

A Case Study on the Gion Festival in the Castle Town of Tsuchiura Depicted in Two Drawings

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This paper will introduce a case study on the ordinary Gion festival that took place in the castle town of Tsuchiura in the modern era. Past studies on the festival focused on the Socho main festival, an occasion for special festivities in which all neighborhood associations in the area participated. Four sessions of the festival were confirmed on record, three of which are captured in drawings and have been closely examined. For the Gion festival held continuously in Tsuchiura, neighborhood associations took turns organizing the festival every year, and this indicates that the main festival only shows one aspect of castle town festivals.

Here, the nature and proceedings of the ordinary Gion festival will be introduced based on the diary of Minaka and Mitoshi Irokawa, two brothers who ran a pharmaceutical business in Tsuchiura. There was a regularity as to which neighborhood association hosted the festival each year. Each association in charge offered floats and stalls in line with its taste and economic strength, and performing the Japanese lion dance was also required. By reviewing the festival drawings with these points in mind, it was found that the ordinary Gion festival was depicted at the beginning and end of *The Drawing of Festivals in Tozakimachi* and *The Festival Drawing* by geographer Bokusen Numajiri. The restoration of the diary—or written material—and the discovery of these drawings—namely, non-written material—enabled the author to identify details about the ordinary Gion festival.

Moreover, with the aim of assessing the significance of the two drawings as a record, the author looked at three years of the Irokawa brothers' diary written when their neighborhood association was in charge of the festival. The townspeople seemed eager to prepare and wear a uniform that indicated their affiliation with the association in charge. *The Drawing of Festivals in Tozakimachi* depicts the pattern of the uniform and the people wearing it, and likely reflects the interest of the townspeople. Written material and non-written material are different in nature, but an examination of both reveals the intentions of the producers. Discovering why a given material was created and how later generations have utilized it is a great challenge in this academic field.

Changes in the Form of Family in Agricultural Villages in Northern China Arising from Rural Land System Reform:

— A Case Study of Sancun Village in Shandong Province —

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This paper will take a close look at Sancun Village, Wutai Town, Pingyi County, Linyi City, Shandong Province in the context of China's rural land system reform carried out since the foundation of the nation. In this study, physical evidence of the village branch families that have remained to date was collected and analyzed for the purpose of revealing changes in the form of family in agricultural villages in northern China in response to the country's rural land system reform. The study will also examine the concrete manifestation of changes in the form of family and explore the future development of family forms in the region.

In terms of rural land management China has mainly adopted private ownership, state ownership and collective ownership in the course of its history, with several smaller subcategories that reflected regulations of the time. Sancun Village has adjusted its system of land management to those changes over time. In the process of land reform, rights to own, use and transfer land were separated. Furthermore, the holders of each right have varied according to the times, yielding to changes in the positioning of their land—or productive assets in other words—as family property.

During the time of private ownership, land was an important family asset for farmers, since they held absolute land ownership as well as land use and transfer rights. Farmers did not divide their families into branches until their parents passed away, allowing them to maintain the scope of their family property and postpone the distribution of their land until the last minute. While parents were alive, farm households took on the form of a compound family in which parents and the families of all their sons lived under the same roof, worked and ate together and shared the family property. After the death of the parents, the compound family separated into multiple nuclear families.

In the state ownership phase, farmers lost their rights to own and transfer land and were left with land use rights. After a son or sons married, each household was allowed to possess only the daily necessities and real estate as family property, and food was provided by production units according to the number of family members. This made the division of the head family into branch families so easy that it was done right after all sons were married. The resulting branch families were individual nuclear families that worked and ate independently and owned their own assets. In many cases, parents lived with their youngest son. The form of family changed from a compound family to a stem or nuclear family.

In the collective ownership phase, farmers own land use rights and expanded land transfer rights that allow them to transfer their land and place a mortgage on it, but they do not have ownership. As long as farmers work the land, it is considered as family property. The timing and way of dividing the head family into branch families have also changed and become more complex. Parents and married sons live separately, and who is responsible for land management and how to apportion the family earnings are unclear. These families share the property and work and eat together. The definition of such households will be proposed in this paper. It will also discuss whether this new family form can serve as a model in agricultural villages in northern China.

