

## Information on Concessions in Bulletins of the East Asia Common Culture Society

OSATO Hiroaki

After its victory in the First Sino-Japanese War (from 1894 to 1895), Japan colonized Taiwan and established a number of concessions in China, and received various kinds of privileges, including leased territories and railway-attached land, whenever opportunities arose. Although this was how Western powers advanced into China, and Japan followed suit, Japanese people, placing importance on relations with China in the Meiji period (from 1868 to 1912), thought that their advance into China was invasive, but Japan's was not, and that Japan would defend Asia from their invasion, joining hands with China. Insisting that China be reformed to that end, Japan took various actions, which only led to the Manchurian Incident, the establishment of "Manchukuo," the Second Sino-Japanese War, and the defeat in the Pacific War in 1945.

As I realized that no research on concessions thorough enough to update research done before the war had been undertaken yet in Japan even though 60 years had passed since the end of the war, I carried out documentary research on the former Japanese concessions in China and research on their present conditions over the past more than 10 years with a number of my colleagues with the cooperation of local researchers, and gained a certain extent of understanding of their realities. However, I feel that there are many things yet to be revealed.

As part of efforts to make up for the inadequacy of our research, this paper is aimed at clarifying things not found in diplomatic and other documents of Japan's Ministry of Foreign Affairs and the Chinese government by reading articles about the Japanese concessions in China written over a period of 11 years soon after their establishment mainly in *Toa Jiron* (from December 1898 to December 1899) and *Toa Dobunkai Hokoku* (from December 1899 to June 1910), which were bulletins of the East Asia Common Culture Society, established in 1898 advocating "maintaining the integrity" of China.

It was not until recently that I learned that the society's bulletin published until the end of the war had contained information not only about the Japanese concessions, but also about other countries' concessions in China, and about Japanese and Chinese concessions in Korea. This paper will refer to these pieces of information to the minimum extent necessary, intending to examine them in future joint research.

# Viewpoint of the Shanghai News (from 1890 to 1891), a Japanese Newspaper Published in the Late Qing Period, on the Relationship between Japan and China ( I )

SON Ansuk

This paper will take a close look at the Shanghai News, which was first published in 1890 in Shanghai, in reference to the history of media. The background of the launch and unique features of its layout will be introduced, followed by the paper's view on Japan-China relations manifested in its editorial columns. The bilateral relationship will be discussed in terms of the following four aspects: 1. The launch of the newspaper, a typographical printing house and publication registration with the Japanese Consulate General in Shanghai; 2. The Shanghai News and the issue of Japanese mistresses of Western men; 3. The paper's view on Japan's promoting and leading Sino-Japanese trade; and 4. Theory on Chinese merchants by the Shanghai News. Moreover, the significance of the paper's information network in understanding the relationship between Shanghai and Japan at the end of the Qing Period will be examined based on readers' comments and introductory articles regarding Chinese cities and towns.

Japanese newspapers published in Shanghai survived into the Taisho and Showa periods. Even though they provide valuable insight into the early modern and modern history of the two countries, they have not been fully investigated. The author will further study and discuss the history of such papers in the Meiji, Taisho and Showa periods.

# Japan Avenue in the Yokohama Foreign Quarter in the Meiji Period:

— Revealing the True Picture and Role of the Street

as an Administrative District Based on Nonwritten Material —

UCHIDA Seizo

Upon the opening of Japan to the world, the country was required to establish foreign quarters. In founding the first foreign settlement in Yokohama in the vicinity of Edo, a unique approach was adopted to keep foreign residents under surveillance and avoid conflict between such residents and Japanese. To be exact, the plan included developing a settlement that was to be isolated from other parts of Japan like Dejima Island in Nagasaki, and building separate areas for foreigners and Japanese so that the parties would be able to do business together in the settlement. This isolation was a unique feature of the Yokohama foreign quarter. In terms of city planning, the settlement is highly valued as a model case for which a Western method was quickly adopted like that in Kobe.

