SUMMARIES

On the Reception and Transculturation of Chinese Music in Nara and Heian Eras: A Case Study of *Tōka* (stomping dance and song)

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Key Words: TŌKA, ONNA TŌKA, OTOKO TŌKA, TŌKA NO SECHIE, RITUAL MUSIC, INTERCULTURATION

From ancient times, China has widely influenced Japan from cultural systems to court ritual. Naturally, music is also included here. In ancient Japan, there were differences between both countries in terms of cultural foundations and in the nature of the people. As there were also differences in the degree of social development, at the time of cultural contact, there were differences in the degree of reception, which meant that Chinese culture in its entirety was never introduced. The technical term *tōka* first appears in Japanese records at the end of the 7th century. This meant that Tang dynasty Chinese were directly involved in performance, and were the first performers of *tōka* in the imperial court. After being introduced into Japan, *tōka* played an important role as ritual court music from the early part of the Heian period, as can be gleaned from Japanese historical documents in *Rikkoku shi*. The aim of this study is to clarify what the nature of *tōka* was, what *tōka* originally meant in Tang dynasty China and earlier, as evidenced in documentation, and at what level in Japan's cultural reception Chinese culture was received, digested and indigenized.

Osaka Jōdai in the Kaei and Ansei Periods: A Study of Tsuchiya Tomonao (of the Hitachinokuni Tsuchiura Domain) and His Response to the Problem of Opening Osaka and Hyōgo Ports

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Key Words;   JŌDAI, JŌBAN, MACHI BUGYŌ, KŌYŌNIN, OSAKA'S ADMINISTRATIVE ORGANIZATION, THE PROBLEM OF OPENING OSAKA-HYŌGO PORT, TSUCHIYA TOMONAO, ŌKUBO KANAME

The author makes use of letters（*shojō*）and manuscripts（*kakitome*）in the Tsuchiya family archives —rather than Tokugawa shogunate decrees—to discuss the Osaka Jōdai's power within the bakufu power structure. Tsuchiya was the jōdai or head of Osaka Castle. The author makes the following observations.

1. It has been thought so far that the *jōban* took charge of military affairs, the *machi bugyō* controlled civil administration, and the *jōdai* supervised them. However, the present analysis demonstrates that actually *jōdai* and *machi bugyō* were chiefly responsible for military affairs and civil administration, and were supported in their endeavors by the *jōban*.

2. Tsuchiya grappled with the problem of the economic restoration of Osaka city, the opening of Osaka-Hyōgo port, the coming of Putyatin and other matters. The *jōdai* was mindful not only of the administration of Osaka but also of bakufu diplomacy. The activities of Ōkubo Kaname, who was a *kōyōnin*, lent support to Tsuchiya.

3. Bakufu *shukutsugi* played an important role in consensus building among *rōjū* and bakufu officials in the Osaka administration. The author highlights the importance of letters exchanged among Osaka's bakufu senior officials.

4. The bakufu officials in Edo sought the agreement of *jōdai* and *machi bugyō* on the policy of opening the country to the world. Osaka's administrative organization was to a certain degree independent of Edo, and the *jōdai* was the most important official subordinate to the *rojū*. However, Tsuchiya was not permitted to oppose bakufu trade policy.

Yokomitsu Riichi's *Shanghai*: A Discussion from the Perspective of "Seeing" and "Being seen"

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In the field of modern Japanese literature, many studies from various different perspectives focus on the novel *Shanghai* by the novelist Riichi Yokomitsu. After summarizing briefly the writer's experiences in Shanghai, this paper takes up the experiences of the characters in the novel. In the atmosphere of the novel, we encounter many places of the sort which Yokomitsu himself visited in Shanghai; the characters we see in the novel vary widely. This paper explores in depth the structure of the novel through an analysis of what engages the characters, and how the people and objects inter-connect.

The first part in this study identifies linkages between Sanki and Kōya, whom earlier studies identify as contradictory characters. As for Sanki, he can be understood as negative with little personality, while Kōya is bold and without pity. However, Kōya's behaviour in dealing with his beloved Miyako and the other women he knows proves to be exactly like Sanki's behavior, and here we can identify a behavioral pattern that repeats itself. It is also pointed out that every character, in the end of the novel, remains alone without falling in love with another, and this marks a return to the writer's formulation of incidents about which the other characters themselves know nothing.

