

The Diffusion of the Kumamoto Domain Policy

ISODA Michifumi

Ibaragi University, Ibaragi/

Visiting Associate Professor, International Research Center for Japanese Studies, Kyoto

Key Words; ADMINISTRATIVE REFORM OF DOMAINS, KUMAMOTO DOMAIN, HŌREKI, MITO, KANSEI, HIGO *MONOGATARI*, TOKUGAWA HARUMORI, MATSUDAIRA SADANOBU, HOSOKAWA SHIGEKATA

In various domains in pre-modern Japan, many administrative reforms were performed. Of these two influenced the entire country from especially the end of the 18th century to the first half of the 19th century. They are the Hōreki reform of Kumamoto domain and the Tenpō reform of Mito domain.

After the 19th century, shogunate and domains underwent a process of administrative modernization. “Pioneering domains” now appeared presenting a diversity of reform models. This modernization was a multi-phased process, the first phase of which began with a successful attempt at reform by Kumamoto around 1750. The second phase saw the political movements of pioneering domains adopted in the shogunate’s Kansei reform around 1800. There was knock-on effect here as domains all over Japan applied their own Kansei reforms. In the third phase, there began around 1830 the so-called Tenpō reforms as could be seen in Mito, which also exerted an influence on many other domains. In this thesis, Kumamoto domain policy is compared with that Mito, and the influence exerted by the Hōreki reforms in Kumamoto on the Tenpō reforms of Mito are analyzed.

**A Study of the Adopted Child with Dowry in “Hatamoto” Families:
Mainly on the Early and Middle Edo Period**

JIANG Ying Yan

Research Assistant, International Research Center for Japanese Studies, Kyoto

Key Words; EARLY AND MIDDLE EDO, ADOPTION, DOWRY, FALSE FAMILY REGISTER, SOCIAL POSITION MOVEMENT.

Edo society to this day conveys an image of inflexible social status. However, the possibilities for social mobility were never entirely absent. A system for facilitating the buying and selling of samurai status existed and as a result, there were possibilities on the personal level for status advancement.

The purpose of this study is two-fold: 1) to analyze examples child adoption and dowry in hatamoto families in the early and middle Edo period; 2) to examine the relationship within the domain between the system of child adoption and social status mobility. Child adoption took place over a wide geographical area. Children with and without blood relations were eligible for adoption. This characteristic facilitated social status mobility in the form of child

adoption with dowry. Despite the Edo bakufu ban on adopting children belonging to different social status the practice was already evident in the early Edo period.

The Nationalist Government and Japan's Special Interests in Manchuria

Wensheng GAO

Tianjin Normal University, China

Key Words; MANCHURIAN INCIDENT, SPECIAL INTERESTS, WANG CHENG-T'ING, SHIDEHARA KIJŪRŌ, NATIONALIST GOVERNMENT

The traditional view is that the surge of the Chinese nationalist movement led to the outbreak of the Manchurian Incident. However, an examination of the Nationalist Government's attitude toward Japan's special interests in Manchuria before the Manchurian Incident, suggests something other. In this paper, I argue as follows:

- 1) that Japanese policy toward Manchuria was to extend its interests throughout Manchuria and maintain them, and that Japan had no intention of returning Manchurian special interests to China after the Russo-Japanese War of 1904-05. This was precisely Shidehara Kijūrō's point.
- 2) that the Nationalist Government which succeeded Sun Yat-sen, was considerably conciliatory on the Manchurian problem. The Nationalist Government insisted that Japan's special interests in Manchuria should be returned to China, but recognized the impossibility of reclaiming it with immediate effect; so it accepted the reality of Japan's interests, left the solution of the Manchurian problem pending, and prioritized the improvement of Japan-China relations. Only then did the Nationalist Government intend to seek a solution to the Manchurian problem. In brief, there was common ground between Japan and China on the Manchurian problem, although there was disagreement over the final solution.

The Editing Process of *Hyakki yagyō emaki* (Scrolls Depicting One Hundred Daemons Parading at Night): An Informatics Approach

YAMADA Shōji

International Research Center for Japanese Studies, Kyoto

Key Words; HYAKKI YAGYŌ EMAKI, EDITING PROCESS, EDIT DISTANCE, EVOLUTIONARY TREE, INFORMATICS, ART HISTORY, PICTURE SCROLL

In this paper, the author analyzes sixty-four *Hyakki yagyō emaki* in order to evaluate their editorial process. Evolutionary trees of *Hyakki yagyō emaki* are depicted here by using the concept of "editorial distance" in informatics, which focuses on the iconic order of demons in parade. As a result, the author estimates that scroll Nichibunken B depicts the order of demons, which would be most proximate to the original Shinjuan-type scroll. Through an examination of the iconic order of daemons in other composite-type scrolls, the author estimates the whole editing process of several types of *Hyakki yagyō emaki*.

