independently in several areas around the world, and is thus not the result of diffusion. In the central mountainous regions of France and central Europe, there are cultures based on the use of pigs, and not only for eating; the fat of the pigs was used as lamp oil, for example. In this European pig-raising culture, which started and developed separately from its Asian counterpart, toilets were built above the pigpen, suggesting that this issue should not be considered only within the

confines of the three Asian countries.

I believe one of the commentators in Session Three spoke of the relationship between folk implements and folk techniques as the humanization of tools, which was actually a quote from what I had said. By the humanization of tools, I meant it as one of the basic orientations of the relationship between human and tools. The three orientations I mentioned were the humanization of tools, the de-humanization of tools, and the use of human body as tools, which I explained as characteristic to the technological cultures of Japan, the western world, and sub-Sahara Africa, respectively. I meant them as models of orientations typical to each region, and I certainly did not intend to say that the humanization of tools is universal.

On the use of photography as pictorial materials in Session One, I found the presentation fascinating and interesting. The commentator asked about the photograph of Mozhaiskiy himself being included in the picture and whether there are traditions to do so. At the time my comment was too brief by the lack of time, but as I said then, religious paintings that had been donated during the middle ages in Europe, there was the convention to draw the portrait of the donator, as well as that of the artist who painted it drawn somewhere inside the picture, as if they were signatures. Even in religious paintings after the Renaissance, such as the "The Adoration of the Magi" by Botticelli, Leonardo Da Vinci, and Gozzolino, or "The School of Athens" by Raffaelo, which are quite well known, and "The Peasant Wedding" by Pieter Bruegel the Elder, all have the painters drawn within the pictures. These are only a few of the examples, and other such cases are seen both in Europe and in Japan. In the "Chuden-gyokai-zu", a picture painted during the Kamakura era depicting a group of aristocrats in gathering, has the name and figure of the painter, Fujiwara Nobuzane, drawn within the picture. I have taken up such issues in detail in my paper called "The Portrait and the Proper Noun". Other examples are noted in one of the reference literature titled "Essays on the Anthropological Epistemology", so please take a look if you are interested. In the French version of my paper, published on Grandhiva under the title "Le portrait et le nom propre ", more pictographic materials are included. Such issues are critical in understanding the relationship between pictographic materials and their artists, so we need to have an understanding about them as basic knowledge in handling pictures and drawings.

During the final session, Mr. Bai Geng Sheng from China, who has just left, and Ms. Geneviève Gallot from France, have both spoken on the preservation of cultural heritage. As you know, at the 60th anniversary event for the foundation of UNESCO, Claude Lévi-Strauss stressed in his commemorative speech that the UNESCO has been making continuous efforts to protect the diversity of the world's cultures. In the general conference that preceded it, Convention on the Protection and Promotion of the Diversity of Cultural Expressions was proposed following three years of discussions, and was adopted with the overwhelming majority of 148 votes in favor. Only two countries, the United States and Israel voted against, and four countries abstained, including Australia, which acted out of consideration for the United States, but 30 ratifying countries is enough to issue the Convention. As this Convention concerns imports and exports in the so-called contents or copyright industries, such as movies, it is

revolutionary in its significance in that it gives the importing country the power to regulate imports on its authority. It is therefore different from the Kyoto Protocol in that the United States won't be allowed to get away with ignoring this protocol. I myself have been involved in UNESCO's preservation activities of tangible and intangible cultural heritage, and I will soon be in France for two weeks for my research for the COE program. I got appointments with both Mr.Matsuura, the Director General of UNESCO, and Prof. Claude Lévi-Strauss, who made the commemorative speech, so I will be sure to ask how the Convention was enacted and report back to you. [Note: This issue was discussed in detail in my article titled "Why We Need Cultural Diversity Now" published in "A.C.C.U. News", No.356, 2007, The Asian Cultural Center of UNESCO, Tokyo]

SANO: Thank you, Professor Kawada. The time has come to end the symposium. Please excuse my hosting skills, which may have made it difficult to come to a general agreement. Several long comments have been sent in for Mr. Dobson, Mr. Guber, and Ms. Gallot, but as there is no time to present them now, I will hand you the text later. There was also a question from Mr. Sasaki Takeo of the Fukushima Museum, which I was also unable to present for lack of time.

This ends the final discussions. We will refer to your comments in order to make further advances with our COE program. Thank you for your kind attention. (Applause)