

SUMMARIES

Formation and Development of the Diary Culture in the Heian Court: Separation and Integration of Calendar Entries and Additional Notes

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Keywords: diaries, Fujiwara no Tadahira, *Teishinkōki*, Fujiwara no Morosuke, *Kyūreki*, *Kujōdono yuikai*, Taira no Chikanobu, *Chikanobukyōki*, Fujiwara no Yukinari, *Gonki*, *Guchūreki*, *bekki*, Heian regency period

The custom of keeping diaries originated in the work of government officials, and was gradually picked up by the emperor and other members of the nobility in the Heian period. Diary culture took shape under Fujiwara no Tadahira (880–949), promoter of regency politics, and was then transmitted to younger generations, becoming firmly established in court society. As can be observed in the *Kujōdono yuikai*, Tadahira wrote his diary in the *Guchūreki* calendar, and made additional notes (*bekki*) in a separate notebook. His son Morosuke, too, wrote his diary in the calendar (the extant *Kyūrekishō*), also making additional notes (the extant *Kujōdonoki*). Previous studies have posited the original complete diary as the *Kyūreki* and explained the *Kyūrekishō* as its abridged version, with *Kujōdonoki* as a draft for the compilation of a book of imperial ceremonies. These theories are based on preconceptions, however, and must be reconsidered.

Taira no Chikanobu's (946–1017) diary also consists of two parts, later combined to form the extant *Chikanobukyōki*, which is mistakenly said to have been recombined after the original was divided. Fujiwara no Yukinari's (972–1027) *Gonki* diary had, in addition to the entries in the calendar, additional notes and lists of the procedures of rituals and of imperial decrees. Yukinari may have combined these three at the time of Emperor Ichijō's death in 1011. Because most extant copies of Heian diaries are combined versions, scholars have not been sufficiently aware of the form of the additional notes. In this study, I demonstrate that Heian courtiers' distinctive way of keeping diaries in the calendar while making additional notes in a separate book or on loose sheets of paper began in the time of Tadahira (early tenth century), and that the combining of the two was a development that took place in the late tenth century.

The “Dream” of the Akashi Family: From the Perspective of a “Dream-Realization Community”

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Keywords: dreams, “dream-realization community,” “dream-sharing community,” Akashi family, *The Tale of Genji*, *Midō Kanpakuki*, *Gonki*, *Shōyūki*, Fujiwara no Michinaga

The “Suma” and “Akashi” volumes of *The Tale of Genji* describe a number of dreams that help to foretell the future for Prince Genji and the Akashi family. The tale unfolds especially with episodes of dreams seen simultaneously by a pair (Genji and the Akashi Priest, and Genji and Emperor Suzaku). Of special interest, however, is the peculiar tendency for dreams seen by an individual not necessarily to be shared by those involved (structure of sharing/not sharing of a dream).

A remarkable example is that of the Akashi Priest. Although he tells Genji the dream that brought him to visit Genji from Akashi-no-Ura, he does not reveal, not even to his blood relations, the dream of the Akashi family prospering in the future, a dream he saw at the time of the birth of his daughter (Lady Akashi), until that destiny has virtually become a certainty, with the birth of the Crown Prince’s first son, his great-grandchild. By sharing and handing down the story of the “dream,” the Akashi family was able to prosper even more. This study explains the meaning of the portrayals of the two patterns—sharing/not sharing of the dream.

The argument focuses attention on the phenomenon of sharing dreams among members of the Heian aristocracy and analyzes the world that was revealed as a result of applying the characteristics of that phenomenon to the dreams that greatly influenced the fate of the Akashi family, Prince Genji, and others.

In the course of clarifying how “dreams” were perceived in the Heian court society, I observe the diaries written by men in *kanbun* style (*kanbun nikki*), intended to preserve for posterity the sequence of events, such as affairs of state and rituals, as shared knowledge. I focus mainly on the dreams concerning Fujiwara no Michinaga as depicted in three *kanbun* diaries, *Midō Kanpakuki*, *Gonki* and *Shōyūki*, which were written around the time of *The Tale of Genji*.

Michinaga is one of the several figures thought to have been the model for Prince Genji. I argue that focusing on the dream brings the logic of happiness in *The Tale of Genji* “Akashi story” more clearly into view.

