

## SUMMARY

### **The Source of the Ninomiya Kinjirō's Picture That Is Called “Fushin dokusho zu”: The Diversion from “Shu baishin zu”**

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*Key Words*; NINOMIYA KINJIRŌ, FUSHIN DOKUSHO ZU, JOHN BUNYAN, KŌDA ROHAN, SHU BAISHIN ZU, KANŌ GROUP, EDO PICTURE, DAITOKU-JI TEMPLE, MYŌSHIN-JI TEMPLE, KOBAYASHI EIKYŌ(EIKŌ)

In this paper, I considered the model of Ninomiya Kinjirō “Fushin dokusho zu 負薪読書図” that we know well. It was conventionally regarded as that Kōda Rohan had created from the cut in “The Pilgrim’s Progress” by John Bunyan. However, as a result of consideration, it became clear that it was very likely that Ninomiya Kinjirō “Fushin dokusho zu” had been made based on “Shu baishin zu 朱買臣図” which had the origin in China.

There are two kinds of “Shu baishin zu.” One is from Daitoku-ji Temple in which the figure walks while reading a book, and the other is from Myōshin-ji Temple, in which the figure sits and reads. The former was made in China, based on Chinese classics such as “*Kanjo* 漢書” and came down to Japanese, and the latter was made from Japanese traditional literature such as “*Kara monogatari* 唐物語.” In addition, the former was handed, down by painters of the Kanō school in Edo, and the latter was only to Kyoto Kanō school.

Kobayashi Eikyō (Eikō) who drew first Ninomiya Kinjirō “Fushin dokusho zu” was a painter of Edo Kanō school, and Kōda Rohan who wrote “*Ninomiya Sontoku ō* 二宮尊徳翁” which picked up this picture as a frontispiece had a good knowledge of Chinese classics.

It seems that “Shu baishin zu” of Daitoku-ji Temple was converted into Ninomiya Kinjirō “Fushin dokusho zu” by people of Edo Kanō school in the Meiji period and Kōda Rohan.

I think that this paper gives some important hints to the discussion about the diversion of pictures in Edo era to those in Meiji era.

### **Echoing Texts: On Feng Zikai’s *Lin Xiansheng*, in Relation to Sōseki’s *Professor Craig*, and Lu Xun’s *Tengye Xiansheng***

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*Key Words*; FENG ZIKAI, LIN XIANSHENG, NATSUME SŌSEKI, PROFESSOR CRAIG, LU XUN, TENGYE XIANSHENG

In this paper, I discuss the influences of Natsume Sōseki’s *Professor Craig*, and Lu Xun’s *Tengye Xiansheng* on Feng Zikai’s *Lin Xiansheng*. At the beginning of nineteen-thirties, Feng was an admirer of Sōseki. He was strongly influenced by Sōseki’s works. *Lin Xiansheng* is an

essay by Feng that portrays his professor of music during his stay in Japan. The main subject of *Lin Xiansheng* is the same as those of the works by Lu Xun and Soseki. Because of the use of poetic, pictural expressions, and the motif of music, *Lin Xiansheng* is a very artistic work.

In comparison with *Professor Craig*, Feng also used the technique of repetition, humorous exaggeration, and poetic phrases. Moreover, the manner of describing the main character is similar. *Lin Xiansheng* and *Tengye Xiansheng* share common motifs — in both works, a note book indicates heart-warming communication with their professors. These two Chinese writers, both build up an image of ‘teacher’ within Confucian culture. They attached importance to the ties between the student and the professor. For Sōseki, Professor Craig was not a good teacher from this point of view. Nevertheless, at parting Soseki was impressed by the attitude of Craig for the first time. Moreover, in his work Sōseki praised this unworldly teacher with a humorous touch. The hermit-like aspect of Soseki’s depiction of Craig is common to that displayed in Feng’s *Lin Xiansheng*.

Through comparison, we recognized also the distinctive feature of each essay. *Professor Craig* is a humorous work, containing a poetic charm. In *Tengye Xiansheng*, we can see not only an ideal image of a teacher from the view of a Chinese student, but also the author himself as a student in Japan and a combative writer in China. Borrowing characteristics from these two works, Feng created *Lin Xiansheng* as a pictural, musical, and poetic essay.

**A Study of Ideals of Non-Violence, Self-Sacrifice and  
Vegetarianism in Miyazawa Kenji’s Works:  
From an Indian Point of View**

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*Key Words*; NON-VIOLENCE, NON-RESISTANCE, IDEAL OF SELF SACRIFICE, COMPASSION, VEGETERIANISM, CYCLE OF REBIRTH, KARMA, VISION OF THE UNIVERSE, HOKKEKYO, INSPIRATION, SUPERHUMAN POWER, ATTACHMENT, FEELING, CONCERT OF DEFILEMENT, JAINISM, BUDDHISM, HINDUISM, LAWS OF MANU, THIRUKURAL, EVERYBODY’S HAPPINESS, COEXISTENCE AND COPROSPERITY

It is often said that there is no Iwate Prefecture or Japan in Miyazawa Kenji’s literary works, but only the Universe. The universality of his vision of the world, life and religion manifested in his works is the standing testimony to this statement. No doubt, his exceptional imaginative power and great sensibility, which crossed to a supernatural level beyond the receptive mind of a common man, had given birth to several outstanding works hitherto unheard in the history of Japanese literature. This paper tries to dig up and interpret, from Indian point of view, the Buddhist and Indian thought of Miyazawa Kenji—his ideals of compassion towards living beings, non-violence, self-sacrifice, vegetarianism and his notion on rebirth—as manifested in some of his prose works.

