

ENGLISH SUMMARY

The Image of China in Japanese Painting
—from late Meiji to defeat in War—

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Key words; JAPAN, MODERN PAINTING, CHINA, COGNITIVE

It analyses the way period-specific images of China were constructed in Japanese painting of both *yōga* and *nihonga* trajectories. These are correlated in specific historical periods with tendencies both in the style and subject matter by which 'China' was represented.

Suggestions are offered as to why this structure of visual images arose and what it tells us about the cognitive placement of 'China' in some Japanese minds.

The Understanding of Chinese and Japanese
Intellectuals toward World in Modern Age

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Key words; ENVISAGING WORLD, CHINESE CIVILIZATION, WESTERN CIVILIZATION
CHINESE INTELLECTUALS, JAPANESE INTELLECTUALS, MODERNIZATION

China and Japan are neighbours. For a long time, the Japanese vision on "World" had been limited to East Asia around China because of its culture affected by China, as a result that Japanese people developed The view of the "China-oriented civilization". The difference from China was that Japanese people developed a type of the "China-oriented civilization" making Japan as the center through a certain periods. Therefore, it was possible for Japanese people to revalue China and Japan with Westerner's coming, western culture's entering into and their field of vision expanding.

However, Chinese intellectuals were not able to do like Japanese people to not only criticize their inherent culture with the new knowledge and new field of vision provided by Western civilization but also to revalue Chinese civilization based on doing so because of the fact that China itself is one of the civilizations and the intellectuals were curious and next scornful to the "newly" coming western civilization.

The differences of understanding their own countries and outside world between two countries became one of the distinct preconditions which China and Japan went in for their modernization.

Central to my work is the question of how Chinese and Japanese intellectuals have conceptualized "the world" as their respective countries have encountered the West.

After centuries of developing their essentially “China-oriented civilization,” in which their view of “the world” went beyond the home islands to include the Chinese sphere, Japanese were far better prepared to deal with the new civilization of the West in relativistic terms, while the Chinese, convinced that their own culture was supreme and absolute—that they *were*, in effect, “the world”—could not respond with such flexibility.

Dreams in the

Hamamatsu chunagon monogatari and the *Sarashina nikki*

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Key words; HAMAMATSU CHUNAGON MONOGATARI, SARASHINA NIKKI, DREAMS, STORY (MONOGATARI), JUNG'S PSYCHOLOGY

The *Hamamatsu chunagon monogatari* and the *Sarashina nikki* are believed to be by the same author, a daughter of Sugawara Takasue. One of the common characteristics of these works is the fact that they both contain many dreams. In this article I compare the dreams from the standpoint of modern depth psychology, relying upon my experiences in dream analysis in my practice. At first glance, the meanings of the dreams in the *Hamamatsu chunagon monogatari* and the *Sarashina nikki* seem to be quite different. In the former, all the dreams are associated with outer reality and sometimes reveal future events. The story corresponds with the contents of the dreams, and dreams play very important roles in the plot. On the other hand, in the latter work, the author frequently laments that dreams are of no use in her life, except for the last one.

In view of what initially seems to be a considerable difference, one might be tempted to think the authors of these two works are not the same person. However, if we investigate the *Sarashina nikki* more carefully, a different viewpoint emerges. The most important dream in this diary is the last one in which Amitabha Buddha appears. The author is overjoyed at seeing the Buddha and is convinced by this dream that she will enter Nirvana. This is really the point the author wishes to stress. With this point in mind, we can view the entire contents of the *Sarashina nikki*, including other dreams, as the author's attempt to make known her fortuitous next life as revealed in the last dream. If we understand the story in this way, we can conclude that dreams are equally important in both works even though they initially appear to be quite different. The *Hamamatsu chunagon monogatari* and the *Sarashina nikki* both reveal the idea that dreams tell us deep truths. This conclusion may support the theory that the author of both works is the same person.

Nihohi and the Japanese Sense of Smell

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Key words; NIHOHI (SCENT, SMELL; BEAUTY, CHARM), SENSE OF SMELL, OLFACTORY SENSE, PISTIL AND STAMEN, GANDHARVA, NIHOTSUHIME, CINNABAR, MERCURY, COLOR AND FRAGRANCE (REFERS TO THE QUALITIES OF A FLOWER, OR BY EXTENSION, TO THE CHARMS OF A WOMAN), YOIN (RESONANCE, AN ECHO OF SOMETHING, A HINT OF SOMETHING)

This article discusses the nature of the distinctive place occupied by the olfactory sense among the five senses of the Japanese.

