

## SUMMARY

### Translation of Poetry in the colonial Period: The Case of *Chosen-Shishu* (translated by Kim So-un)

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*Key words* ; TRANSLATION, CHOSEN, COLONY, KIM SO-UN, SATO HARUO, FUJISHIMA TAKEJI

*Chosen-shishu* (an anthology of Korean poetry) was published in the colonial period and it has various literary implications. This article focuses on the translator's sympathy with emotions inherent in Japanese literature. Because of the translator's attitude, it is possible for readers to accept that Korean and Japanese cultures are fundamentally identical. This attitude is clearly seen in the preface written by Sato Haruo and the frontispiece by Fujishima Takeji. Both of them clearly looked at the anthology with a sense of the superiority of Japan. While the translator seems to have wanted to convey the excellence of modern Korean poetry to Japanese people, however, it would be wrong to consider this anthology as being assimilated into Japanese literature in those days. Rather, we should recognize the strategy of the translator to promote the existence and importance of his country's poetry by using "authoritative" (Japanese) language.

### The Efflorescence of *Japonisme* in Poetry: Couchoud and the Background to the Publication of an Anthology, "Haï-kaïs" in *NRF* (1920)

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*Key words* ; JAPONISME IN POETRY, PAUL-LOUIS COUCHOUD, HAIKU (HAIKAI), UKIYOE, SAGES ET POÈTES D'ASIE, (FRENCH) HAÏKAÏ, HAÏJIN, HAÏ-KAÏ, *NRF*, JEAN PAULHAN, PAUL ELUARD, JULIEN VOCANCE, JEAN-RICHARD BLOCH, JACQUES RIVIÈRE, WORLD WAR I, DADA MOVEMENT

The exportation of Japanese arts and crafts in the second half of the nineteenth century produced a trend of *Japonisme* in the Western world which greatly influenced the French Impressionist painters. It was, however, in the early 20th century, after this trend seemed to have passed, that haiku (haikai) was first introduced to Europe.

One of the pioneers was Paul-Louis Couchoud (1879-1959, philosopher and psychiatrist) who visited Japan (1903-1904) as an "Autour du Monde" fellow. The year 2004 marks

the centenary of his introduction of haiku to France. On his return he published a booklet of the first compositions of French haikai(1905), and “Les Haï-kaï( Épigrammes Poétiques du japon)”(1906), a serialized article in which he translated 158 haiku and described haiku as a “simplification audacieuse,” a kind of “croquis japonais”.

In 1916, during World War I, Couchoud published the book *Sages et Poètes d’Asie*, which included the serialized article “Les épigrammes lyriques du Japon”, and introduced haiku as a Japanese art. He not only related haiku closely to Ukiyoe, but also evaluated it as universal poetry. His book as well as his activities became a source of inspiration for certain literary figures, stimulating compositions of haikai especially in France.

In 1920 an anthology, “Haï-kaïs” was published in the opening pages of *NRF*, a leading 20th century literary journal. At that time the innovative art movement of Dada was in full swing in Paris. *NRF* featured eighty-two pieces of French haikai by twelve contributors including Couchoud, Jean Paulhan, Paul Eluard, Julien Vocance and Jean-Richard Bloch. I would like to suggest that the publication of “Haï-kaïs” in *NRF* marks the efflorescence of *Japonisme* in poetry in France. The French literary critic Benjamin Crémieux, called 1920 the year of the haikai. The publication of “Haï-kaïs” sparked a series of distinguished publications such as “Art poétique” (1921), an anthology of two hundred eighty-three French haikai(1923) in France, and influenced on European poets such as R.M.Rilke.

In this paper, I consider the circumstances surrounding the publication of the anthology, paying particular attention to Couchoud’s activities in the introduction of haiku, especially after the publication of his book. The principal sources are Bernard Baillaud’s recent articles including the letters of Couchoud, Paulhan and others, and my own collection of Couchoud’s unpublished letters.