**On Diffusion and Acceptance in the Case of Kabuki Costumes: With Special Reference to
*Barentsuki-yoten, Omigoromo, Ezonishiki and Asshi***

MORITA Toyoko

Momoyama Gakuin University, Osaka

Key Words; KABUKI, COSTUME, *BARENTSUKI-YOTEN*, *OMIGOROMO*, *EZONISHIKI*, *ASSHI*

People were enthusiastic about Kabuki plays in the Edo period. The common man and woman were much interested in Kabuki costumes, and accepted and imitated them as the latest fashion. Generally speaking, Kabuki costumes were derived from not only traditional Japanese costume but also foreign costume.

For example they found inspiration in the *sumō* wrestler's belt known as *mawashi*, and banners traditionally borne on their shoulders by firemen. These, as symbols of dynamism and strength, found their way into *Barentsuki-yoten*. So too did the robes of the Chinese Zen monks who made their way to Japan in early Edo. These were also adapted as Kabuki costume.

The dress used in *Omigoromo* is indeed striking. Its original style derives apparently from the collar of some European costume, while its belt has its origins in a Buddhist braid. The original *Omigoromo*—meaning literally “costume worn by the nobility”—was the formal dress that court nobles wore at the time of the *Daijōsai*, the imperial enthronement ritual. In origin this costume symbolized the alien and the rebellious but in time it came to represent the nobility.

Ezonishiki by contrast was an orthodox, traditional and embroidered robe worn in China. Ching emperors presented such robes to rulers of China's tributary states. *Asshi* was made of very resilient material and worn by the Ainu. Both *Ezonishiki* and *Asshi* were trade commodities, and made their way into the Kabuki wardrobe because of their exotic style.

In brief, this paper argues that Kabuki costumes were much influenced by the historical and social events in the Edo era. These events inspired Kabuki actors to invent and to give new meaning to the costumes so vital to Kabuki performance.

**The Reasoning of Twelve Pairs: On the Production Process of Kuniyoshi's “*Tōdo nijūshikō*”
(The Twenty-four Chinese Paragons of Filial Piety)**

KISA Takahisa

Former Senior Researcher at NHK Broadcasting Culture Institute, Tokyo

Key Words; UKIYOE, WESTERN-STYLE-WOODPRINT, KUNIYOSHI, *TŌDO-NIJŪSHIKŌ*: TWENTY-FOUR CHINESE PARAGONS OF FILIAL PIETY, TWELVE-PAIRS COMBINATION, MYSTERY, SIGNATURE, SEAL, CODE

Chūban (half size ōban) “*Tōdo nijūshikō*” (Twenty-four Chinese Paragons of Filial Piety) by Utagawa Kuniyoshi is the most experimental and highly motivated series of Western-style woodprints. This series consists of 24 pieces that are thought to have been produced as twelve pairs. In this paper, I employ multiple types of data to imag-

ine and ultimately to pin down the true combinations of the twelve pairs. And through pursuing the true combinations, I seek to shed light on the production process of this series and on Kuniyoshi's intentions.

This series adopts a distinctive form. Above the frame of the picture, there is a frame for kotobagaki (notes), and beside this are a rakkan (signature) and a yoshikiri-in (seal). This special form leaves numerous clues as to how best to arrive at the twelve combinations. The rakkan are divisible into four patterns, and the rakkan, it is argued, were written in the following order:

First Half: A. Ichiyūsai-Kuniyoshi-Ga 2 lines: 12 pieces

B. Without Rakkan: 2 pieces

Second Half: C. Ichiyūsai-Kuniyoshi 2 lines: 4 pieces

D. Ichiyūsai-Kuniyoshi 1 line: 6 pieces

In section A, there are two special groups namely “the group in which frames of the title (*Tōdo nijūshikō*)” are most highly positioned (4 pieces), and “the group whose picture and kotobagaki frames are rounded” (4 pieces). This categorization informed the reasoning of 12 pairs. Analyzing the handwritings of rakkan revealed not only the rakkan pairs, but also the order in which the rakkan were written and the location (right or left) of the two pieces in each pair.

