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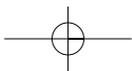
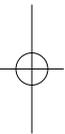
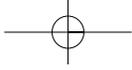
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*From Brush to Type:
Japanese Perspectives on Writing and Book History*

ABSTRACTS

NAGOYA Akira

p. 25

The Calligraphic Style of Fujiwara no Teika and his Long-term Influence

Fujiwara no Teika (1162-1241) is considered one of the most important poets in Japanese history. And yet, while his literary, philological and critical work has long drawn the attention of specialists, the same is not true of the large body of his holograph manuscripts. This article therefore attempts to describe the evolution of his calligraphic style and the genesis of his characteristic form, *Teika-yō*, on the basis of the manuscripts themselves and also in the light of his work as a copyist in the family workshop run by his father, Fujiwara no Shunzei (1114-1204). The article goes on to examine the long posthumous history of this style from the end of the medieval period onward: adopted by all those wishing to claim his inspiration – particularly his direct descendants – *Teika-yō* has remained influential up to the present day, paradoxical indeed for a style whose creator considered it bereft of any aesthetic quality.

ANDŌ Takahiro

p. 53

**Japanese Writing as Viewed by Portuguese Missionaries in the Late 16th Century:
the *Vocabulario da Lingoa de Iapam***

The *Vocabulario da Lingoa de Iapam*, which was published in Nagasaki in 1603 by Portuguese Jesuits, was the first Japanese dictionary to be conceived by and for Westerners. The compilers strove to be as comprehensive as possible (there are almost 33,000 entries), and as a result it is a unique source of information on late 16th-century Japanese language and society. This study presents a list of terms (over 900) relating to books and writing, which have been classified under a number of different categories for ease of analysis: the conception of the art of writing as a “way”; the materials used in learning to write; the copying of Buddhist sutras; vocabulary relating to study and learning; the sphere of literature and poetry; signs used in Japanese writing; letter-writing; books and printing; and sayings and proverbs related to the art of writing. This list, and the definitions provided in an appendix, which are taken from the French version of the dictionary, provide an idea of how the Portuguese missionaries perceived Japanese written culture.

KONDŌ Kōshi

p. 103

The History of Character Engraving in Japan: from the 8th Century to the Modern Age

This article paints a historical picture of the art of character engraving from the mid-8th century up to modern times and attempts to draw up a balanced account of what is known about the frequently anonymous craftsmen who engaged in the art. Xylographic reproduction, which made large runs possible and considerably reduced the cost of reproducing texts and images, was long confined to Buddhist monastic circles. With the first inroads of typography in the late 16th century, from Europe and above all from Korea, a variety of publications emerged, but the technique failed to take permanent root. Xylography retained its pre-eminence in the printing of texts in Japanese, and particularly in reproductions of calligraphic models. It was this that spurred the rise of famous engravers such as those in the Kimura Kahei line, who were active from the late 18th until the early 20th centuries and continued to practise their art even after typography had become the general norm.

KOMIYAMA Hiroshi

p. 139

The Creation and Dissemination of “Ming Style” Print Characters in the 19th Century: from Europe to Japan

This article examines the origin of the most widely-used typographic characters (*katsuji*) in Japan today, those in the *minbō-tai* or “Ming dynasty style”. Contrary to their name, and to the received ideas current in Japan, these print characters were not devised in China, Korea, or Japan, where xylographic printing was considered quite satisfactory. In fact it was the end product of a long process originating with the boom in Chinese studies in 18th-century Europe; and it continued throughout the 19th century, hand-in-hand with European and American missionary activity in Asia, which exerted pressure to adapt typographic printing techniques to suit the characteristics of Chinese writing and the thousands of signs that make it up. This process culminated with the adoption of these “Ming style” characters in Japan in the 1870s and the birth of the modern press, through which they achieved wide dissemination in the world of publishing.

KOBAYASHI Hiromitsu

p. 175

Illustrations of the Novel *The Water Margin (Shuibu zhuàn)*: the Emergence of Publishing and the Dissemination of Painting in the Late Ming Period

This article presents an analysis of various different illustrated versions of the great novel of vernacular Chinese literature, *The Water Margin (Shuibu zhuàn)*, produced in the early 17th century by a Hangzhou publisher, Rongyutang. Quite unlike the stereotypes of the genre, the professional illustrators and engravers responsible for these breathtaking productions in fact showed great freedom in their representation of elements about which the actual narrative furnished few details, drawing from manifold pictorial traditions to create landscapes in which an attentive observer will detect elements of style inspired by the school of professional painters of Zhejiang or the scholarly painters of the Wu school. It shows how the dialogue between engraving and old or contemporary painting assisted the spread of this art within the then-flourishing urban culture of the late Ming period.