My examination of these materials indicates that :

- 1) Couchoud’s book fascinated some French poets and writers, and inspired a vision of new poetry and compositions of haikai. After reading the book, Paulhan published the article “Les haï-kaï japonais”(La Vie,1917), in which he saw haiku as “la poésie réduite à la sensation pure”. He seemed to comprehend the possibilities of universal poetry as that of “créer un langage d’émotions commun à l’Européen et aux Japonais”. Paulhan referred to Couchoud’s book in his letter to Eluard, a friend and a Dada poet, in March 1919. Eluard, who most likely had read the book, sent his own haikai to Paulhan in May of the same year. The writer Bloch also read the book in January 1920, and immediately after wrote many pieces of haikai.
- 2) Couchoud’s letters reveal his new activity that is, his leadership in holding a meeting of French “haïjin”(haiku poets), in addition to his introduction and composition of haiku. Couchoud had contemplated holding a haïjin’s meeting while he was a medical officer during World War I. He organized the first “réunion” of haïjin at his home after the war on May 11<sup>th</sup> 1919, inviting Paulhan, Eluard, Vocance, Maublanc, Gobin, and Poncin.
- 3) Interestingly, it was soon after the reunion, that Eluard sent his own haikai to Paulhan at the end of May, and Paulhan responded by writing a haikai of his own. Remarkably, at the beginning of 1920, at Eluard’s suggestion, Couchoud and Vocance participated in

a Dada meeting. One can see here that the gathering organized by Couchoud, as well as his book, stimulated the production of haïkaï and gradually deepened the literary exchange among the French haïjin.

- 4) Concerning the circumstances surrounding the publication of “Haï-Kaïs” in *NRF*, Bloch initiated the publication by sending his own haïkaï, in March 1920, to Jacques Rivière, the editor of *NRF*. It is Paulhan who proposed an anthology, and edited the first French haïkaï anthology in *NRF*. In this anthology, the haïkaï of all seven members of the group are present, which appears to be a consequence of Paulhan attending the meeting at Couchoud’s home. The foreword by Paulhan seems to be inspired by Couchoud’s vision and translation of haiku and the “réunion”, and also the haïjin’s passion for the new art. Paulhan expresses the wish that French haïkaï would become a new genre of poetry that might enjoy the same cultural success as the sonnet.

Paulhan may also have wished that French Haïjin’s works would become known to the literary world as early as possible and French haïkaï would create a revolution in French poetry comparable to the impact of Ukiyoe on painting.

## The Art of Feng Zikai Rediscovering Chinese Tradition through Vincent van Gogh

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*Key words* ; VINCENT VAN GOGH, FENG ZIKAI, CHINESES RECEPTION OF WESTERN ART, CHINESE MODERN ART, LITERATI PAINTING, KURODA JÛTARÔ, REDISCOVERY OF TRADITION

In the Minguo era, a Chinese literate Feng Zikai (1898–1975) played an active role in the reception of Western art. He was also a productive painter. The influence of Western art on his paintings still remains unknown up to the present. In this article, I will consider the iconographical resources of Vincent van Gogh (1853–90) in Feng Zikai’s paintings.

Firstly, in Feng’s works which depict laborers, children, and religious themes, we can find a strong connection with Jean Francois Millet (1814–75), whose thematic ideas also influenced van Gogh. Both of these artists had a strong impact on Feng, as exemplified in Feng’s works, *Sisters* and *Brothers*.

Moreover, Feng adopted van Gogh’s compositional arrangement, and expressionistic brushwork. He also adopted van Gogh’s vivid color contrasts and powerful brush strokes. Drawing from van Gogh’s style, Feng produced still lifes and portraits. Furthermore the figure groupings and expression of space share similarities with Gogh’s works. For example, Feng adopted the composition of *Potato Eaters* in his *No One Left, but the Crescent Moon Floats in the Sky* and other pieces.

Absorbing the compositions and figure poses of van Gogh, Feng often applied the themes of classical Chinese literature to his works. Reconstructing the European motifs

from the view of literature is one of the special characteristics of Feng's art. In addition, Feng tried to find similar motifs in Chinese traditional arts, and bring them to life. These examples show that many drawings of Feng were influenced by van Gogh. Feng was especially attracted by van Gogh's style of brushwork, as well as the method of literati paintings. He also made use of van Gogh's oriental style of expressions, and rediscovered Chinese traditional arts in his works.

