

ENGLISH SUMMARY

The Myth of “Zen in the Art of Archery”

YAMADA, Shoji*(International Research Center for Japanese Studies, Kyoto, Japan)*

Key words; BOW, ZEN, JAPANESE ARCHERY, KYUDO, EUGEN HERRIGEL, KENZOU AWA, MYTH, MYTHOLOGIES

Eugen Herrigel's "Zen in the Art of Archery" has been widely read as a study of Japanese culture. By reconsidering and reorganizing Herrigel's text and related materials, however, this paper clarifies the mythical nature of "Zen in the Art of Archery" and the processes by which this myth has been generated. This paper first gives a brief history of Japanese archery and places the period at which Herrigel studied Japanese archery within that time frame. Next, it summarizes the life of Herrigel's teacher, Kenzou Awa. At the time Herrigel began learning the skill, Awa was just beginning to formulate his own unique ideas based on personal spiritual experiences. Awa himself had no experience in Zen nor did he unconditionally approve of Zen. By contrast, Herrigel came to Japan in search of Zen and chose Japanese archery as a method through which to approach it. The paper goes on to critically analyze two important spiritual episodes in "Zen in the Art of Archery". What becomes clear through this analysis is the serious language barrier existing between Awa and Herrigel. The testimony of the interpreter, as well as other evidence, supports that fact that the complex spiritual episodes related in the book occurred either when there was no interpreter present, or were misinterpreted by Herrigel via the interpreter's intentionally liberal translations. Added to this phenomenon of misunderstanding, whether only coincidental or born out of mistaken interpretation, was the personal desire of Herrigel to pursue things Zen. Out of the above circumstances was born the myth of "Zen in the Art of Archery". This paper looks at the relationship of Herrigel to Nazism, the illusion of the "traditional" nature of Awa and Herrigel's theories on Japanese archery, and the processes by which these myths were re-imported into Japan and circulated throughout Japanese society.

A study of *Sandanshiki-shinsenkyo* and the relationship
of the relatives-Considering the meanings
of the mirrors in the history of cultural exchanges
between China and Japan-

HUO, Wei

(*International Research Center for Japanese Studies, Kyoto, Japan*)

Key words; BRONZE MIRRORS, GODS AND IMMORTALS, EAST HAN PERIOD, LIUCHAO PERIOD, KOFUN PERIOD, HIMIKO, XIWANGMU, DONGWANGFU, TAOISM, YANGTZE BASIN

A large number of *Sankakuen-shinjukyo* mirrors were unearthed at the excavation of the Kurozuka Kofun in Nara Prefecture. To find out the routes of the mirrors, a particular type of mirrors, which is a very important keystone, but has been ignored for a long time, should be examined. The mirror is *Sandanshiki-shinsenkyo*. In this paper, a new interpretation is added to the history of cultural exchanges between China and Japan in the 3rd Century AD considering the routes of *Sandanshiki-shinsenkyo*.

Sandanshiki-shinsenkyo were buried with a person during the East Han and Liuchao period in China and the Kofun period in Japan. The mirror is divided into the upper and inner parts and the inner part is divided into three, -upper, middle and lower parts- by two parallel lines. Gods and immortals are depicted in each part. It is normally recognized as a kind of *Shinjukyo*.

When they discuss the trade between China and Japan around the 3rd Century AD, they consider that the *Sankakuen-shinjukyo* is as an evidence that Queen Himiko in Wa was trading with Wei Dynasty. However, the *Sandanshiki-shinsenkyo* sites and the interpretation of inscribed characters on the mirror shows that the *Sandanshiki-shinsenkyo* is neither a Wei mirror in Zhongyuan region nor a Wu mirror in the middle and lower Yangtze Basin, but is a Shu mirror which was cast in Shishu Guanghan in Chuanxi Plain in the upper Yangtze Basin. Including *Sandanshiki-shinsenkyo*, *Shinjukyo* and *Gazokyo* at that time were depicted with Gods and animals which are mainly Xiwangmu, a dragon or a tiger. Considering the meanings of those characters, it can be pointed out that the mirrors strongly took on a magical and moral characters. Moreover, it is possible to say that Queen Himiko in Wa in Japanese archipelago introduced shamanism which was a new religious rite, as well as bronze mirrors as a new tool for the new religious rite. The production technique, the religious meanings and the patterns of bronze mirrors along the Yangtze Basin were introduced into Japan. Among those, cultural elements from the upper Yangtze Basin were included. Considering all aspects of the East Asia international relationship, the Yellow River, the Yangtze Basin and Japan is recognized as a "Big triangle relationship" and the influence on the other parts of the East Asia from the culture of the upper Yangtze Basin cannot be neglected.

