

SUMMARY

Figurality and the Development of Modern Consciousness

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Key Words: MODERN, SEMIOTICS, REALISM, PHONOCENTRISM, SYMBOLISM, LITERATURE, PAINTING, FICTION, PERSPECTIVE, IDEOLOGY

Modern consciousness developed by way of a suppression of figurality. Figurality is the expressive power of the grapheme. The grapheme, in turn, is the visual, material element of a sign. Thus, modern consciousness developed by way of the suppression of the material, visual aspects of expression and the corresponding accentuation of the immaterial, invisible phoneme.

This paper locates three general semiotic trends that occurred from the beginning of the seventeenth century to about 1970. They are 1) phonocentrism, 2) realism, and 3) ideological framing. These three trends came together in the modern novel, a dominant semiotic configuration of the modern era. The modern novel's colloquial, descriptive, and psychological (or otherwise ideological) features follow from these trends. They explain the novel's dominance during this period, as well as the separation of illustration and text that occurs toward the end of the nineteenth century.

What these three trends have in common is a suppression of the grapheme. The material, visible elements of expression were suppressed because they revealed differences of understanding (from person to person) rather than masked them. The exposure of differences in understanding was highly undesirable throughout the modern era because modern societies required (the illusion of) widespread agreement with regard to the reading of certain centrally important (perspective-granting or framing) symbols, such as "nation," "empire," and so on. They required, in other words, fiction or making what is not true seem true, plausible, and real.

Modern consciousness eventually began to weaken when new technologies - such as photography, film, offset printing, and television - enabled the grapheme to make a come back. Such technologies are a response to an awareness of the difference among signs and the attempt to make one kind of sign appropriate the qualities of another. This constantly changing use of newly formulated signs is the engine of cultural change.

The postmodern age is a visual age in the sense that figurality once again dominates. In the postmodern age, distortion is allowed to appear as distortion. Distortion is no longer masked as a lie, and difference is no longer masked to seem like agreement.

A Primary Style of Ikebana: Consideration of “Hana” at Renga-e, “Hana” at Tanabata-hanaawase, and “Hana” formed¹⁾ by Ryuuami

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Key Words; TATEHANA, RENGA - E, TANABATA - HANAAWASE, RYUAMI, YOUAMI, KINRI, SHOHGUN - KE, TENJINMYOGO, GOTSUTIMIKADO-TENNOU, ZASHIKI-KAZARI ARRANGEMENTS

This paper aims to explain “Tatehana,” which is a primary style of Ikebana, “Hana” at Renga-e (renga-making parties), which deeply relates to the formation of “Tatehana,” “Hana” at Tanabata-hanaawase, “Hana” formed by Ryuuami and the correlation among them. In other words, this paper tried to comprehensibly discuss “Tatehana” from the viewpoint of consistency. It was based on historical science but at the same time, Japanese literature for Renga and Renga-e, the history of architecture and other related fields were referred as necessary.

“Hana” at Renga-e originated from the one by NIJŌ Yoshimoto in the last quarter of 14th century, where the picture of Tenjin (SUGAWARA Michizane) or Kakejiku of Tenjinmyogo was hanged and a base or kouro was displayed in front of it. “Hana” at Kinri-renga-e consisted of plants known as “Shin,” “Shitakusa,” “Migi” and “Hidari” with the prosperity of Renga-e after 1480 and then became independent as “Tatehana” from Kuge to Tenjin. However, it cannot be said that “Tatehana” was completely separated from Tenjin. At the same time, the existence of “Denchukishiki” and Youami shows that the progress of “Hana” at Renga-e in Shohgun-ke was very similar to that in Kinri (court). This seems reasonable because the communication between Kinri and Shohgun-ke were written many times on the records.

Whereas “Hana” set to Tenjin as Kuge at Renga-e became more artistic and independent as “Tatehana,” which was also called “Gohsoh” (grand), the simple style of “Tatehana” with a couple of flowers has existed until now. “Hana” at Tanabata-hanaawase is considered to belong to this latter style.

“Hana” was just a part of Zashiki-kazari arrangements in the period of ASHIKAGA Yoshinori (the sixth shohgun). After the Ōnin War, in the period of ASHIKAGA Yoshimasa (the eighth shohgun) “Hana” formed by Ryuuami or Taiami attached importance to the skill to arrange flowers and quality of flowers themselves instead of bases (Karamono-kanshō). Thus, it cannot be said that “Hana” means decoration of Zashiki or “Hana” formed by Ryuuami. Furthermore, “Saruno-sōshi” considered to be written in the last quarter of 16th century, when “Tatehana” was formed, shows: “Hana” as Mitsugusoku for decoration of Zashiki, “Hana” at Oshiita, “Hana” at Shoin, “Hana” as Kuge for Tenjinmyogo at Renga-e, and “Hana” at Chano-yu.

