



THE FUKUOKA  
ASIAN CULTURAL PRIZES

1992年（第3回）  
福岡アジア文化賞

THE 3rd  
FUKUOKA ASIAN CULTURAL PRIZES  
1992





1992年（第3回）福岡アジア文化賞授賞式  
The 3rd Fukuoka Asian Cultural Prizes 1992 Presentation Ceremony



会場を埋めた授賞式参加者  
The ceremonial hall was filled to capacity.



授賞後、握手をかわす金元龍氏と  
桑原市長  
Mayor Kuwahara congratulated  
Professor Kim Won-yong.



川合理事長から賞状を受け取る  
クリフォード・ギアツ氏  
Mr. Kawai, Chairman of the Yokatopia  
Foundation, presented the diploma of honor  
to Professor Clifford Geertz.

竹内實氏への賞状を読みあげる  
川合理事長  
Mr. Kawai read Professor Minoru  
Takeuchi's award citation.



川合理事長から、レアンドロ・V・  
ロクシン氏へメダル、賞状の贈呈  
Mr. Kawai presented the medal  
and diploma of honor to Mr.  
Leandro V. Locsin.





会場で紹介される各国大使御夫妻

Ambassadors of Asian countries and their spouses were introduced to the audience.



林英哲氏、竹井誠氏による祝曲演奏

Mr. Eitetsu Hayashi and Mr. Makoto Takei performed a ceremonial musical performance.



福岡インターナショナルスクールの生徒から受賞者へ花束の贈呈  
Students from Fukuoka International School presented the recipients with flower bouquets.



授賞式のフィナーレ。各国大使御夫妻もステージに上られ、受賞者を称えられた。  
The Prize Presentation Ceremony Finale. On the stage, the Ambassadors of Asian countries and their spouses praised the recipients.





金 元 龍  
KIM Won-yong



クリフォード・ギアツ  
Clifford GEERTZ



竹内 實  
Minoru TAKEUCHI





レアンドロ・V・ロクシン  
Leandro V. LOCSIN

## GRAND PRIZE

Name: **KIM Won-yong**

Date of Birth: **August 24, 1922 (Age: 70)**

Citizenship: **Republic of Korea**

### PROFILE

Professor KIM Won-yong was born and grew up in Taechun, Pyeongan Bug Do (presently in the Democratic People's Republic of Korea).

In 1945, he graduated from the Faculty of Law and Literature at Keijo Imperial University with a degree in History. Amid the division of Korea and following the Korean War, he continued to work at the National Museum of Korea for more than ten years. During which time, the Museum sent him to graduate school at New York University where he studied oriental art history extensively.

In 1962, he was appointed as a professor at the Seoul National University's Faculty of Archaeology. Since then, he has been named to numerous posts: Director of National Museum, Chairman of Korean Archaeology Society, Chairman of Korean Art History Association, President of Cultural Property Committee, President of Korean History Association, Chairman of Cultural Property Committee, Dean of Seoul National University Graduate School and many other distinguished positions. At present, he is Professor Emeritus of Seoul University and Guest Professor of Hallym University.

Before World War II, the Japanese had been dominating archaeological studies on the Korean Peninsula. In the postwar period, however, Professor Kim took the initiative and has contributed greatly to preserving the traditional scientific foundations of Korea.

Furthermore, pioneering in systematically defining the position of Korea's archaeology and study of art history, he has illuminated the historical relations between Korea, China, Japan and East Asia. He has also joined several important excavation projects as a leading scholar and contributed to their success. Thus many young researchers have acquired training from this energetic archaeologist.

Meanwhile, he has visited Japan upon such occasions as finding the Takamatsuzuka Tomb in Nara, the Fujinoki Tomb in Nara and the Yoshinogari Ruins in Saga and to attend several symposia and conduct research. His inspiring and suggestive comments during his visits have greatly influenced the Japanese academics of archaeology.

Professor Kim's commitment transcends the Asian continent to other parts of the world; he gives lectures in many European countries; thus playing an important role in introducing Korean culture to the world and contributing to international exchange.