DEGUCHI Hisanori

p. 209

Illustrations of the *Gikei-ki (The Chronicle of Yoshitsune)* in 17th-Century Printed Editions

Many editions of the *Gikei-ki (The Chronicle of Yoshitsune)*, an anonymous work composed in the Middle Ages, were produced between 1615 and 1673 using both movable type and xylographic printing, some of them illustrated with numerous engravings. Considered a classic, the actual text was not revised, but on the other hand the accompanying images were regularly altered to keep pace with changes in readers' tastes. The illustrations produced from the Kan'ei era (1624-1643) onwards actually enriched the text with episodes not narrated there. Editions from the Kanbun era (1661-1673) awarded pride of place to the character of Benkei, the best-known of Yoshitsune's companions. Without ever altering the text, those involved in the production of these new editions of the *Gikei-ki* thus used the illustrations as a means of attracting a new readership.

INAGAKI Shin'ichi

p. 231

Writing Games in the Edo Period

Ever since the 8th century, with the progressive invention of systems of phonetic notation of Japanese based on Chinese writing, writing in Japan has been a field for experimentation both playful and formal. Initially a prerogative of the aristocratic society of the imperial capital, writing spread only very slowly, and it was not until the Edo period (1603-1868) that, accompanying the spread of education and printed culture to the cities, and particularly Edo, we find the appearance of the kind of writing games characteristic of urban culture. This

article attempts to provide a panoramic view of these rich visual inventions which combined text and image to successfully exploit every possible resource: “letter pictures” (*moji-e*), “cryptic calendars” (*e-goyomi*) or “graphic plays” (*asobi-e*), these works were most often anonymous, but one can find examples signed by such artists as Hokusai or Hiroshige.

OIKAWA Shigeru

p. 261

Illustrated Books in the Second Half of the 19th Century: the Example of the Painter Kawanabe Kyōsai

This article presents an analysis of the books illustrated by the painter Kawanabe Kyōsai (1831-1889), one of the last great masters of *ukiyo-e*, based on a sample of 160 titles published in the course of the half-century between 1855 and 1907. The work of Kyōsai in this field is classified in six categories: the first illustrated books; books on “opening up to western civilisation” (*bunmei kaika*); books against the westernization; books illustrated with comic drawings; works of social satire; and drawing handbooks and albums. Examining this vast body of pictures, the author shows Kyōsai’s scathing view of his contemporaries and of the evolution of Japanese society in the second half of the 19th century. These works also reveal the evolution in the role of the artist, from that of an entertainer to that of a painter engaged with the society of his time.

SUZUKI Toshiyuki

p. 293

The Spread of Books in the Edo Period

This article examines the modes of dissemination of books, which came into use in Japan from the 17th century on with the birth of commercial publishing, such as the bartering of books among the publishers of Kyōto, Ōsaka and Edo. It demonstrates the extent to which – particularly in the case of works of entertainment – the modes of dissemination influenced both the nature and the physical appearance of publications. The author further explains how publishers and booksellers did not confine themselves to the production and sale of new printed books but also dealt in manuscript books, books imported from China, and second-hand works, and engaged in book lending, thus playing a crucial role in the dissemination of written knowledge in all forms. The last part of the article addresses the question of regional dissemination of books in the 18th and 19th centuries, on the basis of a study of provincial retail booksellers and the fees charged by book-lenders.

IWAKIRI Shin’ichirō

p. 321

Physical Evolution of Books during the Meiji Period

Book printing and manufacture in Japan underwent profound changes in the course of the Meiji period (1868-1912). Typography gradually replaced xylography; thin books bound with durable paper covers were replaced by thicker, bound volumes with hard backs. This essay describes the complex developments that occurred over this period, at the beginning of which traditional techniques and new processes coexisted. It places special emphasis on the appearance of two formats which were typical of the Meiji period, *shiroku-ban* and *kiku-ban*, used particularly for literary works and school textbooks. It also looks at the changes that took place in the reproduction of book and journal illustrations, with the transition from xylography to lithography, to line engraving, to zinc engraving and finally to photo-engraving.

日本の文字文化・出版文化史 ― 日仏共同研究論文集

編集者：クレール-碧子・ブリッセ、パスカル・グリオレ、
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