

SUMMARIES

journal or publication title	日本研究
volume	47
page range	v-xii
year	2013-03-29
URL	http://id.nii.ac.jp/1368/00006321/

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Buddhist Priests and Expressions of Reclusion: Reception and Reconstruction

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Keywords: priests, Buddhist, cultural exchange, scholar recluse, reclusive expressions, *Kaifūsō*, priest-courtier connection, courtiers, reception, reconstruction

Buddhist priests played important roles as facilitators of Japan's cultural exchange with China in the eighth and ninth centuries. They also participated in cultural activities, including writing poems and transcribing Buddhist scriptures. Evidence of their activity in Japanese literary circles turns up in Chinese-style poetry collections such as the *Kaifūsō*, the oldest extant anthology of Chinese poems written by Japanese (compiled in 751). The preponderance of reclusive-oriented expressions in these poems warrants attention. Why did priests aspiring to Buddhist study include reclusive-oriented expressions in their poetry? This paper examines reclusive expressions in poetry by priests, similar poems by courtiers, the connection between the priest and the scholar recluse in literary expressions, and the priest's role in the reception and the reconstruction of recluse literature in Japan.

This paper focuses first of all on the themes of reclusion and renunciation in biographies of and poems by Japanese Buddhist priests who had studied in China, examining how aspirations for the hermitic life are deployed in poetry compositions and in portraits of priests modeled after the figure of the scholar recluse. Next, this study will take up similar poems by courtiers in the *Bunka shūreishū* and the *Keikokushū*, imperial anthologies compiled in 818 and 827 respectively. Particular emphasis is placed on the versification tendencies of courtiers who used reclusive expressions in an attempt at assimilation with priests, even while the relationship with them was antagonistic. With those considerations, this study aims to shed light on the role of Buddhist priests in the adoption and reconstruction of recluse literature in eighth- and ninth-century Japan.

Hayashi Razan's Use of the Term "Kami" in *Tashikihen*

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Keywords: Hayashi Razan, botany, *Tashikihen*, name (*meibutsu*), *kaii*, "ordinary useful logic" (*jūzoku no ronri*), edification, demonology of Zhu Xi, Ritō Shinchi Shintō, *Wamyō ruijūshō*

This paper considers the thought of Hayashi Razan (1583–1657) and how it changed, centering on a shift in the use of the term *kami* in his botanical study *Tashikihen*. *Kami* as he uses it in this treatise does not appear in his theory of Shinto, known as Ritō Shinchi Shintō thought, but has a meaning related to *kaii* (strange or monstrous wonder).

Razan saw *kaii* as something belonging to the secular world and involved with Buddhism, and made it an object of edification. That view was greatly influenced by a serious intellectual setback Razan experienced while serving the Tokugawa shogunate in the Keichō era (1596–1615), which turned him toward "ordinary useful logic" (*jūzoku no ronri*) or thinking in more empirical, this-worldly terms. That is to say, by considering the use of *kaii* in *Tashikihen*, we can understand not only his thought on Shinto and botany, but the entire body of his ideas, including his interpretation of Confucianism.

Drafts of *Tashikihen* dating from the Keichō era and printed volumes made during the Kan'ei era (1624–1644) have been preserved. They differ significantly; in particular, the term *kami*, which appears in the drafts, virtually disappears in published books that appeared later. This difference reveals much about the character of, and changes in, the evolution of Razan's thinking on "ordinary useful logic."

The use of *kami* in the Keichō-era drafts came from conventional knowledge contained in the *Wamyō ruijūshō* and the demonology of Zhu Xi. On the surface, the idea of *kami* resembled the way people in Japan's seventeenth-century society understood *kaii*, but in substance the two terms differed greatly.

The Japanese word *kami* was largely removed in the published Kan'ei-era version of *Tashikihen* in response to the systemization and, consequently, growing influence of Ritō Shinchi Shintō during those years. Central to Ritō Shinchi Shintō beliefs were purity (*seijō*) and normality (*seijō*), and since there was no place in that outlook for a concept connoting evil demons—*kaii*—the Japanese term *kami* was deleted to avoid any chance of identifying the *kami* of Ritō Shinchi Shintō with connotations of *kaii*. This indicates a considerable difference in the way Razan came to interpret "ordinary useful logic."

Through the study of *kami* in *Tashikihen*, we can find an idiosyncratic interpretation of the system of knowledge in Japan informed by Razan's particular understanding of Confucianism, underlain by the premise of "ordinary useful logic."