These distinctive characteristics are reflected in Yokohama Park and the adjacent Japan Avenue. The street served as a border between the Japanese and foreign areas, and separation between walkway and roadway and street trees convey the essence of the Western-style city planning method. Along the avenue, government offices mushroomed, and the area is still known as an administrative district. Even though the street played an important role in the development of the foreign quarter, there is not enough historical reference material explaining the formation of the administrative district in detail. This paper examines how Japan Avenue was built in reference to non-written material on the Yokohama foreign quarter after the Tokugawa shogunate such as old maps, photographs and woodblock prints to find out about the establishment of the administrative district.

The research yielded the following four results: 1. Old maps indicate that Japan Avenue already existed in 1871. 2. Government offices started to be built along the street around 1874. 3. After Yokohama Customs was built in front of Yokohama Park in 1885, the district felt closed and unwelcoming with the prefectural government office, a post office and a police station on the Japanese side and British, Swiss and American consular offices on the foreign side. 4. The administrative district that was centered on the customs office was destroyed in the Great Kanto Earthquake. As part of the country's reconstruction efforts, the office was rebuilt in a different location, and consequently an open and well-balanced atmosphere was created in the renewed administrative district.

# Environmental History of Waterfront Life

— Folk Cultures in Brackish Water Environments —

YASUMURO Satoru, KAWASHIMA Shuichi, TSUNEMITSU Toru  
MATSUDA Mutsuhiko, YAMAMOTO Shino

This joint research focuses on brackish water environments. Many of the coastal environments of the Japanese archipelago, such as estuaries, lagoons — parts of back swamps — and semi-enclosed bays, are in brackish water areas, where freshwater and sea water mix. Being low-lying, marshy and mixed with salt water, these areas are barren land where people usually do not live, and have been regarded as poor soil that must be transformed by, for example, developing new rice fields.

However, this is how brackish water areas have been looked at mainly by those in governments. It goes without saying that historians depending on records and statistics kept for governments have looked at these areas in the same way. How will brackish water environments look if examined from the viewpoints of people who have lived there instead of the viewpoints of researchers and those in governments? This question gave our joint research a purpose: presenting a new image of brackish water environments.

This paper has been compiled as an interim report, and consists of articles by the following five joint researchers:

Yasumuro Satoru has drawn up an outline of the history of research on brackish water conducted to date, and presented a definition of brackish water at this point for us to carry out our joint research. He has also reported on fisheries characteristic of downstream brackish water areas and brackish lakes, and examined contemporary issues concerning brackish water, relating these issues to environmental issues.

Matsuda Mutsuhiko has reviewed folklore research conducted to date on the impacts of brackish lakes on fisheries, taking into account the achievements of ecology. He has also conducted a preliminary study to clarify a relationship between various fishery methods employed in brackish lakes and the lives of people involved in fisheries there.

Yamamoto Shino looks at commercial activities linked to brackish lakes. On Daikon Island in Nakaumi, a brackish lake on the border between Shimane and Tottori prefectures, many women peddled peony seedlings from the 1960s to the 70s. She has used various reports compiled in the 1950s as texts to review the livelihood on Daikon Island from the prewar to postwar years and examine why the peddling started.

Kawashima Shuichi studies ria coast bays, which are brackish water environments. As ria coasts, where rivers flow directly into the sea from mountains, create nutrient-rich brackish water environments, many kinds of fish are attracted to ria coast bays. He has reported on the history of fisheries from the early modern period, including competing interests such as salt farming in bay areas that tried to eliminate brackish water environments and mullet net fishing that took advantage of brackish water environments, in villages facing Kesenuma Bay in Miyagi Prefecture, a typical ria coast brackish bay.

Lastly, Tsunemitsu Toru looks at fisheries techniques used in brackish water areas at estuaries. Although sweetfish bait fishing is a fisheries technique noticeable in brackish water areas, little attention has been paid to it in the field of folklore. He has reported on bait fishing in the Kure River in Nakatosa Town, Kochi Prefecture, from the mid-1950s to the mid-1960s based on his own experiences.