Edo Gardens in the Kan'ei Era (1624–1644) as Seen in the *Edoju Byōbu* Screens

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Keywords: Kan'ei era, Edo, *Edoju byōbu* screens, landscape gardens, daimyo gardens, Kōrakuen, tidewater gardens, *shioiri*, shogunal visits, *onari*, Tokugawa Iemitsu, ornamental plant horticulture

The *Edoju byōbu* screens in the National Museum of Japanese History, showing scenes believed to be late 1633 to early 1634, provide beautiful depictions of the pond-gardens of three daimyo suburban residences (*shimoyashiki*) in Edo: those of Mito Chūnagon Tokugawa Yorifusa; Kaga Hizen no Kami, and Mori Mimasaka no Kami as well as two *hatamoto* suburban estates (those of Mukai Shōgen and Yonekitsu Kuranosuke). The central Edo residence (*kamiyashiki*) of Tokugawa Tadanaga, Suruga Dainagon, the Ohanabatake flower garden, and others also afford important images of what the gardens of Edo looked like. This study examines these images and other related documentary evidence, leading to the following conclusions regarding Edo gardens of the Kan'ei era (1624–1644).

In the vast pond gardens built by the powerful daimyo, who had foremost in their minds the possibility of visitations (*onari*) by the shogun and his entourage, designs involving water works such as waterfalls, ponds, stone shore edgings, and pebble beaches were often the highlight. Obtaining a source of water was a major issue, and so each daimyo invested great effort in drawing water not only from any natural springs on the grounds, but from nearby canals, rivers, or city waterways. The *hatamoto* residences located along the Sumida river, the volume of which was affected by the rising and falling tides, invented methods of drawing in river water for tidewater waterworks (*shioiri*), and presumably those methods were later employed for gardens built by the daimyo along the seaside. The study also notes the important role of the two-story *sukiya*-style pavilions built in such gardens, whose purpose was to secure a vantage point for surveying its grounds.

In the *kamiyashiki* in central Edo, gardens were designed to convey the image of being in a mountain village even while within the city, an example of which can be observed in the images depicted in the screen of Suruga Dainagon's residence with its tea house and tea garden considered the ultimate in urban culture. The portrayal of the plants themselves indicates that garden maintenance, for example in terms of the techniques of pruning and shaping trees and shrubs, had already become well established. In addition, we can see from the Ohanabatake that horticulture centering on flowers was quite literally blossoming at that time under the leadership of the shogun, the master of Edo himself. Thus around 30 years after the establishment of the *bakufu* government in Edo (1603), the *Edoju byōbu* displayed the diverse, multi-faceted aspects of garden culture of that time.

Martial Training and the Game Beaters
in Tokugawa Yoshimune's 1725–1726 Koganehara Deer Hunts

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Keywords: Tokugawa Yoshimune, promotion of the martial arts, hunting, deer hunting (*shishigari*), Koganehara deer hunts, beaters (*seko*), mounted beaters (*kiba seko*), beaters on foot (*hokō seko*), Gobankata, military exercises

This study of eighth shogun Tokugawa Yoshimune's (1684–1751) deer hunts in Koganehara (present-day Matsudo, Chiba prefecture) in 1725 and 1726 (Kyōhō 10 and 11), helps to shed light on the circumstances under which they were held, and their historical significance as part of Yoshimune's policy of promoting the martial arts among retainers of the shogunate (*bakushin*). Yoshimune is known for his efforts to improve the martial training and strengthening of the increasingly effete members of the shogunal guard, but not much is known of exactly how he did this. This study, analyzing the Koganehara deer hunts—known as the largest-scale events for promoting the martial arts that Yoshimune organized—attempts to fill in some of the gaps in previous research.

Hunts by members of the warrior class had from ancient times played a significant role in military training, and those taken up in this study in particular, which were planned for a number of hunters for large game animals (deer and boar), had a strong military character. In order to corral the deer and boar in a limited space for the Koganehara deer hunt (and further to handle the kills), a large corps of beaters (*seko*) was mobilized. Members of the Gobankata, the five corps of Edo castle guards made up of samurai of *hatamoto* (direct retainers of the Tokugawa shoguns) rank, played the leading role in the beating operation. The Gobankata were the highest-ranking and most central among the bakufu forces. The fact that the hunt was held as a military exercise for the *hatamoto* guards meant that it served an important role in the training of the shogun's military forces. The Gobankata were armed with spears (*yari*) and were in some cases on horseback (*kiba seko*); in some cases they would chase the game on foot (*hokō seko*).

