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A Study of Shunzei's (俊成) Critical View of Waka Poems

By Yutaka TANAKA

The present article aims to make an inquiry into the essential point in Shunzei Fujihara's (藤原) critical view of waka poems, and to make clear its unique significance from a historical standpoint of criticism of waka poems.

It would not be too much to say that the recent trend in the studies of Shunzei's critical view of waka poems is, as has been pointed out typically in some studies of 'yugen' (幽玄), towards an aesthetical study. The present writer, however, contends that the most important problem in Shunzei's critical view lies in methodology of expression rather than in aesthetics, and suggests, therefore, that the direction of approach should be changed; and, to support his new approach expounded here, he draws sufficient evidence mainly on 'Korai futei sho' (古來風體抄), Shunzei's leading work. As the result, if he is to choose a term which indicates happily the core of Shunzei's ideas, the present writer proposes that the term should be 'keiki' (景氣), not 'yugen'. Now, apropos of 'keiki', most students do not seem to take much interest in the term, but simply dismiss it as the synonym for 'yosei' (余情). But so far as Shunzei is concerned, it must be pointed out that 'yosei' is a term which denotes quite a different thing from what is meant by 'keiki', and accordingly he distinguishes between these two terms.

'Keiki' is the term which Shunzei adopted first. Our writer, however, will be obliged to mention 'yosei' before everything if he is to give any term to be placed under the same category as 'keiki' before Shunzei. Accordingly, in order to locate Shunzei's thought in the history of critical views of waka poems, it is essential to pay attention to the history of the theories of 'yosei', to compare Shunzei's ideas with them, and clarify their relation. The necessary materials will be found in 'Wakatei jyusshu' (和歌體十種), 'Kuhon waka' (九品和歌), and also in 'hanji' (判詞) of 'utaawase' (歌合) by 'Mototoshi' (基俊) and 'Kenjo' (顯昭) etc. Inquiry into these materials also constitutes one of the important features of the present article.

A Study on the Origin of 'Gunjin chokuyu' (軍人勅諭)

By Noboru UMETANI

'Gunjin chokuyu' was not only the moral support for modern Japanese military forces, but also together with 'Kyoiku chokugo' (教育勅語) the ideological support for the modern Japan—a 'tennosei kokka' (天皇制国家) with its dualistic state organization of 'kokutani' (国体) and 'rikkensei' (立憲制)—from the Meiji era down to the defeat of Japan in World War II. A study on the drafting of 'Gunjin chokuyu' of such historical significance was something entirely undreamt of in prewar days, important as it was, on account of the lapse of academic freedom under the control of 'tennosei kokka', leading to total suppression, on the part of the military authorities, of the source of 'Gunjin chokuyu', defying whatever inquiry into the subject. Such being the case, the students at that time had to content themselves with a bare investigation of 'seishi' (聖旨) of the Emperor Meiji. As the result, their historical studies on the source and process of drafting were nothing but nominal, because they had to go without any reference to the political and authoritarian implications in 'Gunjin chokuyu'. Indeed, those pre-war studies had to be carried out, quite independent of the political elements contributing to the absolute supremacy of that 'Chokuyu'. This is not the case with 'Meiji kempo' (明治憲法) or 'Kyoiku chokugo'; for the fundamental materials of the latter two were generally open to the public, and the process of drafting of the two was actually being investigated even before the war. So much the less has been the fruit of the studies of 'Gunjin chokuyu'.

The present writer has been fortunate enough to get access to the fundamental materials of 'Gunjin chokuyu', and in view of these extant conditions, has undertaken to study afresh all kinds of circumstances leading to the drafting of 'chokuyu' and political backgrounds of the drafting, and to clarify all the internal circumstances attending to the course of drafting, and furthermore to throw light on the historical meaning of the coming into being of 'chokuyu'. A study of the origin of 'Gunjin chokuyu' is indispensable in the history of the foundation of modern Japanese military, and particularly in making clear its characteristics, and at the same time, as 'chokuyu' had a great influence upon political, social and thought evolution of modern Japan, embodying as it did the ideas of 'tennosei kokka', any such study is important to define some specific characters of modernized Japan, and will give some suggestions in these days when we are in need of a doctrine of democratized military forces and the founding of a new outlook for the nation.