



Editor: Sean Curtin

Managing Editor: Clare Barclay

In this sizzling July issue, we aim to lift your spirits a little after Japan's World Cup disappointment. We have a fine selection of new reviews including two gripping tales of romance, a pair of stimulating biographies, a groundbreaking historical analysis and much more. We also feature our very first theatre review as part of our efforts to expand the review project. By sheer coincidence, Yukio Ninagawa's brilliant new interpretation of Shakespeare's *Titus Andronicus* mirrors Japan's performance against Brazil: a hopeful beginning followed by a brutal massacre a hopeful beginning followed by a brutal massacre (fortunately Shakespeare's homeland fared a little better).

On the website and in print we will soon be featuring plays, films and other events. Visit the website regularly to keep up to date with the latest developments and a huge array of web-only reviews (while you are there, please participate in our members survey and win a fabulous night out). The review-related Japanese Perspectives project is still being developed, but we hope to launch it soon, so stay tuned.

Wishing you all a good summer.

Sean Curtin

New reviews: www.japansociety.org.uk/reviews.html

Archive reviews: http://www.japansociety.org.uk/reviews_archive.html

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Kawada Ryokichi - Jeannie Eadie's *Samurai: the Life and Times of a Meiji Entrepreneur and Agricultural Pioneer*,

by Andrew Cobbing and Masataro Itami,

Global Oriental, 2006. £35, ISBN 1-901903-02-8 and 978-1-901903-02-7, pp 288, including appendixes, notes, bibliography and index.

Falling Blossom: A British Officer's Enduring Love for a Japanese Woman,

by Peter Pagnamenta and Momoko Williams,

Century, (Random House Group) 2006, £12.99, ISBN 9781844138203 (from Jan 2007) ISBN 1844138208, pp 314, including notes and acknowledgements.

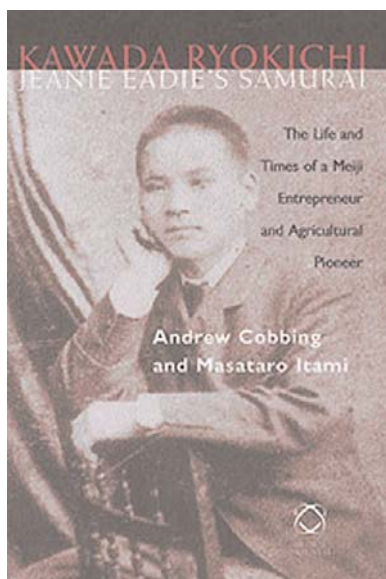
Reviews by Sir Hugh Cortazzi



In Britain there are now many interracial marriages and the prejudices against such unions have largely disappeared especially in the case of marriages between British and Japanese. The same is largely true of enlightened circles in Japan. Where prejudices do continue they are more likely to be based on class consciousness than on racial grounds. But in the first hundred years or so after the end of the Tokugawa era there were strong objections against such unions especially among the new Japanese elite. There were, however, a number of well known and successful interracial marriages as well as some failures. One outstanding example of a successful Anglo-Japanese match was that between Baron Sannomiya Yoshitane who became Grand Master of the Ceremonies to the Imperial Household in the late Meiji period. Another was that of Mutsu Hirokichi, son of Mutsu Munemitsu, Japanese Foreign Minister, with Ethel later

known as Countess Iso Mutsu. Ethel was the daughter of Hirokichi's landlord in Cambridge. His father forbade the marriage but when Hirokichi was appointed Japanese Consul in San Francisco he persuaded Ethel to join him there although they had not met for some years. They eventually married and Hirokichi became Counsellor in London responsible for Japanese participation in the Anglo-Japanese exhibition at Shepherds Bush in 1910. Some other matches, as Koyama Noboru has explained in an essay in *Britain and Japan: Biographical Portraits Volume IV* (Japan Library, 2002), ended in failure. Some British diplomats, officials and others in the Meiji period, such as the outstanding diplomat Sir Ernest Satow, had Japanese mistresses or common law wives which they hid from the prudish eyes of Victorians in Britain. Some others, who made their home in Japan such as Captain Frank Brinkley, insisted on marrying their Japanese mistresses. Lady Arnold, the Japanese widow of Sir Edwin Arnold, became a pillar of the Japan Society in London in the early decades of the twentieth century.

There were sadly a number of cases where there was real love and affection on both sides but which ended in unhappiness if not tragedy. These two books tell two such stories, based on letters which were fortunately preserved. Both are moving accounts of tragic love affairs - some might call them tear-jerkers. In both cases the woman was the loser. It is tempting in these days when we rightly attach importance to equality of the sexes to condemn the men involved for at the very least insensitivity, but we cannot know all the circumstances and should perhaps reserve judgement.



