

SUMMARIES

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SUMMARIES

**On the “Rikyū Blood Relationship Controversy” Surrounding the Provenance of Sen Sōtan:
The Path to the Contemporary *Iemoto* System**

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Key Words; CHANOYU, IEMOTO, BLOOD RELATIONSHIP, LEGITIMACY, SEN RIKYŪ, SEN SŌTAN, THE WIFE OF SEN SHŌ’AN, CHADŌ ZASSHI JOURNAL, THE MODERN IEMOTO SYSTEM, POST-WAR RAPID ECONOMIC GROWTH

This paper will examine the modern development of the *iemoto* system, focusing on the controversy surrounding the bloodlines of the houses of Sen (Senke), the chanoyu *iemoto*.

The three Sen families comprise the chanoyu school’s *iemoto*. They are also known as the direct descendants and successors of the house of Sen Rikyū. There are two theories regarding the provenance of Sen Sōtan, the third-generation successor. The first theory is that Sen Sōtan was the child of Sen Dōan, who was the son of Sen Rikyū; the second states the daughter of Sen Rikyū was the wife of Sen Shō’an and mother of Sen Sōtan. Strong emphasis has been placed on these theories since around 1955. However, these theories were subsequently countered in the Omotesenke journal *Chadō zasshi*, giving rise to a controversy that continued throughout the 1960s and 70s. Behind this controversy was the dogmatic question of whether or not the present-day Senke are descended from Sen Rikyū. I refer to this as the “Rikyū blood relationship controversy.”

Both theories outlined above have actually existed since the Edo period. In fact, there is a possibility that historical materials regarding the Sen family were intentionally altered under the influence of the two theories. But why did this controversy begin to grow around 1955? Here I argue that the reason is to be found in the post war transformation of the *iemoto* system. In particular, the system changed to the modern *iemoto* system that is supported by the general public, who had acquired economic strength, due to the rapid economic growth after 1955. It was in this process of *iemoto* legitimation that new claims were made for Sen Sōtan’s blood relationship with Sen Rikyū.

**The Birth of Itineraries in Edo Period Tour Guidebooks:
An Exploration of *Keijō shōran* by Kaibara Ekiken**

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Key Words: EDO PERIOD, TRAVEL, TOUR GUIDE, ITINERARY, KAIBARA EKIKEN, *KEIJŌ SHŌRAN*, TRAVEL LITERATURE, KYOTO, ASAKA
KYŪKEI

During the Edo period, better road infrastructure and an increase in the standard of living popularized sightseeing for the masses. Temples and shrines in Kyoto had already begun opening events such as “*onki*” and “*kaichō*” to the public to attract tourists in the early period, and the economic effects of tourism rose to a significant level. It is this historical context that gave birth to tour guidebooks that included routes and itineraries. Such pragmatic guidebooks focused on directions to the places of interest, and they were portable so that the traveler could easily carry them and refer to them. They are considered the archetypes of today’s practical tour guidebooks that lead the traveler from a designated location to various places in succession and back to the starting location. However, their significance has been overlooked by the research community, which has considered them mere derivatives of geographical literature.

This essay explores how these portable tour guidebooks were created, improved upon, and endured by focusing on the seminal work *Keijō shōran* by Kaibara Ekiken. *Keijō shōran*, which appeared in the early 18th century, was a composite of the author’s knowledge gained as he worked in Kyoto as a Confucian scholar and of information he gleaned from *Kamakurashi*, a book dedicated to a detailed one-day itinerary. The guidebooks that followed seem to recognize the significance of the new format, making references to *Keijō shōran*. This type of guidebook was also used as a reference beyond the sightseeing context. Asaka Kyūkei used *Keijō shōran* when he wrote his travel sketches of Kyoto upon his return from the trip. The aforementioned examples demonstrate that these portable guidebooks pioneered the field of geographical knowledge, and suggest the need for further investigation into their historical role.

