

SUMMARY

**Illustrating the Imagination: Western Books and the Transformation  
of Visual Culture in Tokugawa Japan 1730-1830**

INAGA Shigemi

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

*Keywords*; TROMPE L'OEIL, VUE D'OPTIQUE, DUTCH STUDIES, UKIYO-E, WESTERN ANATOMY BOOKS, OPTICAL DEVICES, ETCHING, TOKUGAWA JAPAN, MIGRATION OF BOOKISH KNOWLEDGE

This paper aims at searching for the ways Japan introduced, and made use of, the latest Western knowledge available then through books in the 18<sup>th</sup> century and at the first half of the 19<sup>th</sup> century. Formation of the *trompe l'oeil* and introduction of the *vue d'optique* in Japan, development of Dutch studies and the transformation of the visual world, impacts of the anatomy and the optical devices, the creation of etching and its diffusion, application of Western knowledge and iconography to Ukiyo-e wood block printing, and especially de-contextualizations of the original in the process of its application. These are the main topics the paper investigates by referring to precedent studies. Visual information and perceptual formats migrate from one culture to another. The migration takes place beyond the shallow limit of art historical research, and opens our eyes to a larger context of cultural history.

**Approaches to the Samurai Ethic in the Bakumatsu Era**

TAKEMURA Eiji

*(School of Asia 21, Kokushikan University, Tokyo, Japan)*

*Keywords*; SAMURAI, ETHIC, CONFUCIANISM, *HEIGAKU*, SWORDSMAN, INTELLECTUAL HISTORY, BAKUMATSU, TOKUGAWA, JAPAN

Studies of the samurai ethic tend to focus rather excessively on its Confucian orientation. However, Tokugawa Confucianism had undergone a considerable transformation and immense diversification by the end of the eighteenth century. Among the most widespread teachings were those of the Sorai School of Confucianism, "Amalgamation" (*Setchu*) School, the Orthodox School (*Seigakuha*), and the Regeneration (*Saisei*) School. We need to pay close attention to the intellectual characteristics of the thought inherent in Tokugawa Confucianism and its influence on the education of the samurai.

By establishing a dichotomy between morality (*sakui*) and nature (*shizen*), Sorai created an ontological freedom for man within nature. This conception attached high value on the autonomy, which also had a considerable impact on the lord-vassal relations of the Tokugawa samurai; the classic conception of selfless devotion to one's lord, which might have facilitated blind submission and particularistic allegiance, was ideologically realigned and superseded by a loyalty of an universalistic nature.

Further, the factors that constituted the ethic of the Bakumatsu samurai were diverse. *Heigaku* (literally means "military study") gradually adapted to the prolonged peace of the Tokugawa period. The focus of its teaching shifted to the education of the "way" of the samurai, government and rulership, and *heigaku* eventually constituted an important element of the samurai's education. Worthy of note here is that while *heigaku* underwent "Confucianisation" during the Tokugawa peace, the texts of preminent Tokugawa Confucians reveal the tempering of Confucianism with *heigaku* ideas and praise of swordsmanship. In addition, such things as training in swordsmanship and Zen Buddhism, and the assiduously conducted legends in the daily life of samurai society were all factors that contributed to the samurai ethic. This essay explores appropriate approaches to the study of the above subject.

## **The Formation Process of "Japanese" Aesthetic Concepts: When Did Noh Become Associated with the Word *Yūgen*?**

IWAI Shigeki

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

*Keywords*; NOH, *YŪGEN*, ZEAMI, JAPANESE ART AND LITERATURE, JAPANESE AESTHETICS, SENSE OF BEAUTY IN JAPAN, MATSUO BASHŌ, SHINKOKINWAKASHŪ, SYMBOLISM, IWANAMI SHOTEN, IEMOTO SYSTEM

Noh plays bring to mind the word *yūgen*, and the two are presently tightly bound. Needless to say, Zeami sometimes used this word. But in the field of Noh, the word *yūgen* had been forgotten for a long time (i.e. during the Edo and Meiji periods). The purpose of this paper is to clarify when and how the word *yūgen* came to be linked to Noh. The following points can be made.