### MAJOR WORKS

**The Arts of Korea** (co-author: London and New York, 1964); *Korean Art History* (1968: Japanese translation, 1976); *The Summary on Korean Archaeology* (1973: Japanese translation, 1984); *Annual Report: Korean Archaeology No.1-14* (1974-87); *The Origin of Korean Culture* (1976: Japanese translation, *Kankoku Bunka no Genryu*, 1981); *The Search for Korean Beauty* (1978: Japanese translation, 1982); *Korean Ancient Tombs with Mural Paintings* (1979); **Recent Archaeological Discoveries in the Republic of Korea** (Tokyo, 1983); **Art and Archaeology of Ancient Korea** (ed.: Tokyo, 1986); *Korean Archaeological Studies* (1987); *Study of Korean Art History* (1987); *Korean Archaeology* (ed.: Tokyo, 1990); *Essays: Every Day Meeting* (Tokyo, 1990);

\*Titles without place of publication are published in Seoul.

\*Titles in bold letters are published in English.



## CITATION FOR AWARD

“Professor Kim Won-yong is a leading Asian anthropologist and art historian.

Before World War II, anthropological research and studies on the colonial Korean Peninsula had been predominantly led by Japanese scholars. After the war, the leadership in this area of study was handed over to Korean archaeologists. During this development period, Professor Kim took the initiative in establishing a new system of archaeology in Korea. His pioneering work in the area of pottery chronicles, a fundamental and important subject in archaeology, was that of the Shilla pottery of the Three Kingdoms Period. It has given a new direction to archaeology in Korea. While conducting research of important historical ruins throughout Asia, his area of focus expanded to include art history.

Such academic efforts have born fruits in the books, Korean Art History and The Summary on Korean Archaeology. These two volumes are worthy of high evaluation as achievements in the formation and systematization of archaeology and art history by a Korean scholar for the first time. His excavations on the Paleolithic Chongokni Site, the Tomb of King Muryong of Paekche and many other important sites contributed to the world’s acknowledgement of the unique history and culture, as well as paterens and cosmopolitanism of the Korean Peninsula.

The scientific achievements of Professor Kim are seen most intensely in his books, Korean Archaeological Studies and Study of Korean Art History. The viewpoint in these works defines the position of Korea’s archaeology and study of art history in East Asia. This, of course, led him to the concern about ancient culture in China and Japan. In particular, his advice upon the discoveries of Takamatsuzuka Tomb, Fujinoki Tomb and Yoshinogari Site was considered inspiring.

Furthermore, Professor Kim has been appointed to numerous important positions in scientific and cultural institutions in Korea and has been very active in giving lectures and speeches in Japan, the United States and Europe. This has contributed greatly to fostering an interest among the younger generation and to inspiring academic studies at home and abroad.

Thus, Professor Kim’s distinguished achievements have contributed to the systematization and advancement of Korean archaeology and study of art history in East Asia, and further, to the world’s recognition of the significance of Asian Culture. Those accomplishments surely makes Professor Kim Won-yong worthy of the Grand Prize of the Fukuoka Asian Cultural Prize.”

## ACADEMIC PRIZE: INTERNATIONAL CATEGORY

Name: Clifford GEERTZ

Date of Birth: August 23, 1926 (Age: 66)

Citizenship: The United States of America

### PROFILE

Professor Clifford GEERTZ was born in San Francisco. After acquiring a Bachelor of Arts in Philosophy at Antioch College, he became interested in empirical studies and enrolled in the Graduate School of Anthropology at Harvard University.

During the period of 1952 to 1954, he completed his first field work in Java, Indonesia. After returning to the States, he published the book *The Religion of Java* and acquired a Doctorate (Ph.D.). Thereafter, he continued to extensively research such areas as Bali and Morocco while teaching at Harvard, California and Chicago Universities.

In 1970, he was appointed as Professor of Social Science at the Institute for Advanced Study, Princeton. Since his appointment, he has continuously pursued his dynamic research.

His area of expertise encompasses politics, economics, history, religion and social changes. The influence his work has had is quite immense as it extends beyond the anthropological circles into the cultural and social sciences.

As he has devoted himself to learning how to understand Asian Culture, he has developed an original interpretive approach to anthropology which interprets "culture" as "a System of Meanings." This theory has gained him the reputation of being an innovative and inspiring anthropologist. The "Theatre State" concept introduced in his book *Negara*, stirred a sensation throughout the world and in Japan, too.

While fulfilling the responsibilities of his research and education positions, he has also served as the editor for numerous scientific magazines and academic advisor for proclaimed research institutes in the United States and abroad.

