

SUMMARY

Various Elements of Tea as Art and Tea as Way: Characteristics, Customs, Culture, and History of Chinese Tea Art, and the Form, Atmosphere, Beauty, and Zen in the Japanese ‘Way of Tea’

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Key Words; MEANING OF THE “WAY,” HISTORICAL VICISSITUDES OF TEA ART, FOUR GREAT CHARACTERISTICS OF TEA ART, ART OF DRINKING TEA, BEAUTY IN DAILY LIVING, THE UNITY OF TEA AND ZEN, AESTHETIC APPRECIATION OF TEA ARTS, AESTHETIC APPRECIATION OF THE WAY OF TEA, ARTISTIC PRINCIPLES, SPIRITUALISM

Chagei or “tea art” quietly grew out of Chinese tea culture. Tea has long been loved for its pleasurable associations with refreshment, as a stimulant, for social occasions, and to cement relationships. However, the “life” of tea has always depended on fundamentals such as high quality tea leaves, good water, and beautiful vessels.

On the other hand, the Japanese “way of tea” takes a negative stance toward the concept of “pleasure.” This is because it was formulated as a way to cultivate the spirit and perfect the decorum of socialization. More concretely, central elements in the Japanese “way of tea” are: form, consideration, art, and Zen thought.

Tea as art has always emphasized good tea and water as well as beautiful vessels, which lends a tangible form to the pleasures of art. *Chagei* has a strong element of codifying the superficial aspects of tea drinking. On the other hand, Japanese *sadō* has a strong tendency to elevate the inner life, or psychological structure to an idealized level through *mono* (things).

Thus, from a conceptual overview, tea in the Chinese art of *chagei* is a pastime that gives preference to sensory enjoyment while *sadō*, or the way of tea, is a practice intended to search the depths of the austerity of both body and mind. The development of these two types of tea came to mirror respectively enjoyment as opposed to austerity, and pleasure in contrast to solemnity.

The concept of tea as entertainment for guests and tea for cultivation of the body developed out of the idea of tea as pleasure. Also, from tea as spiritual and physical cultivation developed the spirit of tea as harmony and austerity as well as for cultivating the body and attaining the way.

**The Latest Research on the Epitaph of the Tang-Period Japanese Student
Sei Shinsei Discovered in Xian—(part two)**

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Key Words; SEI SHINSEI, “JAPAN,” SHŌIHŌGYO (尚衣奉御), EPIGRAPH, JAPANESE ENVOY TO TANG CHINA, CHANGAN, ABE NO NAKAMARO, KOKUSHŌJI

In April of 2004 a construction company in Shanxi province was engaged in illegal construction in an eastern suburb of Xian when a bulldozer exposed the epigraph of the Japanese student Sei Shinsei who died in Changan during the Tang dynasty. This epigraph consisted of a cover and the incised text. The cover was rectangular in shape, 38 centimeters in length and 8 centimeters thick. Made from a steel-blue colored stone, all four sides contained no markings apart from the seal characters engraved on the surface that read: “The epitaph of Mr. Sei who was posthumously granted the title *Shōihōgyo* (贈尚衣奉御).” The twelve characters, 贈尚衣奉御井府君墓誌之銘, are comprised of four lines of three characters each which are read vertically from right to left. The epitaph inscription is almost completely square with a horizontal length from 39 to 39.3 centimeters, while the vertical length is 39.8 to 40 centimeters. It is 10 centimeters thick, and belongs to a class of marble. Before the epigraph inscription was incised, a square-shaped frame was made in which each character was written in the block style, read vertically from right to left, with a total of 12 lines in all. In each line there are roughly 16 characters which in total make 171 characters. Although the epigraph inscription is rather short in length, what captured people’s attention was the second line of the epigraph which read “Mr. Sei Shinsei from Japan (公姓井字真成国号日本).” This is not only the first epitaph discovered in China that includes mention of the Japanese envoy to Tang China, Sei Shinsei, but it is also the first mention of the name “Japan” in an epitaph. Therefore, this epigraph has great value as an artifact and merits further research.