1. *yūgen* originally meant "abstruse" or "mysterious". After the Insei period, when the government was ruled by a retired emperor, we can find examples where the word meant "elegant" or "graceful". Zeami's use of the word is close in meaning to this. In the Edo period, the original sense ("abstruse" or "mysterious") was the primary meaning. From the Meiji period, the latter meaning died out, and the former came into monopolistic use.

2. In the history of literature from the Meiji period, the subject characterized as

*yūgen* changed from Matsuo Bashō to *Shinkokinwakashū* and to Noh. At present, the use of the word *yūgen* is more or less limited to Noh.

3. Five factors were necessary to facilitate the linkage of Noh and *yūgen*. (a) The discovery of the *Zeami jūrokubushū* (Sixteen books by Zeami) by Yoshida Tōgo in 1909, and the subsequent rise of Zeami's reputation; (b) As a result of growing interest in the haiku of Matsuo Bashō and the poems in the *Shinkokinwakashū* regarded as employing symbolic methods, attention became focused on the Middle Ages and *yūgen*; (c) As a result of progressing research on Noh plays, explication of the idea of *yūgen* was actively carried out by scholars; (d) The web of personal contacts and publishing strategy of Iwanami Shoten; (e) The vigorously expressed opinions and actions of the heads of the Noh schools (iemoto).

In short, *yūgen* was discussed frequently in connection with Noh from the end of Taishō to the early Shōwa period, and the two became firmly tied together in the mid 1930s.

## The Nature of Authority and the Disposition of the People in Soichi Iwashita's Philosophy

WAKURA Kazuhiro

(Aichi Konan College, Aichi, Japan)

*Keywords*; SOICHI IWASHITA, 1930s, EMPEROR SYSTEM, NATURE OF AUTHORITY, DISPOSITION OF THE PEOPLE, HISTORICAL MATERIALISM, HISTORICAL ASPECT OF EMPEROR STATE, IMPERIAL BENEVOLENCE, LEPROSY RELIEF, NATIONAL OR RACIAL IDENTITY

Soichi Iwashita (1889 to 1940) a Catholic priest, was a social worker that engaged in leprosy relief and served as the sixth director of "Kohyama Fukusei Byoin" for ten years from 1930 to 1940. Iwashita was also a central Catholic philosopher in the Showa period before World War II.

This paper questions what philosophical reactions were possible, and what reactions actually occurred during the era of national unification in which the two-phased conditions, "nature of authority" and "disposition of the people", existed when the Emperor system in Japan permeated and dominated the society in the 1930s. In doing this, the paper attempts to clarify Iwashita's philosophical processes and topology by inspecting how they were actually put into practice in leprosy relief services as a response to the trends of the times.

While Iwashita accepted that the historical materialism of the Marxist Philosophy contributed toward a relative power structure system, he retreated from this position because in reality its philosophy could be viewed as a philosophy that abstracted the side of authority. In addition, while he accepted the historical aspects of the Emperor state

that was a comprehensive philosophical base of the Emperor system in Japan, he criticised it as an immature form of nationalism in which the nature of authority had accumulated.

Furthermore, from a historical perspective of the Emperor state, viewing leprosy relief as representative of the issue of Imperial benevolence, leprosy relief was to Iwashita a matter of national morality, which meant that it was a grass-roots initiative, or public sentiment that was in response to Imperial benevolence. That is why, for leprosy cases who had been denied the popular sentiment that was projected on the society's infrastructure of authority, it became the central philosophy of leprosy relief for Iwashita to recover the humanitarian aspects of popular sentiment for leprosy cases.

When viewed in the light of one of the actual acts of leprosy relief in Iwashita's philosophy, specifically the practice of having leprosy cases see off the Imperial train, one can find a functional philosophy making the disposition of the people based on national or racial identity become a specific subject, which would be hard to find as a general idea in Catholicism, and it is clear that this philosophy was entirely practical.

