

SUMMARIES

***Shunga* and Illustration:
The Imitative Expressions in Ukiyo-e *Shunga***

SUZUKI Kenkou
The Graduate University for Advanced Studies

Key Words; *shunga*, ukiyo-e, *ukiyo-sōshi*, *mitate*, imitation, illustration, Hachimonji-ya, Saikaku, Nishikawa Sukenobu, Jin Ping Mei, Chinese pornography

This paper identifies the imitative dimension to Edo period *shunga* and explores for this characteristic from three perspectives: “the tradition of the model,” “the tendency toward imitation” and “the demands of publishing companies.” This paper also deploys a comparative perspective focusing on “the woodcut illustrations of China,” “the woodcut illustration of Japan” and “the ukiyo-e.” The relationship between “*shunga*” and “the illustration of *ukiyo-sōshi*” is regarded as being of special importance. In existing research, this sort of comparative perspective has been distinctly lacking. Here the focus falls on resemblances between *shunga* and illustrations. The resemblances alone are of little significance, what is more significant are the differences. In brief, it will be shown that *shunga* was influenced by the literary culture of the age but uses this influence in the most creative manner.

**The Distance between the *Iemoto* and the Emperor of Japan in Modern Chanoyu:
The Elevation of the Social Status of the *Iemoto* Seen in Tea Offerings to the Emperor and the
Imperial Family**

HIROTA Yoshitaka
Graduate School of Intercultural Studies in Kobe University

Key Words; *iemoto*, the Emperor of Japan, aristocratic chanoyu, popular chanoyu, imperial inspection, tea offering to the Emperor and the imperial family, distance from the Emperor, aristocracy, SEN Sōshitsu (Gengensai), SEN Sōshitsu (Tantansai), MATSURA Akira (MATSURA Shingetsu)

Looking at the history of chanoyu, the *iemoto* system that was born during the early modern era underwent significant changes in the modern era before assuming its current form.

Two types of chanoyu culture existed in the modern era. The first was “aristocratic chanoyu” performed by the aristocracy and industrial capitalists for the principal purpose of appreciating the material implements used. The second was “popular chanoyu” led by the *iemoto* for the principal

purpose of learning ceremonial tea making procedures. This paper will focus on the rise and fall of these two types of chanoyu culture, and attempt an analysis of the *iemoto* and its distance from the Emperor.

The *iemoto* came to have a direct relationship with the Emperor during the last days of the Tokugawa shogunate, when the *iemoto* presented tea to the Emperor. However, during the Meiji period, “aristocratic chanoyu” gained precedence, and the *iemoto* came to assume a position of distance from the Emperor. During the Taishō and early Shōwa periods, the *iemoto* performed tea offerings to the imperial family including the empress of the time, and thus succeeded in closing the distance with the Emperor. “Popular chanoyu” dominated after WW II. In contemporary times, the Urasenke and the imperial household are wedded to each other, and the distance between the *iemoto* and the Emperor has grown small indeed.

The analysis presented here leads to the conclusion that the contemporary *iemoto* system differs strikingly from the *iemoto* of previous eras.

**The Overseas Activities of Workmen’s School Graduates in Meiji Japan:
With a Focus on Taiwan 1895–1905**

TSAI Lung-pao
National Taipei University, Taiwan

Key Words; Japanese-ruled period, workmen’s school, technocrat, the General Governor of Taiwan, colony, land survey, technician

After the Meiji Restoration, Japan endeavored to modernize herself and promoted industries, but lacked technicians. Tokyo Imperial University’s president Watanabe Kōki and others who saw the need to reconstruct Japan with technology cooperated with entrepreneurs for whom industrialization was the greater priority reconstruct Japan by industrialization to establish the workmen’s school.