Since the discovery of this artifact over three years have passed and systematic research has started to gather momentum. On May 19th 2007 at the First Nichibunken Team Research meeting, I presented a paper entitled “The Latest Research on the Epigraph of Sei Shinsei, Japanese Student in Tang China.” The presentation examines many issues concerning the Sei Shinsei epigraph, mainly considering the six perspectives of :1. “The Orthography of ‘Zo *Shōihōgyo* 贈尚衣奉御,” 2. “The Character of Sei Shinsei and ‘Zo *Shōihōgyo* 贈尚衣奉御,” 3. “The Surname Should be a Chinese Surname,” 4. “A Consideration of the Establishment of the Country Name ‘Japan,” 5. “On the Tongyuan Cemetery of Sansui” and 6. “The Blank Section of Sei Shinsei’s Epitaph and on the Epitaph of the ‘Nine Names’ of the Türküt (*Kyūsei Tokketsu* 九姓突厥).” When the report of “Comprehensive Research on Exchange in Ancient East Asia” is published in 2008, after adding research findings from the latest sources, I intend to present this paper under the new title “The Discovery and Latest Research on the Epitaph of Sei Shinsei, Japanese Student in Tang China-Part One.

In the present paper those issues not discussed in earlier presentations will be pursued in greater depth. These include: 1. “The Details of the Discovery of Sei Shinsei’s Epitaph,” 2. “The Size and Shape of Sei Shinsei’s Epitaph,” 3. “An Estimation of the Date of Sei Shinsei’s Death,”

4. The Placement and Interpretation of Sei Shinsei's Epigraph," as well as 5. "The Date of Sei Shinsei's Entry into China."

A Study of the Musicians in the *Sekkyo Sango* Group in the Osaka Area During the Edo Period

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Key Words; SEKISEMIMARU SHRINE, THE *SEKKYO SANGO* GROUP, PERFORMANCE IN THE PRECINCTS OF A SHRINE (MIYAJI SHIBAD), THE OSAKA AREA, GIDAYU, NAGAUTA, THE EDO PERIOD

In this paper, I attempted to analyze the musicians performed in *Sekkyo Sango* group in the Osaka area during the late Edo Period through the statistics and the relationships among the musicians. *Sekkyo Sango* was a group of performers who played in the precincts of a shrine, which was managed by Sekisemimaru Shrine. This paper particularly focuses on the musicians of the group.

First of all, I try to clarify how a performer was defined and how the difference between professional and amateur was recognized within the group. And then, I examined a data of 140 "Yakuwari Banzuke," Kabuki casting programs of the *Sekkyo Sango* group in 1858-1867. The analysis enabled to illuminate that Gidayu and the Nagauta were performed by *Sekkyo Sango* group, just the way they were performed at ordinary Kabuki performances.

Moreover, I extracted leading performers of the *Sekkyo Sango* group and compared with main casts of ordinary Kabuki performers. In this comparison, it became clear that there were some performers who only play in *Sekkyo Sango* group. At the same time, there were those who perform at both *Sekkyo Sango* performances and ordinary Kabuki theatres. These findings imply that performers, Nagauta ones especially, were organized according to each school or theatre that they belong to.

The Congruence of Buddhism and 19th Century Scientific Thought as Seen in the Writings of Lafcadio Hearn

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Key Words; LAFCADIO HEARN, KOIZUMI YAKUMO, BUDDHISM, 19th CENTURY SCIENTIFIC THOUGHT, HERBERT SPENCER, KARMA, EVOLUTIONARY THOUGHT, HEREDITY, TRANSMIGRATION, ETHICS

Lafcadio Hearn (Koizumi Yakumo, 1850-1904) is a beloved figure of Japanese history, having widely contributed to the introduction and interpretation of Japan to the West. However, his influence is not limited to folk studies and the old stories he translated. He wrote broadly and made considerable analyses of Japanese religion and spirituality. In fact, the majority of his

oeuvre deals with some aspect or other of religion and belief. In addition, Hearn was not only an interpreter of Japan, but also a religious thinker in his own right. Throughout his writings on Buddhism Hearn compares Buddhist philosophy with the natural scientific thought of Herbert Spencer (1820-1903), Thomas Huxley (1825-1895), and Ernst Haeckel (1834-1919), extrapolating commonalities while at the same time reconciling Buddhist concepts such as karma and rebirth with scientific ideas such as evolution and heredity. For Hearn, religion and science were not mutually exclusive fields of endeavor, but rather complemented and reflected each other. Hearn's reconciliation of 19th century scientific thought with Buddhism represented part of his attempt to assuage the cultural rift between the East and the West.

