

## SUMMARY

### *Takasei and Kyōkasei* The Japanese Disposition for Digesting Outside Cultures

KATAKURA Motoko

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

*Key Words*: DIVERSITY OF BLOOMING FLOWERS, COMMONALITY IN VALUE, A HYBRID NATURE, CHARACTER OF INTERMIXED LIVING, ONE-FLOWER NATURE, ACCEPTANCE OF OUTSIDE CULTURES, JAPANESE CULTURE, ISLAMIC CULTURE, UNDERSTANDING WITH THE HEART, UNDERSTANDING WITH THE REASON

Just as the existence of human beings is multiple and compound, cultures created by mankind are comprehensive bodies consisting of multifarious elements. The present Japanese culture has also been formed through the process of accepting heterogeneous cultures and civilizations from outside of the Japanese islands. Japanese culture can be characterized by symbiosis or syncretism of multifarious elements of culture. Some call this state “a hybrid nature” (雜種性) or “the character of intermixed living” (雜居性).

Even if we have recourse to use language which is value-free, there is a tendency that “hybrids” are looked down upon, while “pure cultures” are judged to be of high value. “Purity” eliminates “hybridity,” and sometimes it tends to take extreme actions, advocating fundamentalism and legitimacy. It seems that the Japanese people, including myself, seem to have a tendency to yearn for purity.

However, if you look at the rise and fall of nations on this planet, you can see that those nations that have accepted crossbreeding and welcomed multifarious cultures, have made glorious achievements in world history. In my definition and assessment, the phenomenon of having “many flowers of multifarious stock that are in full bloom” should be positively evaluated and referred to as “takasei” (多花性 literally, many blooming flowers). That is to say “A diversity of flowers in bloom.”

In my paper, after reviewing the preceding studies and academic work concerning Japanese culture from the Jōmon period on, I argue that “takasei” appears strongly as one of the characteristics of Japanese culture.

Taking the case of Islamic culture, which is considered to be a heterogeneous culture diametrically opposite from Japanese and Western cultures, I have tried to examine how Japanese have accepted it.

As a result, I have deduced that Japanese culture is characterized by what I venture to call “takasei” rather than “zakkyosei” (the character of intermixed living) or “zasshusei” (a hybrid nature).

Furthermore, I would like to take a step toward suggesting that any culture created by mankind has a value which can be shared by other cultures. That is to say, there is a “basic commonality” (通底性 tsūteisei) inherent in all cultures. With this in mind, I have examined

the case of Islam which is, according to the common conception in Japan, distant from other cultures.

As a result, I found that Islam has been accepted as non-heterogeneous among Japanese. Much commonality has been found between Islam and Buddhism or Shintōism, This is an example that a common value can exist within “takasei” which we called “kyōkasei” (共価値性 commonality in value).

Sixty years after the end of World War II, we have noticed a distinct tendency for Japan to converge into one, moving toward the state of “ikkasei” (一花性 one flower nature). It is worth of delving into the “takasei”—“a diversity of flowers in bloom” of Japan—with all the more urgency because of the above-mentioned recently prevailing tendency of “Ikkassei.”

If I address the enormous time and space frames from the Jōmon to Heisei periods, this may no longer be a paper. However, by employing the obsolete methods of atomizing and analyzing the subject matter as we used to do in academic works and researches in the past, there is a danger of losing sight of the whole picture, and failing to recognize the essence of the material.

To understand (rikai-suru 理解する) by reasoning only is not enough. Rather, we have to seek the help of emotions, intuition, and sensitivity. That is to say that “jōkai” (情解 understanding with the heart) will help us to come to a total understanding—“ryōkai” (諒解 a total understanding)—allowing to grasp the entire picture of the subject matter.

Nowadays, I believe, more than ever before, such a holistic and trans-disciplinary approach is ever so needed in order to seriously address to the 21st century global issues.

## Some Episodes around the History of Modern Printing in Early Meiji Japan

AIBA Atsushi

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

*Key Words*; TYPOGRAPHY, MOVABLE TYPE, SHŌZŌ MOTOKI, TOMIJI HIRANO, IWAKURA MISSION, WILLIAM GAMBLE, JOHN REDDIE BLACK.

The times from the late Tokugawa period to the Meiji early years when Western industrial technologies were introduced built a foundation of modern Japanese Industrial Revolution promoted strongly by the Meiji government. The growth of publications by modern printing technology was connected closely with the historical formation of civil society in the West, and was similar again at the dawn of modern Japan. This essay pays attention to the aspects of the development of modern printing technology in Japan, and describes some episodes around the history of modern printing.