In the beginning of Meiji, graduates flourished both in the governmental infrastructure such as city planning, railways, communication, harbors and in private enterprises such as construction companies, and mining. The graduates surely played a vital role in “reconstructing Japan with technology” and “reconstructing Japan with industrialization.” Afterwards, they worked overseas as the influence of Japan spread through Asia. From the Japanese occupation of Taiwan to the Russo-Japanese War, graduates’ overseas destination of preference was Taiwan. Many graduates came to Taiwan to cooperate with the General Governor of Taiwan in pushing forward the land surveys, and the construction of railways, harbors, roads, waterworks, flood control works, reservoirs and irrigation systems. From 1895 to 1905, although graduates works converged in the General Governor of Taiwan and the civil engineer, transportation division of the military authorities, and part of graduates plays important roles in private enterprises such as mining, construction companies, builders, sugar companies.

**Chinese New Drama and Kyoto:
Ren Tianzhi's Jinhua-tuan and Shizuma Kojiro's *Shinpa* Drama Troupe**

CHEN Linghong
The Graduate University for Advanced Studies

Key Words; New Drama, Ren Tianzhi, Jinhua-tuan, Kyōto Hōsei Senmon-gakkō, Tōhōgo Gakkō, *Shinpa* drama, Shizuma Kojiro, Meijiza theatre, *Onishikan*, *Ryōbijin*

It is commonly said that Chinese New Drama (spoken plays or crude stage plays) has deep roots in Japan, and Tokyo, as the scene for the flourishing of New Drama around 1906, has always received much academic attention. The repertoires were subsequently brought into China by overseas students, exerting great influence on the drama reform at the time of late the Qing dynasty and the early Republic of China. However, this paper uses newly-found material on Ren Tianzhi (1870? ~ ?), the famous new dramatist to argue that Kyoto had a vital connection to Chinese New Drama. It explores how Kyoto's New Drama impacted on Chinese New Drama. Ren Tianzhi established Jinhua-tuan in 1912, and their activities represent the emergence of New Drama as an independent school.

First of all, we demonstrate Ren Tianzhi's experience in Kyoto which has not been known before. From 1902 to 1910, he was a teacher of Chinese at Kyōto Hōsei Senmon-gakkō and Tōhōgo Gakkō, and often travelled between China and Japan. Meanwhile, Shizuma Kojiro's *Shinpa* Drama Troupe was extremely active in Kyoto in the same period, performing at the Meijiza theatre in Kyoto over a period of ten years. We next explore the appearance of Kyoto's New drama, and discuss the linkages between Ren Tianzhi and Kyoto's New drama. This discussion develops around *Onishikan* and *Ryōbijin*, the pieces frequently performed by Shizuma Kojiro, which are quite similar to Jinhua-tuan's master repertoires, namely *Shang-Wu-Jian* and *Xue-suo-yi*. These are known to have been translated from Japanese novels. Through an analysis and comparison of these dramas, it is concluded that, though the Jinhua-tuan repertoire is not directly composed of the translations of the pieces of Shizuma Kojiro's Troupe, Ren's experience in Kyoto was definitive. His contact with the rising nationalism and active performances of New Drama provided him with strong momentum to engage himself in the New Drama movement.

**The Inversion of a Militaristic Novel:
Hirotzu Ryūrō's *Shichikiochi***

JEON Miseong
Graduate School of Humanities in Kobe University

Key Words; Hirotzu Ryūrō, *Shichikiochi*, militarism novel, Sino-Japanese War, soldier, exploit of the

war, *kinshi kunshō*, *Sendanbashi*

Hirotsu Ryūrō's *Shichikiochi* is a novel that deals with the after-effects of the Sino-Japanese War. Hirano Michizō, the hero of *Shichikiochi* was a farmer who lived in Yashū. He went to the front as a soldier when the Sino-Japanese War broke out. He was the hero of *Shichikiochi* on account of his exploits in combat patrol. He returned in triumph to his hometown, and people in his village rolled out the red carpet for him. Hirano failed to receive the highest imperial decorations for his heroism.