The Buying and Selling of the Samurai Position in the Latter Period of the Edo: Analysis of the “*Fujioka-ya nikki*”

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Key Words; THE LATTER PERIOD OF THE EDO, “HATAMOTO”(THE SAMURAI WHO CAN HAVE AN AUDIENCE WITH TOKUGAWA SHOGUN), “GOKENIN”(THE SAMURAI WHO CANNOT HAVE AN AUDIENCE WITH TOKUGAWA SHOGUN), “GOKENIN' KABU” (BUYING AND SELLING GOKENIN' SOCIAL STATUS), AN ADOPTED CHILD, MARRIAGE PORTION, RANK, POST

The aim of this article is to extract the example from the “*Fujioka-ya nikki*” which was the note of the *Sudo Yoshizo* who run the bookstore and examine the actual situation of the buying and selling of the samurai position in the latter period of the Edo. 17 examples of the buying and selling of the samurai position were found in “*Fujioka-ya nikki*.” The main findings are the following.

- ① All examples were “*GOKENIN' KABU*”(buying and selling *GOKENIN'* position), but posts of “*GOKENIN*” (the samurai who cannot have an audience with *tokugawa shogun*) which was the target of the buying and selling were various.
- ② “*GOKENIN' KABU*” seemed to be performed secretly, but there was really the *tokugawa shogun's* retainer (“*HATAMOTO*” or “*GOKENIN*”), whom bought it for their vassal.
- ③ “*GOKENIN' KABU*” was recognized as the means how the common people became a samurai, but “*GOKENIN' KABU*” was also the means for the samurai who was not the inheritor (less than eldest son) or who lost his social position of the samurai family to come back to the class of samurais.
- ④ Some case showed us that the person who became a merchant among the cause family who sold social position of the samurai.

A Study on the Life of Makiko Hitotsuyanagi

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Key Words; MAKIKO HITOTSUYANAGI, KAZOKU, CHRISTIAN, WILLIAM MERRELL VORIES, OMI-MISSION (OMI-BROTHERHOOD), PRESCHOOL EDUCATION

Makiko Hitotsuyanagi was born in 1884 as a daughter of Viscount Suenori Hitotsuyanagi. She was educated at missionary Kindergarten, elementary school, which attached Women's normal school, high school, which attached Women's normal school and Kobe college. Moreover, she went to America to study English in 1909. She was baptized a Christian while her Bryn Mawr College pre-school days. Although she enrolled in Bryn Mawr College, she left soon because of some reasons. After that, Makiko helped Miss Alice Mabel Bacon who was Makiko's English teacher at a high school. While living with Miss Bacon, received the news of Suenori's bad ill, and came back to Japan. In addition, she met William Merrell Vories who designed elder brother, Keizo's house. Makiko was in love with Merrell. Makiko moved to Omi-hachiman for her marriage. Merrell did social work such as YMCA, sanatorium, preaching the gospel. Makiko also did educational work in Omi-hachiman and Karuizawa.

Histories of Concepts and Conceptual Systems in East Asia: A Methodological Proposal

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Key Words; CONCEPTUAL SYSTEMS, ANALYTICAL FRAMEWORK, CONCEPTUAL HISTORY, THE ARTS AND SCIENCES, SHIFTS IN VALUES, A SYNTHESIS OF BOTH STRUCTURAL AND HISTORICAL RESEARCH, EAST ASIAN STUDIES, CULTURAL STUDIES

To ignore the ways in which concepts change over time is to fall into the error of projecting the meaning of today's concepts on the same terms without an understanding of how they were used in the past. In doing so we repeatedly run the risk of deluding ourselves by imposing the analytical framework of our contemporary ideas on the past. Consequently, the study of conceptual history is an indispensable fundament of all scholarship. Furthermore, it enables us to overturn theories that commingle and confuse today's concepts with those of the past and lead us to think we are being highly analytical. Such is the beginning of truly new research into cultural histories.

The study of conceptual histories often ends up being little more than the pursuit of how a single concept has undergone change over time. It is all too easy for such research to become simply the elucidation of the relativistic status of a body of knowledge in this or that historical period.

Therefore, I am proposing the importance of joint efforts and the methodology of joint

research in an across-the-board reformulation of the way we think about knowledge in the arts and sciences. To engage in research on the history of concepts is to shed light on how those histories have been constructed and rewritten within the context of relationships of power and shifts in values. This is to engage in a synthesis of both structural and historical research across all fields. In doing so, each of us comes to understand and appreciate the meaning of his and her individual efforts within the framework of this larger movement toward synthesis.