## Efficient Retrieval and Secure Distribution of Information about Nonwritten Cultural Materials

KINOSHITA Hirotsugu, SANO Kenji  
NOTO Masato, MATSUZAWA Kazumitsu, MIYATA Sumiko  
KOMATSU Daisuke, SUZUKI Kazuhiro

Our joint research is aimed at developing basic technology necessary for information about nonwritten cultural materials to be exchanged and shared among researchers or between researchers and non-experts, and at verifying the effectiveness of the technology by using a demonstration system targeting actual materials and researchers. We will offer a proposal for basic technology required to achieve these goals, and then develop a basic system for Tadami Town's *mingu* (folk implements) record cards. To improve the keyword search function of the Tadami Internet Eco-Museum, unseen relationships will be clarified by using the Web Ontology Language (OWL) for an ontology of nonwritten cultural materials. This will lead to the discovery of new relationships, and enable users to accurately retrieve information they really need. To design a user interface suitable to, for example, creating an ontology of nonwritten cultural materials and retrieving information about them, data will be made visually manageable by regarding each datum as swarm intelligence data that can self-organize, and controlling these data. The proposed management method can be applied to self-organizing methods according to the process of data management. We will propose two information retrieval methods that take the quality of the retrieval process into consideration: a method using ant colony optimization (ACO), a swarm intelligence algorithm; and a method using a so-called "recommender system." To create a system in which personal and confidential information are protected and copyright mediation is autonomously conducted when information about nonwritten cultural materials is retrieved and distributed, we will also propose a digital watermarking method for the copyright management of bilevel line images that embeds information in images, not pixel values, using Bézier curves. Our other proposals include: swarm intelligence that regards access control as "language games," and adapts to changing environments by using a concept of swarm and a concept of heredity; a value exchange system designed to facilitate the documentation, data processing and distribution of nonwritten cultural materials that can reflect a variety of values by taking advantage of a characteristic of community currencies — "value can be set independently"; and a model that uses game theory to satisfy each user under particular conditions.

# View on the Five Chief Demons of Pestilence (*Wudi* 五帝) in the Tang Dynasty:

— the Origin of Worship of Goryo (Evil Spirits) —

YAMAGUCHI Kenji

The author has been claiming that worship of the demon of pestilence and related folk rituals developed in the 6<sup>th</sup> or 7<sup>th</sup> century among ordinary Chinese people and were introduced to Japan, giving rise to the word 鬼 (*oni*). Based on this theory, the author published a paper titled “Formation of the Demon of Pestilence and its Influence in Japan” in the previous issue. It concluded that the ancient worship of *onryo* (grudge-bearing spirits) and *goryo* (evil spirits) in Japan was a variation of the original Chinese version.

In this paper, how the concept of the demon of pestilence was formed between the Northern and Southern Dynasties and the Tang Dynasty will be specifically traced back, in light of Daoism and the Buddhist scriptures. Moreover, this paper will examine how the origin of the concept relates to the word *goryo* written for the first time ever in two works by Japanese Buddhist monk Saichō — *Chōkō Konkōmyōkyō Eshiki* 『長講金光明經会式』 (A program for a Long Recitation of the Sutra of Golden Light) and *Chōkō Ninnō Hannyakyō Eshiki* 『長講仁王若經会式』 (A program for a Long Recitation of the Benevolent King Sutra).

# Theories on the Origin of the Amusement Culture of the National Minorities in the West of China

WAN Jianzhong

Amusements occupy a very important position in the culture of the national minorities in the West of China. The national minorities all live in the frontiers of the motherland, with very difficult transportation and communications conditions. So amusements help the people spend the depressing and monotonous days. On the other hand, the people of the national minorities have great talent in the art of singing, so they are always able to create something unique from ordinary life. Singing, in particular, conveys feelings, so it becomes the medium for expressing love between men and women. Amusements not only embody their national spirit, but also play the important role of uniting ethnic groups and educating the younger generations in terms of physical and spiritual happiness.

Keywords : west of china, national minorities, amusements, origin

## On the Sacred Space of Shiyou Village

HUANG Qingxi

In traditional society Chinese people lived with an ancient concept of time between sacredness and secularism. Therefore, establishing the sacred space was the due meaning to clansmen setting up a village. To the Wu Clan, their sacred space has dual meanings: On the one hand, the Wu Clan confirms and manifests their sacred space with jumping Nuo year after year. On the other hand, their sacred space is the core embodiment of their ideology and clan culture through jumping Nuo.