Kawada Ryokichi - Jeannie Eadie's Samurai

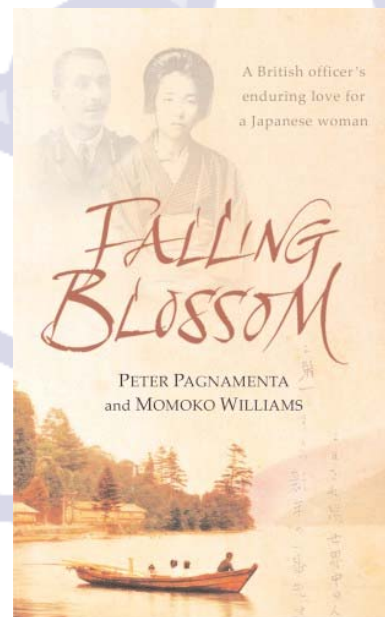
Kawada Ryokichi was born in 1856 in the province of Tosa in Shikoku. He was the son of a lower-ranking samurai much involved in farming. This was the basis of his later commitment to agricultural development, but he was a keen student and was sent to Osaka to study English. His father, Kawada Koichiro, worked with Iwasaki Yataro who established the Mitsubishi trading company and what eventually became Nippon Yusen Kaisha (NYK). Koichiro became a very successful businessman and when the peerage

was established he was made a Baron. Ryokichi went to Tokyo in 1874 and as a result of his father's interest in Japan's first shipbuilding yard Mitsubishi Engine Work [sic] he was sent in 1877 to study shipbuilding as an apprentice engineer at the Lobnitz, Coulbourn & Co shipyard in Glasgow. It must have been a lonely and tough life for Ryokichi, but he was a conscientious and hard working apprentice who earned the commendations of his superiors. One day in January 1883 he went into a bookshop near Glasgow Central Station where he sought help from a young female assistant, Jeannie Eadie. This chance meeting led to a growing friendship. Jeannie lived with her mother in a tiny house in Pollok Street Glasgow. She was a devout Christian and regular churchgoer. When they could not meet Jeannie would write simple letters to him. The friendship developed from affection to love, but there is no indication that this led to their sleeping together. Indeed this seems most unlikely in view of Jeannie's religious beliefs. But Ryokichi hoped to marry her and to persuade her to come back with him to Japan. Jeannie clearly had doubts about whether this would be feasible and she was worried about what would happen to her mother. When they finally parted on Ryokichi's return to Japan in 1884 he promised to try to persuade his father to agree to their marriage, but Baron Kawada Koichiro adamantly refused and forced his son to marry a suitable Japanese bride. There were children but the marriage was not a happy one. Jeannie eventually married a man considerably older than herself.

The account of the love affair is largely based on the 89 letters which Ryokichi preserved and which were only discovered in 1979. But the authors through much meticulous research have provided a full account of Ryokichi's life and give an interesting picture of the societies in Japan and in Scotland in which Ryokichi and Jeannie lived.

Falling Blossom

Falling Blossom covers a later period. It traces the story of Captain Arthur Hart Synnot, DSO, a tall moustachioed veteran of the Boer War and scion of a distinguished military family from County Armagh, who was posted to Tokyo as an army language student in 1904. There he fell in love with Suzuki Masa, who was working in the Japanese officers club. Masa, whom Arthur called Dolly, was a pretty and



at 26 a mature young woman, the daughter of a barber from shitamachi who had had a brief and unsuccessful marriage. The authors describe her as having 'a gentle smile, a rather modest downcast look, and a delicate almost childlike complexion.' Arthur asked Masa to become his housekeeper and she helped him with his language studies. Quite soon Arthur was sent to Manchuria where he was part of the British observer mission with the Japanese army fighting the Russians. He kept in touch with Masa writing to her on