The cause of Hirano's tragedy seemingly would seem to be that he was not the recipient of the imperial decoration. Perhaps there was indeed an unfairness in the bestowing of these decorations. But the fundamental cause of his tragedy lay elsewhere. It was that of a young person returning to his village and the exacerbated tensions that arose between him and the villagers. He returned home victorious with a new self-awareness as a military man who had served his country; he was no longer just a farmer.

The farmers in his village however were unable to acknowledge his self-perception nor did they share his values. They were unable to appreciate why they should accept as he had become. For them he was forever a farmer. All of these tensions had surfaced before his failure to receive the imperial decoration was made public.

Ryūrō's concern is not concerned with the tragedy inherent in the inequality of decorations; rather, he draws our attention to the tragedy of implicit in the acceptance of new values: of young soldiers having served with distinction in battle and keenly aware of their service, returning home. There was no facility in Meiji society of accommodating such men. The novel *Shichikiochi* articulates Ryūrō's profound mistrust of the new thought, the idea, and the values of the Meiji era.

**The Catholic Church of Japan in the Age of Transition at the Beginning of the Twentieth Century:
The Relationship between the Paris Foreign Mission Society and Japanese Catholics**

YAMANASHI Atsushi

Former PhD Student, School for Advanced Studies in Social Sciences, Paris

Key Words; Roman Catholic Church, Russo-Japanese War, Holy See, Papal legate, William Henry O'Connell, Paris Foreign Mission Society, Society of Jesus, Society of Mary, Hirayama Bokumin, Maeda Chōta, native priest, Catholic youth movement

This article examines the Catholic Church of Japan in the age of transition at the beginning of twentieth century, focusing on the visit of the Papal legate, William Henry O'Connell, to Japan after the Russo-Japanese War. The Holy See wished to congratulate Emperor Meiji on the end of the war, and to offer him gratitude for the benevolence of Japan with regard to the preservation of the security

of the Roman Catholic Church during the war. However, a hidden objective of his visit was to observe the situation of the Roman Catholic Church established by the French missionaries in Japan after the “opening” of the country in 1858.

At the beginning of twentieth century, some Japanese Catholics began to criticize the missionary work of the Paris Foreign Mission Society. They believed that the evangelism of the Society which was intended principally for the lower classes was no longer efficient in a civilized country like Japan, and that the Society should focus instead on the press and education in order to attract middle- or higher-class individuals and intellectuals. This view only gained the support of a few missionaries in the Society.

Before the Russo-Japanese War, some Japanese priests and believers in the diocese of Nagasaki wished to invite the Society of Jesus to Japan to reform the Catholic Church, and they conveyed that desire to the Holy See. During the visit of the Papal legate in 1905, some Japanese Catholics made contact with him to relate to him the problems within the Catholic Church of Japan. We can see the character of the Catholic Church in the age of transition when we consider the tension between the missionaries of the Paris Foreign Mission Society and Japanese Catholics.

**Ichikawa Sadanji II’s Visit to Europe and *Narukami*:
In Terms of Its Relationship to European Theatre in 1907 and the Japanese Literary
Movement in 1910**

HIGASHI Harumi
Gunma Prefectural Women’s University

Key Words; kabuki, *Narukami*, Ichikawa Sadanji II, Matsui Shōyō, Max Reinhardt, Gordon Craig, naturalism, symbolism, expressionism, actress

Studies on modern kabuki have mainly concentrated on plays written after the Meiji Restoration, especially New Kabuki (Shinkabuki) plays by some novelists called *kyokugaisha*. However, it should be noted that many kabuki plays, which had been premiered before the Meiji Restoration, were staged throughout the modern era. This essay examines *Narukami*, which was premiered in the Edo period and remains popular even today.

Ichikawa Sadanji II staged a revival of *Narukami* in the Meiji era. Sadanji established the Liberal Theatre (Jiyū gekijō) with Osanai Kaoru. In other words, Sadanji was himself involved in the New Theatre (Shingeki) movement. This essay investigates Sadanji’s activities from his visit to Europe in 1907 to the revival production of *Narukami*, and makes clear how modern knowledge exercised an effect on this process whereby a pre-modern play was inherited by the next generation.