From itchu-bushi to tokiwazu-bushi
—change and continuity in the tradition of musical narratives

TOKITA, Alison

(Monash University, Australia)

Key words; KATARIMONO, NARRATIVE MUSIC, ITCHU-BUSHI, TOKIWAZU-BUSHI, BUNGO-BUSHI, SHAMISEN, FORMULAIC MUSICAL MATERIAL, SENRITSUKEI, KABUKI DANCE

This paper is situated within a broad framework of the process of historical change in Japanese narrative music (katarimono). It is not concerned so much with the character of tokiwazu-bushi, or the character of itchu-bushi, but with the kinds of change that took place between these two genres both accompanied by the shamisen, which stand in a direct historical relationship to each other. In the history of katarimono genres such as heikyoku, gidayu-bushi and tokiwazu-bushi, it is clear that later genres did not lose the characteristics of the old ones but rather diversified. When gidayu-bushi developed as the musical narration of the puppet theatre in the seventeenth century, or when tokiwazu-bushi developed as music for kabuki dance, earlier features were retained, while new features were incorporated. Even in a short historical time span, a similar process can be observed. Itchu-bushi narrative was formed by Miyakodayu Itchu around the same time as gidayu-bushi in the Genroku period. A famous offshoot was Miyakoji Bungonojo's bungo-bushi, which was banned from public performance several times in the 1730s, but was eventually carried on by a disciple Tokiwazu Mojidayu, the founder of tokiwazu-bushi. The paper analyzes the music of itchu-bushi and tokiwazu-bushi to show which musical and structural features are shared, and the principal differences between the two genres.

To facilitate the comparison, I focus on the concept of formulaic musical material. This can be found at the level of the piece (different types of piece), of the sections in the narrative (such as the opening and closing sections, and the kudoki or plaintive section), and at the level of the phrase, at which many formulaic phrases can be identified, often called senritsukei. Another kind of formulaic expression is "narrative substyle", the musical delivery of different formulaic sections of the narrative.

The analysis shows that tokiwazu has more varieties of piece than itchu. The sectional structure of both genres is similar but in tokiwazu sections acquire a stronger differentiation and focus, so that each section has a specific character in the progression of the piece. This is because in the new kabuki dance context, the formal aesthetic elements of the dance outweigh narrative elements. Furthermore, tokiwazu uses a greater variety of narrative substyles, especially what I have termed the "hard" substyle of semeji or "urgent narrative" which appears in itchu-bushi only as a few passing phrases but in tokiwazu has developed into an independent substyle occupying whole sections of the music.

The reasons for this development are various, but one is without doubt the demands of the new context of kabuki dance in which tokiwazu developed almost exclusively. This led to more formal delineation of structure both as music and as dance; a greater emphasis

on dramatic features in some pieces; and more extensive incorporation of non-narrative elements in the form of quotations of lively songs suitable as pure dance, which were accompanied off-stage by the nagauta hayashi ensemble.

Much of the formulaic material which characterizes itchu-bushi was inherited by tokiwazu-bushi and formed part of its basic style. This is especially noticeable at the opening of a tokiwazu piece in the oki section. This is in line with the tendency of Japanese musical narratives to refer to older musical styles by quoting from, for example, utai or heikyoku at the beginning of a piece, indicating continuity with the earlier traditions.

A Study on a work of Dazai Osamu's *The Setting Sun*
—Centering on statements concerning the snake and Kazuko

SOHN, Jaehee

(*Kwansei Gakuin University, Hyogo, Japan*)

Key words; DAZAI OSAMU, "THE SETTING SUN", A FOLKLORE, SNAKE, THE ONNA DAIGAKU, "TO LIVE LIKE THE SUN", THE PATRIARCHAL FAMILY SYSTEM, "MORAL REVOLUTION", SEITOKU, "KOI AND REVOLUTION"

The Setting Sun (1947) of Dazai Osamu (1909–1948) evoked sensational responses when it was published soon after the defeat of Japan. This article attempts to search for the essence of "koi and revolution" of Kazuko in *The Setting Sun*. For the purpose, I reread the work concentrating on the process of the creation of Kazuko's Memoirs and the statements about the snake which appear in the work frequently.

