

SUMMARIES

**Image Genealogy and Allegory in the Pictures of the Octopus Entwining
around a Female Diver: The Shunga Expression of SEKAI and SHUKO**

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Key Words; SHUNGA, ENPON, UKIYO-E, K AidAN, HOKUSAI, KATSUKAWA SHUNSHO, KITAO SIGEMASA,WARAI,
SEKAI, SHUKO, NOH FARCE

This paper discusses the theme of the “Octopus and the Female Diver,” the most famous shunga of Hokusai, and I attempted to analyze the picture’s artistic expression. First, I supply a genealogy chart of the pictures that included the motif of “Octopus and the Female Diver.” I then applied the expressive methods of KABUKI and JORURI to the genealogy chart of the pictures. Through my research, I discovered that this Shunga includes the structure of SEKAI (a myth) and SHUKO (a device). At the same time, we can understand that the expressive structure of this Shunga is composed of elements of an old legend and many well-known folktales. This paper differs from previous Shunga research that tends to focus on sexual elements. Thus, it is hoped that this paper will reveal a new side of Shunga.

**The Birth of “Tokyo Ginza Shiseido”: Fukuhara Shinzo and
the Construction of Ginza’s Image**

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Key Words; SHISEIDO, GINZA, SHINBASHI, FUKUHARA SHINZO, FUKUHARA ARINOBU, TOKYO CITY PLANNING,
GOTO SHINPEI, BRAND IMAGE

Shiseido is the epitome of the many famous stores in Ginza. The “Tokyo Ginza Shiseido” trademark is widely recognized in Japan and overseas, but Shiseido was known as “Tokyo Shinbashi Shiseido” after Fukuhara Arinobu established the company as Japan’s first Western pharmacy in 1872. Arinobu’s third son Shinzo, who took over as company president, began selling cosmetics in earnest and adopted the “Tokyo Ginza Shiseido” trademark in 1921. Subsequently, a powerful image associating Shiseido with Ginza took hold. This article examines the circumstances behind the changing of the Shiseido trademark.

At that time, Fukuhara Shinzo was an energetic spokesman for Ginza, advocating for the district’s stores with Tokyo City and Home Ministry officials in charge of Tokyo city plan-

ning. Between the success of department stores in Nihonbashi like Mitsukoshi and the closing of Shinbashi Station following the 1914 opening of Tokyo Station, Ginza was facing an unprecedented crisis. Shinzo made several pivotal proposals to allow the stores of Ginza to coexist and mutually prosper, including: a plan to create a “Greater Ginza” by doubling the number of blocks officially designated as “Ginza” from four to eight; plans for turning Ginza into a shopping arcade; and a proposal for Ginza stores to cooperate by improving the appearance of the district’s buildings and streets and working together to replenish stock.

Most of Shinzo’s proposals received newspaper coverage and were highly influential. Starting with the “Greater Ginza” plan, several of his projects came to fruition, laying the foundation for today’s Ginza. At the same time, Shinzo stressed that each of Ginza’s stores should become highly specialized and have a unique character. He argued that Ginza would only be able to compete with the department stores by transforming into an assemblage of distinctive shops. Shiseido itself made an effort to draw customers to Ginza by selling cosmetics and taking a variety of measures that emphasized its own unique ambience and that of Ginza, such as opening the Shiseido Gallery and the Shiseido Parlor.

Fukuhara Shinzo was clearly aware of the power that a city’s image could lend to the image of corporations and products. While paying close attention to the design and formulation of cosmetics, he worked hard to elevate the image of urban Ginza. The “Ginza” image, currently one of Shiseido’s most significant intangible assets, is founded on the efforts Fukuhara Shinzo made with Ginza in mind.

**Historical Research on the Industrial Exhibition in Tairen,
Held in the Northeast of China (Old Manchuria) in 1925:
The Presentation of Manchuria and Mongolia in Mass Media**

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Key Words: TAIREN, INTERNATIONAL EXHIBITION, SOUTH MANCHURIAN RAILWAY COMPANY, COLONY, TOURISM, RADIO

The Tairen Industrial Exhibition was held in Tairen city on August 10, 1925. The exhibition highlighted the broad outlines concerning the connection between international exhibitions and colonialism. The exhibition was held in the same year (1925) that the new municipalization of Tairen had commenced. In addition, it also coincided with the May 30 Movement in Shanghai as well as the period of fierce international competition in capital investment in Manchuria. This crisis in Imperial Manchuria led to a shift in policy to a so-called “cultural control” combined with a “pragmatic” policy in Manchuria and Mongolia.