**Communications at the Dawn of Modern Japan:  
A Look at the Evolution of the Japanese Terms ‘Telegraph’ and ‘Telephone’**

**ARAI Nahoko**

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

*Key Words*; COMMUNICATION, TELEGRAPH, TELEPHONE, ELECTRICITY, RAIDEN, MEIJI, VOCABULARY

Japanese modernization was achieved through the reception and development of Western science and technology. With the arrival of new technologies and the importation of new concepts, it was necessary to create a vocabulary to accommodate those technologies and concepts. In Japan, where Chinese characters are employed, Western concepts were translated by a combination of both Chinese compounds and a Japanified Chinese vocabulary.

Through clarifying the terms of translation used in the absorbing of new technologies and concepts, it will also be possible to elucidate how contemporaneous Japanese understood these technologies and terms, and how they penetrated Japanese culture.

In this paper I will focus on the language used in communication during the dawn of modern era, and will trace the transition of those vocabulary. Through this investigation, I hope to shed light on the reception and development of a new technology that accompanied Japanese modernization.

**Review: Suehiro Hirakawa, *Japan’s Love-Hate Relationship with the West*, Global Oriental, 2004, 557pp.**

**INAGA Shigemi**

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

*Key Words*; SUKEHIRO HIRAKAWA, INTERCULTURAL RELATIONS, COMPARATIVE CULTURE AND LITERATURE, JAPAN’S INTELLECTUAL HISTORY, TRANSLATION OF LITERARY WORK

Sukehiro Hirakawa’s *Japan’s Love-Hate relationship with the West* (Global Oriental, 2004, 557 pp.) puts together 29 papers which the author has published in the last thirty or so years mainly at the occasions of international conferences. Ranging from Tang Dynasty Chinese poets to such modern personalities as Yamanashi Katsunoshin (1877-1967), Japanese admiral, or R.H. Blyth (1898-1964), scholar in Japanese literature and specialist of the haikai poetry, the book gives a highly condensed and critical overview of the subject. Japanese translation of Dante’s *Divina Commedia* or an English translation of Natsume Soseki’s *Kokoro* are among the literary pieces under discussion. Whereas it was welcomed by several enthusiastic reviews, the book also provoked controversies in terms of methodology and scholarship. It is expected that the author’s “jaundice prejudice” will obtain a persisting reputation of the “virtuous enemy” among the English and American readership. The present review aims at providing an assessment to Hirakawa’s vast and meticulous intellectual endeavor and examines its relevance in the present state of post-colonial and post-theory phase of the comparative studies in literature

and intercultural relations.

**Japanese Business Firm as a Social Instrument:  
Preparing Conceptual Framework for International Comparison**

**INOKI Takenori**

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

*Key Words*; PUBLIC, PRIVATE, ASSOCIATION, CORPORATE SOCIAL RESPONSIBILITY, FRINGE BENEFITS, WITHHOLDING, MORAL GOOD

Conceptual distinction between *private* and *public* plays an important role when we compare the structure and function of the business firm in international contexts. The notion of the firm as a social instrument ought to be empirically scrutinized. One specific example may be the attitudes of firms toward Corporate Social Responsibility (CSR). This paper makes an attempt to clarify the concept of CSR, 1) by internationally comparing the degree and extent of “fringe benefits” in business firms and their taxing function (collection of taxes through withholding), 2) by critically examining the concept of *irresponsible* and *unresponsive* in order to separate ethical issues from policy issues (T.Schelling), and 3) by exploring the relationship between profit motive and moral good. The key aspect will be the firm viewed as an intermediary association (between public and private) with ethical sense of “moderation” or “mean.”

**The State and Trend of Japanese Historiographical Materials in the West**

**IMATANI Akira**

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

*Key Words*; FOREIGN RESEARCHER ON JAPAN, RESEARCH OF JAPANESE HISTORY, JAPANOLGY, JAPANESE, SCHOOL OF ANNALES, SOCIAL HISTORY

The number of researchers and research institutions of Japanese historical studies are overwhelmingly more numerous in the United States than Europe. One characteristic that has been particularly outstanding during these last ten years or so is the drastic increase in the quality of research throughout the world. Almost all researchers now do not rely on translation of material, but rather can read the original text by themselves. Also, the scholarly results overseas are comparable with those in Japan. Furthermore, in the field of the history of medicine the research even surpasses the level found in Japan. Therefore, on a survey trip from August to October 2006, I visited Harvard University, Southern California University, and the University of California, Los Angeles. During this trip I also visited Leiden University in Holland. Through my meetings with Professor Gordon (the chair of the history department at Harvard) as well as others, I was able to directly hear about the present state of research. I must also mention that my research was greatly enhanced through the research of Professor Baxter of

the Nichibunken, the Sokendai graduate student, Hayek, who helped with France, and associate professor Rütterman of the Nichibunken, who aided me in my survey on Germany.