After the defeat Japan faced a time of tremendous confusion and changes. It is difficult to read Kazuko's Memoirs separately from the social situation and the cultural background of the period. Even if it was base, Kazuko who experienced a fall from the noble class, a divorce and a stillbirth determines to live as a commoner. Kazuko's way presents a great contrast to her mother who died beautifully as the last member of a noble family and her younger brother-Naoharu who chose to remain as a noble man to the end and die as such.

Kazuko internalized a snake which is the symbol of a strong vital force thereby raising a wild vital force within herself. And she justified her act with Jesus's words "you must be as cautious as snakes and as gentle as doves" and proceeded with her "revolution". Even if cunningly, Kazuko survived, and she chose the road to accomplish "koi and revolution" through a "moral revolution".

Kazuko denied "*The Onna Daigaku*" way of life, and chose "to live like the sun". "*The Onna Daigaku*" is a way of life of *ryosai-kenbo* (a good wife and wise mother) forced upon women in the patriarchal family system which was strengthened in the process of the modernization of Japan. "To live like the sun" reminds us of the women of *seitohu* of the late Meiji to the Taisho period. It denied the old ethics and morality, and it was to have new morality. Using a "koi" strategy Kazuko who wanted to become a mother approached Uehara who had a family, and she had a child by him. However, that was only the first step

of her “moral revolution”. When a single mother’s family was built up by Kazuko and when they would lived with dignity, her “moral revolution” was achieved.

I have analyzed the between patriarchal family system, the snakes in Japanese folklore and of the Bible which are found in *The Setting Sun* and Kazuko’s “moral revolution”. And in relation to them, the development of the story and the formation of the theme will be elucidated.

AIGAN (THE PET) A family lost its hopes for recovery
—A Study of Yasuoka Shotaro’s *POST-WAR*

Ahamed Mohamed Fathy Mostafa

(*International Reserch Center for Japanese Studies, Kyoto, Japan*)

Key words ; WAR DEFEAT, AFTER EFFECTS, POST WAR, HOPE AGAIN, DISHONORABLE HOME BACK, THE RISING SUN, DEEP WISH, CRAZINESS, POVERTY, JAPANESE SPIRIT

“War” is a big theme, which makes up the background of a lot of Yasuoka’s works, especially those, which deal with his childhood and adolescence, until his father’s second marriage. Among these works, in this thesis, I am trying to take up *Aigan* (The pet) -published in 1952-and analyze it to understand how he made the use of symbols to express his deep feelings about the Post-War period.

Here, first of all, I try to indicate the 7 elements, which may help to understand his Post-War period mental framework.

1. From his childhood his father was a military officer so he was forced to move several times from one town to another, forcing him to change his school. This instability in his school life filled him with hatred against study & homework. Also it made him shut himself up in his own world. It also affected his attitude towards the military and war itself, which took away his father from him.
2. His bitter experience when he was a soldier in the Pacific Ocean war.
3. The painful experience of being afflicted with a disease in his spinal column, and his consequent suffering for a long time.
4. The miserable life he and his family lived after the defeat and his feeling of impotence because of that life.
5. The relationship between his parents which changed for worse.
6. His father’s shameful and dishonorable return from the battlefield.
7. His mother’s madness.

In this thesis, among these 7 elements, I have dealt with only the third to seventh elements. I have tried to show the appearance of these elements in the short story *Aigan* by picking out many relevant quotations from it. In the light of these 7 elements, I have tried to discover the after-effect of the war-defeat-syndrome, which was there deep in

Yasuoka's heart.

I therefore conclude that The Pet, or in other words "rabbit", may perhaps be the symbol of the Japanese people's spirit. Also that Rabbit seems as if it is urging Yasuoka's family, which symbolises the Japanese nation, to recover fast from the after-effects of the defeat and hope for a better future. I also conclude that, if really that Rabbit has been used as a symbol for the Japanese spirit, it may lead us to the Japanese Flag, to identify the same Rabbit symbol with the Rising Sun. Rabbit's red eyes and white fur are important clues, I think.