Part 2 casts some new light on the characters of women, who are the seen, rather than the men, who are the see-ers. They change into central characters, and the writer uses them to formulate incidents from their perspective. A close analysis of the character of Osugi in chapter 25 reveals that Sanki is clearly embodied through Osugi's conceptualization of him. When Sanki is with another woman like Miyako or Hōshūran, the writer portrays events through Sanki's point of view only. By contrast, Osugi who decided to keep distance from Sanki and walk the path of the prostitute acquires a perspective on Sanki which no other female character has.

Linkages between the circumstances of Osugi who descends to the life of a prostitute and the Russian prostitutes are also highlighted: they are depicted as occupying the same space, one that transcends character differences. Osugi in other words plays a very important role of narrating what goes on in the hearts and minds of the nameless women. Osugi serves to link together all the characters in the story who otherwise occupy different levels of depiction. By the end, we find that her individuality imparts individuality to each of the novel's nameless characters.

A Study of *Gōkan*: *Iro otoko ōyasu-uri*
by Means of the Transliteration and Commentary III
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This paper is the fifth in a series of considerations by the author of *Iro otoko ōyasu-uri* through transliteration and commentary. The following new points have emerged as a result of working on a transliteration of the *kusazōshi*.

(1) The plot involving the sale of sex, as though it were a sort of 'main dish,' appears absurd if the reader looks only at the visual images, but the accompanying text reveals that such unrealistic actions do not really take place. (2) The case of mistaken identity in the elopement is not circumstantially absurd; rather it is described realistically as an event that could really take place. This is a characteristic of *gōkan* compilations that emerges from a close reading of the text. (3) "He is a happy person" is often used with regard to *Enjirō*, and it is now clear that this is meant in an ironical sense. (4) There are moreover visual images, which are not reflected in the textual description; that is there are illustrations for incidents that have been removed from the text. (5) It is evident that Ochon's garments are different to those understood in earlier studies. This discovery was made possible only by a close and careful reading of text and illustration together.

Roles of War Teaching Materials in Forming a View of "War and Peace"

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This study surveys and examines post-Meiji literary works as excerpted in post-war Japanese language high-school textbooks approved by the Ministry of Education. It considers the role that they played in shaping the Japanese view of "war and peace." These works embrace diverse themes of war, from Ōoka Shōhei's *Furyoki* (Record of a Prisoner of War), which depicts in strongly analytic prose the situation and feelings of a living person on the battlefield staring certain death in the face, to Ibuse Masuji's *Kuroi ame* (Black Rain), which depicts the realities of the atomic bomb with relentless verisimilitude. The study focuses on textbooks from the reign of the Shōwa emperor, who was closely connected with the war. Concretely speaking, these are Japanese language textbooks used in the postwar Ministry of Education system from Shōwa 25 (1950) until the end of the Shōwa period, Shōwa 63 (1988).

The Reception and Development of Empathy in the Meiji Period:
From "New Naturalism" to Symbolism

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This paper discusses from a literary perspective the reception and development of the esthetics of empathy in the Meiji period. The empathy theory of esthetics was established by Teodor Lipps (1851−1914) and Johanees Volkelt (1848−1930). Shimamura Hōgetsu, who returned from study abroad in England and Germany, introduced the empathy theory—deeply related to symbolism in the West—into Meiji period naturalism. This became the theoretical basis of a new naturalistic literature, and was accepted by many writers of the naturalist movement. Here the inquiry is concerned with the connection between naturalism and symbolism in Meiji, from the viewpoint of reception of the empathy theory, and its theoretical development.

The reception of the empathy theory gave rise to an interest in "mood" (*stimmung* in German). Writers' applied techniques of impressionism to literature in order to express "mood," which was regarded as more primitive than an intellectual understanding. They developed a new mode of description. This mode, ultramodern at that time, is discussed here. The key phrase is "symbolic expression of life." Here an argument is

made for the diversity of the spread of "the symbolic expression of life," beyond literary principles and doctrines. Furthermore, it is proposed that the theory of subject-object fusion in the empathy theory of esthetics leads to the problem of how to realize and overcome the modern. I describe the development of the idea of modernity with reference to the idea of *moderne* in Germany.

