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SUMMARIES

Beauty with a Dog

Shunroku OKUDAIRA

In the second panel of the *Hikone byôbu* (Hikone screen) there appears a young woman with a dog on a leash. The representation of this figure within the screen brings up important points in a consideration of the establishment of beautiful women (*bijin*) as an independent subject in Japanese painting.

Paintings of beautiful women (*bijin*) from the ancient to early modern period in Japan consisted of two major types: those included in paintings of stories (*monogatari*) from the Japanese classics; and T'ang Chinese beauties which derived from Chinese painting and literature. Beautiful women as an independent subject without specific literary reference were first painted in the Kambun period (1661-1673), and are hence referred to as "Kambun Beauties." It has been noted that in some cases "Kambun Beauties" portrayed courtesans (*yûjo*) as parodies (*mitate*) of the woman of the "Kawachigoe" episode of the *Tales of Ise*, for example, with the connection to Classical literature expressed in the aspect of catching a glimpse (*kaimami*).

It should not be overlooked, however, that in the Hikone screen, which was painted in the Kan'ei period (1624-1644) before the Kambun period, the figure of the woman with the dog is actually a parody of the Third Princess (Onna Sannomiya) in the *Tale of Genji*. In this case the parody in which a courtesan replaces the Third Princess is carried further by replacing the Chinese cat with a Western dog, thus adding an element of *Namban yatsushi* (literally, "European disguise", wearing European clothes or replacing native things with things European, such as a Western dog), a phenomenon of the century of initial European contact with Japan. Furthermore, her backward-turning pose

also performs the function of catching a glimpse (*kaimami*). Removed from the rest of the screen, the woman with the dog could be considered as an independent image of a beauty (*bijinga*), although there are no images of this type among known extant "Kambun Beauties" paintings.

This change in subject matter is due to changes in the cultural milieu from the Kan'ei period through the Kambun period, which involved the spread and popularization of the *Tales of Ise*, the abolition of Kabuki theater performed by women (courtesans), and the transfer of the licensed quarters away from Rokujô Misujimachi in Kyoto. Therefore, in the image of the woman with a dog on a leash in the Hikone screen it is possible to witness the final stage of the crucible-like culture of the beginning of the early modern period, and at the same time also foresee the advent of the truly modern in Japanese painting.

La théorie du rythme de Gisèle Brelet — Sur la relation entre le rythme et la mesure

Kazutomo TANOGASHIRA

Gisèle Brelet (1915/19-73) est une esthéticienne musicale française. Elle traite du rythme en le rattachant intimement au temps, dans la deuxième partie du *Temps musical* (P. U. F., 1949), intitulée "La forme rythmique". Selon elle, le rythme musical est un rythme libre organisé par la conscience. C'est d'abord l'organisation ou la structuration de la durée qualitative de la sonorité par son activité. Ce que le mot "libre" signifie ici, c'est que la conscience peut informer le déploiement temporel de la musique avec liberté. La liberté, cependant, postule une règle secrète. Ce qui lui correspond dans la musique, c'est la mesure. Chez Brelet, elle est l'incarnation de la puissance élémentaire du temps réel, et sa caractéristique est l'isochronisme. La mesure impose ses battements isochrones à la conscience, mais celle-ci ne peut pas

rester soumise à celle-là pour confirmer sa liberté. La conscience considère donc la mesure comme pulsation isochrone du temps réel et n'introduit que son pouvoir créateur dans la musique. C'est ainsi que la conscience fait du temps l'instrument de la liberté. Pour accomplir le rythme musical, la conscience s'entretient avec le temps. Le rythme musical, chez Brelet, est le raccourci du jeu libre entre l'acte de la conscience et le temps.

On the Screen of "Chikuseki-hakkaku-Zu" (White Crane among Bamboo and Rocks) Owned by Shinju-an Temple

Minoru WATADA

It has been assumed that "Chikuseki-hakkaku-Zu" was drawn by Kanō Masanobu. But, in fact, there is not much evidence that the painter of the screen belongs to the Kanō school. And what we must pay great attention to is that ; it is Geiai's screen of "Kachō-Zu" (Birds and Flowers) owned by Masaki Art Museum that shows the closest style to "Chikuseki-hakkaku-Zu".

By the way, the painter of this screen successfully represents the air and light in the picture by using the technique of "Sui-boku" (water and ink), and somehow, he excludes colors from the picture. Such an attitude is not seen in Kanō paintings. This belief or persistence in "Suiboku", is found particularly in Bunsei's pictures, and its position in the history of Japanese ink paintings from Shūbun to the Kanō school can be located at the period just before Masanobu.

Therefore, as a possible painter of this screen, we must remember not only Masanobu or other painters of the Kanō school but also Sōtan, who is a leading painter in that period, and is connected with Yōsō Sōi, a high priest of Daitoku-ji Temple, just as Bunsei is.

Tenpo Reform and Its Regulations on Performing Arts in Osaka
— A Research Based on *Tenpo-Gokaiseiroku* —

Katsura NAKAGAWA

The so-called *Tenpo* Reform in the latter half of the Edo period exercised various regulations on performing arts. In Osaka they were applied to *Kabuki* and *Joruri* theaters within the city. *Bugyosho* (magistrate's office) decided to reduce the number of performance licences which had spread widely before the reform. In *Doutonbori* and every *Shinchi* (a newly developed quarter for amusement), theaters which held performances regularly were permitted to survive while the licences in name only were deleted. Performances at *Miyachi* (temples and shrines), which had been held irregularly before the reform, were prohibited. At the same time, a permission or prohibition was notified by *Bugyosho* to each *Noh* stage and *Sumo* field.

Regarding *Yose* (storytellers' theater), only nine *Miyachi* were permitted to hold it with restrictions on kinds of performance. There are no traces of regulations on *Koya* (a kind of smaller theater) in town although such restrictions can be found.

It is about fifteen years later from the *Tenpo* Reform that the theaters in *Shinchi* and *Miyachi* were recognized legitimately. It can be said that this change aimed to recover the prosperity before the reform.

In this paper, introducing *Tenpo-Gokaiseiroku* (in the collection of Nakanoshima Osaka City Library) I demonstrate the continuity and repeal of various performing arts under the condition of the *Tenpo* Reform and also deal with details of *Nadai* for performing arts which were banned in those days.