The holding of such a deer hunt, however, was not just one day's work. A hunt would only be successful if the hunters were experienced, and the problem was that when Yoshimune became shogun in 1716 (Kyōhō 1), the bakufu had not held a hunt for many years. Yoshimune was forced to start from scratch practically in organizing such an event. How did Yoshimune bring the Koganehara deer hunts to a successful conclusion under these unfavorable conditions? Referring to historical documents relating to the repeated trial-and-error attempts in mobilizing the beaters and the ways the Gobankata guards gradually mastered the necessary skills, we can get a clearer picture of the Koganehara deer hunts.

**“The Tang, Song, Yuan, and Ming Dynasty Masterpieces of Painting Exhibition” (1928)
as Seen in the Records of the Ministry of Foreign Affairs of Japan**

KUZE Kanako

Keywords: Tō-Sō-Gen-Min Meiga Tenrankai, *Gaimushō kiroku*, Tai-Shi Bunka Jigyō, Tōhō Kaiga Kyōkai, Nikka Rengō Kaiga Tenrankai

This study discusses the “The Tang, Song, Yuan, and Ming Dynasty Masterpieces of Painting Exhibition” (Tō-Sō-Gen-Min Meiga Tenrankai), held in Japan from November to December 1928, mainly drawing on accounts in the *Gaimushō kiroku* (Records of the Ministry of Foreign Affairs of Japan).

The exhibition was first proposed by the Eastern Painting Association (Tōhō Kaiga Kyōkai) and related officials of the Ministry of Foreign Affairs, and was organized by the former with funds supplied by the latter. “Masterpieces” was originally intended to be open simultaneously with the fifth “Joint Japan-China Painting Exhibition” (Nikka Rengō Kaiga Tenrankai; supported by the foreign ministry from its budget for Cultural Projects for China, the Tai-Shi Bunka Jigyō). Ultimately, however, “Masterpieces” was held separately because the joint exhibition was delayed owing to disputes among the Chinese members.

In May of 1928, the Japanese organizers were beginning to negotiate with the Chinese collectors to exhibit the masterpieces they owned, when the Jinan incident (Sainan Jiken) took place between the Kuomintang forces and Japanese expeditionary forces. The incident resulted not only in diplomatic negotiations, which went on for ten months thereafter but also a Chinese boycott of Japanese goods. Nevertheless, the Chinese collectors and the head of the Kuomintang government in Nanjing who had newly assumed power in China agreed on the exhibition of the Chinese works, and on offering support for the event.

The 1928 exhibition displayed about 600 pieces, just over 300 from Chinese collectors, and just under 300 from Japan. The Chinese collectors were mainly ex-Cabinet members of the Government of the Republic of China in Beijing, painters, and businessmen; nearly half of the Japanese collectors were businessmen, along with old temples and members of the peerage. Some 40 percent of the works on display were from the Ming dynasty, and along with others from the Song and Yuan dynasties, they together made up 90 percent of the exhibits. The content reflected not only the qualitative disparity between works owned by Chinese and Japanese collectors, but also changes taking place in Japan in the groups coming into possession of such artwork.

The significance of the “Masterpieces” exhibition was, first, from the point of view of the modern Japanese reception of the old Chinese paintings, that it represented the most comprehensive introduction of paintings newly arrived from China prior to the outbreak of war between the two countries. Second, from the viewpoint of cultural diplomacy in relations between modern Japan and China, the “Masterpieces” exhibition was clearly an example of one successful use of the Japanese government’s Cultural Projects for China budget.

Television as Depicted in Film: Rivalry in the Visual Arts Industry in the Decade 1955–1964

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Keywords: film, movies, television, 1960s, 1950s, *Always Sanchōme no yūhi*, movie companies, television stations, media

Among recent Japanese films, the trilogy directed by Yamazaki Takashi, *Always Sanchōme no yūhi* (Always: Sunset on Third Street; 2005), *Always zoku, Sanchōme no yūhi* (Always: Sunset on Third Street 2; 2007), and *Always Sanchōme no yūhi '64* (Always: Sunset on Third Street 3; 2012) featured in the annual top ten box office hits among Japanese films, each earning more than ¥3 billion. The three films all portray life in Tokyo's *shitamachi* quarter in the period between 1955 and 1964, as it will “always” remain in the memory of the generation reared in the postwar period. Viewers familiar with that period waxed particularly nostalgic about the scenes showing the happy commotion among neighbors, who would gather around a television set in one of the homes to watch a popular sports event. The excitement, delight, and community camaraderie of those scenes around the television must have echoed with quite a different ring in the ears of those in the Japanese film industry, however.