### MAJOR WORKS

*The Religion of Java* (Glencoe, Illinois:1960)

*Agricultural Involution, the Processes of Ecological Change in Indonesia* (Berkeley, 1963)

*Peddlers and Princes* (Chicago, 1963)

*The Social History of an Indonesian Town* (Cambridge, 1965)

*Islam Observed: Religious Development in Morocco and Indonesia* (New Haven, 1968: Japanese translation; *Futatsu no Islam Shakai*, 1973)

*The Interpretation of Cultures: Selected Essays* (New York, 1973: Japanese translation; *Bunka no Kaishakugaku I & II*, 1987)

*Kinship in Bali* (co-author, Chicago, 1975: Japanese translation, 1989)

*Negara: The Theatre State in Nineteenth Century Bali* (Princeton, 1980: Japanese translation, 1990)

*Local Knowledge: Further Essays in Interpretive Anthropology* (New York, 1983: Japanese translation, 1991)

*Works and Lives: The Anthropologist as Author* (Stanford, 1988)



## CITATION FOR AWARD

"Professor Clifford Geertz is a prominent anthropologist who is known for the unparalleled achievements in Southeast Asian studies, and the excellent methodology in understanding different cultures and societies. Such distinguished accomplishment resulting from his profound insight have had a great influence not only on anthropology, but on cultural and social sciences.

After World War II, Southeast Asia emerged for the first time as a new area focus for the world's "area studies." There were, however, many obstacles to overcome before Southeast Asian studies obtained a status as an independent subject matter, instead of colonial studies like that of prewar time. In particular, there was a pressed need to clarify how to understand societies and cultures we live in today and how ordinary people with no political voice look at their societies or cultures. In order to do so, Knowledgeable opinions and honest research principles of long-term residence in Southeast Asia, were indispensable.

Professor Geertz is the first researcher who literally excercised these prerequisites and still continues to lead the academic circles. His intellectual honesty and profundity of thought, along with the magnitude of his contribution to Southeast Asian studies are unequaled among his co-researchers.

He started his first research in a small local city of Java where he studied religion. This field work resulted in the book, *The Religion of Java*, which is very famous for its prersentation of cultural concepts such as *puriyai*, *santri*, and *abangan*. It still maintains its prestige as a classic of Southeast Asian studies.

The diverse analytic views and the conceptual framework he has presented, together with his highly sophisticated literary style, received broad recognition among co-researchers and have contributed to the enhancement of Southeast Asian studies immensely.

Concepts such as "Exemplary Center," "Theater State," "Agricultural Involution," "Ecology in Paddy Field and Burned Field," "Shared Poverty" and "Bazarr Economy" are a few examples and they opened up new lines of inquiry for area studies. It is difficult to stress strongly enough the influence these concepts have had on Southeast Asian studies.

Professor Geertz's academic contribution to the advancement of Asian culture and societies is so immense that he is truly worthy of the Fukuoka Asian Cultural Prizes' International Academic Prize."

## ACADEMIC PRIZE: DOMESTIC CATEGORY

Name: **Minoru TAKEUCHI**

Date of Birth: **June 12, 1923 (Age: 69)**

Citizenship: **Japan**

### PROFILE

Professor Takeuchi was born in Zhang Dian, Shangdong Province, China. He spent his teens in *Xin Jing, Manchuria* (now Changchun, Jilin Province). This experience provided him with the foundation of his fine command of Chinese and underlying attitude as a researcher. After graduation from the School of Chinese Literature, Faculty of Letters, Kyoto University, he went on to the Graduate School of Literature at the University of Tokyo. After receiving his degree, he obtained a position at the Institute of Chinese Studies. In addition to that, he taught Chinese language and eagerly introduced Chinese Contemporary Literature. During the next ten years, he taught at Tokyo Metropolitan University. Meanwhile, he visited China with a delegation of Japanese writers represented by Hiroshi Noma and he met Mao Zedong. He later published the interview with the Chairman of the Chinese Communist Party. He also published the book *Mao Zedong: His Poem and Life* in co-authorship with Taijun Takeda. The book is credited for its originality in focusing on the human aspect of the Chinese leader.

In 1973, he was invited to the newly opened Department of Contemporary China at the Research Institute for Humanistic Studies where he presided over a research group and later became Director. Upon his retirement from Kyoto University, he aided in the commencement of the Faculty of International Relations at Ritsumeikan University and was later appointed Dean of the Faculty. At present, he is Professor there.

Professor Takeuchi is known for his unparalleled theory on Contemporary China: he analyses China in a synthetic context that encompasses viewpoints of literature, thought and historical science. His concept of understanding Contemporary China has had a great influence not only in Japan, but China, Hong Kong and Taiwan.

