

Concluding Talk

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I am pleased that the ICFA Seminar has gone well and wish to express our thanks to all of the distinguished participants gathered here across the world, particularly to the speakers, panelists and chairmen, for their active cooperation in making the Seminar successful.

As repeated manytimes throughout the Seminar, the first aim of this Seminar was to assemble and exchange the informations on the national or regional accelerator plans and on R&D programs for the next generation high energy physics. By establishing better mutual understanding, we also have aimed at seeking a better international or interregional collaboration for promoting high energy physics research in succeeding years.

At the beginning, however, we were anxious about achieving such a purpose of this Seminar, and we even felt a crisis of *raison d'etre* of the ICFA task in this way. A feeling of the audience throughout the Seminar might be such that only a chaotic state of the present high-energy accelerator plans proposed from various national and regional laboratories would be revealed. My personal feeling, however, is that the Seminar has been very successful and informative more than we expected in the beginning, mostly because of the frank and active participations of all the attendants. In particular, as Professor Telegdi summarized on behalf of ICFA, it is our great pleasure that the participants in the Seminar have reached to some consensus on the ICFA's role for new accelerator plans, their international

collaboration in all phases, formation of panels on specialized topics (such as advanced accelerator and detector R&D), and holding this type of seminar regularly.

So before closing, I would like to show you some of the old Japanese traditional woodblock prints, Ukiyoe, to depict this situation of ICFA. Ukiyoe, in Japanese, means "pictures of the floating world" and is one of the well-known arts in Tokugawa era, a few hundred years ago in Japan. The word, floating, is used here in the Buddhist sense of the uncertain nature of the human world.

I have here five OHP copies of these pictures. The first one is printed by the most famous artist, Utamaro Kitagawa, who painted ten typical portraits of a lady and this one is named as her "Inconstant Phase". She is alone, ogling a charming national or regional plan, and shows that the top does exist.

The second is a picture by another world-wide famous printer Hiroshige Ando, who painted the "53 stages on the Tokaido", the old travel route between Tokyo and Kyoto. Near the stage of Shono, a strong storm attacked travelers. Note a passenger, in palanquin, and two palanquin-bearers cooperate against the rain storm in carrying their important guest safely from a chaotic stage. Other three travelers run in different ways, including the opposite direction.

This is another Hiroshige's Ukiyoe entitled "Yodogawa, Kyoto". Again three boatmen, "Sendo", work together to lead their large ship towards the destination with boatful of guests of different classes or professionals including a lady who gives the breast to her baby, the next-generation

successor. The fourth boatman in another small ship with his lovely wife wishes to sell some novel goods to the guests in the large ship.

Now the third famous artist Hokusai Katsushika printed a picture taken from a "Waka", a 31-syllable Japanese poem. In this picture, four workers cooperate in sawing a very big tree. The saw they use is a product of advanced technology at that time and they "know a hawk from a handsaw". The conclusion of this Seminar also says that ICFA should do its utmost to promote such a collaboration for future. In this picture, a lady comes with her child, i.e. again the next generation worker, and brings a pail of water upon her head to give workers a tea break in their hard work.

The last picture is not an Ukiyoe, but taken from an old Japanese folding screen, "Byoubu", preserved at the Sohoji temple. The age of this picture is set at a little earlier than the heyday of Ukiyoe and name of the painter of this beautiful picture is no longer known. The picture, of course, shows a wonderful party blessing their happiness. One of the most beautiful lady is dancing and the ICFA chairman sit here with his satisfactory feeling!

Here, I would like to mention that both Professor R. R. Wilson and Professor V. L. Telegdi love the traditional Japanese painting very much and they have a good collection of Japanese woodblock prints similar to the traditional ones but painted by modern famous artists, such as Munekata, Saito and others.

I selected just old prints and pictures from a book of large photographic collections of Ukiyoes and old Japanese arts. I believe, and I do hope, that the future perspectives in high energy physics will take such a

way just as I showed by a series of these traditional Japanese pictures, and that our next-generation successors will enjoy their research programs, as well as their seniors have, with their new ideas and new progress.

Finally, on behalf of the host institutes, I would like to express our sincere thanks to all of the participants again. Thanks also to the ICFA Secretary Dr. Owen Lock and the member of the organizing Committee which is chaired by Professor Satoshi Ozaki for their efforts in making the Seminar organization successful. Furthermore, I wish to acknowledge with thanks the moral and financial supports from the Monbusho, the Institute for Nuclear Study at the University of Tokyo, the Nishina Memorial Foundation, the Yamada Science Foundation and the Foundation for the Promotion of High-Energy Accelerator Science in Japan.