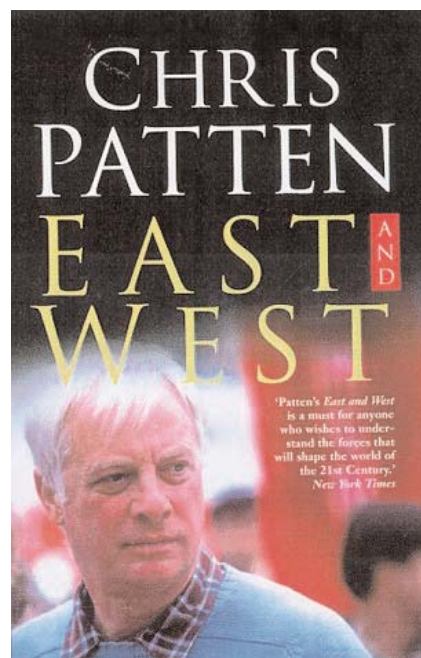
Japanese paper in his elementary Japanese. Masa kept all his letters and these provided the basis for the story of a love affair which lasted until 1918. Arthur asked her to marry him and come with him to Ireland, but she was reluctant fearing that she would not fit in or be accepted by his family. But she did agree to spend some time with Arthur when after he was posted away from Japan he managed to get a staff appointment in Hong Kong. Later he had to return to his regiment and served in Burma where he was unhappy and Masa could not join him. When the First World War broke out Arthur was serving in India where Masa would have had a difficult time with the memsahibs. Arthur perhaps inevitably felt that he should be with the army in France and in due course he found himself in the trenches. He was awarded a bar to his DSO and eventually promoted to Brigadier General. He had tried on a number of occasions to get himself appointed as Military Attache in the British Embassy in Tokyo, but perhaps because the authorities were aware of his attachment to Masa he was never successful. He looked forward instead to leaving the army when the war ended and joining Masa back in Japan, but this was not to be. In 1918 Arthur lost both of his legs in one of the final battles of the First World War. He managed to pull through and learn to get around on artificial limbs, but he was clearly daunted by the prospect of a long sea journey and wondered how in his legless state he could cope with life in Japan. So perhaps it was understandable that he decided to marry the nurse who looked after him so kindly and who would fit in more easily into his family. Masa, who had had two sons by him and who had been supported by Arthur's modest remittances, reacted furiously to Arthur's marriage. Eventually she accepted the inevitable and they continued to correspond. His younger son died early, but his elder son, who was known as Suzuki Kiyoshi and who died in Manchuria in Russian captivity in 1947, deeply resented his father's behaviour. Arthur died during the Second World War while Masa lived on into the 1960s. She had carefully kept all the letters Arthur had sent her in Japanese. He had learnt to write elegantly formed characters and had kept up his knowledge of the language despite his long periods away from Japan.



Peter Pagnamenta and Momoko Williams at the Daiwa Foundation

The authors have carefully researched the background to the lives of the two lovers and draw an interesting picture of life as it would have been experienced by Arthur and Masa.

The outcome for the two women, one a young Scottish girl and the other a pretty but faithful Japanese girl, was a sad one. Both stories are absorbing and well worth reading as such, but both books also throw much interesting light on social history.



East and West China, Power, and the Future of Asia,

by Christopher Patten

Times Books/Random House, 1998, 304 pages, including bibliographical references and index, ISBN: 0812930002

Review by Sean Curtin

Chris Patten, now the Right Honourable Lord Patten of Barnes and a recent Japan Society guest speaker, wrote this thought-provoking book shortly after standing down as the last ever British Governor of Hong Kong in 1997. Even though it is rapidly approaching a decade since Britain's most prosperous colony was returned to China, Patten's insights on his five years of dealings with the Middle Kingdom are not only still highly relevant but also enhance our understanding of the dynamics governing today's turbulent Tokyo-Beijing relationship.

Somewhat unexpectedly the book offers a glimmer of hope for China-Japan relations by providing a firm baseline with which to compare Japanese Prime Minister Junichiro Koizumi's strained relationship with Beijing. Tensions with the Chinese leadership largely stem from the Premier's controversial visits to the contentious Yasukuni Shrine, which honours 14 Class-A war criminals who China views as responsible for the deaths of millions of Chinese. However, Patten's own difficulties with Beijing puts this bilateral friction in much better perspective and actually demonstrates that Chinese diplomacy today is far more progressive and sophisticated than it was a decade ago. True, there are echoes of the past in Beijing's criticisms of Koizumi, but the language and arguments are infinitely more moderate and refined, reflecting the country's increasingly prominent position on the global stage.

Compared to the endless barrage of harsh insults hurled at the then Governor Patten, who amongst other things was labelled "mad" "evil" and "the poisoned tango dancer," the rhetoric about Koizumi's shrine pilgrimages seems balanced

and restrained. New variants of some of the harder-edged Chinese diplomatic tactics Patten experienced during the nineties are still recognizable today, but in considerably toned-down formats, offering the prospect that Beijing and Tokyo will eventually be able to resolve their many differences.

Besides analyzing his choppy relationship with Beijing, Patten also explores wider issues such as the so called "Asian values" argument. He passionately believes that democracy, universal human values and individual rights are not alien concepts in the Far East as the Asian Values theorists insist. He views proponents of the Asian values thesis as being merely apologists for authoritarian and undemocratic regimes.

Interestingly, Patten shows that having a poor political dialogue with Beijing does not necessarily affect bilateral trade flows. He illustrates this point with US-China relations, which flourished during the nineties at the zenith of Washington's anti-China rhetoric. There are clear parallels today with booming China-Japan economic links which perfectly coincide with abysmal political ties. Chinese President Hu Jintao characterizes Sino-Japanese bonds as "hot economically, but cool politically."