He is an acclaimed authority of Chinese Literature and in the studies of Mao Zedong and Lu Xun. His literary productions on these subjects are immense. *Chakan* (Tearoom), in particular, is noted for its eloquent portrayal of the Chinese climate and outlook on the world. The book was translated into Chinese and has been highly praised that the author understood China so deeply that he was half Chinese at heart.

### MAJOR WORKS

*Mao Zedong - His Poem and Life* (co-author, 1965); *Image of China that the Japanese have* (1966); *Chinese Thought - Traditional and Contemporary* (1967); *Contemporary Chinese Literature - Development and Logic* (1972); *Mao Zedong and the Chinese Communist Party* (1972); *Tearoom - Chinese Climate and the Image of the World* (1974); *Viewpoint on China* (1975); *China as Contemporary* (1976); *Journey - Chineseness in Japan* (1976); *Lu Xun in a Distance* (1978); *Easy to Have Friendship, Difficult to Understand* (1980); *Chinese Tea Poems* (1982); *Quotation from Mao Zedong: His writings and Speeches* (ed., 1983); *On Chinese Life - Food, Clothing and Housing in Huangtu Gaoyuan* (1984); *The Latest Circumstances of Chinese Literature* (co-ed., 1984); *Development of Contemporary China* (1987); *China in a Turning Point* (Kyoto, 1988); *Mao Zedong* (1989); *A New Tide of Arts and Literature: Iwanami Course on Contemporary China Vol. V* (ed. & author, 1990); *Love Song - Chinese Recited Poems* (1990)

\*Titles without place of publication are published in Tokyo.



## CITATION FOR AWARD

"Professor Minoru Takeuchi is a leading scholar of Chinese study. The study of Contemporary China is a comparatively new subject and had been analysed within the frame of social studies, such as politics and economics.

Professor Takeuchi, however, introduced a synthetic theory, so-called "Takeuchi Sinology," by adding viewpoints of literature, thought and history to the conventional approach, and established a new analysis of contemporary China. The qualities that characterize him as a notable scholar are his unprejudiced attitude and originality in seeing contemporary China as it is.

Contemporary Chinese study in the past tended to be dogmatic and too theoretical. Professor Takeuchi, however, tried to accept facts as they were without being preoccupied by any ideology and he placed China as one of the contemporary nations of the world. At the same time, his broad knowledge of Chinese classics contributed greatly to understanding contemporary China as well as its long history and tradition.

His penetrative insight developed a number of basic concepts which resulted in a greater understanding of China. For example, the concept "Tenkeiki (Turning Point)" introduced in the 1990's had great influence on scholars not only within Japan, but also in Hong Kong and Taiwan, consequently initiating a new understanding of China. He is widely acknowledged as a sincere researcher and continues to be an inspiring character to those who search for an approach to grasp real China.

After the war, he devoted himself to introducing contemporary Chinese literature while being engaged in the newly emerging Chinese language education. His accomplishments in the studies of Lu Xun and Mao Zedong are highly evaluated. His pioneering work, *Quotation from Mao Zedong*, a collection of Mao's speeches and writings, offered a solid foundation to the Sinologies in the world. In particular, European Sinologists benefited in their examination of the human aspects of this Chinese communist leader. His knowledge of Sino-Japan relations since its restoration 20 years ago is extensive. His contribution to international exchange in the academic field is also enormous.

Professor Takeuchi's accomplishments in Chinese study deserve high evaluation and, therefore, truly make him worthy of the Domestic Academic Prize of the Fukuoka Asian Cultural Prizes."

## ARTS AND CULTURE PRIZE

Name: **Leandro V. LOCSIN**

Date of Birth: **August 15, 1928 (Age: 64)**

Citizenship: **Republic of the Philippines**

### PROFILE

Mr. Leandro V. Locsin was born in Silay, Negros Occidental. He nurtured a deep love for music in his early childhood and later went to the University of Santo Tomas to become a pianist. While earnestly pursuing the visual and performing arts at university, he found himself attracted to the world of architecture. After completing two years of liberal arts and music studies, he shifted to the school of architecture.

In 1954, two years after his graduation, Mr. Locsin was commissioned to design the Catholic Chapel of the University of the Philippines. His original, round church building design granted this 27-year old architect sudden fame. Thereafter, his prodigious, notable architectural works have included public buildings, residences, hotels, commercial structures and churches. His characteristic design can be seen in the Cultural Center of the Philippines Complex which has reshaped the urban landscape. His works abroad include: the world's largest palace in Brunei, which is his largest single work, and the Philippine Pavilion Expo '70 in Osaka, Japan.