## **The Widow's House: Japanese Language Literature and Soseki's *Kokoro***

LEE Yu-hui

*(Full-Time Chinese Language Instructor of Faculty of Economy, Ritsumeikan University  
Shiga-ken, Japan)*

**Keywords;** JAPANESE LANGUAGE LITERATURE, JAPANESE MODERN LITERATURE, COLONIZATION, GENDER, HOST FAMILY, WIDOWS, ABSENCE OF THE FATHER, TOLERANCE OF THE MOTHER, LINGUISTIC ASSIMILATION, DISTINCTIVE MECHANISM OF BLOOD

This article seeks to clarify how the Japanese language literature by writers born in Taiwan or Korea under Japan's colonial rule is related to Japanese modern literature. This is usually stated in historical or political opinion but is little concerned with the representation within the texts themselves. I will first try to compare the works by Taiwanese with one by a Korean and show a common theme. The theme is that a character raised in a colony goes to Japan to receive a higher education and rents a room from a Japanese family that has no father, just a mother and a daughter. He always falls for the daughter but feels a complexed as a colonial person. This is very interesting because it is also an important motive of the Japanese modern literature especially the work by Natsume Soseki: *Kokoro*, etc. In comparison with *Kokoro*, Taiwanese and Korean characters were accepted and expected as a replacement of the fathers who were officers and died in the war, but they all decided to leave in the end. After analysis, the reason why they have to leave, even if in fact they desire to stay there is connected with

it being hard to become the head of the house. In other words, the widow's house just represents a Japan that tries to cheat them into becoming Japanese because of their Japanese language ability, but on the other hand sets them apart because they do not have Japanese blood. With this representation, we can also come to a new conclusion that the widow's house of *Kokoro* is meaningful.

## On the Change of the Concept of *Jing-Ji* in Translation between English, Japanese and Chinese

FENG Tianyu

(Center for the Study of Traditional Chinese Culture at Wuhan University, China)

*Keywords*; TERMINOLOGY; JING-SHI-JI-MIN; JING-JI(ECONOMY); ECONOMICS; POLITICAL ECONOMY; ZHI-CHAN-XUE; LI-CAI-XUE; FU-GUO-CE; JI-XUE; SHENG-JI-XUE.

The ancient Chinese word *jing-ji* originally meant *jing-shi-ji-min* or *jing-bang-ji-shi* (governing the society and relieving the people), which was approximate to politics. In Japan, *jing-ji* had long been employed in the sense of *jing-shi-ji-min* till the modern times when the rise of practical science endowed an inclination to the highlight of the meaning of the national economy and the people's livelihood on the concept of *jing-ji*. However, with the adoption of the English translation of economy, *jing-ji* was transformed into the denotement of an aggregate of national production, consumption, exchange, and allocation, with an occasional signification of frugality. Modern Chinese scholars preferred such words as *fu-guo-ce* (strategies for enriching a country), *fu-guo-xue* (science of enriching a country), *ji-xue* (science of programming), *sheng-ji-xue* (science of national economy and people's livelihood), *ping-zhun-xue* (science of market regulation) and *li-cai-xue* (science of financial management) to *jing-ji* for the translation of 'economy'. Be that as it may, the wide diffusion of Japanese economic writings, especially textbooks, during the transitional period between Qing Dynasty and the Republic of China and the advocacy of Sun Zhongshan conspired to promote the popularization of the term *jing-ji* in China. The new meanings of *jing-ji*, were not merely a dissociation with its classical usage but also defied any derivation from its character form, thus in discord with the rationale in word building. Yet the conceptual conversion epitomized in *jing-ji* evinced a contraction of the pan-political and pan-moral ideas in both China and Japan.

## **The Process of Sending and the Acceptance of Chinese International Students in Japan and Their Education in 1896.**

SAKAI Junichiro

*(The Graduate University for Advanced Studies, Kyoto, Japan)*

*Keywords*; KANO JIGORO, YU KENG, SAIONJI KINMOCHI, 13 CHINESE INTERNATIONAL STUDENTS, 1 SUPPLEMENTATION CHINESE INTERNATIONAL STUDENT, JAPANESE LANGUAGE, ORDINARY LEARNING

This paper argues about the process of the sending and the acceptance of the Chinese international students in Japan and the actual situation of their education in 1896.