Keywords : Shi-you Village; traditional society; sacred space; clan culture



## Covering of “Formosa Expedition” in Yokohama’s English Press

— *The Japan Punch* and *Japan Weekly Mail* —

NIE Youjun

The Japanese government sent forth a powerful fleet and multitudinous army to Taiwan in 1874 on the pretext of some Ryukyuan castaways drifted there being killed by Native Formosan. English newspapers and periodicals in Yokohama, such as *The Japan Punch* and *The Japan Weekly Mail*, had long-lasting interest in “Formosan Expedition” and kept on covering it. At the very beginning, they both meant to have a fairly neutral position in reporting the “Formosa Expedition,” supporting China while condemning Japan unanimously. But as the situation changed for the good of Japan, their attitude reversed gradually. They turned to laugh at China, some reports in *The Japan Weekly Mail* even tried to seek defense for the Japanese action. Stance of both publications changed, still there were details of differences between them two in the way of their reporting. The standpoint of the press were strongly influenced by factors both at home and abroad, especially the interest of the editors’ motherland and the worldwide public opinions. The subtle relation between *The Japan weekly Mail* and the Japanese government played an important role as well. They somehow touched upon its influence, yet both *The Japan Punch* and *The Japan Weekly Mail* failed to dictate the profound and lasting consequence of the “Formosa Expedition” to both China’s and Japan’s internal affairs and diploma policies. They also failed to forsee the challenge and impact on the situation in East Asian countries and international order of East Asia.

Key Words : Formosa Expedition; *The Japan Punch*; *The Japan Weekly Mail*; Covering

# The Change and Position of Cheonan Festival

— Focusing on Korean Traditional Cheerful Songs and the Dance Festival —

HAN Namsu

## 〈Content〉

1. Preface
2. The Name and Change of Cheonan Festival
3. The Position and Outlook of Cheonan Festival
4. Closing Remark

This study is to review the change process of Cheonan Festival that is recognized as Korea's only dance festival and analyze the trend of 'Dance' reinforcing the local identity as the icon of the festival. Cheonan Festival was started in 1987 as 'Cheonan Samgeoru (3 Way) Culture Festival' and developed to become 'Cheonan Heunggaryeong (Korean Traditional Cheerful Song) Dance Festival' having the dance as its agenda in 2003. After the name changed to 'Cheonan Heunggaryeong Dance Festival' in 2011, globally superb folk dance and performance organizations have been invited to the festival. While accepting professional performance organizations composed of Korean folk dance groups and professional dancers, the festival has been confirmed its position as the only dance festival. Cheonan Festival pursues the popularity, the creativity as well as the art with performances of citizens, students and professional dancers under the differentiated agenda, 'Dance'. The street parade is welcomed as a place of participation where performers and audiences together communicate with excitement and dances. Through various additional events, myeons, eups and other various ignored areas could have been extending the opportunity of communication and foreign workers' participations in the festival are increased with the grand stage for multicultural families. Especially, Cheonan established the Federation of International Dance Festivals and promotes the internalization of Cheonan Festival by vitalizing festivals and increasing exchanges and cooperation with the Europe, the U.S. and Asian countries.

For the local economy, Cheonan Festival encourages active participations of the local citizens and local universities and proposes new paradigm of festival that connects the local and the world regardless countless many number of commercialized festivals. As the festival of long history of 26 years, the study to consider the change and meaning of Cheonan Festival is anticipated to be data to establish the local festival's cultural identity and to explore for the festival's continuous development.

Keyword : Excitement (興), Dance, Cheonan, Communication, the Local Culture, Popularity, Art

# Foreign Ceramists in Japan

Liliana Granja Pereira de Morais

This paper is the result of a preliminary research for a future PhD about non-Japanese ceramic artists who work with Japanese ceramic techniques in Brazil, Portugal and Japan. The main goal is to understand the aspects involved in the internationalization of Japanese traditional culture through ceramics and aesthetics and the way they are represented in the ceramists' discourse.

The article presents the preliminary results of the research conducted between January 20<sup>th</sup> and February 10<sup>th</sup> during a visit to the Research Center for Nonwritten Cultural Materials in Kanagawa University, Japan.

The goal of this research was first to locate and then to interview foreigners who were studying or working with ceramics in Japan, in order to understand how Japanese traditional culture was represented through ceramics in their discourse. A total of nineteen ceramic artists and two students living in Japan were identified and nine of them were interviewed. The majority of the interviews took place in Mashiko (Tochigi prefecture) and Kasama (Ibaraki prefecture), countryside areas fairly close to Tokyo where the ceramists live and work. Two other interviews were conducted in Tokyo and in Minakami (Gunma prefecture).