## The Emergence of the Concept of "Shūyō" in Modern Japan

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*Key words* ; SHŪYŌ, CULTURE, TRANSLATION, NATIONAL MORALS, RELIGION EDUCATION,  
SHŪYŌ MOVEMENT, PUBLICATION MEDIA, SHŪYŌADVOCATOR

This study is a part of an investigation that addresses the evolution of the term and the concept of "shūyō," within the framework of a reading of Natsume Sōseki. Previous research on Sōseki has overlooked the importance of this concept, leaving a number of problems unresolved. This article therefore attempts to clarify:1) when the term first came into vogue, 2) how it was interpreted and 3) what type of discourse is generated in the process.

In this article I provide evidence that during the Meiji and Taishō periods the term "shūyō" was employed more often than the term "kyōyō." Beginning with Nakamura Masanao's *Saigoku Risshihen*, the concept of self-education came to be widely established. Yet, the term "shūyō" had not been used often as a Chinese compound before it came to be employed as a translation for its English equivalent. Therefore, "shūyō" was not a term intrinsically linked to traditional Confucian ethics but rather one that was created during the modern period.

Following the demise of traditional morals and the need for the creation of a new ethical system, the concept of "shūyō," which is founded on the individual, spread considerably. This occurred at a time of great conflict between tradition and modernity, East and West, and intellectuals took this new term to signify the birth of a modern ethical concept.

With the prevalence of the term "shūyō," the movement for self-education intensified. A large number of books were published in this field which contributed to the establishment of this concept. This article analyzes these works and the activity of their authors, illustrating the scope and impact the movement had on the cultural developments of those years.



## Love at the Japanese Tea Ceremony (2)

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*Key words* ; CHADŌ (TEA CEREMONY), CHAKAI-KI (TEA CEREMONY RECORDS), LOVE POEMS, KAKEMONO (HANGING SCROLLS), SENKE SCHOOL, DAIMYŌ SCHOOL, KINDAI-SUKISHA

This paper aims to clarify the purpose of hanging scrolls (*kakemono*) with love poems used at the tea ceremonies from the Meiji period on. As I have mentioned in the previous paper, the use of hanging scrolls with love poems at the tea ceremony is slightly different from the way hanging scrolls normally functioned in other contexts. For this reason, it is possible to think that it was charged with a distinct meaning (especially those used by the Senke School), for the Senke prohibited the use of hanging scrolls with love poems). I selected 20 cases of tea ceremonies including 5 cases already analyzed in my preceding paper, in which hanging scrolls with love poems were used, and classified them taking into account the master's intentions. As a result, the following four issues are identified:

- 1-To display a special kakemono was the most recurrent intention.
- 2-The second most often intended case was to make use of the scrolls as a memorial tribute. Especially, the Senke School employed those hanging scrolls only for the memorial tribute to Sen-no-Rikyū.
- 3-The so-called Kindai-Sukisha also played an important role in the history of modern Tea Ceremony. They developed a quite different style from the Senke and Daimyō School in spite of having acquired their knowledge and techniques from the Senke School.
- 4-The participation of women at the tea ceremonies was one of the reasons why the Senke School forbade the use of love poems. From the beginnings of the Edo period there was a gradual increase in the participation of women at the tea ceremonies. Since both men and women seated side by side in tea ceremonies, it could be possible to think that hanging the scroll with a love poem was considered inappropriate.

This paper also examines the differences in the nature of various tea ceremonies held by the Senke and Daimyō Schools, and the so-called Kindai-Sukisha (Modern Refiners).