THE FOLK CUSTOM CHRONICLE OF PEACH (Part II) ……Part of its tradition……the Vitality of Peach

WANG, Xiuwen

(Dalian Nationalities University, Dalian, China)

Key words; PEACH, VITALITY, TO YO, MARCH THE 3RD, SACRIFICE, HINA, FEMALE, MOMO TARO, ELIXIR FRUIT OF LIFE, RETURN TO ONE'S YOUNG DAYS

This paper, following the one named "Plant Culture Chronicle of Peach", has made an investigation and analysis of the tradition of the vitality of peach. There was first an account of the tradition of vitality of peach in "The Book of Songs" and in a book of ballads "to yo". The vitality of peach, as a symbol, was used to bless the young girls' marriage through the Peaches' flowers, fruits and leaves. It was probably a sort of feeling created by the deep impression of the peach trees, which, at the late winter and early spring season, bloomed earlier with luxuriant foliage and then the heavy hanging fruits. So, peach, as something powerful with vitality, blended with the March the 3rd Festival (preparing for the spring ploughing) as well as milk and water to create the story of "momo taro". Peach was also worshipped as elixir fruit of life. According to many traditions, peach is basically regarded as something opposing the negative principle in nature, recovering of the positive principle in nature, and symbolizing the reviving and the birth. And in concept, peach is often combined with females' ability of reproduction to place hopes on the high yield, bumper harvest and the longevity.

Dearth and Food Supply
—A case of the farm village in mid-nineteenth
century northeastern Japan

TAKAGI, Masao

(Ritsumeikan University, Kyoto, Japan)

MORITA, Junji

(Doshisha Women's College, Kyoto, Japan)

Key words ; CROP FAILURE, DEARTH, TEMPO—FAMINE, STARVATION, CALORIC SUPPLY, NUTRIMENT SUPPLY, CONSUMPTION UNIT(QUET), SAC(Shumon Aratame Cho), MORTALITY, FERTILITY

People in pre-modern society faced very frequently at crop failure and starvation as is often the case with the population in the modern under-developing country. The most serious poor crop in mid-nineteenth century Japan was so to speak Tempo-famine (1833-38) which was caused by the cool air from the Bering Sea.

Although literate residents kept various record of the event, few documents are available for us to reconstitute the natural disaster with precision. As they had just noted the round figures of mortality, for example, it isn't easy task for the modern researcher to reach the conclusion that the figure is reliable or not.

Fortunately, a village officer of Okago wrote down in detail the amount of cereal, miso (fermented soybean paste) and the money which were rent and/or donated by the Sendai feudal government or richer merchants who run businesses near the village. The source material, in conjunction with SAC (Shumon Aratame Cho) and a listing of food stock for normal year, enable us to estimate the amount of kcal and nutriment supply for normal year together with famine period. The finding facts from our research are as follows ;

(A) Amount of kcal and nutriment supply in the normal year (1845)

- (1)One person was supplied 2,220 kcal per a day.
- (2)The daily supply of kcal per one consumption unit (quet) was 823.
- (3)The daily supply of the protein, lipid and the carbohydrate per capita was 93.8, 39.4 and 375.1 gramme respectively.

(B) Amount of kcal and nutriment in the crisis period (from December 1836 to May 1837 for 117 days)

- (1)One person was supplied 320 kcal per a day during the period.
- (2)The daily supply of kcal per one consumption unit (quet) was 110.
- (3)The daily supply of the protein, lipid and the carbohydrate per capita was just 7.5, 1.9 and 66.4 gramme respectively.

Eventually, the caloric and nutriment supply during famine period dropped under one seventh in comparison with the amount of normal period. Starvation caused sharp rise in the mortality figure and dramatic decline in the fertility figure, even if an epidemic disease might have played a fatal role in their dying. Given the similar sort of materials are

available, we will be able to compute the amount on the basis of the same method as this. For the comparative research good source material should be found.