In the interviews with the ceramists the intention was to focus on their life-story in order to comprehend their motivations to leave their homeland and practice ceramics in Japan. The goal was to recognize how Japanese styles, techniques and aesthetics influenced their ceramic work. In order to achieve that, qualitative interviews following the ethno-sociological method of life-story (Daniel Bertaux, 1997) were made.

As well as presenting the life-story of the interviewed ceramic artists and their representations of Japanese traditional ceramics, the motives for their concentration in Mashiko and Kasama area were also addresses. Thus, in the article, the establishment of National Living Treasure Hamada Shoji's studio in Mashiko in 1930 and his relationship with British potter Bernard Leach, who greatly contributed to the internationalization of Japanese ceramics, is approached.

The aim is to show how the aesthetical and conceptual traits that usually define Japanese traditional ceramics, and which are reflected in the discourse of these foreign ceramists living in Japan, are not the result of a Japanese innate and fixed character, like it is supported by the *nihonjinron* (theories of Japanese uniqueness), but a result of two main historical and cultural dialectic processes: the romantic orientalist discourse of the nineteenth century and the construction of Japanese national identity after the Meiji period, which includes the formation of *mingei* (folk crafts) theory by Yanagi Soetsu in 1929 and its appropriation in the West through Bernard Leach's tradition. For that, we will use as main theoretical background the concept of culture as a construct following recent cultural theorist such as Stuart Hall (1992) and his theory of cultural representation (1997).

## Measures against Wild Boars in Yaeyama, Ryukyu:

— The Public World on Paper and the Private World in Drawings in the Early Modern Era —

TOKUNO Toshimi

To prevent wild Ryukyu boars from ruining farm crops and thereby secure tax revenue, the Shuri Royal Government in the early modern era ordered farmers in writing to protect their harvests by building fences between their farms and habitats of wild boars to keep them out. Unfortunately, those fences often collapsed, and residents went to a great deal of trouble to repair them. Building fences alone was not an adequate measure against harmful wild boars.

Residents engaged in massive hunting in hopes of resolving the problem, but the government viewed hunting for pleasure or food as an unnecessary luxury. Thus, it abhorred and banned such activities on paper. In reality, however, the ban was only a façade. The government and its officials used boar meat for various purposes — including feasts for state guests — throughout the early modern era.

Hunting activities were recorded not in documents but in drawings. Artists hired by merchants who ruled Yaeyama were supposed to draw foreign ships and crews to let the government know what they were like. Yet, the last drawings by those artists that remain today vividly depict the lives of common people, and some portray hunting activities. On the public side, hunting was banned on paper, but it was depicted in private drawings.

This paper aims to fully and accurately describe people's lives in Yaeyama in the early modern era by looking at documents that supposedly banned hunting and drawings that depicted hunting scenes as part of people's daily lives.

# Comparative research on performances with masks in Tibetan temples:

— Focusing on Dazhao Temple in Inner Mongolia —

GENDUNASIER

The object of this report is to bring to light the role of the annual events in Lamaism in modern society in the Inner Mongolia Autonomous Region of China. The changes and effects of modern society on Lamaism and the transitions within Lamaism will be discussed in detail.

The following four investigations will be discussed:

1. Investigation into the current state of Dazhao temple, built by Altan Khan in 1579 and located in Hohhot; and an investigation of the year-round activities conducted at Dazhao temple (these activities are scheduled by the lunar calendar).
2. The meanings of Lamaist language, including their origins and usage in storytelling.
3. Regarding the contents of the annual activities of Lamaism, specifically the use of masks, dancing and a detailed study of 'Bakudakam' dance.
4. An analysis of the role of Lamaist temples in modern society from an outsider's perspective. However, the investigations conducted for this report about the Lamaism of Dazhao temple were not able to fully utilize the detailed documentation. Because of this, the analysis also features insight from an outsider's point of view as well as factors remaining from conventional activity at Dazhao temple. Through this, we can conduct a deeper analysis of how Lamaism has adapted to modern society.

