

Letters on Images: Concerning Japanese Art

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Calligraphy and painting share many of the same materials and techniques. The relationship between these two forms of art or writing and painting has always been a close one in China and its neighboring countries. Although based on the almost same ideas with Chinese which relate poetry, calligraphy, and painting, Japanese art rapidly developed through a different course as soon as the relationship between two cultures was established.

There was a Japanese sense of seasonal change. The Japanese saw letters and words in nature, among forests and even in a flock of small birds on seashore or riverside. They were finding poems in nature and in everyday life. While the people of ancient China made *kanji* from nature, the people of medieval Japan returned its children to nature. At least, they tried to return *hiragana* to nature. While it is said that "writing and painting share the same origin," it is more proper to say about Japanese art that "writing and painting share the same space."

To propound the new theory, this paper showed that this aspect was formed as early as the 9th-12th centuries, when the Chinese idea of "writing and painting share the same origin" was formulated. It also showed that "writing and painting share the same space" became unique sensibility in Japanese culture as a whole, not limited to a particular age or a particular realm of art. Though not clearly asserted, "writing and painting share the same space" from smaller pieces of art to larger views of landscape.

This paper showed not only the cultural backgrounds and process of its early development but also a uniquely Japanese sense of art and its historical significance which might be related to some aspect of contemporary art and culture. Superimposition of images and letters is quite usual in today's media and manmade environment. *Manga* is also an art of superimposition. Before them, however, we had even more significant works of art and literature, which clearly show the foundation of a whole culture. Intimacy between letters and nature or words and nature became a common base of Japanese culture which is still living today, when picture scrolls seems to have been replaced by *manga* and animation.



Fig. 1 Shiki-Kusabana-Shitae-Wakakan, Sotatsu and Koetsu, "Spring" part, mid-1620's



Fig. 2 Shiki-Kusabana-Shitae-Wakakan, Sotatsu and Koetsu, "Winter" part, mid-1620's

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International Asset Trade, Capital Income Taxation, and Specialization Patterns

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This paper presents a small-country overlapping-generations model with two goods and two production factors (labor and capital), and analyzes effects on the production specialization pattern of two capital income taxations: the residence tax and the source tax. It shows that free international asset trade almost always leads a small country to perfect specialization. Whereas the residence tax has no effect on the specialization pattern, the source tax may affect the pattern. Moreover, even a small rise in the source tax may completely remove the capital-intensive sector and makes the country specialize

in the labor-intensive sector.

Figure 1 shows the marginal productivity and the marginal cost of home real investment as functions of home capital stock. $A_1B_1D_1E_1$ and $A_2B_2D_2E_2$ illustrate the marginal productivity when the source tax is low and when the source tax is high, respectively. Flat line L shows the marginal cost in steady state. When the flat part of the marginal productivity exceeds the marginal cost (as is the case of $A_1B_1D_1E_1$), the dynamic path converges toward F_1 , where the country specializes in the capital-intensive sector. If reverse is the case (as shown

by $A_2B_2D_2E_2$), the path converges to F_2 and the country specializes in the labor-intensive sector. Only if the flat part of the marginal productivity (B_1D_1 or B_2D_2) overlaps line L , the country produces both goods, which hardly occurs. Figure 2 shows the effect of a rise in the source tax. If it moves the flat part of the marginal productivity from above to below L , the capital intensive sector is completely replaced by the labor-intensive sector, as shown by the movement from D to E .

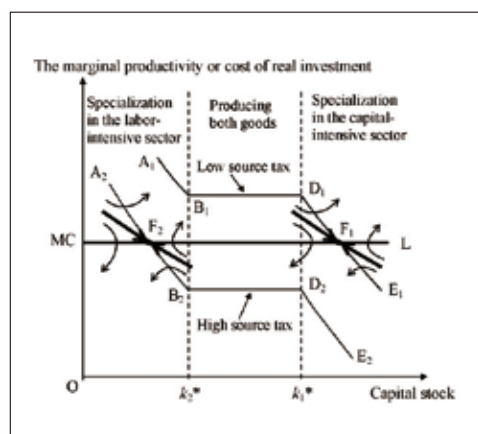


Fig. 1
Specialization Patterns

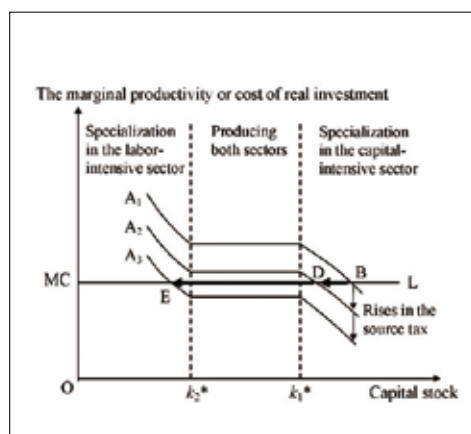


Fig. 2
The Effect of the Source Tax