Hidden Christianity in the Sakaime Area on Ikitsuki Island:

— A Case Study on Multi-Faith Religion —

KOIZUMI Yurina

Hidden Christianity – a unique form of religion in Japan – is not well-known in modern society. Japanese people now perceive it as a custom of the past, yet it is still pursued by devout believers in several regions in Nagasaki Prefecture, including Ikitsuki Island, the Sotome area and the Goto Islands. In other words, hidden Christianity remains the object of their faith even today. This paper will focus on the areas where the religion is practiced and its religious rites are performed. This means that other areas with the relics and legends of hidden Christianity are not examined here.

This paper will introduce the current practice of hidden Christianity in the Sakaime area on Ikitsuki Island in Nagasaki Prefecture based on a field study. Even though the religious body has been dissolved, the religion itself continues to thrive in the area, as will be explained later. Hidden Christians in the area are shrine parishioners and Buddhists at the same time, like people living in other areas of the island. With several religions intertwined, how these islanders face their gods, accommodate multiple religions and observe religious rites in their daily lives will be discussed, preceded by a brief outline of hidden Christianity.

A Study on the Dimensions of Stairs in Pre-World War II Japanese Houses

— With Emphasis on Important Cultural Properties —

KOMATA Kazumasa

Japanese houses traditionally featured one floor, but multi-storied houses started to be built in the Meiji period. With the spread of taller houses, stairs between the first and second floors took on increasing importance and underwent various changes. A review of past discussions and an analysis of house plans revealed that stairs in pre-World War II Japanese houses changed from straight to winder, and that the typical stair location changed from hallway to entrance hall. Based on these findings, the author asserted that stairs in Western homes were considered ideal at that time. This argument, however, was based only on the reference materials available and proposed the ideal stairs of the time without referring to their dimensions, such as risers and tread width. Thus, in this current study, sixteen two-storied houses designated as important cultural properties were closely examined, with the stairs in each house measured to identify differences in their dimensions based on shape, location and house style.

It was found that such differences can be attributed to house styles. Moreover, in Western-style houses the angles of the front and back stairs are same, whereas in traditional Japanese houses the back stairs are steeper and narrower than those in the front. In traditional Japanese houses, winder stairs are not as steep as straight ones; yet straight stairs located at the entrance hall are less steep and wider than those in other locations. To summarize, as winder stairs at the entrance hall became common in pre-World War II Japan, stairs became less steep and wider like those in Western-style houses.

Motifs in Woodblock Prints and the Ritual of Ong Tao:

— With Emphasis on Ong Tao Woodblock Prints in Sinh Village —

NABETA Naoko

This paper will focus on motifs in Ong Tao woodblock prints and identify their characteristics based on interviews with their producers and comparisons of these artworks.

In each household of the Kinh ethnic group in Vietnam, the yearend ritual to send the Kitchen God called Ong Tao to heaven takes place on December 23. In the Hue region, this ritual means placing an Ong Tao statue that has been enshrined in an altar for the past year in a shrine or under a sacred tree to aid the god's rise to heaven. It also involves burning Ong Tao woodblock prints produced in Sinh, one of the small villages in Thua Thien Hue province. All traditional woodblock prints from the village are produced for ritual ceremonies, and the Ong Tao prints are no exception. These pieces of art are exclusively used in the Hue region, and are not distributed anywhere else.

There are two other types of Vietnamese folk woodblock prints depicting Ong Tao: Dong Ho woodcut paintings and French artist Henri Oger's works from the early 1900s that capture daily life and the art of living in northern Vietnam. These prints are different from those from Sinh village in their printing techniques and motifs.

The author conducted interviews with artists currently creating Ong Tao woodblock prints in the village, with the aims of identifying the characteristics of the artworks based on their motifs and exploring why the motifs in these woodblock prints are different from those depicted in Dong Ho woodcut paintings and works by Henri Oger. An analysis of the motifs should confirm that Ong Tao woodblock prints are produced for the ritual. Furthermore, the study will propose that the unique features of these prints from Sinh village can be attributed to the capital of the Nguyen Dynasty being located in the Hue region.