*Nozoki Karakuri* (Peepshow Device)  
and *Karakuri* (Mechanical Dolls or Mechanisms)

SAKAI Mika

*Nozoki karakuri* is an entertainment device that was popular before movies were introduced in Japan. This paper will discuss the origin and background of the word *karakuri*.

Previous studies include two major theories on the origin of the name. One is that *karakuri* in *nozoki karakuri* came from *Takeda karakuri*, or displays of mechanical dolls created by the first automata maker, Omi Takeda. The other is that when the original peepshow device was first brought to Japan, it was already equipped with mechanical dolls. The significance and role of *nozoki karakuri* will be clarified by examining the origin of the name, the definition of the word *karakuri* and changes in the meaning.

Investigating how the name *nozoki karakuri* was given to the device for entertaining people by having them look into a box through an attached lens and showing them tricks suggests that the device was introduced to Japanese culture in the late 1600s and acquired the name around 1700. The device was originally a box with some sort of mechanism or *karakuri*, and when it started to be used for entertainment, the word *karakuri* was attached to its name. At that time, *karakuri* meant “artfully built mechanisms.”

As recorded in historic sources from 1709, peepshows were referred to as *Takeda karakuri*. Automata expert Kosei Yamazaki pointed out that what were called *Takeda karakuri* was not necessarily true Takeda mechanical displays. The term connoted all types of self-operating mechanisms.

The original peepshow device brought to Japan was a box without an automaton. However, since mechanical dolls were popular then, they started to be placed in peepshow units. Later, *karakuri* mechanical devices became more complex and intricate, but peepshows were still called *Takeda karakuri*. Some of them were faithful copies of Takeda mechanical displays, but others were not. In 1770 a new peepshow device that showed illustrations of day and night scenes as in reality was introduced, and was well-received. Even though the content of the entertainment device changed, it was still called *nozoki karakuri*. Furthermore, people called street performances using the new device *Takeda karakuri*. There were two types of *Nozoki karakuri* devices: One showed mechanical dolls; the other, drawings of day and night scenes.

The latter apparatus was easy to operate; thus, scenes from *yoruri* puppet plays and kabuki performances were reproduced easily and effectively. At some point, the device became larger. Eventually, it evolved into a unique peepshow device.

The word *karakuri* in *nozoki karakuri* did not come from *Takeda karakuri* or “Takeda mechanical displays.” Even though what was inside peepshow devices was changed to adapt to the times, *nozoki karakuri* street performances continued to be called *Takeda karakuri*.

# A STUDY OF YAO CEREMONIAL PAINTINGS

—in order to Huangnigang Village, Lianhua Town, Gongcheng Yao Autonomous,  
Guangxi Zhuang Autonomous Region —

TAN Jing

Yao is one of the 55 ethnic groups in China. It is widely distributed in the south part of China, for example, the Hunan province, Yunnan province, the Guangxi Zhuang Autonomous Region, Guangdong province and the Southeast Asia (Thailand, Laos, Vietnam etc.) This article is emphasized on the Yao in Huangnigang Village, Lianhua Town, Gongcheng Yao Autonomous County, which is located in the northwest part of the Guangxi Zhuang Autonomous Region neighboring the Hunan province.

So far the Yao people in this region still inherit an ancient sacrificial offering the Youmian liturgies (還家願儀禮). The Clergy will put the scrolls which are painted with Gods in front of the Way-place in order to make an altar during the ceremony. He also requests the visit to the altar of the gods, and blesses the ceremony going smoothly. After the ceremony is completely finished, the Gods will be sent off, the scrolls will be taken off and the altar will be cleaned.