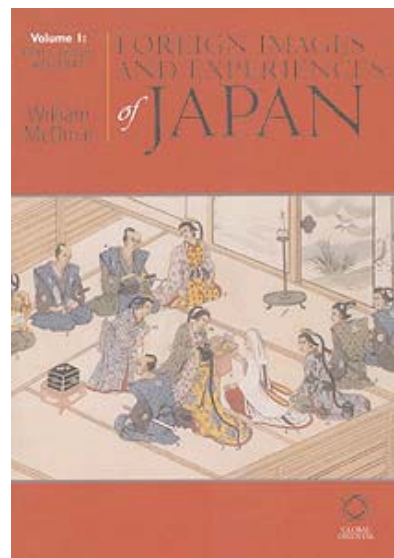
In his 1st June speech to the Japan Society, Lord Patten touched on many of these themes as well as a few additional ones he develops in his new book, "Not Quite The Diplomat" (soon to be featured in Japan Book Review). He reminded society members that "China's rise creates a whole new world" and predicted that "the way Japan handles its relations with China will also have an important impact on how the US and the EU deal with China."



Lord Patten at the Annual Dinner

Lord Patten spoke warmly about his relations with Tokyo while Governor, echoing comments in his book in which he observes that Japanese firms were so efficient at winning contracts in Hong Kong that sometimes it felt like "a Japanese colony." He enjoyed excellent relations with Japanese diplomats in the territory and informed the audience that the current Japanese Ambassador to the UK, His Excellency Yoshiji Nogami, was an old colleague from his time as Governor, when the Ambassador was the Consul General of Japan to Hong Kong (1994-96).

Generating some laughter near the end of his speech, Lord Patten confessed that he had first visited Japan as a young British politician and his status as a junior lawmaker had obliged him to participate in the unforgettable Hanamaki noodle-eating contest in which, much to his regret, he flunked out after just six bowls. His Japan Society speech, very much reflects the contents of his book: a stimulating and witty piece of work with excellent insights and analysis.



Foreign Images and Experiences of Japan: Volume I: First Century AD-1841

Compiled, edited and in part translated by William McOmie, Global Oriental, Folkestone, 2005, 494 pages including glossary, bibliography and index, Black and white plate section, ISBN 1-901903-46-X.

Review by Sir Hugh Cortazzi

This is the first comprehensive survey covering the observations and reports of foreign visitors about Japan. It will be a very useful reference book for students and researchers interested in the reactions of foreigners to Japan over some 1800 years. Professor McOmie has trawled widely and with scholarly care through all the sources. His study of Russian, German and Dutch sources has yielded much unfamiliar material.

The book is divided into two parts. In the first 97 pages he surveys chronologically the various foreign visitors to Japan who have left records of their impressions. McOmie is particularly interesting on the Russian visitors to Japan and notes (page xv) that "Russian records strongly suggest that they were more successful in forming a genuine friendship with the Japanese, if only on an individual basis." He pays due attention to the most famous commentaries such as those of Frois, Caron, Kaempfer, Thunberg, Golovnin and von Siebold, but also quotes extensively from less well known sources.

The second part deals thematically with the observations of foreign visitors and includes copious quotations. These enable readers to follow the changes in attitudes as the centuries passed and to compare for instance what struck a Jesuit in the sixteenth century with the observations of 18th century visitors.

Although foreign observers were often critical of aspects of Japan they were frequently impressed by "the great refinement" of Japanese social graces. Valignano, the Jesuit visitor in the sixteenth century, stressed Japanese punctiliousness about their honour. Thunberg, the Swedish doctor with the Dutch on Dejima in the eighteenth century summed up his view of the Japanese, in a long string of adjectives, as being "in general intelligent and provident, free and unconstrained, obedient and courteous, curious and inquisitive, industrious and ingenious, frugal and sober, cleanly, good-natured and friendly,

upright and just, trusty and honest, mistrustful, superstitious, proud, and haughty, unforgiving, brave and invincible." Japanese cleanliness drew praise from many, but Japanese traits which aroused many critical comments were their promiscuity and their cruelty. McOmie quotes (page 254) a Dutch source of 1833 Overmeer Fisscher who found temples "given over to drunkenness and debauchery." Kaempfer (page 248) was shocked to see "well-dressed and painted boys...who could be had by rich clients travelling past for a repugnant, damned sum of money." Frois and Kaempfer both mentioned the outcasts from Japanese society the eta and the hinin.

Some of the most interesting descriptions quoted by McOmie are those of the cities which the foreigners visited. Nagasaki was "one of the most attractive cities" (page 365) with the natural beauty of its bay, but the Dutch settlement on the artificial island of Deshima was seen for what it was "a prison" even if a rather comfortable one. Siebold was "put off by the outmoded dress and mannerisms of the Dutch penned up in the island (page 371)." Osaka and Kyoto impressed many of the visitors. Edo (now Tokyo) was seen from the beginning of the seventeenth century as the great city it had become. Velasco (1609-10), the Spanish governor from Manila, considered (page 378) the streets of the city as "far broader, longer and straighter than the streets of Spain. They are kept so clean that you might well think that nobody ever walks along them."