In 1896, the Chinese minister Yu Keng, requested foreign minister Saionji Kinmochi to entrust the Chinese international students, sent by Chinese government of the Shin Dynasty, to the educator in Japan. Saionji who held concurrently the post of the Minister of Education consulted Kano Jigoro, who was a director of the Higher teacher's college. Kano Jigoro took charge of their education. This is the beginning of Chinese international students coming to Japan. The number of students was thirteen the first time. But four returned home without finishing their course of study. These students were supplemented with others.

The education curriculum was Japanese language and ordinary learning. The education level was junior high school or elementary school. The way of education was by grope for both of the students and the teachers. The reason is that the language problem and the demerit of the Kakyo-examination system in old-time Chinese education system. All students could not graduate from Kano's school but we should pay attention to the scope of activity of the students who studied abroad after their graduation. Their education succeeded because students, Kano Jigoro, Shin Dynasty were satisfied. It is safe to say that it became the starting point of the study of Japan in China after that.

## **The Activities of Kishida Ginko: Sino-Japanese Alliance in Medicine and Medical Treatment**

DING Lei

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

*Keywords*; MEDICAL MISSION, EYE DISEASE, WESTERN MEDICINE INTRODUCTION, OPIUM HOSPITAL

The main purpose of this paper is to discuss the historical meaning of the medical activity performed by Japanese in China, mainly the medicine-related activity of Kishida Ginko. Kishida Ginko began to operate in China in the middle of the 19<sup>th</sup> century, on the

basis of Western missionary medical activities carried out in China. After learning in Shanghai about missionary medical activity Ginko realized that the development of medical practice in China was in crisis, since it was concentrated in missionary institutions. He then decided to confront this situation of medical practice in China. He had large experience in medical treatment in China, especially in the field of an eye disease that was widespread in those days both in Japan and in China. He then took advantage of the opportunity to introduce Japanese medication *shinkisui* to China. He had to answer the demand of some Chinese who trusted only Chinese medicine and drugs and thus applied Chinese names to Western methods and drugs he introduced in his treatments. One can say that this practice emphasized the contemporary solidarity of traditional Chinese medicine in Japan and China. Moreover, he was in favor of the Chinese view of preservation from overflow of Western influence, what made him appealing to his many Chinese contemporaries. After the Sino-Japanese War, seeing that the problem of opium poisoning became acute in China, he planned to build, at his own expense, a hospital to tackle the problem of opium-smoking. This hospital was supposed to contribute to the health of both the Chinese and the Japanese nationals in China. Judging by the above mentioned points, one can state that Ginko had a leading role in the improvement of Chinese medical conditions. He and his followers introduced to China an advanced medical treatment, that moderated growing Western influence.

**A Reexamination of Film Studies:  
The Case of the Rediscovered Film *Bushido* (1926)**

OGAWA Naoko

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

*Keywords;* BUSHIDO, JAPANESE IMAGE, NATIONAL DISGRACE, HARAKIRI, GEISHA, YOSHIWARA, SILENT MOVIE, COLLABORATIVE FILM, FIND, HIERARCHY

In the summer of 2004, the National Film Center (National Museum of Modern Art, Tokyo) discovered a film, *Bushido* (1926). This film is the first collaboration of film making between Japan and Germany. In it we can see many old Japanese images such as harakiri, geisha, and Yoshiwara. Some viewers of the film evaluated it as a national disgrace. They say that images of Japanese culture such as harakiri, geisha, Yoshiwara, etc. are disgraceful to Japan. In fact, many foreign (especially Western) films which depicted Japan and Japanese employed such images. I believe Japanese filmmakers also used the same kind of images to introduce Japanese culture. In this article, I compare documents of the time related to the film *Bushido* with present-day discourse. Through this kind of study of *Bushido*, it becomes clear that it is essential for us to reconsider how to approach the old films that are presently being discovered.