All the yoshikiri-in proved not to be seals but handwritten. They were written in the last stage of woodprints production and thus constitute decisive evidence of the true combinations (block pairs), since only two pieces share common characteristics in their shape, size and positioning.

Half of the twelve combinations exhibited differences between rakkan pairs and block pairs, making it apparent that a reshuffling was done. The types of title letters reveal several patterns, showing that there was a different idea about combinations existing at the title stage. At each stage of the production process, several “codes” were used in order to make the pairs, such as the varieties of title letters. Two corners between two frames of kotobagaki and the picture are «compound corners», which constitute a type of «code» as well. Every block pair of the first half of the series has its own distinctive type of «compound corner», while in the second half there are only two types. This fact is sufficient to point out how the reshuffling was done.

The Influence of Dunhuang Yuanwen on Ancient Japanese Literature: A Case Study of Yamanoue no Okura's Works

WANG Xiaolin

City University of Hong Kong, Hong Kong SAR, China

Key Words: YAMANOUE NO OKURA, YUANWEN, CHINESE VERSE AND PROSE, *DUNHUANG YUANWENJI*, TRANSLATION, INFLUENCE, *MAN'YOSHŪ*, ANCIENT JAPANESE LITERATURE

Among the numerous documents from Dunhuang, there is a special genre known as Yuanwen 願文. Yuanwen were used mainly as prayer texts for worship of the Buddha and other Buddhist deities. Their composition has had a long history in China, with most of the extant examples being found scattered among the Dunhuang documents. So far, Yuanwen are believed to have been introduced to ancient Japan and to have influenced ancient Japanese literature as well. Yet the details of the relationship between Yuanwen and ancient Japanese works have been little studied, due to the limitations of the available resources: there was no Yuanwen collection published until 1995. Since the publi-

cation of the Dunhuang Yuanwenji 敦煌願文集, edited by Chinese scholars, the issue has begun to draw more and more scholarly attention. However, a considerable amount of research remains to be done. The present paper will focus on three literary works written by Yamanoue no Okura, one of the representative literary figures of 8th century Japan. The paper will analyze Yamanoue no Okura's works in relation to Yuanwen, both in terms of their language and the ideas they express, and will seek to show how Yamanoue no Okura's own compositions were deeply influenced by the Yuanwen genre. The paper also emphasizes the importance of undertaking comparative studies of Yuanwen and the *Man'yōshū* in developing further research.

The Shiseido Parlour as Advertisement: Parlors and Changing Styles of Social Interaction

TOYA Riina

Graduate University for Advanced Studies, Kyoto

Key Words; SHISEIDO PARLOUR, FUKUHARA SHINZŌ, FUKUHARA ARINOBU, STYLES OF SOCIAL INTERACTION, CAFÉ, OVERSEAS TRAVELERS, WESTERN ARCHITECTURE, MODERN GIRL

When think of the Shiseido corporate image, the importance of the Shiseido Parlour cannot be overstated. During the Taishō period and the beginning of the Shōwa period, Shiseido grew from a pharmacy in Ginza into a cosmetics manufacturer. It was also during this time that the Shiseido Parlour and the Shiseido Gallery became fully operational leaders of Ginza's urban culture.

The Shiseido Parlour got its start in 1902, when Fukuhara Arinobu, the company's founder, installed Japan's first soda fountain in Shiseido, which at the time was a pharmacy. When Arinobu's third son, Fukuhara Shinzō, got involved in management in 1916, he devised a plan to expand the business across Japan, making the cosmetics department independent from the pharmacy, and turning it from a retail store into a manufacturer.

The leading cosmetics firms were engaged in a fierce advertising war at the time. In addition to advertising through traditional media, Shinzō paid close attention to the mood the store itself evoked with its architecture and furnishings. He took the creation of Shiseido's image seriously, and the expansion of the Shiseido Parlour was one way he conceived of the whole store as an advertisement.

While the Japanese had traditionally interacted with one another drinking “tea in Japanese-style rooms,” the Shiseido Parlour introduced a new style of interaction: drinking “coffee in the parlor.” This made it popular among the new elite of the day, who had traveled overseas, and the parlour itself became an elite symbol.

At the time, it was unusual for a cosmetics manufacturer to operate a restaurant, but Shinzō declared, “Place is the key to everything.” Those who had traveled overseas shared the sense that environment shapes people's tastes. Shinzō concentrated on changing the Japanese home environment and diet as a prerequisite for selling Western cosmetics, and he helped spread awareness of these new forms of social interaction.