**The Location of Settlements in Jomon Period Japan**  
**Spatial Analyses of Settlements on Seashore, Plain and Hill in**  
**Toyama Region Based on GIS Data**

**UNO Takao**

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

*Key Words*; JOMON, TOYAMA, HILL, PLAIN, SEASHORE, GIS

There are various environments such as seashore, plain and hill in Japanese archipelago, and these various regions are connected by stream or river. We could usually find the important features of the society in the location of settlements in Japanese history. Using a Geographical Information Systems (GIS), we tried spatial analyses of Jomon (BC.12000-BC.1000) settlements in Toyama prefecture. We could clarify followings based on density distribution analysis, topographical analysis, viewshed analysis, travel cost analysis.

The number of archaeological sites increased rapidly, and Jomon people used various environments in the middle to final Jomon period. Jomon settlements usually located where people could utilize local resources effectively, and settlements formed a network based on the chain system of the areas where people could travel in 1 hour on foot from the center of their settlement. We think that it was a great social change that almost all of these settlements ceased, and new settlements located where people could manage whole environments emerged in the Yayoi period.

**Historical Development of the Concept of Bushido**

**KASAYA Kazuhiko**

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

*Key Words*; BUSHIDO, NITOBÉ INAZO, SAMURAI, VIOLENCE, MORALITY, ETHIC, CONCEPT, TERM, *KÖYÖGUNKAN*, *SHOKEHYŌJŌ*, *KASHŌKI*, *BUDŌSHOSHINSHŪ*, DAIDŌJI YŪZAN, KAKEKOMI, *BUSHIDŌYŌKANSHŌ*, *HAGAKURE*, *BUGAKUKEIMŌ*, *SHŌBURON*, *BUKYŌZENSŌKŌROKU*, YAMAOKA TESSHŪ, KAWAJI TOSHIKIRA

In examining Bushido, it should be noted that *Bushido* by Inazo Nitobe has been, rather unexpectedly, underrated by historians specialized in the area, and such criticism has been widely shared, that is, Nitobe's Bushido is a creation of the modern times of the Meiji Japan.

They argue that the concept and practice of Bushido that Nitobe described had never existed in Japan, and that he invented Bushido as a comparable concept with knighthood/chivalry of Medieval Europe, as Nitobe tried to affirm how Japan was highly civilized and virtuous.

Other types of criticism on Bushido can be found in *Bungaku ni arawaretaru kokuminshiso*

*no kenkyu* by Tsuda Soukichi. Tsuda simply relates Bushido with betrayal and violent usurpation, and emphasizes that it is far from civilization and morality. Such view that Bushido lacks morality has been shared, and combined with the critical estimation toward Nitobe's argument on Bushido mentioned above, even though Bushido did exist in the Edo period, it is now considered as a remaining practice from the age of civil strife, which was violent and immoral, and far from Bushido that Nitobe ideally described. In short, these criticisms see Nitobe's Bushido as a creation of modern Japan which met the needs of the times; Nitobe's argument of Bushido is considered as "the invention of tradition today."

In this light, this essay closely examines the concept of Bushido historically, and attempts to empirically demonstrate how it has existed concretely as a historical and actual fact. In order to avoid flowing to a speculated discussion, as it often happens with studies on concepts often, I strictly analyze the term Bushido. The essay strictly investigates the usage and meaning of the term Bushido in the pre-modern society before the Meiji period, with the change of the time and the spread of the regions. Just to note that this restriction of approach is indispensable for empirical and objective (inter-subjectively valid) research.