**Chinese Paintings Imported to Pre-Meiji Japan (*Kowatari*) as Seen in the Magazine *Kokka*:
The Early Twentieth-century Japanese Evaluation of “Song-Yuan paintings (*Sō-Gen ga*)” and
Literati Paintings**

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Keywords: Chinese paintings, *kowatari*, *Kokka*, Song-Yuan paintings (*Sō-Gen ga*), literati paintings

This paper discusses developments that led Japanese in the modern period after 1868 to find new ways to evaluate Chinese paintings brought into the country mainly before the Meiji period. These paintings were among imported artworks known as *kowatari*, or “old crossings.” The object of this study are *kowatari* featured in the art magazine *Kokka* between 1889 and 1944. This study analyzes the background of their inclusion in *Kokka*, and their ownership, history, genre, and artists.

In the 1890s, only a small number of Chinese paintings were reproduced and discussed in *Kokka*. After 1901, when Taki Seiichi became its editor-in-chief, the art magazine adopted the position of the modern researcher, promoting exhibitions of artworks by individuals and disparaging connoisseurs who disagreed with that approach.

Thus the first peak of Chinese paintings featured in *Kokka* occurred in the 1900s, during which time some paintings cherished as masterpieces by people in the world of the tea ceremony were newly positioned in terms of their dates of production and were established as examples of Song and Yuan dynasty painting (*Sō-Gen ga*).

The second and third peaks of *kowatari* Chinese paintings appearing in *Kokka* occurred in the 1910s and 1920s. At that time, some owner-connoisseurs were actively engaged in selling their own collections at auctions, an act inciting disapproval from modern scholars. Meanwhile, starting in the 1910s, *Kokka* began including paintings newly arrived from China in its pages; literati paintings in particular attracted scholarly attention. As a result, during the 1920s scholars looked with new eyes at some *kowatari* literati paintings, viewing Zen Buddhist paintings as the forerunners of literati painting.

From the 1930s, *Kokka* featured fewer *kowatari* Chinese paintings, and at the same time the establishment of art preservation laws and the foundation of a few private museums helped stabilize the treatment of private collections.

In sum, modern Japanese connoisseurs placed more importance on the accouterments—including paintings to adorn the tearoom—of the tea ceremony than the tea masters did, establishing what they regarded as “modern masterpieces,” including Song and Yuan dynasty paintings. At the same time modern scholars, working within the parameters of Western aesthetics and art history, explored the distinctive qualities of East Asian painting based on their appreciation of literati paintings, especially the concept that “calligraphy and painting are equal” (*sho-ga itchi*).

**The Study of Ōshika Taku's *Yabanjin*:
A Challenge to Dualist Conflicts in Colonial History**

CHIEN Chung Hao

Keywords: Ōshika Taku, colony, savage, savagery, aboriginal women, civilization, Han women, dichotomy, dualism, Taiwan

In his debut short story *Yabanjin* (The Savage; 1935), Japanese writer Ōshika Taku conveyed a distinctive image of Taiwan's indigenous people during the period of Japanese colonial rule through his unconventional description of their *yabansei* (savagery) and the yearning of the Japanese protagonist to be part of that "savagery" himself. This article examines the social organization and mores that shaped the language and behavior of aboriginal women, the old custom among some groups of cutting off the heads of the enemy, and other topics, in order to delve deeper into the ethos of the savagery observed in Taiwan's aboriginal culture. By glorifying the savage, Ōshika tried to turn around the concept dominant in Japan at the time of "superior Japan" and "inferior Taiwan," and to overturn the savage-vs.-civilized duality that had been established in the popular mind.

This study probes Ōshika's intent in writing *Yabanjin* through textual criticism, analyzing what is meant by *yaban* and by comparing the images of Han Chinese women and Taiwanese aboriginal women that were found in Taiwanese literature during the colonial period. Ōshika's portrayal of the aboriginal woman does not evoke the savage-vs.-civilized duality, and it does not reflect the influence of Fukuzawa Yukichi's theory of civilization or the German culturism that was popular in 1930s Japan. There is no reference in the story to contrasting ideas of "civilized/cultured" vis-à-vis savagery. From the start, Ōshika seems to have deliberately avoided the trap of structured duality, exploring the deep layers of Japan's colonial rule in Taiwan in a way that allowed him to describe the aboriginal culture on its own terms and to make a case for its strengths.