As the first café which women felt free to enter, the Shiseido Parlour helped draw women to Ginza, and it was the stage upon which the modern girl made her Ginza debut in the early Shōwa period.

Pompe's Perspective on the History of Japan

Frederik CRYNS

International Research Center for Japanese Studies, Kyoto

Key Words; POMPE, HISTORIOGRAPHY, HISTORY OF JAPAN, BAKUMATSU, MINAMOTO YORITOMO, TOYOTOMI HIDEYOSHI, TOKUGAWA IEYASU, KAEMPFER, TITSINGH, SIEBOLD, ALCOCK

This paper focuses on *Five years in Japan*, a work by the Dutch naval surgeon Pompe van Meerdervoort. Pompe stayed in Japan from 1857 to 1863 and taught medicine in the Bakufu's naval academy in Nagasaki. He continued the research on Japanese culture initiated by Kaempfer, Titsingh and Siebold. This paper examines in particular the chapter on the history of Japan in Pompe's book, and provides an annotated Japanese translation and an analysis of the distinctive characteristics of Pompe's view on Japanese history compared to his predecessors.

This has resulted in the identification of the following three characteristics.

1. Although Pompe relies on the research of his predecessors, he provides his readers with plenty of new information on, and detailed analysis of, Minamoto Yoritomo, Toyotomi Hideyoshi and Tokugawa Ieyasu, whom he regards as important historical figures in the process of the power balance shift from the imperial court towards the Bakufu. Pompe diverged from the traditional philological method and obtained his information directly through conversation with Japanese intellectuals. In so doing, he obtained a much more vivid view of the changes in Japanese history than his predecessors.

2. Pompe was the first Western Japanologist to provide a periodization that gives a clear view of the great changes in Japanese history. For his periodization, he takes political organization as a criterion. This criterion is new and stands apart from Kaempfer's traditional Christian criteria and Siebold's ethnological criteria.

3. Contrary to other contemporary writers on Japan like Alcock, Pompe defines the emperor as the real sovereign of the Japanese nation and uses his description of Japanese history in order to explain the political conditions in the Bakumatsu period. It is suggested that Pompe was influenced by the restoration ideology that became prevalent during his stay in Japan.

A Cultural History of the Genres of Theatre Criticism: The Transition to the Modern

HIGASHI Harumi

Gunma Prefectural Women's University, Gunma

Key Words; THEATRE CRITICISM, YAKUSHA-HYŌBANKI, GENRE OF PUBLICATIONS, TAKEJI MIKI, KATA

This essay investigates the change of the Kabuki criticism from the pre-modern to the modern period. In conventional studies of Kabuki criticism, the characteristics of criticism in successive periods have been discussed in terms of the qualitative transformations of Kabuki plays, from a perspective which emphasises play scripts. In contrast, this essay attempts to investigate Kabuki criticism from the viewpoint of the cultural history of the theatre criti-

cism, and focuses on *Yakusha-hyōbanki* as a new genre of publication for Kabuki criticism. It makes clear that the change from *Yarō-hyōbanki* (with its focus on actors' looks) to *Yakusha-hyōbanki* (which stresses rather their acting skills) is linked to the qualitative changes, in publications such as the frequency of their appearance. Moreover, it points out that the pre-modern to modern shift in Kabuki criticism was also affected by liberation from the regulated publishing system of the pre-modern period and the innovations in printing technology and distribution system in the modern. These elements prompted the change from *Yakusha-hyōbanki* which reviewed each actor to modern Kabuki criticism which reviews each production in its entirety.

Although conventional studies point out that modern Kabuki criticism has tended to regard plays as important, this essay makes clear that there was an interest in the plot and structure of each play even in the pre-modern period. This interest in plot was transformed into the literary criticism of the modern period. However, it is not the case that critics focused on drama and neglected other elements of production. Rather, the reviews of actors and stage scenery and props, which are evident in pre-modern criticism survived even in the modern period. While drama blended with other theatrical elements in the pre-modern period, modern criticism saw a great change in which drama became an independent object of review. At the same time, the essay points out that the early modern approach which focuses on actor's performance and does not priorities drama survived within the modern method of criticism, namely that of the "form" of the performance. After all, Kabuki criticism is basically not a drama review but a stage review.