In fact the decade that the *Always* series depicts was an era of transition between the heyday of Japanese film and its steady decline, and it was the spread of television that was the root of the movie industry's decline. Movie audiences rose annually during the 1950s, making it the “Golden Age” of Japanese film. In 1958, the movie-going audience reached a record 1.1 billion, and then from that year turned downward, as the mass audience grew gradually smaller. For television, on the other hand, 1959 was a pivotal year. The television broadcast in April of the pageant of newlywed Crown Prince Akihito and Crown Princess Michiko following their marriage spurred people's desire to own a television set. The number of television set owners, which had been about 2 million in 1958, jumped sharply to over 4 million by the end of 1959. From that time on, television ownership steadily grew throughout the country, and the size of audiences in movie theaters steadily decreased; television came to be seen as a threat to movies.

Given this tension between movies and television, how did movie producers confront the kind of scene depicted in the *Always* series showing people's excitement about television? This study looks mainly at films made in the 1955–1964 decade, analyzing how television, the television industry, and the television media as a whole were portrayed in film, organizing findings about the history of the rivalry between television and films from an essentially visual perspective.

The Ideals of the East, The Awakening of Japan, and The Book of Tea in Indochina:
The Reviews and Commentary of Phạm Quỳnh

NIMURA Junko

Keywords: Okakura Tenshin (Kakuzō), Phạm Quỳnh, Jenny Serruys Bradley, August Gérard, George Ohsawa, modern Vietnamese painting, Gabriel Mourey, École Française d'Extrême-Orient, Association pour la formation intellectuelle et morale des Annamites, Teism

This research note is a translation of and commentary on Phạm Quỳnh's (1892–1946) praise for, introduction to, and critique of Okakura Kakuzō's English books, *The Ideals of the East*, *The Awakening of Japan*, and *The Book of Tea* in the French newspaper *France-Indochine* upon their publication.

These books were translated, published, and read in France in a different context than their English originals. Surpassing the publisher's expectations, the French versions were eagerly read not only by French intellectuals but also by the new intellectual stratum of the former Indochina, including Vietnam.

The following reviews, entitled “Les idéaux de l'Orient” (The Ideals of the East; 1931) and “Eloge du thé” (In Praise of Tea; 1929), were written by Vietnamese intellectual Phạm Quỳnh, who, like Okakura, was well acquainted with the cultures of West and East and was a source of information concerning Japanese/Vietnamese cultural interaction, by way of French.

Phạm Quỳnh was a thinker, linguist, politician, and the brains behind the Vietnamese intellectual group AFIMA (Association for the Intellectual Formation and Morality of Annamites). He devoted himself to the creation of a modern Vietnamese culture. After 1934, he became the right hand man of Bảo Đại (1918–1997), the last emperor of the Nguyen dynasty.

From these two reviews, one has the sense that Quỳnh and other Vietnamese intellectuals understood the essence of Okakura's cultural theory and came to share a viewpoint similar to his own.

The organization of this research note is as follows:

- 1.1 A Japanese translation of “Les idéaux de l'Orient” (Phạm Quỳnh's review of *The Ideals of the East* and *The Awakening of Japan*)
 - 1.2 Comments on the above review
 - 2.1 A Japanese translation of “Eloge du thé” (Phạm Quỳnh's review of *The Book of Tea*)
 - 2.2. Comments on the above review
 - 3.1 Original text of “Les idéaux de l'Orient” (Phạm Quỳnh's review)
 - 3.2 Original text of “Eloge du thé” (Phạm Quỳnh's review)
- Appendix: Characters

Changes in Educational Activities in the Manila Japanese School before and after the Outbreak of the Pacific War: Supplementary Readers and Anthologies of Children's Compositions

KOBAYASHI Shigeko

Keywords: Philippine before and after the outbreak of the war, Manila Japanese School, designated school overseas, education for local understanding, English education, foreign school, Kōno Tatsuji (third principal of Manila Japanese School), supplementary readers, translated textbooks, children's composition anthologies

This study clarifies the educational activities of the Manila Japanese School in the period from the late 1930s to the early 1940s. The school built in Manila in 1917 was the earliest Japanese school to open in the Philippines, and was known for its educational policy of cultivating the understanding of local culture.