He believes that true Philippine architecture is "...the product of two great streams of culture, the oriental and the occidental, seemingly so different and so opposite..." which is genuinely reflected in his works. His designs blend and unite the unique characteristics of the climate of Southeast Asia and the traditional forms of the Philippines and produce a profound harmony in its modern buildings. His versatile and unique designs enjoy broad recognition and, in 1990, he was awarded the proclaimed National Artist for Architecture by the President of the Philippines.

His commitment does not remain in architecture alone: he designs stage sets for modern dance and publishes books about oriental ceramics. He is truly a man of culture that the Philippines can take pride in.

### MAJOR WORKS

#### Architectural Works:

Chapel of the Holy Sacrifice, University of the Philippines, Quezon City, 1955

Cultural Center of the Philippines Complex, Manila

Theater for the Performing Arts, 1969

Folk Arts Theater, 1974

Philippine Center for International Trade and Exhibition, 1976

Philippine International Convention Center, 1976

Philippine Plaza Hotel, 1976

Philippine Pavilion Expo '70, Osaka, Japan, 1970

Makati Stock Exchange Building, Manila, 1971

Istana Nurul Iman (Palace of the Sultan of Brunei), Bandar Seri Bagawan, Brunei, 1984

Supreme Court of the Philippines, Manila 1991

#### Books:

The Architecture of Leandro V. Locsin, New York and Tokyo, 1977



## CITATION FOR AWARD

"Mr. Leandro V. Locsin is a distinguished architect in the Philippines who has blended modern architecture harmoniously into the climate of Southeast Asia.

The Philippines has high temperature and high humidity; it is located in a volcanic zone and is thus vulnerable to earthquakes. As a result, durability and ventilation are a necessities in Filipino architecture. Large roofs, long eaves and high ceilings are typical characteristics of traditional Filipino architecture.

Mr. Locsin's works beautifully incorporate such traditional qualities with the openness and vastness of modern architecture. His unique interpretation of architectural features such as lattice and curved lines are eloquently expressed in his modern, Western form of art. What lies behind this originality is his principle: to synthesize or to blend Western and Eastern culture. Without this theme, the modern architecture of the West could not have taken root within the existing Filipino architecture.

His private life is characterized by continued commitment to other arts and culture. He is a fine pianist, a deeply committed admirer of oriental art and the visual and performing arts. When his multi-faceted artistic talent is fully exhibited in architecture, its details display a well-calculated beauty of form, and its appearance reshapes the urban landscape.

His architecture enjoys broad recognition and he has garnered many honors and awards. The Filipino architects of the early 20th century were trained in Europe and the United States, and since then almost every Filipino architect of note has taken undergraduate or graduate studies abroad. Mr. Locsin, however, has pursued his studies within the Philippines, and has acquired his formal education from the University of Santo Tomas. His phenomenal career is not only evidence of a natural wealth of talent, but also a tribute to his Filipino mentors and to Filipino culture which in its colorful variety has been a cradle of genius.

As such, Mr. Locsin's achievements have contributed immensely to the advancement and recognition of Asian architectural culture. Therefore, he is surely worthy of the Arts and Culture Prize of the Fukuoka Asian Cultural Prize."

## PUBLIC EVENTS/SCHEDULE

Date	Time	Event	Place
Sept. 3 (Thur.)	2:30-4:00 p.m.	<b>Prize Presentation Ceremony</b> Recipients, Ambassadors of Asian countries and their spouses and concerned parties approximately 1,300 guests	Fukuoka Sun Palace
Sept. 3 (Thur.)	4:20-5:00 p.m.	<b>Press Conference</b> Recipients	Fukuoka Sun Palace Palace Room A
Sept. 3 (Thur.)	6:00-7:30 p.m.	<b>Banquet</b> Recipients, Ambassadors of Asian countries and their spouses and concerned parties approximately 800 guests	Hotel Nikko Fukuoka Tsukushi Room, 3F
Sept. 4 (Fri.)	1:30-2:00 p.m.	<b>Courtesy Call on the Mayor of Fukuoka</b> by Recipients and their wives	Fukuoka City Hall Mayor's Special Reception Room
Sept. 4 (Fri.)	2:00-4:00 p.m.	<b>Commemorative Lectures</b> by Recipients audience of approximately 550	Fukuoka City Hall Auditorium, 15F

## PRIZE PRESENTATION CEREMONY

Date: Thursday, September 3, 1992

2 : 30 - 4 : 00 p.m.