Ichikawa Sadanji II has often been considered a “modern” kabuki actor just because he performed many Shinkabuki and Western plays, and also founded the Liberal Theatre along with Osanai Kaoru. Nevertheless, no study has made clear what, precisely, his “modernity” was. This essay examines Sadanji’s and his friend Matsui Shōyō’s experiences in Europe, and points out that Sadanji’s modernity was deeply influenced by Europe’s theatrical movement in 1907.

It has been pointed out that Sadanji borrowed Naturalism for his revival of *Narukami* because the word “naturalism” was frequently mentioned in reviews and Sadanji’s own statements. However, a recent study shows that “naturalism,” as argued in Japan between the end of the 19th century and the beginning of the 20th century, had many meanings, which included symbolism and expressionism amongst others. Taking these conclusions into account, the essay makes clear that “naturalism” in Sadanji’s revival production of *Narukami* related closely to literary and artistic movements of the day.

The Diaries of the Emissaries and Mendicant Pilgrim Monks

MORI Kimiyuki

Toyo University

Key Words; “The Diary of Iki no kuraji Hakatoko,” diaries of the missions to Tang China, diaries of mendicant monks, diaries of pilgrim monks, Jōjin, “The Diary of the pilgrimage to Tendai-san and Godai-san,” Kaikaku, “The Diary of the Travel in Song China”

This paper is a report within the joint research project, “The Synthetic Research of Japanese Diaries.” According to several tables of extant Japanese diaries, “The Diary of Iki no Kuraji Hakatoko” is the oldest one. This is the record of the mission to Tang China in the fourth year of Empress Saimei (654 A.D). Here we encounter the origins of the need for the writing of a diary. Several diaries of emissaries and mendicant pilgrim monks are known, but compared with the court nobles’ diaries, they are not well studied as diaries in their own right.

To judge from the diaries of mendicant pilgrim monks during the Heian period, monks were not official emissaries, but when they returned to Japan, their diaries were checked by court officials for information on how they studied or went on pilgrimage. So their diaries acquired the meaning of an official record. Moreover, those diaries were used as guide books for their successors. The information they contained on Chinese affairs helped situate them as sacred relics for the prosperity of their Sect.

It may be that these characteristics are already evident from research into court diaries. The original scripts of the diaries of mendicant pilgrim monks have anyway been lost, and so there is a real need to reconstruct them in their original form.

**A Basic Study of the Articles of Emperor Uda's Diary:
Quoted in the Akō Section of the *Seiji Yōryaku***

KOTOH Shimpei

The Paleological Association of Japan

Key Words; Emperor Uda, Emperor Kōkō, Emperor Uda's diary, Akō affair, Fujiwara no Mototsune, *kampaku*, *akō*, Tachibana no Hiromi, *Seiji yōryaku*, Sugawara no Michizane

The Akō affair, also known as the Akō dispute, arose over the extent of power the new Emperor Uda, should impart to Dajō daijin Fujiwara no Mototsune who had run the government during the reign of Emperor Kōkō, the previous emperor and Uda's father.

The most important power which Kōkō had granted to Mototsune was that he might receive all the applications from the Cabinet to the emperor and all the edicts from the emperor to the offices. Emperor Uda also wanted Mototsune to assist him, and duly decreed on the eleventh month in 887 that he granted Mototsune the leadership of the government and Mototsune's exclusive right to be consulted about all the applications made to the emperor and all the edicts issued by the emperor. In that decree, Uda called Mototsune's authority "*kampaku*," or regent, and this was the first use of the term in Japanese political history. In the second edict decreed in the following month, which was a rejection of Mototsune's ceremonial resignation, Uda referred to Mototsune as "*akō*," the title of a Chinese ancient chancellor. Hereupon, Mototsune and his advisors remonstrated saying that the edict meant Uda intended to rule without Mototsune's assistance; Mototsune demanded Uda to punish Tachibana no Hiromi, who had written the edict. Hiromi was grandfather of two princes of Uda on their mother's side. The affair lasted until the tenth month in 888.