**Batavia as a Channel for Information on Japan in the Seventeenth Century  
A Review of Wouter Schouten's *Oost-Indische Voyagie***

**Frederik CRYNS**

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

*Key Words*; ARTICLES ON JAPAN IN THE SEVENTEENTH CENTURY, WOUTER SCHOUTEN, *OOST-INDISCHE VOYAGIE*, IMAGES OF JAPAN, CULTURAL INTERCOURSE BETWEEN EAST AND WEST

The interest for the East-Indies in 17th century Holland produced a continuous stream of published journals of returning ships from Batavia and travel descriptions. Among those travel descriptions Wouter Schouten's *Oost-Indische Voyagie* (Amsterdam, 1676) was very popular and still stands out for its high quality. Wouter Schouten (1638-1704) was a native of Haarlem and joined the Dutch East-Indies Company as a surgeon. After returning from a stay of six years in the East-Indies, he wrote his book based on his diary and supplemented his own experiences with descriptions by various authors of the countries he couldn't visit.

Among his descriptions of Asian countries, is an 8 pages description of Japan. Contrary to his wishes, Schouten never managed to debark for Japan. He therefore had to produce his description based on what he had read on Japan in Caron's *Description of Japan* (in Commelin's collection of travels *Begin ende Voortgangh*. Amsterdam, 1645) and Montanus' *Atlas Japonensis* (Amsterdam, 1669). But he also included new information on the regular procedures for the Dutch ships to enter the harbor of Nagasaki and the arrangement of the trade between the Dutch and the Japanese. This information he obtained in Batavia during his conversations with VOC personnel that had experienced a stay in Deshima. His description therefore provides us with a condensed overview of the common knowledge in Batavia of Japan in the seventeenth century.

Schouten's *Oost-Indische Voyagie* has gone through more than ten publications in Dutch, Ger-

man and French during the 17th and 18th centuries and was also included in Prévost's huge compilation of travels, *Histoire générale des voyages* (La Haye, 1747-1777). Schouten's book had a deep impact on other travel descriptions as well as Dutch literature. In this sense it was much more read than Caron, Montanus or even the popular writer De Vries and so has to be considered as an important work in the diffusion of information on Japan in seventeenth century Holland.

This paper is divided into two chapters. The first chapter places Schouten's book into the historical context of 17th century travel literature and gives basic information about the life of the author, publication and contents of his work. In the second chapter the description of Japan is translated and the sources as well as the influence of Schouten's work are discussed.

## **The *Ten no kami* Festival of Makiyama in Early Modern Tosa: Its Relationship with the Folk Religion of *Izanagi Ryū***

**KOMATSU Kazuhiko**

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

*Key Words*; *IZANAGI RYŪ*, *TAYŪ*, RELIGIOUS PRACTITIONERS, KŌCHI PREFECTURE, TOSA, MONOBE, MAKIYAMA, ONMYŌDŌ, SHUGENDŌ, SHAMANISM

*Izanagi ryū* is a local religion practiced in the mountainous region of Monobe, now part of Kami City, Kōchi Prefecture. In the southern area of Monobe lies Makiyama-gō (administrative district) in the Edo period. One finds in *Izanagi ryū* a blend of elements from shinto, *onmyōdō*, *shugendō*, shamanism and other folk beliefs, and the initiated specialists that conduct the ceremonies and rituals are called *izanagi ryū tayū*. Here I focus on the *Ten no kami* (god, deity, or spirit of heaven) festival that the ancestors of the present day *tayū* (priests or religious specialists) are thought to have participated in. Special attention is given to the *Ten no kami matsuri* (festival) rituals practiced by the main lineage of *tayū* in the village of Okanouchi.

The paper is divided into eight sections. In the first, a brief sketch of how the *Ten no kami* festival is performed at present, and in the second an introduction to the Monobe region is provided. In the third and fourth, the process of knowledge transmission in *izanagi ryū* and the various types of ritual are described. The fifth reconstructs the festival as it is recorded at the end of the Edo period in the *Makiyama fudoki* written in the 12th year of Bunka (1815) by an Okanouchi Yukimori of Okauchi village. Section six, looks at who the religious practitioners of the festival were, and the seventh investigates the genealogies of those practitioners in the Okanouchi village to establish the historical origins of the festival. And finally, I conclude in the eighth that although the *Ten no kami* are the deified Sun and Moon, the characteristics of a "kami of war" the *Dai shōgun* (great general) overlap with them. The evidence allows one to surmise that the *Ten no kami* festival originated in the Sengoku or Warring States period or Chōsokabe period in Tosa (mid 16c to early 17c).