McOmie devotes a chapter to the "theme of the 'oppositeness' of Japanese culture vis á vis Western culture." Frois, the sixteenth century Jesuit, (page 387) "reported a much greater frequency and acceptability of killing human beings in Japan than in Europe, but a great reluctance to kill animals." Foreign doctors such as Thunberg gave a very negative assessment of Japanese medical knowledge.

The final chapter on "Audiences and Inspections" contains some interesting accounts. The Jesuit Frois found the dictator Oda Nobunaga cordial and welcoming, but later Dutch envoys who were granted audiences with the Tokugawa shoguns found the process pretty excruciating. Siebold (page 463) complained about the empty ritual of calling on absent lords: "Nowhere did we find the masters at home."

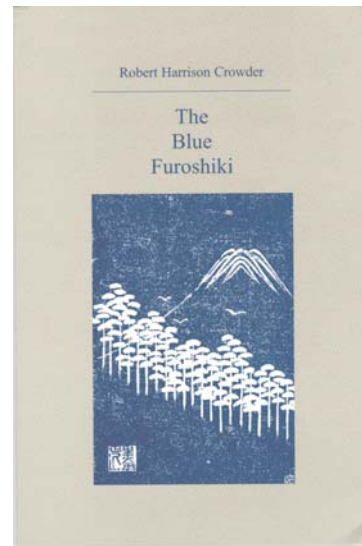
It would be interesting to know how far the observations of these foreign visitors reflect the real position as seen by Japanese historians and how much value the foreign accounts are to historians who are studying Japanese social history. But it would have been a huge and difficult task to do the necessary research in Japanese histories. We should be grateful for what we have been given: this is a valuable and fascinating compendium.

The Blue Furoshiki

by Robert Harrison Crowder, Yasumasa Tanano, Robert Crowder and Co, 2005, 81 pages, Black and white Illustrations, soft cover

Review by Susan House Wade

Though better known for his Japanese folding screen paintings, California-based artist and author Robert Crowder is also a writer of prose and poetry, which detail accounts of his Japanese experiences. In *The Blue Furoshiki*, he ventures through time and place to recount bygone chapters of daily life in Japan.



Crowder lived in Japan between 1934 and 1943. During this time, he taught English at the Fifth Imperial Higher School (now Kumamoto University), and was impacted very significantly by the natural environment which he observed during his stay in Kyushu. He also studied tsuketate painting under Nami Ogata and nihon-ga under Shunkoh Mochizuki, who were instrumental in helping him to develop his inimitable painting style.

Crowder travelled the length and breadth of Japan, finding it relatively inexpensive and with few restrictions for the foreign enthusiast. He wrote a number of articles about these travels for *Tourist* magazine, which was published by the Japan Travel Bureau (begun as a small information kiosk in Tokyo Station in 1912.) Foreign travellers relied heavily on articles such as Crowder's to more effectively plan their journeys within Japan at that time. Between 1937 and 1940, the magazine carried 27 of his articles and five of his poems.

In December 1941, Crowder was unfortunately incarcerated as a prisoner of war. After 18 months, he was returned to the United States as part of a prisoner exchange programme between the two countries. A memoir of that time was published in Japan in 1996 under the title *My Lost Japan* (ISBN 4-7512-0636-2).

Comprising 44 poems, and accompanied by 10 of Crowder's own block prints, *The Blue Furoshiki* brings to life a Japan of what some might term a past age (but is it really?) He dedicates this volume of poetry to 'the memory of happy days in Japan,' and indeed he recalls those images vividly.

Crowder beckons to the reader:

*Untie this Blue Furoshiki, - And discover, - Traced impressions
- from - a faded Past.*

Flowering trees, mountains and streams all form a vivid composite of Crowder's time in Japan. Temples and shrines and their precincts are explored seemingly inch by inch, while his travel experiences are also carefully considered

Not only do the words evoke his own happy memories, but they do the same for the many readers who have had the opportunity to spend similar pleasant times in Japan. Those who do not know the country well begin to sense the importance of seasonality and nature in Japanese life.

As with his folding screens, which have recently included depictions of Endangered Species of Japan, (exhibited in Doizaki Gallery, Japanese American Cultural Center, Los Angeles, 2002), Crowder demonstrates here a very special talent for understanding and presenting the elements of his experiences from a very unique perspective. The reader moves effortlessly through Japan with Crowder as his guide.