The Tairen Industrial Exhibition symbolized these contemporaneous phenomena. It also served as the occasion for the emergence of new modes such as tourism, radio, film, neon light, etc. that linked Japan, Manchuria, and Korea, as well as information on the nighttime ornamentation of urban space and other cultural accoutrements. Also speaking economically, this

period also saw the decline of politically-connected businessmen as well as the appearance in the Tairen economy of leading business intellectuals and Japanese firms like the South Manchurian Railway Company. This new information network promoted the formation of a pragmatic new community in Tairen. It should also be said that the effects of the Tairen Industrial Exhibition were not limited only to Tairen city, but this period also corresponded with the time when public opinion came to its boiling point in calling for the unification of Mongolia and Manchuria by the Japanese government in Manchuria, and necessitated a radical new perception of Manchuria and Mongolia.

Change in Guding's Thought as Seen in his Translations

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Key Words; GUDING, TRANSLATION, MANCHUKUO, THE CHINESE LEAGUE OF LEFT-WING WRITERS, THE GREAT EAST ASIAN WAR, RACIAL HARMONY

Guding translated Japanese works into Chinese throughout his life. His translations can be divided into three periods: the Beiping period, the Manchukuo period, and the People's Republic of China period. As this article is concerned with his translations in the Manchukuo period, Beiping period translations are mentioned, although those of the People's Republic period are not treated.

After the Manchurian Incident, Guding escaped to Beiping and joined The Chinese League of Left-Wing Writers. He translated works of Japanese proletarian literature as he supported the struggle of Chinese workers who were organized by the Chinese communists.

In Manchukuo, Guding translated some anti-socialist works such as *Sad Toyd* by Ishikawa Takuboku (1937). These translations display Guding's attempt to maintain hope in the midst of difficult circumstances. His response to the left wing atmosphere highlights the extent of the Manchukuo's repression of left-wing activity.

During the period of 1938-1941 he translated literary works such as Natsume Soseki's novel, *Kokoro*. Guding's attempt to master literary technique and reform the Chinese language can be seen in these translations.

During the period from 1942 to 1945 Guding translated works such as *The History of American and English Aggression in East Asia*, which are thought to have contributed to the propaganda of the Great East Asian War. These translations indicate that while Guding was aiding the Japanese cause, he was doing so with reluctance.

However, as seen in Guding's suggestion to form The National Institute of Translation and employ the Chinese pronunciation system Zhuyinfuhao, his efforts to protect and preserve Chinese culture against the policy of Japanese colonial cultural directives must be recognized.

**The War Poetry of Yone Noguchi: *Declaration of War* 『宣戦布告』 (1942) and
Congratulations on the “Hakkou-ichi-u” 『八紘頌一百篇』 (1944)**

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Key Words; WAR POETRY, PATRIOTIC POETRY, NATIONAL EPIC, BROADCAST BY RADIO, MEDIA, MODERNISM, DECLARATION, *DECLARATION OF WAR* 『宣戦布告』 (1942), *ON TRADITION* 『伝統について』 (1943), *CONGRATULATIONS ON THE “HAKKOU-ICHI-U”* 『八紘頌一百篇』 (1944)

Being labelled “the writer of War Poetry” brought harsh assessment in the postwar era to all the Japanese-language-poetry by Yone Noguchi (1875-1947). Reading his wartime poetry has often been done in the light of his engagement with the media of the same era, such as his radio broadcasts, and it has been used to measure his “guilt,” in terms of its devious manipulation of the public (and its tendentious use as political propaganda during that imperialist era). It is true that the period of World War II and of the mass production of War Poetry was concurrent with the development of radio broadcasting. From the viewpoint of the relationship between the new media and War Poetry, all (that can be found) is a kind of “scissors-and-paste” poetry (the so called, “Rubbish Poetry”) with a brute, political voice-power. Whereas this “war poetry” is nowadays regarded as belonging to a single category, during the war it was referred to under various terms, such as “war poetry”, “patriotic poetry”, “the national epic,” and at the time the poets engaged in discussion of the various roles fulfilled by that wartime poetry. Furthermore, poets, even one such as Yone Noguchi, known for being actively propagandist, provided clear pacifist imagery in their work, and also were critical toward national politics in their poetry.

This paper aims to investigate both the well-known aspects and the unknown aspects of Yone Noguchi’s wartime poetry. While Yone Noguchi wrote in concert with his broadcast by radio and was involved in contributing to National policy, he also wrote poetry showing a degree of resistance and desperation, which fell foul of the censor. This paper discusses his *Declaration of War* 『宣戦布告』 (1942), and his *Congratulations on the “Hakkou-ichi-u”* 『八紘頌一百篇』 (1944), which were both confiscated by GHQ right after the end of the war.