**Learning “National Language” through Song:
Ch’angga and Language Education in Colonial Korea**

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Key Words; CH’ANGGA, “NATIONAL LANGUAGE,” KOREAN, LANGUAGE EDUCATION, COLONIAL KOREA, CHONG INSOP, LITERACY CAMPAIGN, KOREAN LANGUAGE READER SOUND RECORDING

This paper seeks to clarify the position of ch’angga within the overall language policy pursued in colonial Korea by investigating various aspects of ch’angga education conducted in primary schools. In addition, by focusing on civilian-led literacy Campaigns and sound recordings of Korean Language Readers, the paper also traces the relationship between Korean language education and Korean-language songs, whose existence may be seen as antithetical to *ch’angga* education.

The imperialization of sound in colonial Korea was a two-pronged policy: from above, the sound of the “National Language” was forcibly imposed; from below, the sound of the Korean language was suppressed and excluded. *Ch’angga* education was an attempt to put this policy into practice and impose it on the body. In the schools at least, the movement to mobilize Korean-language ch’angga, which could be considered a partial cooption of the demands from below, was either invisible altogether or visible only in an extremely distorted form. This phenomenon was related to the fact that, even though Japanese was the “National Language,” and by extension, the very essence of the national spirit, it had limited penetrability into Korean society even by the very end of colonial rule. Where the relatively weak “National Language” failed to rally the national spirit in desired ways, it was the *ch’angga* or *kunga* (military song) sung in public settings which could be relied upon to provide an effective and colorful dressing for the national spirit.

Because of the weakness of “National Language,” the colonial government needed to rely actively on Korean language in order to rule. Korean, however, was managed solely as a tool for effective communication, and was not envisioned as a means of spiritual cultivation; singing of Korean songs was not seen as a proper vehicle for achieving the communality of sound which is characteristic of modern nation-states. At the same time, the marriage of Korean language and Korean-language songs, unrealized in the domain of school education, was variously attempted in the domain of mass media. These attempts were sometimes absorbed into the existing system, but at other times managed to wreak havoc on the fantasy of the collective sound inherent in the idea of “National Language.” The reason for this was that the “National Language” policy in colonial Korea failed to achieve the internalization of “National Language,” and remained instead a product of a rash and drastic pursuit of the collective sound.

Shunga and Costume

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Key Words; SHUNGA, UKIYO-E, FASHION, COSTUME, MITATE, DESIGN, KIMONO, KAZARI, FŪRYŪ

This paper is an attempt to clarify the reason why costumes were drawn in *shunga*. A lot of costumes are drawn, even though *shunga*'s prime purpose is to express people's perspective on sexuality. This problem is approached here from three aspects. 1) This study pays attention to the relation between *shunga* and *fūryū* in Edo period. Here I propose that *kazari* inspired by traditional ideas of *fūryū*, has explanatory value. 2) The essay then compares costume patterns drawn in *shunga* and those found in books of textile design, taking up examples of similarity. It is argued here that *shunga* played a role in Edo period akin to that of fashion magazines. Further, a period-by-period analysis of design is offered, and it is proposed that *shunga* are a guide to the reality of popular trends in fashion 3) The essay sees costume designs depicted in *Shunga* as expressions of *mitate*, and explores the metaphors embedded in *shunga* costume design.

**The Japanese Film “The Twenty-six Martyrs of Japan” and Hirayama Masaju:
The Cultural Activity of the Japanese Catholic Church in the First Half of 1930s**

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Key Words; THE TWENTY-SIX MARTYRS OF JAPAN, HIRAYAMA MASAJU, CATHOLIC CHURCH, JAPANESE FILM, PROPAGANDA, JAPAN'S IMAGE, CATHOLIC ACTION, SAITO MAKOTO, MANCHURIAN INCIDENT

The Japanese silent film “The Twenty-six martyrs of Japan” (*Nihon Nijūroku Seijin*) directed by Ikeda Tomiyasu at Nikkatsu Studio in Kyoto was released in Japan in October 1931. The purpose of this article is to disclose the trend of the Japanese Catholic Church of this time through a study of this film. The story is about the twenty-six martyrs of Japan, who were Western catholic priests and Japanese believers condemned to death in Nagasaki by crucifixion on the command of Toyotomi Hideyoshi at the end of sixteenth century. Hirayama Masaju, a devout Catholic born in Nagasaki who had lived in Korea under Japanese rule, produced the film at his own expense. After its release in Japan, Hirayama travelled to North America and Europe to show his film.