Differences of Family and Population Structure by Status

—Kazeya Village Nara pref. in Japan, 1738-1859

YAMAMOTO, Jun

(Naruto University of Education, Tokushima, Japan)

Key words; SHUMON-ARATAME-CHO (SAC), POPULATION, PRE-MODERN, STATUS, PEASANT, SAMURAI, IE, MARRIAGE, DIVORCE, SUCCESSION

The aim of this paper is to analyze the demographic characteristics of pre-modern Japan. It based on population registers (shumon-aratame-cho, SAC) of Kazeya village from 1738 to 1859. Kazeya village had the unique characteristic which was different from the other village in Edo period. The people of Kazeya village, they had been farmer, get the status of samurai in 1786.

I verified what change was seen by the population structure and the family structure during the farmer times and the samurai times. As a result, the following items are significant by the testing statistical hypothesis.

- (1) The scale of the family expanded, and the number of married couple per household, too, increased.
- (2) The average of first marriage age of the woman rose.
- (3) The marital rate of male and female increased.
- (4) The crude divorce rate declined.
- (5) The rate of householder, which inherited from former householder alive, increased.
- (6) The female householder decreased.

Except for the rise of the first marriage age of the woman, it is possible to think that all the items were brought by the penetration of the “Ie (the house)” consciousness of samurai. “Ie” is a traditional family concept in Japan which aspires to continue the genealogy of the family. Because the people in Kazeya village gained the status of samurai, they took the succession strategy which was conscious of the continuation of “Ie” more strongly.

The Adopted Son System in Samurai Society and Its Effect on Social Mobility

—Analysis of Data from the Kiyosue Han of Nagato Province

ISODA, Michifumi

(Keio University, Tokyo, Japan)

Key words; SAMURAI, ADOPTED SON, ADOPTED SON SYSTEM, SOCIAL MOBILITY, NAGATO PROVINCE, KIYOSUE HAN, PASS CO-EFFICIENT, THE LATE EDO ERA, STIPEND

In the samurai society of Japan, an adopted son often became the heir of a house. But unlike the adoption system in China and Korea, the adopted son did not have to be a member of the same family.

Furthermore, one characteristic of the system was in Japan that the adopted son could become the head of the family (the *paterfamilias*) and succeed to and inherit the house. This system was peculiar to Japan among East Asian nations. What does it mean for the way in which social status was determined in the recent history of Japan? (recent, i.e. from the late Edo Era)

I analyzed the adopted son system in samurai families from the end of the 18th Century to the end of the 19th C. on the basis of the historical records and registers of Kiyosue Han of Nagato province (Shimonoseki City in Yamaguchi Prefecture).

From this analysis the following facts became clear :

- (1) In 39% of the families, an adopted son inherited the house. In 33.5% of the families, the adopted son had come from a house with a different family name.
- (2) Adopted sons were chosen exclusively from families of the same social rank and class. My investigation of the families of origin of adopted sons showed that 85% of them were sons of the same domain bureaucracy, Kiyosue. 99% of them were son of samurai and the remaining 1% were the sons of priests or doctors.

Even among the samurai families differences of rank were important, for families were divided within the Han into several different ranks and stipends.

Children were mainly adopted into families no more than one rank above or below their own. There are few examples in which one of the families had a stipend more than double that of the other.

- (3) Therefore it was difficult for an individual to make a major change in his social status by way of the adoption system. In the samurai society of Japan a father's stipend had an enormous influence on his child's stipend even when he was adopted into another house.

When Pass coefficient is used to show the influence of the fathers status on his own child it was as high as 0.9. Even when his son was adopted into another house, it was 0.5.

If it had not been for the adopted son system, 70% of the samurai families of Japan would probably have disappeared during the 100 years of my survey. But thanks to that system, these samurai houses did not die out.

The system left very few opportunities for new families to enter the ruling classes.

Because the Japanese adopted son system was a system that continuously reproduced samurai within the same social class, it did not—apart from some important exceptions—immediately loosen the system of social status letting it become “status in name only”. Rather, it helped members of those special families who were already in the ruling classes to guarantee a stable status for their descendants.