Ōshika's story was very probably aimed at undercutting the inferior-superior ranking that modern Japan brought to its rule in colonial Taiwan, but because ideas ingrained in the Japanese imperial mind, such as dismissing the old "savage" custom of taking human heads, were already part of the Japanese view of Taiwan, his intent was not understood at the time. Nonetheless, the story represents a groundbreaking attempt in the colonial literature of that time to change popular Japanese perceptions. This article sets out to establish the historical significance of Ōshika's work.

Who Owns Religious Culture?
On the Compilation of *Ōmoto Nanajūnen-shi*

NAGAOKA Takashi

Keywords: collaborative representation, popular religions, *Ōmoto nanajūnen-shi*, believer and non-believer, study of history

In this paper I discuss the process through which people with different viewpoints come into contact and negotiate with each other as “co-creators of knowledge” (Johannes Fabian) in narrating the history of religion as a “collaborative representation” (*kyōdō hyōshō*). I clarify the meaning of this term by examining a case study—the compilation of *Ōmoto nanajūnen-shi* (Seventy-year History of the Ōmoto Sect) in the 1960s. In that project, believers and historians collaborated in describing the history of Ōmoto-kyō, or Ōmoto sect, one of the strongest new religions in modern Japan. The compilation project made clear the difficulties as well as the possibilities in collaborative representation.

It involved not only recounting the past seventy years of the Ōmoto sect, but also consideration of its present and future. Researchers studied the history of the new religions, filled as it is with contradictions and conflicts, and tried to put in order the panoply of beliefs and experiences. In trying to calm the tempestuous character of their subject, they could be said to have been suggesting a normative model of faith and practice. Deguchi Eiji, the leader who promoted the peace movement in Ōmoto, as well as participating historians, manufactured the “essence” of Ōmoto as heresy vis-à-vis the systems of control of modern Japan and as a consistent pacifism.

The “essence” constructed by these historians either excludes the various historical experiences that deviate from it, or makes them secondary. However, the extreme nature of the narrative prioritized this “essence” over both the historical experiences of elder believers and the reading of historical documents provoked opposition from young historians. That difference in perspective exposed the violence inherent in the process of constructing consistent and smooth histories.

The significance of collaborative representation is not in “completed” histories, but in experiencing self-transformation and insurmountable difference, and being made aware of the violence perpetrated on others, all of which arise in the process of creating history. But the parties concerned often cannot fully articulate such experiences. So the task of analysts who intervene in the space of collaboration is to disclose the meanings of such experiences and connect them to public discourse.

**Complex Boundaries in Japanese Pop Culture:
An Analysis of Comments on a French Report “Multiple Portraits of the Japanomaniac”**

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Keywords: Japanese pop culture, boundary, multilingual, flaming, Japanese culture, understanding and goodwill, Japan, France, Asia

Japanese pop culture (hereafter JPC) is evaluated and analyzed in many ways, from the level of family relations to its status as a national asset. The question often arises, furthermore, as to JPC ownership—to whom does JPC “belong”? This paper examines on three levels how the lines may be drawn for this realm of culture.

First, we consider how the Japanese government positions JPC. According to the government, the popularity of JPC in other countries is “useful” in “increasing the number of people who have a good understanding of Japan and become Japan fans.” So for Japan’s government, JPC has significant value, economic as well as cultural. In this view, JPC belongs exclusively to Japan. Anyone can enjoy it, but nobody except Japan can claim ownership of it.

Second, we discuss a French TV documentary on JPC whose standpoint countered the position of the Japanese government. In proposing a framework for JPC, the documentary projected a strong connection between JPC and Japan but lacked the overwhelmingly positive attitude shown by Japan’s government. Repeatedly bringing in the theme of Japan as part of Asia and therefore of JPC as, at least in part, “Asian,” it called certain boundaries into question. This Japan/Asia duality was totally absent from the Japanese government report.

After being broadcast, the French documentary was uploaded to YouTube in 2006 in two languages (original version in French and another with Japanese subtitles). Since then, it has been viewed more than 1,000,000 times and more than one thousand anonymous comments were posted over four years.

Third, we analyze the comments posted to YouTube. The analysis shows that the comments transformed, strengthened, or reversed the boundaries introduced in the documentary. Certain comments tried to separate JPC from Japan. There were also comments that set Japan against Asia or other countries in Asia.

Another important feature of the comments is that they were multilingual, written in six languages. However, it was the use of English that seemed to generate a large volume of disagreements and critical remarks (“flaming”) over “national ownership” and the quality of JPC in the comments.

Disputes were curtailed when a language other than English was used. The only reasonable explanation is that other languages were not understood by many participants. Only English, the global language, enabled people to communicate and argue with each other.