Place: Fukuoka Sun Palace

The Prize Presentation Ceremony of the 3rd Fukuoka Asian Cultural Prizes was held at Fukuoka Sun Palace.

The four recipients were: Professor Kim Won-yong of the Republic of Korea for the Grand Prize, Professor Clifford Geertz of the United States of America for the International Category of the Academic Prizes, Professor Minoru Takeuchi for the Domestic Category of the Academic Prizes and Mr. Leandro V. Locsin of the Republic of the Philippines for the Arts and Culture Prize.

Ambassadors of Asian countries and their spouses, exchange students in Fukuoka, other concerned parties from the fields of education, arts and culture and citizens of Fukuoka attended the 2 : 30 Prize Presentation Ceremony. Over 1,300 individuals warmly welcomed the honorable recipients.

A ceremonial musical performances were given by Mr. Eitetsu Hayashi and other notable musicians. Their superb performances added a ceremonial atmosphere.



## Program

Opening	2 : 30 p.m.
Ceremonial Musical Performance	by Makoto Takei <i>"Tsuru no Sugomori, A Crane's Nesting"</i>
Greetings from the Organizing Committee Representative	Keiichi Kuwahara, Mayor of Fukuoka City Mr. Hiroyasu Uchida, Director-General of Cultural Affairs Agency
Speech by Guests	H.E. Mr. Nobutoshi Akao, Ambassador for Global and Environmental Affairs and Asia-Pacific Cooperation
Screening Process Summary	Professor Ryohei Takahashi, Chairman of the Fukuoka Asian Cultural Prize Chairman's Selection Committee and former President of Kyushu University
Citation for Award	Professor Tadashi Nishitani, Chairman of the Selection Committee for the Grand Prize and Professor of Kyushu University
Prize Presentation	Keiichi Kuwahara, Mayor of Fukuoka City
Acceptance Speech	KIM Won-yong
Citation for Award	Professor Yoshiaki Ishizawa, Chairman of the Selection Committee for the Academic Prizes and Professor of Sophia University
Prize Presentation	Mr. Tatsuo Kawai, Chairman of the Yokatopia Foundation
Acceptance Speech	Clifford GEERTZ
Citation for Award	Prof. Yoshiaki Ishizawa
Prize Presentation	Mr. Tatsuo Kawai
Acceptance speech	Minoru TAKEUCHI
Citation for Award	Professor Tomoaki Fujii, Chairman of the Selection Committee for the Arts and Culture Prize and Professor of the National Museum of Ethnology
Prize Presentation	Mr. Tatsuo Kawai
Acceptance speech	Leandro V. LOCSIN
Ceremonial Musical Performance	by Eitetsu Hayashi
Closing	4 : 00 p.m.

Master of Ceremony: Seiji Yamashita, Chief Announcer at  
NHK, Japan Broadcasting Corpora-  
tion, Fukuoka

## ACCEPTANCE SPEECH

KIM Won-yong

"Since the founding of the Takamatsuzuka Tomb in 1972, I have visited Japan almost every year. Every time I came to Japan, I was deeply impressed by the grand scale of the Japanese culture. I was sure that because of Japan's cultural strength, Japan would succeed in developing as an industrialized nation. The open attitude of accepting foreign cultures has also played a great role in Japan's modernization. The Fukuoka Asian Cultural Prize exemplifies such an international cultural perspective, and I am convinced of its significance to Asian culture.

I am electrified to have bestowed upon me the Grand Prize of such an important prize, which is an undeserved honor to me. I wonder if I am qualified for the prize, especially as I am the first Korean to receive such an honor, and I feel much obliged by it.

I have done nothing to contribute to the enhancement of Asian culture. I only pursued archaeology in my country as one of the students of archaeology.

However, if you would allow me to say something about culture, I would like to compare it to a river: many streams, which have different origins, join together to create the river. As it is, I have intended to look at ancient culture with a wide viewpoint transcending racial differences. Should I have something that connects me to the spirit of the Fukuoka Asian Cultural Prizes, it may be the view that I have to grasp the ancient culture of the entire Asian region.

This year, I turned seventy years old. However, I feel ten years younger today, having been given such an esteemed award. At the same time, I feel obliged to continue my work so that I may return your consideration and kindness.