This type of research demonstrates its particular effectiveness in the area of East Asian Studies—a fact that provides yet another rationale for our pioneering in research on cultural studies. From ancient to modern times, the history of the arts and scholarship in East Asia derived from basic patterns of organization generated in China and that were completely different from those created in Europe. In turn, these patterns developed their own individual emphases on the Korean peninsula or in Japan. Prior to the nineteenth century, or before Western religion and learning were transmitted to Asia in a major way, this indigenous framework was not significantly altered by the influx of thinking from the West. However, things began to change, starting from when Protestant missionaries and young Chinese intellectuals working in tandem in Shanghai around the middle of the nineteenth century began to translate Western knowledge into Chinese and make it readily available. No sooner were these new ideas transmitted to Japan than the process of reworking the traditional organization of ideas began in Japan. By employing the Neo-Confucian concept of 天理/*tian-li* or natural law, Confucianists in Japan such as Sakuma Shōzan, etc. began introducing Western scientific technology to Japan. Just as the introduction and local manufacture of the cannon became the starting point for importation of Western science and technology, in a similar way traditional Asian concepts served as receptors or building blocks for introducing Western concepts and ideas. Eventually these receptors or building blocks were reconstructed into a new edifice that separated natural history from the liberal arts and social sciences. In that reconstructive process, differences in the local cultural terrain and the local system of values—as well as certain historical conditions—came to play a decisive role.

This dramatic change is illustrated, for example, in the restructuring of the concept of literature, or what is called 文学/*bungaku* in Japan. The modern Chinese literary pioneer Lu Xun declared in 門外文談 (*Menwai wentan*, 1934; English trans. *An Outsider's Chats about Written Language*, 2001) that “...文学/*wenxue* today is not that of the *Analects* of Confucius ... rather it is what the Japanese mean by the term 文学/*bungaku* when they used it to translate the English word “literature.” Or to cite another example: not until the Meiji period did anyone in Japan refer to Japanese *waka* poetry and *monogatari* fiction as *bungaku*. The application of the term literature/*bungaku* to these types of traditional linguistic arts points to the emergence of a new conceptual system.

Note, moreover, that because literature and the arts in Japan did not experience the Renaissance that rose in Europe in revolt against the spiritual authority of the Church, they were not colored by the influence of Greco-Roman classicism as in the case of the European writers working during and after the Renaissance. Instead, Japanese art and literature took on the hues and touches of ancient Shinto myths, Confucianist ideas, and Buddhist images. Likewise, just as the Department of Philosophy in the Faculty of Letters of a typical Japanese university became the site for the teaching and study of humanities, it also happened that such depart-

ments became the setting for the study of religion—the study of which in Europe was relegated to schools of theology. It was in this fashion that Japan came to create a system that differed for the organization of the liberal arts in Western countries. This system spread, along with Japanese imperialism, to Taiwan and the Korean peninsula during the first half of the twentieth century. Likewise, Chinese students who studied abroad in Japan carried it home to the Asian continent.

Today, when the global environment has become a major concern, there is greater need than ever to carefully and prudently rethink our modern intellectual systems, along with the special characteristics of modernity in East Asia, in order to construct a body of scholarship that reflects the necessities of the twenty-first century. That is the reason why I am calling for a conceptualization of the academic arts as they are practiced in East Asia and for research into the history of their construction in the past.

The Origins of Fin-de-Siècle Romantic Literature: From Sentimental Romances to Fiction

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Key Words; SENTIMENTAL LITERATURE, ROMANCE, NINJOBON, TAMENAGA SHUNSUI, KYOKU SANJIN, REN'AI

This study examines the genre of Ninjobon or sentimental fiction in order to reassess the genre and classification of writing on romantic love in premodern and Meiji literature. By reading selected examples of famous Ninjobon the study demonstrates the need to reassess the notion that romantic fiction emerged in the late 19TH century as Japan underwent modernization.

Dramas Reflect and Constitute Reality: Mixture of Dramas, Civilization Theory, Social Improvement Theory and a Demand for Democratic Rights in Meiji 10's

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Key Words; MEIJI, GENRE, DRAMA, CIVILIZATION THEORY, SOCIAL IMPROVEMENT THEORY, DEMAND FOR DEMOCRATIC RIGHTS

In order to reconsider the process of organizing a drama genre from a new perspective, this paper clarifies the specific aspects of the discussions on how the dramas in the second decade of the Meiji Era (1877-1887) and the various fields such as civilization theory, social improvement theory, and a demand for democratic rights was intermingled, and the schema that enabled these fields to blend in.

There was a common composition to connect the media and a society. According to the

composition, the dramas as a medium functioned to reflect and constitute the reality of a society. It was assumed that the middle-and lower-class people are the main members of the society.

Moreover, this assumption was not only seen in the dramas, but also applied to other types of arts such as novels, *yoruri*, and so on.