Even now in Kyoto, among the artisans and artists who do dyework, embroidery, Japanese-style painting, ceramics and so on, the place in the flower blossom where the pistil and stamen are found—that is, where the life force of the flower resides and is reproduced—is called *nioi*. In this usage of *nioi*, not to be found in any dictionary, remains the sense of the most ancient stratum of the word's meaning—smell, that sense through which the faint, originary pulse of life can be detected. This usage of *nioi* calls to mind the story, found in the Buddhist sutras, of Gandharvā, the god of scent, who plays such a decisive role in the emergence of life. According to a story in the sutras, without the intervention of the god—who identifies the mother of a new life by her smell, and leaves within her all of the knowledge he has about the soul's destiny—the birth of a soul in a new body cannot take place.

Etymologically, *nihohi* suggests an association with the alchemically potent element mercury, which conceals within itself a mystic life force. *Ni* points to mercury's elemental ore, cinnabar, *niho* has associations with *nifu*, which refers the production of cinnabar, and with *Nihotsuhime*, the name of the goddess associated with mercury. In the word *nihohi*, the sense of sight and the sense of smell are fused. On one hand, the word expresses visually the color of the pigment vermilion, fresh as blood, but its meaning cannot be understood solely by vision; the mystical nature of the life force concealed within the ore cinnabar is perceived through the sense of smell.

Examples of the use of the word *nihohi* in which the pulsing of an inner life force is expressed through the sense of smell abound in ancient Japanese literature. In *Genji monogatari*, *nihohi* refers also to the inner refinement and innate power of attraction possessed by men and women. While he himself is imbued with an enchanting bodily scent something like a pheromone, it will be recalled, what appalls Kaoru more than anything is the thought of being told that he has no *nihohi*.

In Japanese, *nihohi* is used to bestow the highest praise on a painting, or to express the way the most beautiful voice sounds to the ear, as in the expression *koe no nihohi*. *Nihohi* is also a crucial keyword in Basho's aesthetic philosophy. The Japanese sense of smell is exquisitely sensitive to that which cannot be detected by other senses, to the life force concealed at the heart of things, to that which moves the human heart. In contrast to this, it is the sense of hearing that is predominant in Chinese thought, and

the word *yun*, “echo,” is often used in Chinese criticism in the realms of other sensory perceptions as well as a critical term. It is worth noting that the *kanji* used to write the word *nihohi*—a *kanji* which originates in Japan, not China—uses the right half of the Chinese character for *yun*.

Transformation of the Story of Sacrificing for Hungry Tigers

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Key words; SACRIFICE, TIGER, JĀTAKA, GENGYŌ, MYŌE, MEDITATION, ALCHEMY, CALCINATION, LION, MOTHER

The story of sacrificing for hungry tigers to eat was at first given form in the narratives of Indian Buddhism, depicted in the wall paintings of China, and finally reappearing in the paintings on the pedestal of the Tamamushi Shrine, Hōryūji Temple.

It seems to me that this story and its paintings have been avoided in Japan because the scene is so brutal.

On the contrary, a painting of a monk who meditates in a mountain cave, watched by three wild tigers, can be seen in the picture scroll called “Kegon-emaki” created in the medieval age. This monk is the Korean Gengyō (7th Century) who devoted himself to bringing the Chinese Kegon-sect to his homeland. Myōe (1173-1232), the famous monk of the Kegon-sect in Medieval Japan, has been said to play an important role in producing the above-mentioned “Kegon-emaki”.

There is also the famous portrait of this monk Myōe, who meditates in the forked part of a tree while being watched by birds and a squirrel. According to the biography of Myōe, he was attracted by the story of sacrificing for the hungry tigers, and hoped himself to live as such, but after growing up he began to dream of the peaceful co-existence with animals. I think that the theme of sacrificing for hungry tigers could not take root deeply in Japanese Buddhism and in the Japanese themselves.

The Origin and Philosophical Development of Thunder God in Japan and China: From Its View in the Palaeolithic Age to the Early Modern View Relating to the Law of Cause and Effects (Part II)

—Thunder God Worship and the Origins of Religion

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Key words; THUNDER GOD, SUPREME DEITY, THE ORIGINS OF MYTH, THE ORIGINS OF RELIGION, NATURE WORSHIP

By synthesizing philological evidence, the oral mythology of minority tribes, and ethnographic study of rituals surviving to this day, this paper focuses on the intimate connections between the origins of the concept of gods and the idea of a Thunder-god, a supreme deity who created the universe. It argues, in particular, that the idea of gods, and indeed, the very origins of religion, arose simultaneously with worship of the Thunder-god. The paper traces how this worship sprang up as a form of nature-worship, but eventually became inseparably intertwined with totemism and ancestor-worship.

An Interim Report of the Team Project
 “A Comprehensive Study of the *Taiyo*” (Part 2)

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This is a continuation of the report published as Part 1 in Vol. 13 of *Nihon Kenkyu*; the following three papers are included in this volume.