In 1938, the Manila Japanese School published the *Fuirippin dokuhon* (Philippine Reader; April 1938) to promote understanding of the Philippines among Japanese children. Subsequently, the Philippine government imposed stricter controls on foreign schools, but even into the 1940s, the Manila Japanese School maintained its policy of respect for local affairs, publishing two supplementary readers in 1940.

One was *Fuiripin shōgaku rekishi* (The Primary School History of the Philippines; March 1940), and the other *Fuiripin shōgaku chiri* (The Primary School Geography of the Philippines; May 1940), which were translations of Philippine elementary school textbooks. History and geography in the Philippines were taught at the Manila Japanese School using these books as supplementary texts.

War broke out on December 8, 1941 and the Japanese military occupied the Philippines on January 2, 1942. Under the Japanese occupation of the Philippines, the Manila Japanese School was forced to change greatly its previous educational activities. Anthologies of children's compositions of the time show how the children felt about the war and the Japanese military. They illustrate the respect for the Japanese military many children clearly felt. As the war intensified, the school could not continue to operate and was closed in 1944.

The supplementary readers and anthologies of children's compositions vividly recorded how the educational activities of the Manila Japanese School regarding local understanding changed before and after the outbreak of the Pacific War.

Okikamuro Island and Immigration to Hawai‘i: Photographs as Documents

YASUI Manami

Keywords: Immigration, Hawai‘i, hometown, *kokyō*, hometown society, *dōkyōkai*, old photographs, local historical heritage, Okikamuro Island (Yamaguchi prefecture), *Kamuro* (periodical), digital storage of documents

This study introduces three photographs as material related to Japanese immigrants to Hawai‘i. The photographs, taken in the 1930s, were acquired by the author on Okikamuro Island (Suō Ōshima-chō, Ōshima district, Yamaguchi prefecture) in September 2013. In the late nineteenth and early twentieth century, many residents of Okikamuro Island went to the Korean peninsula, Taiwan, and Hawai‘i as migrant workers (*dekasegi*). Particularly among immigrants to Hawai‘i were a fairly large number who attained success in fishing-related work and accumulated considerable wealth. Immigrants from Okikamuro Island formed societies in their adopted communities in Honolulu (Oahu island) and Hilo (Hawai‘i island), and helped each other in their daily lives. On Okikamuro itself, the Okikamuro Seiseikai society compiled and published a bulletin called *Kamuro*, starting in 1914. For 27 years until 1940, the bulletin continuously published information about the island and news of islanders living overseas.

The photographs on which this study is based are as follows: No. 1 is a commemorative photograph taken in 1930 at a picnic held on Waikiki Beach of Hawai‘ian residents who had emigrated from Okikamuro island. I show that a similar photograph taken in 1928 was sent to Okikamuro island in commemoration of the ascension to the throne of Emperor Shōwa (Hirohito). No. 2 bears the title “Honolulu Association of Japanese Chefs: Ōtani Matsujirō *Yakubarai* (Warding off Evil) Banquet.” No. 3 is believed to have been taken on the same day as No. 2, and though it has no explanatory inscription it is thought to feature a lavish banquet given by Ōtani Matsujirō for more than 1,000 guests, when he reached 42, the age when men were considered particularly vulnerable to trouble and misfortune in Japanese tradition. He had been very successful in his fisheries-related work in Hawai‘i.

The photographs are precious records documenting the lives of immigrants to Hawai‘i, the way emigrants from the same community in Japan cooperated and maintained close ties, and how they maintained ties with their place of origin. This study also finds that their commemorative photograph taken in 1928 in Hawai‘i was sent as a gift to their home island of Okikamuro; it was a valuable record of the way Hawai‘ian residents viewed their place of origin.

The study concludes by considering how such old photographs, which are part of a local area’s valuable historical heritage, can be locally preserved and utilized. The author hopes to continue contact with the local people of Okikamuro Island in exploring the possibilities for exhibition, and use of these historically valuable community records.