The complicated mixture of dramas and social improvement theory brought a change in the arguments of dramas. It used to be said that stories of “*kanzen-choaku*”, morality plays were idealistic in dramas; however, in social improvement theory, these stories were regarded as out-dated. It was claimed that dramas which deal with democracy are far more appropriate in a civilized society.

A drama play “*Toueizan Noufu no Negaisho*” staged in 1884 was a good example which corresponded to the above-mentioned argument, and was intertwined with the theory of democracy in relation to the symbolic image of “*gimin*,” people who fought for their social justice during the peasant uprisings.

Significance and interpretation of the play were based on the composition which tied the media and the society. There were two different interpretations. The one is that the drama was positively remarked as a proper work for the civilized society. It was interpreted as an allegory of the movement for democratic rights. On the other hand, it was negatively seen as old-fashioned when it was interpreted with the framework of the traditional stories of “*gimin-mono*.”

In the latter case, criticism toward the author came to the foreground as it was seen in the composition of media and a society.

Shidan 史談 in the Meiji Era and the Readers

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Key Words; “SHIDAN”, HISTORY, ŌTSUKI BANKEI 大槻磐溪 (1801-1878) , ELEMENTARY EDUCATION, LOCAL HISTORY, JAPANESE HISTORY, “SHIDANKAI” 史談会, “BUNGAKE” BROADLY DEFINED, THE LITERATURE OF THE MEIJI ERA

A textbook “Shidan” for elementary education had been widely utilized before the middle of the Meiji era. So far as pedagogy is concerned, the term Shidan can be defined as local history, historical geology and biographical writings for their landed class.

Meanwhile, the Japanese medieval and modern history *Kinko Shidan*, a collection of short essays, written by a Dutch scholar Ōtsuki Bankei 大槻磐溪 (1801-1878) at the end of the Edo era has been beloved by wide variety of readers since the Meiji era regardless of the generations.

Kinko Shidan was used as a textbook for history and classical Chinese education since it was so beautiful and concise.

Besides, essays for religious stories, statements of celebrities and history discussions were considered as a different genre Shidan during the Meiji era.

Shidan was hardly used for elementary education after the late Meiji era.

After this, children who were educated for local history by use of Shidan started to organize gatherings of Shidan “Shidankai” 史談会 at various places.

In Shidankai, large number of amateur historians have been studying their local history by use of public libraries and museums since then. Therefore, the activities were as an important role for the basis of Japanese local history.

After the Taishō era, essays for religious stories, statements of celebrities were not identified as Shidan and publications of Shidankai became a major role of their expressions.

In addition to that, biographies and memoirs have also joined major examples of Shidan genre since the Shōwa era.

In conclusion, Shidan was used to be one of the genres of Bungaku 文学; broad sense of literature which includes not only itself but also history, rhetoric and lecture.

However, due to policy modification of the government, it had been excluded from a major genre of the literature such as history and literature itself since the Taishō era.

That was just the time that a concept of “Bungaku”; broadly defined literature have been changed on the large scale.

Public Health and the Formation of the “Garden City”: The Connection with Tuberculosis Prevention in Modern Osaka

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Key Words; PUBLIC HEALTH, GARDEN CITIES, TUBERCULOSIS PREVENTION, HANSHIN ELECTRIC RAILWAY, SUBURBAN HOUSING, CURATIVE THOUGHT, GARDEN ENTHUSIASTS, TUBERCULOSIS CONVALESCENCE CENTERS, NANKAI ELECTRIC RAILWAY, SMOKE CITIES

The influence of Ebenezer Howard’s “Garden City” movement on the formation of Japan’s own garden city culture as well as its connection with public health has yet to be held up to academic scrutiny. Thus, the unique logic of the Japanese garden city model and its relation with the contemporaneous tuberculosis prevention measures has not received due scholarly attention. This paper will make a study of the period of Mayor Seki’s term in Osaka during the early 20th century when city planning started to become prominent. By approaching the problem from the perspective of tuberculosis prevention within the structure of what came to be called the formation of “Garden Cities” it is hoped to situate the garden cities of the Kansai region within the context of the social history of modern Japanese cities. From this perspective, in the interests of scholarly convenience this article will limit the object of analysis in the following way: First, the general contours of public health in Osaka will not be discussed, but rather the focus will be placed primarily on the connection with public health and the formation of public housing in the Hanshin area. Secondly, this paper will treat the various issues thought to have had a large influence on tuberculosis prevention within public health policy.