# The Starting Point of Yone Noguchi: Towards a Reappraisal of *The American Diary of a Japanese Girl*

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*Key words* ; YONE NOGUCHI, *THE AMERICAN DIARY OF A JAPANESE GIRL*, THE ENHANCEMENT OF IMMIGRATION, PROMOTION OF WOMEN'S IMMIGRATION, THE LONGING FOR 'AMERICA', THE CONFLICT BETWEEN CIVILIZATIONS, THE AWARENESS OF JAPAN

The purpose of this article is to re-evaluate the diary novel, *The American Diary of a Japanese Girl*, by Yone Noguchi. The work was published in the United States (1901) and in Japan (1904) and represents the early period of Yone Noguchi. The work reveals his starting point as a player of cultural interchange and his unique perspective among other writers of the same period. It can be argued that the language employed and the attitudes explored by Noguchi played a crucial role in the formation of immigration policy in Japan in the beginning of the 20<sup>th</sup> century.

Through the longing for 'America,' Noguchi highlighted a variety of issues such as the social problems of an immigrant community and of recognition towards 'Japan.' This work reflects the enhancement of immigration and the argument for promotion of women's immigration, while it depicts the tough real-life of an American immigrant community. Furthermore, Noguchi expresses his dissatisfaction with the prevalent superficial awareness of Japanese culture and its associated misapprehensions.

## The Study of "Daizassho"

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*Key word* ; DAIZASSHO, EIDAIDAIZASSHO-MANREKITAISEI, CALENDAR-NOTATIONS, SHUGAISHO, OSAKA HONYANAKAMA-KIROKU, ONMYO-DO

*Daizassho* (大雑書 Ozassho) is the book which contains fortune-telling, astrology, calendar, taboo, incantation and congeniality between men and women. At first, its content was organized by the religious methods, especially in the esoteric nature and Taoism ritual (Onmyo-do 陰陽道 and Shukuyo-do 宿曜道) from the Heian period onward. *Daizassho*, began to have the function of embracing the knowledge and ideas for the common people at the end of the Tokugawa period. It became an encyclopedia for the general public.

*Daizassho* was influenced not only by Calendar-notations, for example "*Hokinaiden* 簞籩内傳" and "*Toubousaku-hiden-okibumi* 東方朔秘傳置文," but also by "*Shugaisho* 拾芥

抄” which was an encyclopedia for the court noble and the warrior.

“*Eidaidaizassho-manrekitaisei* 永代大雑書萬曆大成,” one of the most famous Daizassho, was printed by Tsurugaya-Kyubei 敦賀屋九兵衛 in Osaka in Tenpo era.

The article reveals that the content incorporated into Daizassho was depended upon the copyright of each publisher by examining the records of Osaka honya nakama(大坂本屋仲間 an association of publishers in Osaka ). It also clarifies that the Daizassho enclosed various types of already completed books. That means that the Daizassho can be classified as a remake or re-edition of already existing publications.

Daizassho contributes to the understanding of society, culture, custom, and way of life in the Tokugawa period, meanwhile, it became as a symbol of syncretized Edo culture.

## Institutional Comparison between prewar Japan and China in Matting Industries: Through the Analysis of the “Consular Reports” Compiled by the Japanese Government

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*Key words* ; MATTING, MATTING INDUSTRY, CANTON, INTRA-ASIAN COMPETITION, CONSULAR REPORT, POOR QUALITY PRODUCTS (ADULTERATION), TRADE ASSOCIATION, EXPORT INSPECTION, COMPRADOR, COMPARATIVE AND HISTORICAL INSTITUTIONAL ANALYSIS

This paper focuses upon the matting (hanamushiro or kaen) industry, which was one of the principal export industries in both Japan and China during the pre-W.W.I period. This industry is worthy of studying, because China was a forerunner in the world market, and Japan attempted to catch up with China by trying to imitate Chinese customs in the industry. To compare their characteristics in detail, this paper focuses particularly upon Okayama, Fukuoka and Canton, which were the main producing regions of matting for export in each country.

It has been thought that Japan and China experienced the severe “intra-Asian competition” in the American matting market. However, our detailed analysis of the competition clarifies the fact that Japan and China did not compete directly in the market, and that they adopted the discriminating strategies of making matting with different qualities and designs. The differences can be partly ascribed to those in various institutions organizing economic transactions among producers, domestic merchants and foreign exporters. Therefore, we have to argue why the economic institutions and economic performances of both countries were different.