Urbanization of Koriyama-kami-machi —Factors of Population Increase

TAKAHASHI, Miyuki

(Research Fellow Japan Society for the Promotion of Science, Kyoto, Japan)

Key words ; HISTORICAL DEMOGRAPHY TOWN, TOKUGAWA PERIOD, KORIYAMA, THE URBAN GRAVEYARD THEORY, POPULATION INCREASE, IN-MIGRATION

The large population of big cities is thought to have been maintained by in-migration that offset their high mortality rates. Population stagnated in big cities but grew rapidly in some small towns in the Tokugawa Japan (1603-1868).

In this paper I examine why population increase remained stable during the Tokugawa period in “Koriyama-kami-machi”, a small town in the northeastern Japan. The population of this town was about 800 in 1729 and the number increased to around 2600 in 1870 though the population of local villages decreased in the last half of the 18th century and slowly recovered afterwards.

There are two reasons for population increase. Natural increase is the difference between births and deaths. In Koriyama-kami-machi the death rate was not as high as one might expect for an urban population. The natural increase was usually higher than 0 after 1800, but did not have a great effect for population increase. In contrast, net migration, the difference between in-migrants and out-migrants, was high.

The combination of these two factors caused the population of Koriyama-kami-machi to grow until the end of the Tokugawa period.

The creation of a database for statistical analysis of “Shumon Aratame Cho”

MORIMOTO, Shuma

(Department of mathematics, Faculty of Science, Kyoto University, Kyoto, Japan)

Key words ; SHUMON ARATAME CHO, USER INTERFACE, DATABASE OF HISTORICAL DATA

Due to recent developments in computer technology, we can create a database with huge capacity. Statistical analysis requires a great amount of data entry. The cost of inputting large amounts of data is also prohibitive. While database capacity has improved, the application of computer technology to the improvement of data input method has not received enough attention. In some areas computer technology can be used to improve data input methods, but when researchers deal with historical data, the sources are usually not created to provide the information the researchers wants. So it is not as easy to apply computer technology in this regard as in other area. I developed a data input interface for the Shumon Aratame Cho, which is a Japanese historical data source of the Tokugawa Era. I also used this interface to create a general-purpose database for statistical study that retains as much information as possible from the historical source.

Various Forms of Ocean Empire Ideas in Japan in the Mid-19th Century —On the Initial publication of “the Sun”

TAKEMURA, Tamio

(Osaka Sangyo University, Osaka, Japan)

Key words; THE SUN, THE ECONOMIC RIMPACIFIC REGION, THE SINO-JAPANESE WAR, COLONIALISM, TRADE BUSINESS, HARBOR CONSTRUCTION, NAVAL EXPANSION, SOUTHWARD ADVANCE SCHOOL OF THOUGHT, DEFEND THE NORTH SCHOOL OF THOUGHT, NAVAL THOUGHT, THE NAVY, SOVEREIGN TAIWAN SCHOOL OF THOUGHT, OKINAWA, SHIGA (JUKO) SHIGETAKA, KANEMATSU FUSAJIRO (WOOL EXPORT TRADER IN SYDNEY, 1890s), JAPAN-AUSTRALIA TRADE

Needless to say, the exploration of the Ocean Empire Idea generated from the Ni-Shin War is very important, especially when we try to analyze the modern nation formation of Japan and the problems in the economic structure. In the Pacific Economic Rim during the 19th century, the U.S.A., Britain, Russia, Germany and Japan etc. initiated battles against each other for the hegemony in the area. Indeed, the victory in the Ni-Shin War increased the Japanese status and roles, which pushed forward greatly the various developments of the Ocean Empire Idea to be mentioned in the paper. In the process of analyzing the Ocean Empire Theory, South Entry Theory, Colony Theory and the Trade Nation Formation Theory related to economic reforms, which were seen in the “Sun”, a typical of Japanese general interest magazine started in 1895, we discovered a fact that the various ideas concerning the Ocean Empire showed that Japan Empire had a great influence over the decisions of the politic, economic and military strategies in the Pacific Economic Rim.

Up till now, the general explanations have been focusing on the relations among Japan, Korea and China. The above issues have been neglected. However, as already mentioned, the sufficient explanation of the nation formation and economic structure during the post-Ni-Shin War period cannot be made without considering the roles played by the Japan Empire in the Pacific Economic Rim.