## The Problem of the History of "History" in Japan

SUZUKI Sadami

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

*Key Words*; CONCEPT OF "HISTORY," HISTORIOGRAPHY, CONCEPTUAL SYSTEM, MODERN REFORMULATION, OFFICIAL HISTORIES, UNOFFICIAL HISTORIES, SEPARATE DYNASTIC HISTORIES, SUCCESSIVE HISTORIES, HISTORY IN THE STYLE OF TALES, HISTORY OF A GENRE, HISTORICAL FACT AND FICTION

It is my intention to present a problematic outline in my conceptual reformulation of "history" in Japan. The traditional concept of "shi" (史) in China refers to a dynasty's official history that has been edited by historians of the following dynasty, exhorting emperors and governors to learn from them. As many as twenty four or five histories were compiled into a successive history, which the Chinese called "lishi" (歷史). When the concept of "history" in modern Europe was accepted in China in the mid-nineteenth century, it was translated as "lishi."

In Japan, on the contrary, from ancient times several types of official successive histories were written in differing styles: those of the imperial family, written in kanbun, or literary Chinese; histories of the aristocratic families (Fujiwara) written in Japanese; and the histories of the samurai families (Tokugawa) also written in kanbun. The writing of such histories continued until the 19th century. Japan learned the writing of histories from the Chinese example, but in Japan the writing of official histories was for the purpose of legitimizing the government and its members under the imperial family. This is the biggest difference between the official histories in China and Japan.

There were some other differences between the conceptions of "history" between China and premodern Japan. When Japanese intellectuals accepted the Europeanized conceptions of "literature" and "history," they reorganized their conceptual systems, which had become different from the Chinese "shi" and also from the European model, thus establishing a new use of the concept of "history." The changes that the Japanese concept of history underwent from the latter half of the 19th century to the early 20th century has never before been investigated from the point of view of the reorganization of conceptual systems.



When Was the Title Tenno (天皇) Attached to the Supreme Person in  
Ancient Japan ?  
— On the Academic Situation Similar to a Dispute of  
*Yamataikoku* (邪馬台国) —

SENDA Minoru

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

*Key Words*; TENNO, SUIKO DYNASTY, OHGIMI, "NIHON SHOKI", HALO INSCRIPTION OF BHAIJAGURU'S IMAGE AT THE MAIN HALL IN HÖRYŪJI TEMPLE, "SUI SHU", TENJYU KOKU SHUCHO, TSUDA SOUKICHI, FUKUYAMA TOSHIO, WASEDA UNIVERSITY, TOKYO UNIVERSITY

The title *Tenno* was attached to the supreme person engaged in politics and military affairs in ancient Japan. It is generally accepted the title *Ohgimi* preceded *Tenno*. Many arguments have been made about the process of the change to *Tenno* from *Ohgimi*. There is no decisive conclusion also in the present.

The sources related to this research are the chapter of *Suiko* dynasty in "*Nihon shoki*", halo inscription of Bhaisajyaguru's image at the main hall in Hōryūji temple "*Sui shu*" and *Tenju koku shucho*.

About the title *Tenno*, a professor of Waseda University, TSUDA Soukichi wrote a paper first. His hypothesis has influenced the following researchers related to Tokyo University.

Tsuda considered that the title *Tenno* was used at *Suiko* dynasty investigating the halo inscription of Bhaisajyaguru's image at the main hall in Hōryūji temple. He thought his assumption was supported by the articles of the chapter of *Suiko* dynasty in "*Nihon shoki*".

FUKUYAMA Toshio, a professor of Kyoto University, a historian of architecture, proposed the idea opposite to Tsuda's view. He interpreted halo inscription of Bhaisajyaguru's image was made after the days of *Suiko* dynasty, so the title of *Tenno* was not used at that time.

The discussion on the time when the title *Tenno* was used for the first times was focused on two conflicting theories. This subject was mainly investigated by researchers who approved Tsuda's hypothesis. On the other hand, Fukuyama's idea was examined at recent years.

Researchers who accepted Tsuda's theory were directly taught by him or historians related to Waseda and Tokyo University. This tendency has reached to present academic society. Occasionally his opinion is dealt with the accepted or established theory. However as the theory that the title *Tenno* was used at the *Suiko* dynasty does not have positive proof, it is the phenomenon which is not be understand. We can point out similarity with the stubborn opinion which assert *Kyushu* is the site of *Yamataikoku*.