The mayor of Fukuoka, the people concerned and the distinguished guests, my deepest gratitude goes to you all. Upon closing my speech, I wish you great success in promoting your role as a cultural and economic gateway to other Asian countries and regions in the future."

## ACCEPTANCE SPEECH

Clifford GEERTZ

"The Honorable Mayor of Fukuoka City, Members of the Fukuoka Asian Cultural Prize Committee, Ladies and Gentlemen.

Allow me to express my deepest gratitude for the extraordinary honor you have today bestowed upon me. I have been concerned with the study of Asian culture, most especially Indonesian culture but more broadly the culture of the entire region, for more than forty years, the whole of my adult life. Because I am an anthropologist, most of this study has not been from books alone but has involved long periods of residence among ordinary villagers and townspeople, who have welcomed me into their lives with great openness and affection, as well as, I imagine, with some amusement. It is of them I think as I receive this award and of the bonds across cultures that we have forged over the years. A prize in Asian cultural studies given with such generosity of spirit by an Asian country to an American scholar seems to me to symbolize those bonds and to be thus a recognition not of myself but of the possibility of genuine understanding and friendship between peoples.

I am, also, especially honored to have been included in so distinguished a company as both this year's honorees and those of the two previous years represent. The city of Fukuoka and its citizens are making an extremely valuable contribution, both to international understanding and to the appreciation and vitalization of Asian culture, in establishing these prizes and awarding them in so gracious and large-minded a manner. The tradition of outward looking concern for Asia and for the grand variety of its cultural expressions for which they and their city is famous is well extended by this initiative.

I express my most heartfelt thanks to them for considering me worthy of such a recognition as has today been given me. Thank you very much."



## ACCEPTANCE SPEECH

Minoru TAKEUCHI

"Kyushu has a long history of being a gateway to other cultures across the sea since ancient times. Its relations with the continents, peninsulas and islands in the vicinity have increasingly deepened as time passed by. To name only a recent example in modern history, a number of noble-minded Japanese from Kyushu showed their chivalry toward China during the Chinese revolution.

Therefore, it is notable that the City of Fukuoka, having been inspired by its historical revelation, has established a prize which includes the words, "Asia" and "Culture." I believe it was an out-going step and has surely created a stir against the passive patterns of Japanese culture in adopting other cultures.

"Virtue is not solitude." is a wise saying by Confucius, an Asian great thinker. It appears to mean that philanthropic spirit can only be a virtue when given to ordinary people. I interpret this positive stride made by Fukuoka City in the establishment of the prizes as a door opener for Japanese culture.

In particular, considering the importance of cultural exchange between China and Japan, I was most deeply impressed that one of the first Fukuoka Asian Cultural Prizes was bestowed upon a Chinese novelist, Mr. Ba Jin. As a Sinologist of shallow learning, I saw it as very significant and felt deep respect for the insight the distinguished members of the Prize Committee have shown.

As it is, I knew that the Fukuoka Asian Cultural Prizes were highly meaningful prizes, but never dreamed of being given such a prize. I have just pursued my own theme in my own time by my self-imposed law. I did not even think whether what I was doing was something to be called "research." I believed, of course, that my object, or target, was worth being sought after and I tried to fully understand it. However, I never expected other people to understand me at all.

During such a solitary time, the words of Confucius I just introduced were the words that consoled me. Today, the citizens of Fukuoka manifested his word and presented it upon me.

I do not know anything else than to just thank you. I will continue my efforts, keeping in mind the honor you have given to me today.

Please allow me to express my deepest gratitude to you once more. Thank you very, very much."

## ACCEPTANCE SPEECH

Leandro V. LOCSIN

"The Honorable Mayor of Fukuoka, Members of the Fukuoka Asian Cultural Prize Committee, Distinguished Guests, Ladies and Gentlemen.

I am deeply honored to have been chosen to receive the Arts and Culture Prize of the 3rd Fukuoka Asian Cultural Prizes 1992. This is especially significant for me as a Filipino architect because these Prizes were instituted by an inspired city government which has envisioned a shared harmony and prosperity in the Asian region through the mutual understanding and appreciation of diverse cultural expression.

Japan is admired and envied for her advanced science and technology and for her astonishing success in business and industry. Even more remarkable are her arts and culture in which both traditional and contemporary values are vibrantly alive. Thus, an arts and culture prize from a Japanese institution is doubly meaningful, for it carries recognition from a people who have historical appreciation for excellence.