Jiyū and *Byōdō* in Meiji Japan

SUZUKI Sadami

International Research Center for Japanese Studies, Kyoto

Key Words; FREEDOM, LIBERTY, CONCEPT, CONCEPTUAL SYSTEM, NATURAL LAW, THE WAY OF HEAVEN, NATURAL RIGHTS, MEIJI ENLIGHTENMENT THINKERS

Although some enlightenment thinkers, including Fukuzawa Yukichi (1835-1901), discussed the Meiji Restoration as though it had been a revolution that realized the equality of all people, the reality was different. In the movement to overthrow the Tokugawa Shogunate, which was prompted by the arrival of the black ships, they mainly struggled over the issue of whether Japan should open to the world or to remain as a pro-emperor, anti-foreign nation. After many twists and turns, they resolved to choose the status of a pro-emperor nation open to the world.

Slogans demanding political freedom or equality of all people were never heard in the course of these developments. Yet democracy was taken for granted in Meiji since the ideology of freedom and equality of life had already spread extensively in the Edo era, and the class system was in flux owing to economic influence. The new government promulgated the Conscription Act in January 1873, and recognised Japanese people's freedom and liberty, imposing, in exchange, three year's military service on males 20 years old and over as what westerners called a blood tax in order to "counter national disasters." The system of "universal conscription" is naturally based upon an idea of natural rights according to which each citizen offers the state part of their power, maintains order in society, so that each achieves his own security. In the ideologies of Meiji enlightenment thinkers, however, freedom and liberty were un-differentiated and the ideas of natural rights and the theory of a social contract were nowhere in evidence. All this has been pointed out before but the question is how to explain this situation. Discussions of this issue thus far have

had an arbitrary quality at best.

The real reason is to be found in two facts: 1) that various kinds of Western theories of freedom and equality were received in a single bundle of natural human rights, and 2) that *tenri*-the laws of nature according to the Neo-Confucian philosophy of Zhu Xi 朱熹(1130-1200), which was officially recognized by the Tokugawa Shogunate, and *tendō*-the way of heaven, which was widespread in the same era, functioned as a receptor. Moreover, because freedom and equality of life were thought of as a set of concepts, proponents of natural human rights did not attempt to ponder separately the relationship of freedom and equality to society or state. Consequently, thinking about individual, social and state relationships changes endlessly according to circumstance and the proponents of those relationships without the separation of individual rights from life, from society and from the society.

Here I will discuss first how *jiyū* and *byōdō* (liberty and equality respectively in Japanese) were received in Japan, and then consider three thinkers' discussions of society and state. Reflecting on both the imported concept and the traditional concept that constitutes the "receptor" and, at the same time, unpacking the process of concept formation by linking together a multiplicity concepts such as freedom and liberty: it is the combination of these two approaches that will prove not only effective but vital if we are to make sense of the conceptual systems that are prevalent in society.

Films Promoted by Japan's Self-Defence Forces: The Common Assertions of the Tamogami Essay and Mass-media Relations

SUDŌ Noriko

Tamagawa University, Tokyo

Key Words: FILMS, MASS-MEDIA, CULTURAL POLITICS, NATIONALISM, PATRIOTISM, SELF-SACRIFICE, SELF-DEFENCE FORCES, TAMOGAMI ESSAY

This article examines the films officially promoted by the Japan Self-Defence Forces, mainly made since 2005. Not all are war movies but all embrace a surely extol the virtues of patriotism and self-sacrifice for the nation. Previously the representation of the SDF, especially in a positive light, was almost "taboo" on TV or in the movies, but since about 2005, roles depicting heroic characters in the SDF have been taken on by famous actors and actresses.

The controversial essay written by sacked Air Self-Defence Force chief Toshio Tamogami in late 2008 was a major shock to the government and the almost all the media companies bitterly criticized it. However, the very same assertions as those made by Tamogami have been propagated in movies supported by the Ministry of Defence and many media companies investment in them. This is evidence of their ambivalent attitudes towards the SDF. Now as big media companies function simultaneously as film production companies, they are searching so far in vain for a happy middle ground between economic needs and the demands of journalism.

In Japan, the annual number of visitors who go to see movies in theaters is about 160 million. The figure has not changed since 2001, but the number of rental DVDs has rapidly increased in recent years. In addition, foreign movies were more popular than Japanese movies for a long time, but in 2008, Japanese movies broke the box-office mold and the positions were inverted. Since the cultural policy of the government is to concentrate on promoting popular culture, especially the movies, we might presume that the influence of the Japanese movies will increase still further.

During the war, Japanese army used film as the means of propaganda, and the film companies willingly collaborated with the military. The movies promoted by the SDF have not the same tendency but neither are they entirely different. The purpose of this study is to analyze the relationship between popular culture and politics, economy, and mass communication.