By making more detailed analysis of the descriptions in the “Consular Reports,” contrast between the institutions which governed economic behaviors in both regions can be shown. It is often pointed out in the reports that Chinese producers and merchants

tended to keep promises and contracts, while Japanese counterparts didn't. In Canton, the punishment mechanism, such as the trade associations, could make merchants and producers keep contracts. This gave China a comparative advantage in uniform and standardized matting. On the contrary, poor quality products and relatively chaotic transactions were prevalent in Japan, where the mechanism existing in Canton did not exist. To solve the problems and re-establish commercial order, the industrial community and the government made cooperation in organizing new trade associations and introducing an export inspection system. The above characteristics of the commercial order made Japan competitive in producing mattings with diverse designs and kinds.

To conclude, various characteristics pointed out in this paper were mutually interrelated and complementary in each region, and it appears that the differences between Japan and China did not disappear even after the First World War.

## A Criticism of the Theory on the Sacred Sexuality in Medieval Japan

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*Key words* ; YŪJO (PROSTITUTE), SACRED, FUJO (SHRINE MAIDEN), FOLKLORE, SEX, WOMAN, NAKAYAMA TARŌ, YANAGITA KUNIO, JUNG

Since around 1987, some discourses have stated that female sex had religious power in ancient and medieval Japan, employing a term 'sacred sex-uality'. This theory stemmed from early folklorists such as Yanagita Kunio (1875-1962), Orikuchi Shinobu (1887-1953) and Nakayama Tarō (1876-1947), who suggested or claimed that the origin of Japanese prostitutes (yūjo) was shrine maiden (fujo/miko). However, the usage of the term 'sacred sex-uality'(sei-naru-sei) had not been found before 1987. Unfortunately, Japanese folklore (minzoku-gaku) was not sufficiently founded on the academic basis. Yanagita's and Orikuchi's discourses have been treated like great canons, and as a result their statements on the origin of Japanese prostitute have not been fully inspected.

On the other hand, since 1980's, among a few historians of medieval Japan, a new theory on the status of yūjo in the 12-13th centuries has been argaued. Amino Yoshihiko (1928-2004), who undertook epoch-making studies on the relationship between the emperorship and non-agricultural workers before the 14th century, claimed that yūjo groups also belonged to the imperial government. Wakita Haruko (1934-) criticized his theory. In this argument, the most persuasive thesis was Toyonaga Satomi's one, which claimed that there had been strata among yūjo and their highest class had been close to the aristocrats under the reigns of retired emperors Go-Shirakawa and Go-Toba.

Including Amino, historians have not been ready to refer to the folklorists' thesis on the origin of yūjo. However, Amino supported Gotō Toshihiko's theory that Dancer of the Court (naikyōbō gijo) had been an important origin of yūjo. In 1965, Takikawa Masajiro (1897-1992), a scholar of history of law, thoroughly denied the folklorists' theory on the

origin of yūjo, instead, he sought its origin to a Korean tribe, but this theory was thoroughly criticized. Yet, do they need to seek the origin of prostitute? All over the world, prostitution always appeared when the civilization came to a certain stage. It has been said that yūjo was not just prostitutes but also entertainers. But if they were musicians and dancers, this attribute could be also found among prostitutes universally. In a word, their conception that there must be some origin of prostitution is wrong.

Then, when did the term 'sacred sex-uality' come to be used? Yanagita, Orikuchi and Nakayama only claimed women's religious role or power. The term 'sacred' itself appeared in Abe Yasuro's thesis in 1986 and 'sacred sex-uality' in Saeki Junko's book in 1987 and after that the term came to be circulated. Abe and Saeki are the scholars of literature, and their style is too imaginary. Saeki employed some Western theories like Herodotus and James Fraser and above all Carl Gustav Jung and his disciple Esther Harding (1888-1971). Yet, Jungian psychology is no more than an occult and 'sacred prostitute' is an archetype used by new trend of spiritual feminism, i.e. occultic movement. Abe has never referred to those sorts of theories including Saeki's, but his theory on 'sacredness' seems to be found everywhere.