Even though the movie was produced by a commercial film company, many Catholics took part in its production with the approval of the Church. The movie did not do so well at the box office in Japan in spite of positive critical reception, but it contributed to a familiarization of the history of the first Christian age in Japan. Catholic believers were very active in supporting the release of the film in various parts of the country as part of their proselytism.

The film was a double “propaganda film,” first as a means for the propagation of the faith, and secondly as political propaganda. The production objectives were to shake off the deep-rooted popular prejudice of Japanese people against Christianity, and to improve the international image of Japan, which had been worsened in the West after the Manchurian Incident. At this time, Japanese Catholics were often attacked by conservatives as unpatriotic citizens (*hikokumin*). The making of this film by Hirayama was motivated by his desire to resolve the difficulties the Catholic Church was encountering. His film served, therefore, as political propaganda overseas, supported by the government of the Japanese Empire.

**The Ecriture that Emanates from Metaphor:
The Metaphor of Water in Lao-tzu and the Mode of Sōseki's Writing**

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Key Words; 'WOMAN OF WATER,' GODDESS OF WUSHAN, PHILOSOPHY, LAO-TZU, TAOISM, MYTH, METAPHOR, IDEA, EMANATION, LISTENING, MODE OF WRITING

Though many researchers have dealt with the theme of the 'woman of water' represented in the oeuvre of Natsume Sōseki, they typically consider the significance of its imagery in terms of decadence and pre-Raphaelitism exclusively, thus leading inevitably to an interpretation with Western-bias. My approach here, conversely, elucidates Sōseki's 'woman of water' in relation to the philosophy of Lao-tzu and the myth of the goddess of Wushan. For this purpose, I propose as an interpretive frame the idea of the 'woman who lives the attributes of water,' instead of the straightforward 'woman of water.'

There were only two kinds of literature for Sōseki: English and Chinese. These two literatures, in his view, were completely different. Likewise, the 'woman of water' and the 'woman who lives the attributes of water' are totally distinct. The former is Western, a kind of typology of a real woman with fixed imagery and characteristics; the latter is more a 'woman of material' than a real woman. This is a woman who is to undergo various changes and transformations.

Sōseki, proficient at both English and Chinese literature, must have known the similarities and differences between the Western 'woman of water' and the Chinese 'woman who lives the attributes of water.' From these diverse backgrounds, he produced his original woman image. This implies Sōseki abandoned conventional Western representation in creating his female figures. His thorough representation of his 'woman of water' renounced conventional realism; instead Sōseki endowed his woman with the dynamics of water that enables them to move and change themselves. The mode of Sōseki's writing, or the originality of his writing, 'emanated' from this principle.

The text proper to Sōseki, therefore, is not merely a literary piece; it is a locus where writing or ecriture is examined tentatively. Thus, our reading and interpretation, confronting such a text, cannot but trace the marks and tracks that particular writing has engraved.

**The Dispute over Pictorial Conventions:
In an Age that Turns from “Impression” to “Symbol”**

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Key Words; THE LATTER PERIOD OF MEIJI, SUBJECTIVITY, OBJECT, HOST-AND-GUEST UNION, SYMBOL, SYMBOLISM, POETRY, ARTIST, CRITIC, APPRECIATION PERSON

The dispute over pictorial conventions (1911–1912) concerned a dispute joined by Kinoshita Mokutarō, Yamawaki Nobunori and Mushakōji Saneatsu over standards for the appreciation of painting. The prompt for the arguments between the three men was Mokutarō Kinoshita’s review of a painting by Yamawaki Nobunori.