In *The Pottery Show* (p32), Crowder exclaims with delight at having found just the right piece of Oribe ware - 'that green of violent, yet subtle hue,' at a show at The Cultural Center. This, after having admired the ruby red and brown and blue - teapots, bowls, plates and sake cups. Now approaching 95, the descriptions of Japanese life as outlined by Crowder seem as vivid today as they must have been nearly 70 years ago.

A useful multi-page glossary provides explanations as to the terminology which may be unknown to some readers.

Crowder's work *The Cloth* (p43) effectively captures his life's ambitious desire:

Life! - Brilliant - As - A Butterfly.

Death? - Somber - As - A Moth

And - In Between - It's - Up To Me - To - Weave - A - Golden - Cloth.

The Blue Furoshiki is available from: Robert Crowder and Co., 930 North Hancock Avenue, Los Angeles, California 90069 Price \$15.00 US plus shipping, Email: MyLostJapan@aol.com (English and Japanese)

Titus Andronicus

Directed by Yukio Ninagawa, produced by Horipro Inc and the Saitama Arts Foundation in association with Thelma Holt,

Performed by the Ninagawa Company at the Royal Shakespeare Theatre, Stratford-upon-Avon from 16th to 24th June 2006, supported by The Daiwa Anglo-Japanese Foundation

Review by Sean Curtin



As part of the Royal Shakespeare Company's the Complete Works Festival, legendary director Yukio Ninagawa's Japanese language production of Shakespeare's bloodiest play was transported around the globe to Stratford-upon-Avon for just ten performances. Although *Titus Andronicus* is not so frequently performed, it's a strangely compelling tale of intense

violence and horrific retribution. Ninagawa masterfully utilizes these extremes to create a brilliant new interpretation which creates the illusion that Japanese is Shakespeare's original language.

The basic plot revolves around the triumphant homecoming of the battle-weary Roman General Titus Andronicus (Kotaro Yoshida) from war with the Goths. He brings with him the Goth Queen Tamora (Rei Asami) and her three sons as captives. The bloody juggernaut of revenge is set in motion when Titus has Tamora's first born-son sacrificed in recompense for the death of his own sons. To even the score, Tamora's two surviving sons rape Titus' gentle daughter Lavinia (Hitomi Manaka) and afterwards cut off her hands and tongue. For good measure they frame Titus' sons in a murder, and the innocent lads are subsequently executed, but not before poor Titus is tricked into chopping off his own hand in a vain bid to save his boys.

Enraged by the mutilation of his daughter and slaughter of his sons, Titus plots a stomach-churning revenge in which he kills Tamora's sons, pulps their corpses into a pie which he then tricks Tamora into consuming before the blood-drenched, high body-count climax.

The raw brutality of Shakespeare's earliest tragedy probably explains why the play is so infrequently performed, but this challenge appears to have attracted Ninagawa to stage it. Tsukasa Nagagoshi's pure white set designed forms the sanitized arena within which the inhuman revenge of Tamora and Titus is graphically conjured forth. It is dominated by a large white statue of Romulus and Remus being suckled by a huge wolf.

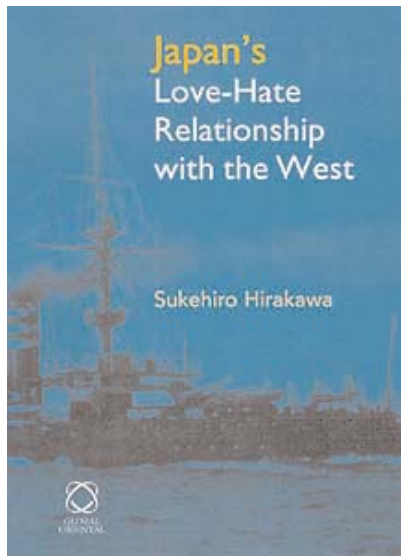
Ninagawa brilliantly exploits the contrasting elements of the play to spellbinding effect, drawing the audience ever deeper into its dark heart. So successful is his interpretation, that Japanese feels the natural medium for the tragedy. This is a great achievement as many Japanese language Shakespearean productions suffer from the sense that they are somehow faint imitations of a greater work. Ninagawa, or Big Nina as producer and fellow collaborator Thelma Holt calls him, had the script especially translated into Japanese by Kazuo Matsuoka to achieve this effect for what he says is the right and faithful sense of the original.



Thelma Holt and Yukio Ninagawa at the Royal Shakespeare Theatre

Ninagawa and Holt's partnership succeeds in bridging the gulf between the English and Japanese literary worlds. Ninagawa believes that *Titus* reflects "today's turbulent world, a world beset with endless war in one place or another." Before seeing the play, I asked him if

he did not find it an incredible challenge to stage such a bloody and horrific work, one in which it is hard to feel any empathy for the characters, apart from the tragic Lavinia who is raped, mutilated and ultimately murdered by her own father. He replied, "Isn't the world like that today?" I said I thought planet earth was more cheerful, but I have to admit that his sheer genius as a producer has succeeded in creating an amazing interpretation of Shakespeare's darkest play, seamlessly spanning the cultural divide.