Itō Hisashi and Abe Jirō's Empathy Theories: On the Reception of Lipps

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In the 1900s, German art exerted a major influence on the art world in Japan, as did French and British art. However, German influence has not received the attention it deserves till now. A possible reason lies in the journal *Shirakaba*, (White birch), which assumed the role of introducing Western art into Japan. It is normally understood that *Shirakaba* was profoundly influenced by French and German philosophical thought, but that German influence was confined to the early period. This then gave way to French influence. *Shirakaba*, moreover, introduced a succession of artists who adhered to 'personalism,' that interpretive method that prioritizes a person's outlook on the world and on intellectual activity. Personalism in Japan is related to the empathy theory of esthetics. The representative thinker here is Lipps who was known in Japan before 1910. In this paper, however, Itō Hisashi's "Lipps theory" is taken up, and compared with Abe Jirō's *Bigaku*. From the comparison, it emerges that Ito's theory is characterized by its comparison with Eucken. Ito's theory exerted a powerful influence on *Waseda bungaku*. The "direct experience" method of appreciation, which involves the reader feeling the author's experience as his own, is made evident here with *Faust* as an example. Lipps was received in Japan as a new approach to literary appreciation.

Toward a History of Modernist Literary Art in Japan: A New Approach

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In the present paper, I dismantle the analytical scheme that obtained in Japan after 2nd World War, according to which naturalism is set in opposition to anti-naturalism. I replace it with a new model of literary history that locates at its centre symbolism in the broadest sense. I use as indicators literary expression, especially the style of its. To this end, I clarify the modern conceptual system of literary art, and the process of its remodeling, before I shed light on its connectivity to religion and natural science. At the same time, in order to track the changes in literary expression within the broader changes of view of fine art and its style in general, I adopt the method of 'modernism' as used in the context of impressionism in the fine art world. Impressionism illustrates in literary terms the stance of embedding itself in the feelings and consciousness of the men and women who accommodate that which is external to themselves. In this sense, it shares common roots with the later phenomenology in contemporary philosophy, and constitutes the beginnings of modern expression that links through to the present day.

I will use the word of 'modernism in the narrow sense' for the new trends conspicuous from the late 1920s, and seek to clarify what sort of changes led to the emergence of this more narrowly defined modernism out of modernism in its broader sense. If one applies the established narrower sense of modernism, one is enabled to talk of a development out of modernism's pre-history or what we might call "early modernism."

This article comprises three sections. The first, "The concept of *bungei* (the literary arts)," explains the concern of *bungei* (in the narrow sense of "bungaku" in Japanese and written literary arts) in Japan and East Asia. It does so by linking the concept to peculiarly Japanese features of *bungaku*. Note that the word *bungaku* used here emerged as a translation for the European term 'humanities' but, unlike the European humanities, it embraces religious writing, texts in Chinese *kanbun* and popular literary art.

There follows then a survey of the character of literary art as it embraced the mystical religiosity of symbolism—a new phenomenon in late 19th century Europe—and as it developed in concert with the ideas of art's universalism, eternalism, as well as cultural relativism. Japanese symbolism developed in diverse fashions, even as it accommodated the different British, French, and German symbolism, and as it drew upon Eastern traditions. At its core was a conception idealizing the expression of universal life. This was similarly manifest in international avant garde art as well.

The second section, "Modernism in fine art" grasps the trend of impressionism, symbolism and early modernism as a single whole, and offers an overview of how early 20th century Japanese art developed under these influences. The third section, "Modernism in literary art" surveys the early 20th century trends in literary expression that paralleled Japanese fine art. It illustrates the continuities and breaks between the trends in modern literary expression on the one hand and, on the other, a striking tendency of modernism in its narrow sense: namely, strong interest in forms of expression and in modes of construction. However, within modernism in its broader sense there emerged a new trend, that of "spontaneity." In novels, this was the chatty style of "writing as you talk." Here it is pointed out that this gave rise around 1935 to what we might call the postmodern form of "the novel about the novel"—distinct from the form of meta-fiction—as a reaction   against modernism in the narrow sense.