My conclusion is that sacred prostitute or sex-uality has never academically verified.

## The Place of a Commercial Copywriter with Authorship : The Death and Birth of Sugiyama Toshi

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*Key words ;* TV COMMERCIAL, AUTHORSHIP, SUGIYAMA TOSHI, ADVERTISEMENT, POPULAR CULTURE

SUGIYAMA Toshi (1936-73) is considered to be the first director of commercials in Japan to be recognized as having individual authorship. This article discusses the process by which he acquired that recognition. I introduce his work for Shiseido and analyze various discourses concerning his mysterious suicide.

My analysis shows that he won recognition of authorship in the context of the movement for raising the social status of commercials, and also in the context of a financial crisis in advertising industry caused by technological advances.

The line of vision of Sugiyama's camera was that of the "recipient" of his work, the average television viewer. The subjectivity of the viewer, however, has until now been completely overlooked when people have sought to follow the process of Sugiyama's establishment of authorial status. The very fact that his authorship was recognized brought increased attention on the individual maker of commercials, and made it difficult to see the position of the recipient (the ordinary viewer) in the culture of commercials.

By examining Sugiyama's case, we can cast light on the political dynamics of a variety of problems in an era in which all manner of "copy cultures" (imitative cultures) are flourishing.

# The Formation of “Ikebana”: An Analysis of the Relationship between “Hana”<sup>1</sup> and “Renga” in the Middle of the 15<sup>th</sup> Century

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*Key words* ; Renga, Waka, “HANA”, “KAME NI SASU HANA”, ZASHIKI-KAZARI ARRANGEMENTS, ZEN MONK, SENJUN, SASU, TATERU, THE MIDDLE OF 15<sup>TH</sup> CENTURY

The origin of “Tatehana” (a primary style of Ikebana) in the mid-fifteenth century has not yet well examined, thus it only attains the level of speculation. This article analyzes the contexts of the formation of Tatehana by examining renga and waka in which the term “Kame ni sasu hana (arranging flowers in a vertical vase)” is used. The relationship between renga and “hana” in the mid-fifteenth century is examined through the following questions : 1) why “kame ni sasu hana” was used as a subject matter in renga and waka; 2) what is the relationship between Senjun, a renga poet and priest of Rokkakudo-temple, to “hana” and to “Ikenobo”; 3) why “Sasuhana” referred to “Tatehana” at renga-making parties; 4) what is the relationship between *zashiki-kazari* arrangements for the Fushiminomiya family (court nobles) and “hana” in renga-making parties.

We can see the term “Kame ni sasu hana” in the poem of Shotetsu, a Zen monk of Tofukuji temple. In that time, offering and arranging flowers, and appreciation of flowers, were quite popular in Tofukuji. Thus, it is possible to see the relationship between this literary activity and everyday affairs in a Zen temple.

Although the development of the style of “Kame ni sasu hana (arranging flowers in a vertical vase)” into “Tatehana” is clear, the relationship between Senjun and the formation of “Tatehana” is not.

The reason why the term, “Sasuhana,” in Renga and Waka was called “Tatehana” was that people who decorated a guest room in the Shogun’s and nobles’ house and the Imperial palace customarily used the expression “Tateru” instead of “Sasu.” Nobles of the Fushiminomiya family often composed poetry while looking at the moon or flowers. It was natural to make renga while looking at “hana.” However, one cannot find a parallel practice in waka. This difference explains why the term “kame ni sasu hana” was often used in renga, but rarely used in waka.

From this interplay between historical facts and literary activities, it can be theorized that the people who contributed to the formation of Ikebana were not limited to Ikenobo, but rather a wide range of people, such as monks in Zen temples, kuge (court nobles) and the people who gathered around the court, the Emperor, retired emperors, the shoguns, and bushi (warriors)

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1 In this paper, “hana” means all the activities are which associated with putting flowers in a vase, and “Tatehana” is considered as the primary style in Ikebana.