Japan's Love-Hate Relationship with the West,

by Sukehiro Hirakawa,

Global Oriental, Folkestone, 2005, ISBN 1-901903-81-8, 557 pages (including index).

Review by Sir Hugh Cortazzi

Sukehiro Hirakawa is Professor Emeritus at Tokyo University and has specialised in intercultural relations. He has taught at universities in France, North America and China. He translated Dante's *Divine Comedy* into Japanese.

Professor Hirakawa in a postscript (page 544) emphasises the importance "for Westerners to study not only the life and thought of the Orient but also to study those of the Occident from the Oriental points of view." This book is a significant contribution to this task. It is written in good clear English and demonstrates the width of the author's knowledge and cultural understanding. For anyone interested in Japanese literature and Japan's relations with the rest of the world this book contains much of interest as well as insights into a wide range of historical as well as cultural issues. It is dedicated "To the greatest of Japan interpreters: George Sansom and Arthur Waley."

I cannot in a brief review hope to draw attention to all the many fascinating articles in this book. Inevitably the following comments reflect my own interests and perhaps prejudices. Readers with other interests and attachments will no doubt become absorbed in other essays.

For me, one of the most interesting pieces in this collection was Chapter 2-7 in which Professor Hirakawa compares the autobiographies of Fukuzawa Yukichi and Benjamin Franklin. Hirakawa draws attention to the frank way in which both these great figures wrote and admitted "the part played by vanity in our lives." He concludes provocatively that if read in English Franklin's autobiography is the more interesting but if read in Japanese Fukuzawa's is "far more interesting." Certainly Fukuzawa's autobiography is a fascinating story and tells us much about life before the Meiji restoration.

Professor Hirakawa makes some cogent points about the impact of Western culture in Japan symbolised by the *Rokumeikan* (literally 'the deer cry pavilion'), designed by the British architect Josiah Conder, where at the height of the western cultural boom in the 1880s balls and fancy dress parties were held. The excesses of the westernisation movement led to an inevitable counter-reaction. Hirakawa notes (page 207): "how to mature in the society of nations is the problem of the Japanese in their dealings with others. Instead of indefinitely staying in their introvert stage of one-sided dependency, what the Japanese now must learn is how to build up effective networks of interdependence." In this context his essay on Akutagawa Ryunosuke's short story based on an account of a ball by Pierre Loti, the author *Madame Chrysanthème* is fascinating. Akutagawa's story (page 145) "suggests the transient nature of all human activities. The French naval officer mutters at the end of the evening: 'I was thinking of the fireworks. The fireworks, like our lives.'"

Professor Hirakawa often takes up the theme of racial discrimination. Uchimura Kanzo is upset by being thought of by Americans as a "Chinaman" but as Hirakawa points out his resentment was not just racial. He "resented being identified with manual labourers when he was the holder of an official position with the Japanese government (page 219)." Uchimura was also disappointed by how professed Christians behaved in America and by the "lock-and-key" culture he encountered there. In his article on *The Yellow Peril* and the *White Peril* Professor Hirakawa draws attention to Anatole France's *Sur la Pierre Blanche* published in 1905, which I regret to say that I have never read. He notes that Anatole France had "a strong sense of empathy for and psychological understanding of the oppressed underdog." Hirakawa traces these views back to Voltaire writing about relations with China in 1764. In this context he does not accept (page 237) the views of right-wing intellectuals who attempt to justify Japan's role in the war in Southeast Asia on the grounds that Japan's action led to the countries escaping from colonial domination. This was, he points out, the result of the power vacuum resulting from the expulsion of western forces from the area.

The essay on Natsume Soseki and the Scottish Australian historian James Murdoch (chapter 3-4) contains much of interest on both their characters. He thinks (page 266) that Sansom's verdict on Murdoch (Murdoch "presented Japan as seen through spectacles made in Aberdeen about 1880") was less than fair.

Most foreigners find the Japanese concept of *haragei* (literally 'stomach art' but implying the conveying of meaning without actually saying what you mean) difficult to understand. Professor Hirakawa's essay (chapter 4-1) entitled "Signals of Peace not received: Premier Suzuki Kantaro's efforts to end the Pacific War" provides an illuminating commentary on this problem.

Another fascinating historical essay is that on the English pacifist and scholar of Haiku "R.H. Blyth and Hirohito's Denial of the 'Divine' Nature of the Japanese Emperor (chapter 4-2)." This brings out the important role played by Admiral Yamanashi Katsunoshin, whom I only knew when he was in his second childhood, and demonstrates that the Imperial Rescript of 1 January 1946 with the words rejecting "the false concept that the Emperor is divine, and that the Japanese people are superior to other races and fated to rule the world

(page 309)" was made on Japanese initiative and not imposed by the Americans.