This paper focuses on the discourses of the three men, and clarifies the different positions they adopted as “artist” “critic” and “connoisseur.” Previous research has approached this dispute from the binary opposition of subjectivity and objectivity, but this paper perceives the need to overcome the binary approach, and sees commonality between subject and object. After a consideration of both contemporary artistic tendencies as well as criticism, it emerges that the three men shared in common an artistic appreciation that had as its base not “impression” but “symbol.” It is clear that in the background exerting a profound influence were multiple “isms” and disputes: impressionism, expressionism and futurism on the one hand, and the art critic dispute and the “raw art” dispute on the other. In other words, the key to the dispute over pictorial conventions is not to be found in binary oppositions, but in the single “ism” that is “symbolism.”

**“A Portrayal of a Warm Family”:
A Father’s Second Marriage and the End of the “War Defeat Complex”**

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Key Words; COMPLEX, DEFEAT, WAR, SEASIDE, DESTINY, MARTIAL-SONG, GENERATION, MIRROR, DEMISE, GHOST

The famous Japanese novelist Yasuoka Shōtarō—who is still alive at 90 years old—published a short story entitled “A portrayal of a Warm Family” in 1961, a minor work which is almost unknown to Japanese readers. This work is considered the last of a long series of what we might call “war tales” starting from 1951. In this short story, Yasuoka seeks to convey a message with a very deep meaning. He was trying to tell us that he has to accept his destiny as his father’s son, and shoulder the burden of the war defeat complex of his father’s generation. The tale starts from the 1930s when he was a child and his father travelled the Japanese colonies, leaving him alone with his mother. It covers the years after defeat when the same father stayed at home, incapable and ineffective, doing nothing but breeding chickens with little success. Through these long years, he felt shameful of his father’s doings, and even of his own deep feeling that this father and his generation were responsible for the suffering of this small family and, indeed, of all Japanese people after the war. He articulates his feeling that his father was responsible for the madness and the dramatic death of his mother in a mental hospital.

Yasuoka uses the short story to convey his conviction that, with the passing of time, he would understand his father’s situation and his feelings. However, the story discloses his belief also that the ghost of war defeat will continue to haunt him simply because he is his father’s son. This haunting will remain even after he has acquired a steady income and a small family, just the same as any other Japanese family around the end of the 1950s.

**The Lost Chinese Medical Compendium *Seng-shen-fang* Cited in *I-shin-pō*:
Aspects of Buddhist Medicine as Transmitted through East Asia**

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Key Words; TANBA YASUYORI, *I-SHIN-PŌ*, SENG-SHEN, *SENG-SHEN-FANG*, MEDICINE, HISTORY, BUDDHIST MONK

The thirty volumes of *I-shin-pō*, edited by Tanba Yasuyori, were presented to the emperor in 984. This medical compendium brought together many ancient medical and pharmaceutical works, some of which originated in China, Korea and India; others concerned Japanese practices. It is the oldest extant medical text in Japan but, many of its component parts are now lost. Among the lost works is *Seng-shen-fang* edited by Seng-shen, an obscure Buddhist monk of Six Dynasties China. Philological research has revealed that *Seng-shen-fang* comprised forty volumes, was a compendium of various different branches of medicine, and itself cited a lot of its precursors' works. Seng-shen was distinguished as a specialist on beriberi, a new disease that afflicted the people of Six Dynasties China, who had migrated from the north. Beriberi was typical of the new, strange diseases encountered by Han Chinese migrants to the Chang-jiang river basin.

This article seeks to examine citations from *Seng-shen-fang* included in *I-shin-pō*, in order to explore both the nature of this lost work and the impact of Buddhist medicine as Buddhism spread east. The conclusion must be that Chinese Buddhists employed medical treatments to aid religious propagation and expansion.