As a Filipino, I have been formed by the wide variety of traditions which characterize my country—the legacy of ancient indigenous cultures, and more recently, the heritage of the Spanish colonial period, and the Anglo-American tradition. Like many Filipinos in recent decades, I have become more conscious of my country's cultural links with Southeast Asia, China, Japan, India and the countries of the Pacific rim. Through a wider understanding of the ties that bind us, we have come to appreciate the Asian character of our heritage. My work has always sought to reflect the rich Asian and Western overlays which is Filipino Culture. They are attempts to synthesize many traditional sensibilities with the creative technologies of the modern and post modern age. This prize for Arts and Culture assures me that I have been working in the right direction.

I hope that in someday, your recognition today may open other Asian people to the myriad facets of the Philippine experience. I thank the Fukuoka Asian Cultural Prizes Committee for conferring on me this most prestigious award."

## CEREMONIAL MUSICAL PERFORMANCE

### Makoto Takei/Shakuhachi-Bamboo Flute Player

Born 1956 in Tokyo. During his junior high and high school days, Makoto Takei acquainted himself closely with the piano and the trombone, developing no association with Japanese music. When he enrolled at Mathematical School, the Department of Science and Engineering in Saitama University, he joined a music circle and took up *shakuhachi*, a bamboo flute. While at the university, he entered the Nihon Ongaku Shudan, a then twenty-six year old Japanese music orchestra, and took interest in and played extensively the bamboo grass flute and the *Noh* flute. After having received training at the NHK's Educational Association for Japanese Music Players, he now performs as a member of the Nihon Ongaku Shudan. He also actively plays at live concerts as a flute player of Kabuki music and teaches amateur players at several culture centers.

### Eitetsu Hayashi/Japanese Drummer

Born 1952 in Hiroshima Prefecture, Eitetsu Hayashi was a founding member of the Ondeko-za drum group of Sado Island, and as a leading member he played the OH DAIKO (the largest of the drums) for the next eleven years.

In 1982, he became the first solo performer of the WADAIKO (Japanese Drum). Playing with the American Symphony Orchestra at the Carnegie Hall, and participating in events such as the UNICEF Percussion Festival that was held in West Berlin, he became the centre of attention overseas. He gained popularity in performances all over Europe and America. Also doing work for the cinema, in television dramas and commercials, and as a composer of music for such events as fashion shows. He is now actively involved in many events both traditional and in genres beyond that sphere.

## COMMEMORATIVE LECTURES

Date: Friday, September 4

2 : 00 - 4 : 00 p.m.

Place: Auditorium, Fukuoka City Hall, 15th Floor.

On the day following the prize presentation ceremony, commemorative lectures were given by the prize recipients.

The lectures offered a golden opportunity for citizens to meet with the recipients, so they were widely advertised in the Municipal Newsletters, newspapers, posters and other means of mass media. Thus, over 550 individuals attended the lectures.

The lectures were simultaneously interpreted in Japanese and English.

### Program

Opening	2 : 00 p.m.
Greetings	Keiichi Kuwahara Mayor of Fukuoka City
Lectures	Professor Clifford Geertz  Professor Minoru Takeuchi  Mr. Leandro V. Locsin  Professor Kim Won-yong
Closing	4 : 00 p.m.





1992年（第3回）福岡アジア文化賞  
THE 3rd FUKUOKA ASIAN CULTURAL PRIZES 1992

講演する金元龍氏  
Professor Kim Won-yong gave a commemorative lecture.



1992年（第3回）福岡アジア文化賞  
THE 3rd FUKUOKA ASIAN CULTURAL PRIZES 1992

講演するクリフォード・ギアツ氏  
Professor Clifford Geertz elaborated on his life experiences.



受賞者による記念講演会  
The Commemorative Lecture Hall





1992年(第3回)福岡  
THE 3rd FUKUOKA ASIAN CUL

講演する竹内實氏  
Professor Minoru Takeuchi presented his commemorative lecture.



1992年(第3回)福岡アジア文化賞  
THE 3rd FUKUOKA ASIAN CULTURAL PRIZES 1992

講演するレアンドロ・V・ロクシン氏  
Mr. Leandro V. Locsin discussed his perception of architecture.



スライドを使って講演するロクシン氏  
The slide presentation by Mr. Locsin



会場を埋めつくした聴衆  
Over 550 people attentively listened to the Commemorative Lectures.