In foreign language education, at least in Japan, we tend to overemphasize “being able to express oneself” without cultivating the ability to understand others. The results of this paper suggest that the ability to express oneself alone does not lead to usable two-way communication skills.

**Ikebana, Chanoyu, and Etiquette at
Girls’ Schools and Girls’ High Schools in Colonial Korea:
With Cross Reference to Colonial Taiwan**

KOBAYASHI Yoshiho

Keywords: colonial Korea, colonial Taiwan, ikebana, chanoyu (tea ceremony), etiquette, girls’ high schools, discipline, identities, traditional culture of Japan, cross-references

This paper describes the particular circumstances under which certain Japanese traditional arts, including ikebana, chanoyu, and proper etiquette were brought into the curriculum of middle and higher schools for girls in Korea during the period of Japanese colonial rule. It also cross-references the same activities with those in Taiwan, also a Japanese colony at the time. By identifying the similarities and differences between colonial Korea and Taiwan in the circumstances of girls’ education of being exposed to and taught Japanese traditional culture, we can get a clearer picture of what life was like in colonial Korea.

Middle girls’ schools and girls’ higher schools in colonial Korea were categorized as schools primarily for Japanese nationals, schools that targeted Korean students (including private and Christian schools), and *naisen kyōgaku* schools that mixed both Japanese and Korean students.

Traditionally, in girls’ higher schools in Japan the teaching of etiquette was strict and prioritized, while the girls received a more general education on ikebana and chanoyu. In colonial Korea, however, girls’ high schools targeting Korean students and the mixed *naisen kyōgaku* schools placed equal emphasis on ikebana and chanoyu also as a way to inculcate the essence of being Japanese. The same tendency was seen in girls’ higher schools for Taiwanese students in colonial Taiwan.

But there were differences between Korea and Taiwan. In Taiwan, a school would typically build an etiquette room, reproducing a Japanese household, in a separate building. The students put on Japanese clothing as they learned Japanese etiquette. Schools in Korea, on the other hand, did not focus on having etiquette rooms and donning Japanese clothing. In Korea, housework, etiquette, ikebana, and chanoyu were considered to link to one another in sequence. The girl students were expected to identify themselves primarily with housekeeping rather than the traditional Japanese focus on etiquette.

**Catalogue of the Seiza-sha Collection in the International Research Center for Japanese Studies
and an Account of the Japanese Quiet-sitting Movement after 1920**

KURITA Hidehiko

Keywords: Okada method quiet-sitting, Japanese mind cure movement, Shin Buddhism, Zen Buddhism, Suzuki Daisetsu Teitarō, self-cultivation (*shūyō*), nationalism, translocative analysis

A method of quiet sitting (*seiza*) developed by Okada Torajirō (1872–1920) called the *Okada shiki seiza hō*, was very influential from 1910 to 1920. Okada taught that inner spirituality grew from inside the individual through the practice of his method, and by his teaching he set out to create a new kind of culture and education in Japan, rejecting not only Japanese tradition but also the foreign ideas being imported into Japan from Western countries since the mid-nineteenth century. This emphasis seemed to attract a range of people, including intellectuals and students struggling with the contradictions they perceived in Japan's modernization and the fetters of their own traditions. A number of scholars have argued that the movement rapidly disappeared after Okada's sudden death. But some disciples continued their practice of quiet sitting. The Seiza-sha in Kyoto was one of the groups that carried on the quiet-sitting sessions and played the most important role among followers of the Okada method. It was established by Kobayashi Nobuko (1886–1973) after the death of her husband, Kobayashi Sanzaburō (1863–1926), a doctor who used the method of quiet sitting in his treatment of patients. Seiza-sha published a journal titled *Seiza* and functioned as the center of a network of quiet-sitting followers in many parts of Japan.

Seiza-sha recently donated part of its documentary holdings to the International Research Center for Japanese Studies. This article introduces the catalogue of the materials that were donated and describes the activities and the human network of the Seiza-sha and the many ways in which it functioned as a salon where Buddhist intellectuals and literary people interacted. The network also spread among non-Japanese, some of whom subsequently introduced into their own countries Zen Buddhism and physical techniques, such as methods of breathing and sitting. While exchanging with people who sought a universal religion transcending established religions and nations, Kobayashi Nobuko tried to strictly keep the style of quiet sitting prescribed by Okada. There were also some people who attempted to connect the practice to nationalism in the course of Japan's Fifteen Year War between 1931 and 1945. The Seiza-sha documents include an interesting case of interchange between domestic history and international trends in the 1920s and after.