A Wanderer in a Foreign Country: A Study on *Shanghai*

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Key Words; YOKOMITSU RIICHI, *SHANGHAI*, FOREIGN COUNTRIES, WANDERING, IDENTIFICATION, INTERNATIONAL SITUATION, MATERIALISM, ELABORATION

This article treats *Shanghai* written by Yokomitsu Riichi, in which I analyzed the characters’

features in the story, and pointed out complex aspects about Sanki, who has a nihilistic character with unstable feelings for women. As for other characters, I especially focused on Miyako. She had a great attachment to the land of Shanghai. Through her existence in the story, other important characters become more objective. I also pointed out the similarities in pronunciation which are often used in the story, which contributes to the molding of characters.

Matsumura Kenzo Group: Japan's Diplomatic Pipe to China: 1959-1972

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Key Words; MATSUMURA KENZO GROUP, THE LIBERAL DEMOCRATIC PARTY GOVERNMENT, THE DIPLOMATIC PIPE TO CHINA, THE NORMALIZATION OF CHINA-JAPAN RELATIONS

To break the ice of diplomatic relations before the reestablishment, the political group organized by the representative of the Liberal Democratic Party, Matsumura Kenzo, had become the most significant power in the Japanese conservative camp during the normalization of China-Japan relations, due to its practice of economical and cultural intercourse with China and communication of political views between governments and ruling parties from both sides. He advocated that Japan should establish long-term and stable relations with China based on the Japan-US Security Treaty, and to serve the best interests of the nation. This stratagem fundamentally informed the whole of Japan's policy toward China.

Eugen Herrigel's "Die Tradition im japanischen Volks - und Kulturleben": Japanese Translation and a Comment

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Key Words; EUGEN HERRIGEL, ZEN IN THE ART OF ARCHERY, NAZISM, CULTURAL SUPERPOWER

Together we translated and examined an unknown article of Eugen Herrigel, published during World War II. The article discusses the tradition and spirituality of Japanese culture, the aesthetics of cherry blossom-viewing, metempsychosis, Mikado adoration, and the praise of self-sacrifice. His article is notable because he ranked State Shinto as the highest expression of the spirit of Japanese culture, while he remained silent on the theory of Japanese culture/Zen Buddhism, which was included among his own beliefs.

The Formation of German Haiku and the New Appreciation of Japanese Haiku

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Key Words; HAIKU, CULTURAL EXCHANGE, SYMBOLISM, TONE, GERMAN LITERATURE, COMPARATIVE STUDY, MODERNISM, LITERARY GENRE, CONCEPT, MODERN POETRY

The Beginning of German Haiku lies in the introduction of Haiku by German Japanologists and the reception of French Haikai. Haiku then became mixed with short style poetry to eventuate in an original German poetic form, which came to stimulate modern poetry in Germany. Meanwhile, German Haiku have been received in Japan as a symbolic expression. Such exchange has brought to Japan new possibilities of Haiku as a literary genre. My paper deals with such literary exchange between German Haiku and Japanese modern poetry, within which the encounter of modernity and tradition will be considered.

Taguchi Ukichi and Plagiarism

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Key Words; AUTHORSHIP, PLAGIARISM

In the twenty fourth year of the Meiji era, Akashi Magotaro was accused of plagiarizing Taguchi Ukichi's *Shina-kaika-syoshi*. The text in question *Shintai-shina-rekishu* created a gap between the traditional idea of authorship and the new one. This paper, based on both claims of Taguchi and Akashi, highlights the cultural meaning of this case of plagiarism.

Did Tayama Katai Really Love Okada Michiyo?

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Key Words; FUTON, TAYAMA KATAI, OKADA MICHIO, NAGAYO SHIZUO, FICTION, SHI-SHOSETSU, LETTERS, BIOGRAPHY

Some scholars have made comments on *Futon* by Tayama Katai without referring to the important biographical researches, which are not generally known. In this paper, I recast the process of the formation of *Futon*, the relationship between Katai and Okada Michiyo, the

model of Yokoyama Yoshiko in *Futon*, and rethink how Katai sincerely loved or desired Michiyo.

In *Futon* its narrator and hero Takenaka Tokio confessed his love or desire for his female disciple Yoshiko after she was brought with her father to her hometown in Chugoku District. For a long time, literary critics and scholars argued whether Katai really loved Michiyo or whether it was just a fiction. The critic Hirano Ken examined the published letters between Katai and Michiyo's father after the publication of *Futon*, and concluded it could not be real love, but rather a fabrication.