## Letters from Buson

HAYAKAWA Monta

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

*Key Words*; YOSA BUSON, LETTERS, ELEGANCE AND COMMON, HAIKAI THEORY, ACTOR REPUTATION

This paper is an attempt to decode the letters from Yosa Buson (1716-83), who was famous as a *haikai* poet alongside Matsuo Basho (1644-94) and as a *Nanga* painter contemporary with Ike Taiga (1723-76); but the *haiku* poems and pictures by *Buson* have a special flavor. While I have pursued my studies to understand the allure of his pictures and haiku, I came to think the secret of that allure may be concealed in his letters. The extant letters from Buson number about 380; most of them are datable to Meiwa 7 (1770), when Buson was 55 years old, and most of the letters are addressed to his haikai pupils. Though most of the letters are responses to *haikai* corrections and reports of his daily life, it is said that the appeal of Buson's letters lies in conjuring up an image of the man Buson and his state of mind from the nonchalant contents and manner of writing.

## The Transformation in Identity of Jissōin's Merōfu Kannon

Patricia FISTER

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

*Key Words*; JISSŌIN, MERŌFU KANNON, OSHIE, SANMI NO TSUBONE, SHŌKŌJI, TŌFUKUMON'IN

This article stems from my research on images of Merōfu Kannon (Ch. Malangfu Guanyin)—a once popular, now almost forgotten manifestation of Kannon Bodhisattva in Japan. I am particularly interested in the delicately crafted *oshie* Merōfu Kannon images made by Empress Tōfukumon'in (1607-1678), and wrote an article which included a discussion of the historical background and origins of Merōfu Kannon and analyzed three Merōfu Kannon images by Tōfukumon'in preserved at the Rinzai Zen temples Eigenji, Enshōji, and Enjuji. After the article was published, I discovered yet another Merōfu Kannon by Tōfukumon'in at Jissōin in Iwakura which was labeled as being a portrait of the historical person Sanmi no Tsubone (1583-1658). Based on my study of documents at Jissōin and elsewhere, this article attempts to restore the original identity and authorship of this Merōfu Kannon image and to explore how Merōfu became identified with Sanmi no Tsubone, the wife of a son of the last Ashikaga shogun and later Emperor Goyōzei. I will also briefly discuss the issue of Buddhist images and portraits of historical personages assuming new identities—a topic that has recently received considerable scholarly attention.

## On “Japanese Jazz”

HOSOKAWA Shūhei

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

*Key Words*; JAZZ, AMERICANIZATION, CULTURAL NATIONALISM, POPULAR CULTURE

In twentieth century music, jazz is characterized by its worldwide and rapid spread through reproductive technology such as recording, radio and talkie. As it expands its geographical frontiers, many local musicians, critics, impresarios and audiences have faced the problem of domesticating its conspicuous “Americanness” in their cultural context. The Japanese jazz scene is no exception. This article examines several ways Japanese jazzmen and journalists have accommodated jazz in the local context.

1) Concept of “Japanese jazz.” Since the 1930s, the concept of *nihonteki jazu* (Japanese jazz) was occasionally proposed in order to declaim the originality of Japanese jazzmen and reject the imitation of the powerful American model. Sometimes the concept of Japanese jazz is endorsed by such aesthetic concepts as *ma* and *sabi*. This concept is clearly tied with cultural nationalism but does not succeed in sweeping away the reproduction of American sound. The mainstream of scene has been always oriented to American jazz.

2) The arrangement of folk and vernacular melodies. Arranging the well-known Japanese melodies (folk tunes, popular shamisen pieces, children’s songs, etc.) in a jazz idiom has been constantly played and recorded to make the music different from American jazz.

3) The adaptation of traditional modes. The modal jazz, invented towards the end of the fifties by George Russell, Gil Evans, Miles Davis and others, extended the possibilities of tonal structure of existent jazz performances and accidentally paves the way for Japanese jazzmen to adapt Japanese traditional modes to new tunes.

4) The collaboration with traditional instruments. Since the first experimentation to invite a *koto* player in jazz group, *shakuhachi*, *taiko*, *tsuzumi*, *shō* and some other Japanese instruments have been incorporated in jazz ensembles. Many of them were initiatives taken by Western artists and producers or were intended for special performances abroad.

## ‘Transition of Ruling Models’ in Japanese Colonial Empire: With Special Attention to the ‘Gendarme-Oriented Police System’ in Colonial Korea, Kanto Province and *Manchu-kuo*

MATSUDA Toshihiko

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

*Key Words*; MODERN JAPAN, COLONY, KOREA, KANTO PROVINCE, *MANCHU-KUO*, POLICE, GENDARME, IMPERIAL HISTORY

This paper is intended as a critical review of ‘Transition of Ruling Models’ theory with special attention to the ‘Gendarme-oriented Police System (*kenpei keisatsu seido*)’, which was first

created in 1910 in Colonial Korea and then introduced or 'transited' into *Kanto* Province in 1917-19 and *Manchu-kuo* in 1934-37.