Fundamental documents about the Akō affair are recorded in the Akō section of the thirtieth volume of the *Seiji yōryaku*. There are eight articles quoted from Emperor Uda's diary in the Akō section. Those articles, written between the fifth month and the tenth or eleventh month in 888, are of fundamental importance to understand the affair. This paper explores these articles, and follows the evolution of the affair. Other documents, such as Sugawara no Michizane's letter to Fujiwara no Mototsune, written in order to plead for Hiromi, are also examined.

Commentaries on *Nenkan*

IWASHITA Tōru

Kanto Gakuen University

Key Words; *nenkan*, *Kugyōkyū*, personnel authority, *ritsuryō dajō kan-sei*, transformation of ancient Japan

This article, discusses the “*nenkan*” system from the viewpoint of personnel authority. *Nenkan* was the personnel system with which the imperial family and nobility appointed applicants for government officials in exchange for donations. The documents called *Kugyōkyū* which are related to *nenkan* are examined to demonstrate that the *nenkan* system had some characteristics that take it beyond the *ritsuryō dajō kan-sei* system, which had been the basis of domestic policy of the *ritsuryō* system since the eighth century. These characteristics clearly suggest from the perspective of personnel authority the process of transformation of ancient Japan from the late ninth century to the tenth century.

**The Diary Describes Folkways of the Nobility in the Heian Era Religion:
To Be Described in Terms of Selection**

UENO Katsuyuki

Key Words; Miyame sai, Takushin sai, worship, ritual, biannual event, diary of nobles, waka

Miyame sai and Takushin sai, both rites for worshipping deities of the household, were biannual events in Heian aristocratic society. However, these rituals appear only sporadically in the diaries of court nobles. In this study, we discuss the reason why nobles wrote so infrequently about these rituals, and clarify the rules that explain the choice of those objects that are mentioned in the diary of nobles.

There are only four references to Takushin sai in the diaries during the so-called *sekkan* period. Further, they appear in several poems (waka). It becomes clear that these rituals were performed by women for peace in the household in the fourth and eleventh months. In the *insei* period, diaries make five mentions. The same event was performed on the last day of the fourth and eleventh months by way of offering to the gods of the hearth. In conclusion, it becomes clear that the diaries refer to the rituals only on special occasions.

The Miyame sai, it is clear from diaries in the *insei* period, became a usual event of the regent house in the first and twelfth months. It was also performed at the residences of the crown prince and the empress. What is noteworthy a doll is used as an object of worship just as in folk practices. In the *sekkan* period, there were no diary entries on this ritual. But, as waka poetry makes clear, these rites were performed at the residences of middle ranking officers and provincial governors. It features in no diaries but it was clearly practiced. In this way, it is hoped that it can be shown that certain choices were being over the inclusion or otherwise of ritual related articles in diaries of this period.

A Note of the Characteristics of Diaries from the Latter Part of the Japanese Middle Ages

MATSUZONO Hitoshi
Aichigakuin University

Key Words; documents, diaries, records, kuge, buke, Muromachi, shogun, *renga shi*, Shingon, Zen, ceremonies

This essay will focus on some of the characteristics of private documents, such as diaries and family records, from the latter part of the Japanese middle ages.

Until the Muromachi period, court diarists (kuge) and record-keepers, whose cultural and economic status had been in steady decline since the Heian period, saw their role as state archivists decline as well. Under the new authority of the Muromachi shogun, however, the recording of state affairs and ceremonies again fell to the court and temples (particularly of the Shingon and Zen sects), as well as members of the warrior class (buke), and subsequently renewed state archival activities began.