NAKAGAWA Shigemi “The Formation of a National State and ‘*Taiyo*’
 —Through its Column with Information on Foreign Affairs”

FUJIMOTO Toshihiko, “The Agricultural Column in the Magazine ‘*Taiyo*’ ”

HAYASHI Masako, “The Japanese Reception of German Ideas and Culture during the Sino-Japanese and Russo-Japanese Wars: Remarks by Chogyū, Chōhū, and Ōgai Published in ‘*Taiyo*’ ”

NAKAGAWA’s paper discusses articles written during the Sino-Japanese and Russo-Japanese Wars which appeared in the column with information on foreign affairs. The articles are analyzed from the position of attempting to understand world trends of that time from various angles. By considering the mentality behind the selection of the information on foreign affairs, he examines the relationship between “internationalism” and “nationalism”; the evolution of the consciousness of a national-state, which constitutes part of the balance of power among various nations; and the intent of creating a “national culture”, and casting doubt upon it by the character of the media.

FUJIMOTO’s paper deals with agricultural reforms and the question of how the systematic, technical modernization in agriculture can to be measured. By focusing on YOKOI Jikei and the character of his comments in *Taiyo*’s agricultural column, he examines the promotion of cash crops suitable to the climate of each region, and analyzes a selection of wide-ranging controversial issues such as forestry. Furthermore, through the development of a traffic network after the Sino-Japanese War, a national market was established. The leading faction at the Ministry of Agriculture and Com-

merce, including KANEKO Kentaro, advanced policies for an “industrialized nation”. It was during this time, after the failure of imported large-scale farming methods in the early Meiji period, that the agricultural administration headed by YANAGIDA Kunio put forward the policy of having farmers become independent, and fail down the policy.

HAYASHI's paper introduces articles related to Germany published during the Sino-Japanese and Russo-Japanese Wars, calling attention to the controversy between TAKAYAMA Chogyū and MORI Ōgai, and the comments concerning German culture in the published correspondence between TAKAYAMA Chogyū and ANEZAKI Chōhū. Her discussion of these articles, together with her general remarks centering on MORI Ōgai's rebuttal on the above, begin to shed new light on the significance of the reception of German culture during this era of progress.

Responses Against Criticisms of “Ohno's Theory of the Relationship between Tamil and Japanese”

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Key words; TAMIL-JAPANESE RELATIONSHIP, 500 WORDS AS CORRESPONDENCES, SOUND CORRESPONDENCE, GRAMMATICAL MORPHEME, PROTOFORM, SANSKRIT

As the first step, Ohno presented a list of 500 correspondences and 20 grammatical morphemes, which are supported by the phonetic law between Tamil and Japanese, thereby establishing a hypothesis that Tamil and Japanese are of the same origin. As the second step, Ohno analyzed the contents of these words and found 30 words that were related to agricultural crops, agricultural land, metals, weaving, and the tomb system. A civilization that first possessed these appeared during the Yayoi Period (B. C. 500—A. D. 300) in Japan. In Southern India, the corresponding civilization existed during the Megalithic Culture (B. C. 1,000—A. D. 300). According to archeological surveys, the tomb system of the Megalithic age and that of the Yayoi Period in the northern Kyushu in Japan are about the same. Ohno then estimated that there were contacts between Japanese and Tamil during B. C. 500 and A. D. 300.

However, Toshiki Osada pointed out the following to negate the Ohno's hypothesis.

1. It is not reasonable to correspond one Tamil vowel u to two Japanese vowels of u and ö.
2. Ohno is comparing words with meanings that are not found in DEDR.
3. Body words should be used in the correspondence.
4. There are six words in correspondence that are dubious.

Ohno explained these in the following manner.

1. As for the correspondence of the Tamil vowel u and those of Japanese u and ö, Osada simply could not understand Ohno's explanation, since he does not know the vowel system of ancient Japanese.

- 2 . Ohno has used the meanings that are in the Tamil Lexicon, which is omitted in the DEDR.
- 3 . In the 500 correspondences, there are 15 body words.
- 4 . Ohno clearly explained the six words pointed out by Osada as dubious.

As for the criticisms presented by Hiroshi Yamashita, Ohno criticized Yamashita's points about protolanguage and protoform. Yamashita does not know that the protoform is fiction. Yamashita criticized Ohno's study on postpositions and denounced it, but Yamashita did not collect postpositions of Sangam Tamil by himself and did not categorize the usage. Ohno commented that Yamashita is attacking Ohno's work by citing other scholars' arguments. He should criticize other's work based on his own work. Yamashita pointed out that Ohno's understanding of the meanings of such words as *paṭukar*, *poṅkal*, *ciṭay*, *vēl* are incorrect and denounced Ohno. Ohno presented old usage and meanings of these words and made clear that Yamashita's criticism is off the mark. Yamashita also argued that Ohno is mixing in Sanskrit. Ohno pointed out that there were only 10 Sanskrit words, which is not significant in the whole. Ohno explained why each Sanskrit word was taken up. Yamashita picked up 53 words in the section, "Problematic Words and their Meanings," and questioned the words presented by Ohno. To this, Ohno made the correspondences clear by showing the evidences of the usages and meanings of each word.