Thank you.

Those "Ukiyoe"s are reproduced from the book, "Genshoku Nihon no Bijutsu" (Arts of Japan in color), published by the Shogakukan Co. Ltd, Hitotsubashi 2-3-1, Chiyoda-Ku, Tokyo, by courtesy of the publisher.

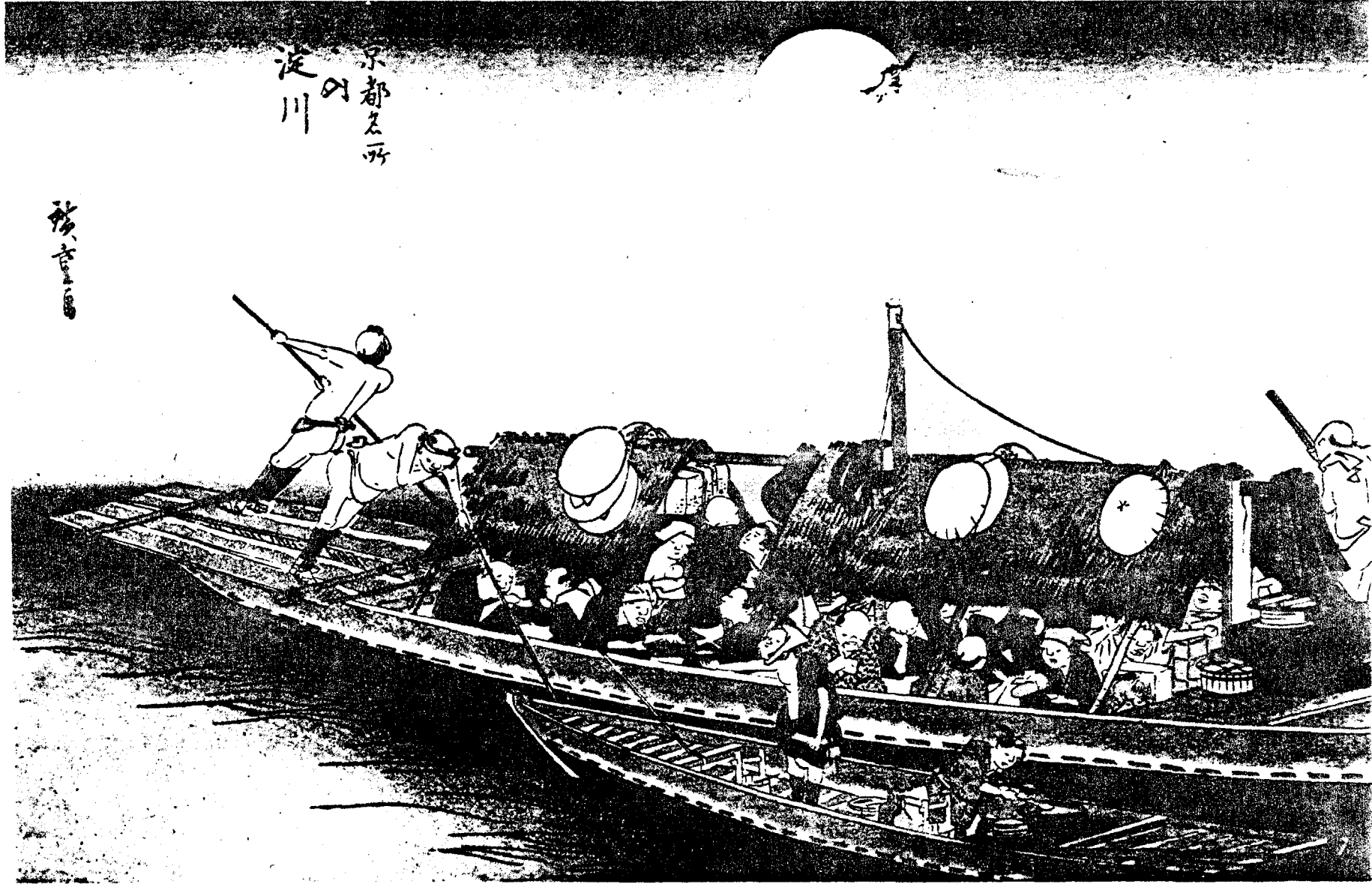


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