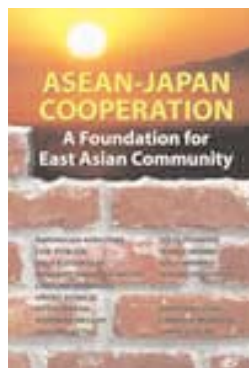
The essays on literature especially on Arthur Waley, the Noh and Dante, but also on Mori Ogai are absorbing and informative.

It is a pity that in the essay (chapter 4-3) on prisoners in Burma Professor Hirakawa did not have the benefit of Phillida Purvis's account of the life and work of the late Louis Allen in Britain and Japan: Biographical Portraits Volume V, Global Oriental 2004. I also regret that the Professor in his comments on Rudyard Kipling does not seem to have been aware of Kipling's response to Japan as seen in his account of his visits to Japan (Kipling's Japan, edited by Hugh Cortazzi and George Webb, Athlone Press, 1988).

I also think that he is rather unfair about Basil Hall Chamberlain. Chamberlain was no doubt prejudiced in his judgements on Japanese literature and the English speaking world needed the genius of Arthur Waley to enlighten them about the strengths of Japanese literature, but Chamberlain was not the only pioneer writer on Japanese literature. W.G. Aston and F.V. Dickins surely deserve an honourable mention even if they too had limited horizons. And what about the German Karl Florenz or French scholars such as Bonneau?

I have my doubts about the book's title, which is presumably deigned to attract attention but it is about much more than the title suggests.

This review was originally written for Asian Affairs.



ASEAN-Japan Cooperation: A Foundation for East Asian Community,

Tadashi Yamamoto and Charles Morrison, et. al.,

Japan Center for International Exchange, 2003, 236 pages, ISBN: 4-88907-071-0

Review by Tomohiko Taniguchi

This collection of essays is well timed. It appeared before the ASEAN-Japan Commemorative Summit that took place in Tokyo in mid-December 2003, so that as Tadashi Yamamoto, the main editor notes, the book could contribute to the ASEAN-Japan leaders meeting.

It also succeeded in pulling together 17 of the leading, and conceivably the most informed, scholars and opinion makers

from within and outside the region. Contributors' nationalities cover China, Indonesia, Japan, Korea, Malaysia, the Philippines, Singapore, Thailand, and the USA. As such, this is currently one of the best sources of analysis in understanding the issues that surround ASEAN and Japan.

In the relationship between Japan and ASEAN nations, there are three focal points. Firstly, though the dust has largely settled since the 1997-98 ASEAN financial crises, scarcely any one of the ASEAN nations has become shock-proof. Some have yet to recover fully. The region-wide financial architecture has to be made more solvent.

Secondly, China has grown, both economically and strategically, so fast that virtually no nation can remain indifferent. Emerging is a set of complex and fluid triangular relationships that sometimes involve Japan, Korea, and China, other times the US, ASEAN, and China, and so on. China is a giant neighbour, forcing both ASEAN and Japan to conduct prolonged mind-searching. One can read the book as part of the responses of that ongoing search.

Thirdly, post-9/11, the US is in the course of changing its defence posture in order to cope with asymmetrical warfare, while at the same time enhancing its military dominance over the East Asia-ASEAN region. Response to this varies from nation to nation.

A product of two sit-in workshops involving the chapter contributors, the book has succeeded in crystallising some of the urgent issues that ASEAN and Japan both face, a rarity for a book with as many as 17 authors. Starting with "Overviews", the book is divided into: ASEAN and Japan as regional units; economic relations; political-security relationships; cooperation in societal and cultural areas; and changing international environments and their implications.

Still, some of the key concepts with which one foresees the future ASEAN-Japan map need yet more thorough debate. One author depicted a key conception of the "East Asian Community" thus. "The ultimate logic is that an East Asian Community could function as a multilateral group that could stand up to the United States; in a case like the war against Iraq, it could pressure the United States to act prudently according to the principles of international cooperation. The purpose would be not to counterbalance the power of the United States, but to confront it in a constructive manner and to accommodate it when it leads with prudence" (page 53).

How in practice the Community could "pressure" or "confront in a constructive manner" the US whilst maintaining a "counterbalance" remains murky at best. It is to be pointed out that very little is achievable simply by letting ideas skate around that way.

By comparison Takashi Kiuchi's chapter on "the future of ASEAN-Japan financial relations" stands out as one of the most succinct analyses on the crisis that hit the region and what has followed since. Unsurprisingly, one learns more from the analytical chapters than those that addressed future scenarios. Though this is not to deny the importance for us all to engage in scenario-writing efforts to better conceive what the future ASEAN-Japan relation may be like.

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