In the introduction of Zhang Jingjing (Department of Social Anthropology, Tokyo Metropolitan University), the author participated in the KingPan Festival (盤王祭) activities in Huangnigang Village during 25<sup>th</sup>-27<sup>th</sup> November, 2012. For Huangnigang Village, this was the first time to hold the KingPan Festival (盤王祭), but in Gongcheng Yao Autonomous County, it was not the first time. According to the Mao Hanling (毛漢領) and LuYe (陸葉)'s research (毛漢領/陸葉, pp 104-108, 2011), after the Sanjiang Town organized the first KingPan Festival (盤王祭) in October 1985, Lianhua Town held the second one in October 1986. Moreover, in 1988 Shuibin Village, Guanyin Yao Autonomous Town held for the third time and after that, the village organized the KingPan Festival (盤王祭) every three years and consecutively held it for 4 years. The KingPan Festival (盤王祭) is a ritual which Yao people worship their ancestors "Pan hu" (盤瓠). According to the 《Dissatisfied Gods · Origin of barbarians》 (Gan Bao / Akira Takeda, pp 260, 1964), the KingPan Festival (盤王祭) is documented as "mixed the rice and fish soup and meat together, knocking bamboo tray worship the king". However, the KingPan Festival (盤王祭) nowadays is quite different from the ancient literatures. In addition, another important purpose is to protect the ethnic culture and promote the economic development of the Yao's region. Under these context, this article will use the KingPan Festival (盤王祭) of Huangnigang Village, Lianhua Town in Gongcheng Yao Autonomous County as an example to clarify the owner of the scrolls which have been used during the ceremony, the times of their creation, the making-process and the content of these paintings etc. With the help of this information, this article will discuss the profound meaning of using these ceremonial paintings.

# Changes in Livestock Farming and Reestablishment of Host Organizations of the Ovoo Ritual in Mongolia with Emphasis on Otog Area in Inner Mongolia

BAI Lili

Lately, local governments in Inner Mongolia have been spending an enormous amount of public money on carrying out once-forgotten traditional rituals to revitalize the country's traditional culture. In livestock farming regions, local governments take the initiative in the resurgence of the traditional culture by facilitating the performance of the Ovoo ritual that takes place every summer. Various events are held in the name of the Ovoo Cultural Festival.

Many previous studies examined the Ovoo ritual-related public events organized at league and banner levels under the authority of local governments to find out how the ritual has been handed down through generations as a rite in livestock farming culture. In the livestock sector, the form of farming is undergoing various changes. However, only a few academics have studied the influence of these changes on traditional livestock farming rites including the Ovoo ritual and directions of local groups and host organizations that have been passing down the ritual for generations.

This paper will take a close look at typical livestock farming villages in the Otog area in Inner Mongolia in reference to previous studies on the Ovoo ritual. Since the 1980s, pastureland there has been distributed to local farmers, and they settled down as a farming community. How that has affected and changed local livestock farming will also be discussed. Moreover, information obtained from a field study will be used to examine how the ritual performed by local farming groups was revived amid China's efforts to revitalize its traditional cultural activities, changes that host organizations have gone through and conditions needed to host the ritual, thereby identifying characteristics in the establishment of new host organizations.

Hosts of the Ovoo ritual are responsible for passing it down from generation to generation. Therefore, understanding their organizational features is the key to understanding its history and future development. Such understanding is also crucial in terms of the continuation of the folk ritual.



# Current Significance of Rituals to Drive Away Illness: the Case of Ja mo Ka mo (Snake Also, Mosquito Also) Festival in Kanagawa Prefecture Originating in Susanoo Mythology

YAO Qiong

In ancient times when medical technology was not developed, rituals to drive away illness must have been an expression of people's fear of it. Thousands of years ago, people were totally helpless against illness. Therefore, it was quite common to turn to the power of God not only in Japan but also in China and Korea. Regular worship of God, who was believed to ward off illness, represented people's wish to keep diseases away.

Nowadays, however, with advanced medical technology, when one suffers from infectious diseases including influenza, one goes to a clinic or hospital and draws on the power of scientific medical technology rather than pray to God. Nevertheless, rituals to drive away illness — the only hope for overcoming illness thousands of years ago — are still observed throughout Japan, even though technology is available in almost every field.

Japan's rapid economic growth in the mid 20<sup>th</sup> century significantly affected its traditional folk culture. Rituals to chase away illness have been preserved as a form of the culture, but the makeup of organizers of the rituals, the elements of driving away diseases and the significance of those rites for people who would pass down the folk custom to the next generation have changed considerably over time. This paper will focus on the Ja mo Ka mo Festival, which has its origin in Susanoo Mythology and has been held in Namamugi, Tsurumi Ward, in Yokohama City, Kanagawa Prefecture, in examining changes in rituals to ward away illness and their significance in modern Japanese society.