The Gendarme-oriented Police System in Korea integrated the civilian police and the military police (gendarme), each of which had separately developed before the Annexation of Korea by Japanese Imperialism. To bridge the civilian and the military police, it had two particular systems, 'the appointment of gendarme to civilian police positions' and 'the permission to gendarme of managing ordinary police jobs'. Compared with the original Gendarme-oriented police system of Korea, the system of 'the appointment of gendarme to civilian police positions' was less comprehensively introduced in *Kanto* Province and was only restrictively seen in *Manchu-kuo*. The system of 'the permission to gendarme of managing ordinary police jobs', though prevailed in Korea, did not apply to the police of *Kanto* Province and *Manchu-kuo*.

Though the Gendarme-oriented Police System could be seen as a typical case of the 'Transition of Ruling Models', it cannot be ignored that not a little change occurred through the transition according to the situation of each colony.

## Fish Eating Civilization and Meat Eating Civilization

YASUDA Yoshinori

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

*Key Words*; RICE-CULTIVATING FISHING CIVILIZATION, WHEAT-CULTIVATING PASTORAL CIVILIZATION, MONSOON ASIA, FISH, MEAT, FOREST, WESTERN ASIA

The food available for consumption depends on the climate. Therefore, "what a certain group of people eat" is determined by the climate of the land in which they live. For example, in Monsoon Asia, rainfall is concentrated in the summer season with the annual mean precipitation exceeding 2,000 mm. The grain crop suited to such climate is rice. The abundant rain also means that there is a rich population of fish in the rivers, providing the source of protein for the people in the area. Thus, the people of Monsoon Asia have come to adopt a lifestyle of eating rice and fish.

Such a lifestyle, however, cannot be pursued by the people of Western Asia due to the low annual rainfall which is mainly concentrated in the winter. In this climate, wheat is the main grain crop. Furthermore, the lack of fish in the rivers forces the people to adopt a lifestyle of raising livestock such as sheep and goat and consuming their meat as the source of protein.

On this beautiful earth, humans have continuously strived to lead a plentiful life by maximizing the harvest of the crops suited to the climate. However, this endeavor has produced sharply contrasting outcomes among different civilizations, with certain civilizations causing irreversible destruction to forests, while others have successfully preserved the forests and the water cycle for continued prosperity.

The belt from Israel to the Mesopotamia is believed to be the birthplace of human civilization. This civilization was a wheat-cultivating pastoral one that sustained itself on wheat and the sheep or goats raised. Although this region was covered with thick forests until 10,000 years BP, they had all but disappeared, by 5,000 years BP due to the subsequent and extensive

destruction of the forests. The sheep and goats had literally eaten the forests away.

During the height of the Greek Civilization, Greece was also covered with deep forests. The famous Temple of Delphi had been a temple in the forests at the time of its construction. However, the destruction of the surrounding forests caused a depletion of nutrients flowing into the sea from the rivers, and the resulting drop in plankton population deprived the fishes of their food, and the Mediterranean Sea became a “dead sea.”

After the 12th century, the center of civilization shifted to Europe, and with the onset of the medieval great cultivation, many forests were swiftly converted into farmland. By the 17th century, the destruction of forests in England, Germany, and Switzerland had reached more than 70%. The forests presently seen in Europe today are mostly products of afforestation projects after the 18th century.

In addition to this destruction, a period of climatic cooling of the Little Ice Age occurs during the 17th century, and together with an outbreak of a major pest epidemic caused a food shortage crisis in Europe. People were forced to emigrate to America, and 80% of the forests in America were destroyed within the next 300 years. In the 1840s, Europeans arrive in New Zealand, and the forests there also quickly disappeared. During a short period of only 20 years from 1880 to 1900, 40% of New Zealand’s forests had been destroyed.

Similar situations were observed in northeast China (Manchurian plain) inhabited by sheep and goat farmers. During the Ming Dynasty (1368-1644), the Manchurian Plain was covered with some forests; however, they completely disappeared with the explosive development of the northeast China plains at the beginning of the Qing Dynasty (1644-1912).

The rice-cultivating fishing people have always had that spirit of benevolence, and have for a long time, showed compassion for the lives of all living things and shown benevolence towards the neighbor. I also claim that the spirit of benevolence is what will save the Earth in the future.