During the period of the Warring States, as the authority of regional feudal leaders grew, so did the record keeping and diary activities of the warrior class. Although few of these manuscripts survive today, their existence at the time is thought to have been extensive. It is thought that the causes for this surge were twofold: first, the cultural influence of the nobility and linked verse poets (*renga shi*), who began to disperse into regional areas; and, secondly, the escalation of interest in the family histories of warrior households specifically, and regional history in general.

A Note on the Concept of “Diary” and “Diary Literature”

SUZUKI Sadami
International Research Center for Japanese Studies

Key Words; diary, diary literature, nichiroku, hinamiki, zuihitsu, setsuwa, mana, kana, kanbun, wabun, making life art

My aim here is to make some small contribution to specialists’ understanding of the diary (*nikki*) and diary literature (*nikki bungaku*). The concept we have today of *nikki* the diary is not apparent in pre-modern Chinese; the modern Chinese understanding of the diary is thought, in fact, to derive from twentieth century Japanese educational material. In ancient China, *nikki* referred to private works, such as daily records, in various collections and editions; this in contradistinction to public works, which were prepared as material for submission to the emperor. There were no distinctions made here within the genre. The possibility that such a method was transferred to ancient Japan cannot be denied. What, then, of the origins of the diary, which we understand today not as

such an aide memoire including of official works, so much as a record of the writer's inner thoughts? The flourishing in Japan of this type of diary is to be dated to the early twentieth century when, with the influence of the British social activist, William Morris and his theory about making life art and art life, common people and children were encouraged to keep diaries for self-education, and dairy writing was even incorporated into education.

The popularity of the I-novel provides the background to the use of the expression *nikki bungaku* (diary literature). The first occurrence of the term as a category in literary classic is in an article by Ikeda Kikan called "Jishō bungaku no rekishiteki tenkai" (in the November 1926 edition of *Kokubun kyōiku*). It has already been pointed out that the first appearance of the term in a book title is in Ikeda Kikan's 1928 study, *Kyūtei joryū nikki bungaku*. That book has already made it clear that a diary is "a expression of the writer's state of mind."

***Goshinjin'in Kanpaku ki*, Handwritten on the Back of *Midō Kanpaku ki*, Written by Fujiwara Michinaga: Historical Materials Introduction**

KURAMOTO Kazuhiro

International Research Center for Japanese Studies

Key Words; *Midō Kanpaku ki*, *Goshinjin'in Kanpaku ki*, diary, diary of nobles, Fujiwara Michinaga, *sekkanke*, Konoe Michitsugu, Yōmei Bunko, Prince Atsuhira, Emperor Go Ichijō, rolled book, Konoe Nobutada, folded book, *guchūreki*

It was long thought that the *Midō Kanpaku ki*, the world's oldest surviving handwritten diary, was considered to be the greatest treasure of the Fujiwara regent family.

However, this situation obtained only from the late Heian period and through to the middle ages. In the early modern period, things were different. For example, Konoe Nobutada copied extracts of the fourteenth century *Goshinjin'in Kanpaku ki* (*Gukan ki*, written by Konoe Michitsugu onto the back of a section of the *Midō Kanpaku ki*). Here I focus on the extracts inscribed on the reverse of the *Midō kanpaku ki* to shed light on the treatment accorded to the *Midō kanpaku ki* in early modern Japan. What follows is for the most part based on advice given to this author by Mr. Nawa Osamu, head of Yōmei Bunko.

The handwritten *Midō Kanpaku ki* was preserved as a series of rolled books, but Nobutada took five rolls to pieces, and made folded books out of them. The five rolls are those for the fourth year of Chōtoku (998), the first year of Chōho (999), the fifth year of Kankō, the eighth year of Kankō (1011), and the fourth year of Kannin (1020). Onto one such folded book, Nobutada copied an extract of *Goshinjin'in Kanpaku ki*, but the extract was limited to the fall and winter volumes of the fifth year of Kankō.