Certainly, after the publication of *Futon*, Michiyo came back to Tokyo, and by aid of Katai got married to Nagayo Shizuo, who was the model of Tanaka in *Futon*, as Katai's adopted daughter. But after a few years, she came to criticize *Futon* and Katai, mainly for its depiction of Tanaka. Nagayo was a Christian and wanted to become a man of letters, translated Lewis Carroll's *Alice's Adventures in Wonderland* for the first time in Japan, and wrote some books, and worked as a journalist. But in the final year of the Taisho era, Michiyo and Nagayo divorced.

In 1993, however, Tayama Katai Memorial Museum of Literature in Tatebayashi city, Gunma prefecture issued a book *Letters Around Futon*, edited by Kobayashi Ichiro, the authority of Katai. It had been known that soon after Michiyo came to Katai's house, Katai went to the Korean peninsula as a war correspondent during the Russo-Japanese War, although *Futon* omitted this fact. However, this book revealed Michiyo and Katai's correspondence during this term, in which Michiyo wrote love letters to Katai. Katai's letters were formal and always added they should be shown to his wife. One of Michiyo's letters says Katai is "mizukusai" namely "reserved." After Katai came back, however, Michiyo once went to her hometown and met Nagayo at a meeting at a church in Kobe and fell in love. Michiyo lived with her elder brother Jitsumaro who worked as a teacher of English in Kobe. But since Michiyo left Kobe, it took three days to travel to Tokyo, though it usually takes one day. Therefore, she was suspected to have made some overnight rendezvous with Nagayo. In *Futon*, Yoshiko admitted that she had slept with Tanaka and left Tokyo.

On the other hand, Michiyo's love letters to Katai stopped after she met Nagayo, and Katai began to write letters containing amorous poems addressed to Michiyo. From this sequence, it can be concluded that at first Katai only had caused interest for the young girl, but after the girl's love letters, ceased, Katai abruptly came to feel desire for her.

Katai afterwards wrote a short story "Pistol," in which the hero's wife witnessed the word "mizukusai" in her female disciple's letter and accuses him. However, the content of the letter had not been published. Michiyo seems to have been unsatisfied with Katai's attitude, but he, feeling jealous of Nagayo, did his best to have them married. And Michiyo, in her late years tried to deny the carnal relationship with Nagayo at Kyoto, but her explanation is not persuasive.

Watsuji Tetsuro's Idea of Philosophy, Life and Art
Concerning *A Study on Nietzsche*

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Key Words: WATSUJI TETSURO, NIETZSCHE, PHILOSOPHY/IDEA OF LIFE, UCHU SEIMEI (LIFE OF THE COSMOS), NAITEKI KEIKEN (INNER EXPERIENCE), ANJI SHÖCHŌ (SUGGESTIVE SYMBOL), EIEN KAIKI (ETERNAL RECURRENCE), IDEA OF PHILOSOPHY, IDEA OF ART, TAISHO SEIMEI SHUGI (TAISHO VITALISM), SHUYO (SELF-IMPROVEMENT), JINSEIRON (VIEW OF HUMAN LIFE)

A Study on Nietzsche written in 1913 by Watsuji Tetsuro (1889-1960) represents the starting point of his career as a philosopher and it is known as the first academic publication on Friedrich Wilhelm Nietzsche (1844-1900) in Japan. In addition, Watsuji's thought as seen in this work had great relevance to his later development.

In the first chapter of this paper, Watsuji's position, method, and aims in *A Study on Nietzsche* are analyzed, and it is revealed that his idea of philosophy during his early years, based on the concept of uchu seimei ("life of the cosmos") was a typical example of Taisho Seimei Shugi ("Taisho Vitalism, or Life-centrism"). In the second chapter "Until *A Study on Nietzsche*," I traced his approach to Nietzsche in his early writings, and in the third chapter I considered the meaning of some key concepts such as naiteki keiken ("inner life"), anji shotyo ("suggestive symbol"), eien kaiki ("eternal recurrence") or uchu seimei ("life of the cosmos") and surveyed their relationship with contemporary ideas. In these two chapters, the formative process of his philosophy (the concept of philosophy, expression, and worldview) is revealed. In the last chapter, the conclusions of each chapter are summarized and the extent to which his early philosophy influenced his later work is discussed.

This research will shed light on the formation of conceptual systems in Japan at the beginning of 20th century through examining the relation between shuyo ("self-improvement") and jinseiron ("view of human life") in regard to Watsuji's concept of philosophy and art. In addition, it will fill the lacunae in the previous research concerning the idea of life early in the twentieth century, especially Taisho Seimei Shugi by means of surveying his concept of uchu seimei and its formative process.