## **Television Commercial as a Resource for Japanese Studies: Past and Present**

**YAMADA Shōji**

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

*Key Words*; TELEVISION COMMERCIALS, CULTURAL STUDIES

This article describes the past and the present of television commercial (CM) studies in Japan, considering the achievement of a team research project on CM at Nichibunken. Japanese CM studies have many difficulties: absence of CM archives and limited number of academicians who study CMs. The cultural studies of CM began in the early 80s, applying Roland Barthes’ semiotic analysis. Growing number of studies began in the late 80s after the popularization of VCR. Thereafter, some studies rose: the international comparison of CM evaluation, gender studies, and correlation between expression in CMs and social dynamics.

Many modern scholars are reviewing the basics and the forms of CM, which we usually imagine from the term, by studying: the propriety of masterpiece-oriented studies, the social

dynamics behind the artistic interpretation of CM, the continuity between CMs and TV programs, and the relationship between CMs and nation-states.

Many difficulties, however, should be solved to advance CM studies: the accessibility to the past CMs and the preservation of the original videos and films.

**The Meaning of “Persona” and “Lines” in Premodern Japanese Letter Writing:  
A Semiotic Analysis of Nonverbal Etiquette**

**Markus RÜTTERMANN**

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

*Key Words*; HISTORY OF CULTURE, ETIQUETTE, LETTER WRITING, NONVERBAL COMMUNICATION, SEMIOTICS

This article reports about nonverbal signs in the premodern etiquette of Japanese letter writing. It puts together the results of research and the author’s own analysis of letter writing rules in order to demonstrate the meaning of an outstanding metaphor, which is pointed out in a discussion between Francisco Xavier and a Japanese Christian named Paulus in the year 1549 (in Cochin, India). According to this anecdote Xavier wondered why the Japanese did not write in horizontal lines like in the Latin and Arabic cultures. Paulus then asked the missionary in return, why the Europeans did not follow the principle of nature, that is writing downward, like the head being above, the feet being beneath.

Both traditions, the Mediterranean and Central European *ars dictaminis* and the Japanese *shosatsurei* with its Chinese origins, are familiar with the concept of the letter as the “face” of men and women, who are absent. This persona helped wrapping the vertical and horizontal structure of societies in different ways. The Japanese tradition puts emphasis on the semiotic distinction of status and situation in nonverbal as well as verbal rules of letter writing etiquette, whereas in the European case nonverbal aspects were by far not so much regarded notable in the guiding literature, where instead rhetorical teachings dominated the curriculum. The medieval tradition in Europe created a vertical concept of status in letter phrases for greeting, but in the long run the humanistic (“civil”, i.e. “urban”) tradition recurred to the antique and Christian principle of stressing friendship and talking on equal terms. Compared with this “face”, Japanese tradition shows us an abundance of nonverbal signs, many of them of “courteous” (*miyabi*) connotation, united with strict ritual forms and magical beliefs in their impact on the reader. This can be proved by the rules of sealing, the use of ink and paper, and writing along the “right lines” (*shōro*).

# **A Comparison of Language Arts Education in the Three Countries, Japan, the United States and France: Socio Historical Analyses of “Reading and Writing”**

**WATANABE Masako, Ema**

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

*Key Words*; LANGUAGE ARTS (MOTHER LANGUAGE) EDUCATION, COMPARATIVE EDUCATION, HISTORY OF WRITING INSTRUCTION, CREATIVITY AND INDIVIDUALITY IN JAPAN, THE UNITED STATES AND FRANCE, THOUGHT EXPRESSION STYLES

This article compares the characteristics of mother language education in Japan, the United States and France and seeks out their historical origins and changes over time. By doing so, the article will identify the social factors which influence on the norms of reading and writing education in each country. A special attention is paid to the writing instruction and the principle forms of writing in relation to the notion of “creativity” and “individuality,” the abilities considered to be most required in the contemporary period. When we compare the writing education from the view of creativity, an interesting paradox of freedom and norms is emerged between Japan and the United States, and France stands aloof from the contemporary debate on creativity. Moreover, the comparison of the evaluation system for “good writing” clarifies what aspects of language are emphasized and what comprises the higher language competence in the three countries. The social function of language is revealed particularly through the normative style of writing and an evaluation system in each country.

In short, the three countries follow the different path in making their particular forms of writing: the United States has progressively changes the writing forms, while France strives to hold tradition. In Japan, on the other hand, a new form was created in a period of educational transition. Yet, the comparisons of the three countries constantly reveal the dynamism of norm making through the styles of expression. In the conclusion, what choice Japan can make learning from the comparisons is discussed in relation to the condition of globalization.