“Tatehana” does not exist today. However, “Tatehana” called “Gohso” had been displayed independently of Kuge since the middle of 16th century, then became “Rikka” in the first quarter of 17th century and stays alive even now. On the other hand, the simple style of “Tatehana” changed the name to “Butsuzen/Shinzen Kuge,” “Cha-bana,” “Nageire-bana” and “Bunjin-bana” and also stays around in the present day. “Tatehana” was a style of “Hana” which had many potential styles of “Hana.”

1) In this paper, “Hana” means all the activities which are associated with putting flowers in a vase.

The Structure of Sodomy of Buddhist Priests and Pages in Japan

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Key Words; BUDDHIST PRIEST, PAGE(CHIGO), SODOMY, BEAUTY AND UGLINESS, NYOHON, CHIGOKANJYŌ,

In Buddhism, women had been regarded as the dirty creatures that were corrupted. Buddhist priests were forbidden to have sexual intercourse with women. Therefore Buddhist priests had sex with men, especially pages (*chigo*). Why did Buddhist priests do so? Simply because sexual intercourse with women was forbidden?

Buddhist priests had sexual intercourse with boys not merely to take care of sexual desire. It was done due to admiration for the pages who were good looking by the Buddhist priests who were born ugly. And, to Buddhists, it also means relief from sins and acquirement of clarity. This belief was based on the theory of “*chigokanjyō*,” which regarded pages as Bodhisattva.

The Techniques of View-Enticing of Owari Domain's Toyamasō Garden

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Key Words; OWARI CLAN, TOYAMASŌ GARDEN, YOKEIDŌ, ACT OF VIEWING, FACILITIES FOR VIEWING, BORROWED SCENERY (SHAKKEI), EDO PERIOD, MT. FUJI, DAIMYŌ, CLASSICAL CHINESE

Although built as a resort of Owari Domain, Toyamasō Garden is famous among the Daimyō gardens for its elaborate integration and harmonization of both inside and outside sceneries. This study has several goals to achieve. First, it is to reveal the characteristics of the Toyamasō Garden in terms of the techniques of view-enticing. In order to do so, I will analyze the topography of the garden to understand the configuration of the land. Then I will focus on the facilities intended for view-enticing such as Yokeidō, and survey the sceneries that can be viewed from these facilities. Second, I will examine the historical and cultural context of the gardening in Edo period to find the *raison d'être* of these characteristics of the Toyamasō Garden.

The techniques of view-enticing applied in the Toyamasō Garden were closely related to the city planning of Edo city and the contemporary politics. They played important roles in the formation of the typical sceneries in Daimyō gardens in Edo period. To understand the characteristics and the *raison d'être* of the view-enticing techniques of Toyamasō Garden is

very important in terms of the revelation of Daimyōs' aesthetics and the method of view-construction that are hidden in the gardens, the clarification of the criterion of garden-evaluation in Edo period, and the re-examination of the characteristics of the Daimyō gardens in Edo period at large.

**The Influences of Soseki on Feng Zikai's Essay
"Daidianxiaorong (Make a smile)"**

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Key Words; FENG ZIKAI, NATSUME SOSEKI, "DAIDIANXIAORONG (MAKE A SMILE)", "GARASUDO NO UCHI (INSIDE MY GLASS DOORS)", COMPARATIVE LITERATURE BETWEEN JAPAN AND CHINA, LITERATURE AND ART, NATURALNESS, TAOISM

Chinese painter, essayist Feng Zikai (1898-1975) was an admirer of Natsume Soseki. It is therefore conceivable that he received a strong impact from Soseki, but up to the present there has been little research in this connection. In this article, which focuses on Feng's "Daidianxiaorong (Make a smile)" (1936), I will investigate the relevance of Soseki's "Garasudo no Uchi (Inside my Glass Doors)" (1915) to "Daidianxiaorong."

Many similarities can be found in their essays. Firstly, they have the main motif in common. When having their portraits taken at a photo studio or a study, they expressed their displeasure, forced to make a smile. Feng added a further point of view as an artist, and the differences can be seen in the details as well as in their conclusions. Nevertheless, it is possible to say that Feng's "Daidianxiaorong" is based on Soseki's literary sketch.

Through comparison, some characteristics of Feng's literary work became clear. The intertextuality manifests itself equally in his essay. He has a tendency to universalize and conceptualize. Moreover, he also often incorporated details of his daily life in his works, which has had an important effect in making him a popular writer.

**The Images of Japanese Gardens in the West:
the Analysis of Jiro Harada's *The Gardens of Japan***

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Key Words; JIRO HARADA, IMAGES OF JAPANESE GARDENS, TENSHIN OKAKURA, *CHA-NO-YU*, ZEN, THE WAYS OF VIEWING

By analyzing *The Gardens of Japan* (1928) written by Jiro Harada, this paper attempts to explore the process of how the images of Japanese gardens in the West have been emerged and changed. *The Gardens of Japan* is one of the earliest book written by a Japanese author

in English, in which Harada proposed that Zen was the quintessence of the Japanese gardens, based on the argument by Tenshin Okakura. Assisted by the growing interest toward Japanese fine art in the West, *The Gardens of Japan* acquired a place as a standard, when it was published and has become a classic among western audience since then. However, Harada's work has been overlooked by scholars within Japan. This paper also compares these contrary reactions toward Harada's work in the West and Japan from the cross cultural perspective and will show the gap between Harada's perspective that was rooted in art studies and the mainstream of garden research in Japan at the time.