His family environment, the inspiration he received from various religious teachings, espe-

cially from the Hokkekyo, the enlightening knowledge he obtained from his school education and his meticulous observation of the nature, his compassion and sympathy towards the poor and downtrodden farmers around his home town, are some of the major external factors which helped developing his thought and personality. The first part of this paper discusses these external factors briefly. Next, the ideals of non-violence, compassion and the notion of self sacrifice are discussed, mainly based on “Yodaka no hoshi.” Finally, Kenji’s vegetarianism based on Buddhist and Indian ideals, as manifested in his work “Bijiteraian taisai”, is discussed in comparison with the vegetarianism practiced in India.

### **Kin Relations in a Nuclear-family Society, England and a Stem-family Society, Japan: A Note for a Comparative Research**

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*Key Words*; JAPAN, ENGLAND, KIN RELATIONS, NUCLEAR FAMILY, STEM FAMILY, FAMILY CHANGE, COMPARATIVE STUDIES

Has Japan changed over from a stem-family society to a nuclear-family society since the World War II? Focusing on a traditional nuclear-family society, England, and reexamining the fundamental characteristics of a nuclear-family society, we will grasp a position of the present Japanese family. Based on family history in England which has accumulated a great store of knowledge, we will propose a new clue for understanding the present Japanese family. Kin relations between parent(s) and child(ren), regardless of residence, are important in this paper.

### **The Japanese Understanding of Islam as Seen in the Writings of Izutsu Toshihiko**

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*Key Words*; HISTORY OF ISLAMIC THOUGHT, IZUTSU TOSHIHIKO, MYSTICISM, SUFISM, PHILOSOPHY, ZEN

When considering scholarship on Islamic thought in Japan, there is no doubt that Izutsu Toshihiko’s work far exceeds all other researches. It would not be an exaggeration to say that the understanding of the Islamic world by Japanese intellectuals is almost entirely through his writings. Peculiarity of Izutsu’s writings can be said as that of Japanese intellectuals’ understanding of Islam. At the start of this paper, it is pointed out that Izutsu put almost exclusive emphasis on Sufism and Islamic philosophy, giving only a passing reference to Islamic Law, or Fiqh. Then, this paper tries to demonstrate that his exclusive concern with mystical and philosophical aspect of Islamic intellectual history derives from his upbringing characterized by mystical discipline given by his Zen-oriented father. Descriptions of his young days dispersed in his

early works are considered and analyzed to elucidate how his intellectual background as a mystic influenced and almost determined his works on Islam.

## **Mosaic Units of East Asia: A New Perspective in a Global Age**

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*Key Words*; GLOBALIZATION, EAST ASIA, CIVILIZATION AND RELIGION, JAPANESE MODERNIZATION, EAST ASIAN NETWORK THEORY, LATE COMER'S FREER HAND, MOSAIC PATTERN, DIALOGUE AMONG CIVILIZATIONS

Globalization has brought about a shrinking of *real-time distance*, but this should not be understood simply in terms of geographical relations. East Asian nations grouped together because of geographic proximity, show differences in “development” with their particular internalized “mosaic patterns,” but at the same time they are becoming mutually interdependent. Within this *difference/dependence* tension one can refer to each as a “mosaic unit.” The present economic prosperity of China is no doubt a critical issue in the shifts seen in East Asia, and the reasons for it need to be analyzed on the basis of a longer historical scale. To do this I have reexamined the theories dealing with Japan’s modernization, and wish to add the perspective of the “late comers freer hand.” Also, one needs to take into account that the trend toward globalization has caused societies and cultures to diverge within nation states. For any “dialogue between civilizations” to be possible these conditions must be considered along with an understanding of how the mosaic of East Asian nations are the result of a structuring process between diverse types of problems.

## **On the Singing and Reading of Renga: The *Minase Sangin* and *Yunoyama Sangin* as Models**

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*Key Words*; SŌGI, MINASE SANGIN, YUNOYAMA SANGIN, Renga FORM, Renga APPRECIATION

*Minase sangin* 『水無瀬三吟』 (1488) and *Yunoyama sangin* 『湯山三吟』 (1491), written by the renga master Sōgi 宗祇 (1421-1502) and his disciples, are widely regarded as two of the finest works in the history of renga. However, what is it about these works that sets them apart? Is there a way to concretely and subjectively discover what it is that is so special about these two works of Sōgi as compared with those that came before and after? By systematically presenting the rules and analyzing the development of renga, this article will be a first attempt to address this question.