Romantic Love in “The Sun” and “The Woman’s Magazine” 1895-1905

MORTON, Leith

(Newcastle University, Australia)

Key words; TAIYO, JOGAKU ZASSHI, LOVE (REN AI), KITAMURA TOKOKU, IZUMI KYOKA, IWAMOTO YOSHIHARU, TAKAYAMA CHOGYU, SAKURAI OSON, AOYAGI YUBI, MORI OGAI

The concept of romantic love played a major role in the establishment of modernity, as a cultural, historical and intellectual phenomenon in fin-de-siecle Japan. This paper examines the evolution and development of romantic love as it appeared in the mass

-circulation journal *Taiyo* (The Sun) and the coterie magazine *Jogaku Zasshi* (The Woman's Magazine) from 1895 to 1905. My research is part of the project led by Professor Suzuki Sadami of the International Research Center for Japanese Studies on mass magazines and journals from the late Meiji era to the Second World War. By investigating the phenomenal mode in which notions such as 'love' manifest themselves in history, we open the way for a re-examination and rewriting of cultural and literary history, and also establish the ground for cross-cultural comparison between Japanese and European modes of thought.

“Neo-idealism” by KANEKO Chikusui in the
General Magazine “*Taiyo*”
—Reception of German Thoughts and Culture and
His View of Modern Japanese Spirit

HAYASHI, Masako

(Gifu University, Japan)

Key words; “*TAIYO*”, KANEKO CHIKUSUI, WASEDA SCHOOL, NEO-IDEALISM, RUDOLF EUCKEN, GERMAN THOUGHTS AND CULTURE, MODERN JAPANESE SPIRIT, NATURALISM, PRAGMATISM, MODERNISM

This essay is an attempt to reevaluate KANEKO Chikusui (1870~1937), a literary critic of the Waseda School, who advocated the spirit of the Meiji Period. This reevaluation is based on the analysis of his articles published in the general magazine “*Taiyo*” between July 1910 and December 1913. During this period, he was in charge of the magazine's literature and current events section.

Chikusui's achievements as a literary critic include his pioneering introduction of the German philosophy such as the philosophy of Rudolf Eucken (1846~1926), analysis of Japanese Naturalism through the application of German Naturalism, presentation of a bird's-eye view of the trends in the philosophy during the Meiji and Taisho periods, discussion of gender issues, life philosophy, and culturalism, in order to understand the spirit of his time.

These achievements reflect Chikusui's “neo-idealism”, which is based on the reception of German thoughts and culture, and which underlies his view of the modern Japanese spirit. His “neo-idealism” is the thought that urged his contemporaries to overcome the problems and difficulties pertaining to the modern civilization and naturalism, and that advocated the necessity of the establishment of the new spiritual life. Chikusui's introduction and criticism, based on this “neo-idealism”, of the eastern and western philosophy, morals, religion, education, literature and the arts, play an important role as a mirror of the spirit of the time in “*Taiyo*” in the age of Naturalism.

Ethnographic Notes on Munda (3) -Paddy Field Culture,
Dry Field Culture, The Theory of a Multiple Vocational Culture

OSADA, Toshiki

(International Research Center for Japanese Studies, Kyoto, Japan)

Key words; PADDY FIELD CULTURE, DRY FIELD CULTURE, THE THEORY OF A MULTIPLE VOCATIONAL CULTURE, JAPANESE FOLK CULTURE, MUNDA CULTURE

I am writing an ethnographic note on Munda as a series in this journal. In this issue I will discuss on the distinction between *INASAKUBUNKA* (Paddy field culture) and *HATASAKUBUNKA* (Dry field culture) in the context of Japanese folk culture. Because this distinction is also related to Munda culture.

I have two questions; one is synchronical and the other is diachronical. First is this distinction universal? Secondly is it a true that the evolutionary stage from the swidden field to the rice planting field is compulsory? From a Munda cultural point of view, these answers are No! I, therefore, need an alternative view on these cultures.

Synchronically speaking, I will support Yasumuro's theory on this matter. He is specialized on Japanese folk culture. This theory is called the theory of a multiple vocational culture. According to this theory, most of vocations are not single but mixed or multiple. Thus paddy field cultivation and dry field cultivation are not distinctive but complimentary. This interpretation is suitable for Munda case. But this theory is still untenable diachronically.