**A Cultural History of Jazz Coffeehouse in Prewar Japan:
The Music Appreciation in the Age of Reproductive Technology**

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Key Words; CAFE, JAZZ, SWING, RECORDING, COLLECTIONISM, WAITRESS, AUDIO

This paper argues the cultural conditions that encouraged the establishment of “record music coffeehouse,” especially “jazz coffeehouse,” where the customers were usually obliged to keep silence and concentrate on listening to the records played loudly by expensive audio set in refined room. These coffeehouses drew the dependence upon the reproductive technology for popularizing the foreign music in Japan since the early twentieth century. They were built towards the late 1920s with the rise of students' population in metropolis and the appearance of electric recording. Only the genres for the elite (ex. Western classic, jazz, tango) were chosen in such public spaces designed for enthusiasts. These record music coffeehouses therefore represented the “good taste” among the customers. Here the high fidelity and the high culture were closely connected. The legal prohibition of live performance in cafe and bar might stimulate the prevailing of record music coffeehouses.

The second half of the paper deals with the affinity of swing music, privileged genre in the jazz coffeehouses during the 1930s, with recording. This genre centered the solo improvisation, while rejecting the formulaic and notated performance of “sweet” jazz popular in the previous decade. This swing aesthetic triggered the attention to the recording personnel and other data among the listeners that were systematized in a form of discography as well as the record collectordom. The discography of American jazzmen was published in Japanese magazines in the thirties that might be used by the local collectors as well as the jazz coffeehouses. The jazz coffeehouses functioned as a private-run public archive of imported records and contributed to the formation of niche music market.

Johan Nieuhof's *Gedenkwaardige zee en lantreise door de voornaemste landschappen van West-en Oostindien*(1682) and Kuniyoshi's Western-style Prints

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Key Words; WESTERN ANTIQUARIAN BOOKS, UKIYO E PRINTS, KUNIYOSHI, MANNERISM, COPPER-PLATE PRINTS.

The report was written after receiving a paper, entitled “From Tairō to Kuniyoshi: The Reception of Ransho (Dutch books) in Art” (*Bulletin of the Kobe Municipal Museum* no. 16) by Ms. Katsumori Noriko (curator of the Kobe Municipal Museum). After examining the illustrations of Nieuhof, it was revealed that the Ukiyoe artist, Utagawa Kuniyoshi borrowed elements from Nieuhof's book in fifteen places of fourteen of his own works. This report will discuss the generalizations through comparing these prints.

What became apparent after concluding the survey was that when Kuniyoshi borrowed from Nieuhof's illustrations, he scrupulously reproduced that which he adopted. At the same time, Kuniyoshi heightened the originality of his own works by digesting and transforming what he learned from Nieuhof. Precisely because the artistic level is so extraordinary, when the original source of Nieuhof's illustrations were placed side by side with Kuniyoshi's, the connection between them was obvious. When separate, however, it is much more difficult to see. Looking at from this perspective, one can better understand Kuniyoshi's interpretive genius. In this way, we see, as Ms. Katsumori pointed out, how Kuniyoshi directly incorporated many foreign copper-plated illustrations in his works. Doubtlessly the future will see more such surveys of old manuscripts.

The Two Peaks of Translation Activities and Akutagawa Ryūnosuke in the History of Modern Chinese Literature

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Key Words; AKUTAGAWA RYŪNOSUKE, LU XUN, CHINESE MODERN LITERATURE, RECEPTION, TRANSLATION

Translation of foreign literatures in China started at the same time as modern Chinese literature did in the beginning of the twentieth century. It experienced two peaks: one was in the 1920s and 1930s, and the other in the 1980s. The two peaks took place in two exciting times when Chinese history and culture were in the dramatic transitions. The translation of Akutagawa Ryūnosuke played important roles in both peaks of Chinese translation of foreign literatures.

It has been more than eighty years since Lu Xun introduced Akutagawa Ryūnosuke into China as a prominent modern Japanese writer. Since then, Akutagawa's works have constantly enjoyed great popularity among Chinese readers. And there are many research papers and books that focus on the life and works of Akutagawa. This paper is intended to introduce the

great amount of materials that are related to the study of Akutagawa in China, which lasted more than eighty years. This introductory research is significant in two aspects. First, it proposes the perspective of Chinese reception history in Akutagawa Ryūnosuke studies. Second, by taking the case of Akutagawa Ryūnosuke as an example, it provides new point of views and understandings to the interrelationships between the two modern literatures in China and Japan, both of which faced the same challenge of the adoption of modern western culture.