



Editor: Sean Curtin

Managing Editor: John Toppon

Amongst our line-up in this issue we feature two new biographical-related books, one about John Milne and the other on Charles Holme. Both figures are from the early decades of Anglo-Japanese relations when Japan was still a distant, mysterious land and bilateral ties were in their infancy. As usual, we also offer a selection of prominent new Japanese language books including Fumiko Halloran's examination of the turbulent relationship between Japanese film legend Kurosawa Akira and Hollywood. You will also find Sir Hugh Cortazzi's look at a superbly illustrated new book on the artist Hiroshige, Mikihiro Maeda's review on a book about Japanese writer Haruki Murakami as well as many more great reviews.

Sean Curtin

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### New reviews

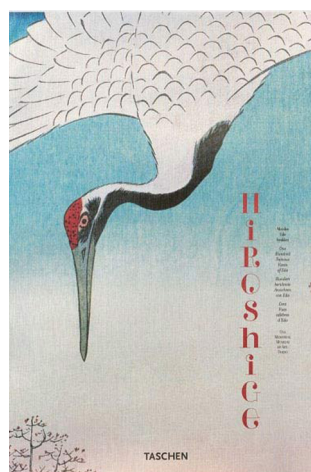
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### We are grateful to our regular reviewers:

Sir Hugh Cortazzi	Ian Nish
Fumiko Halloran	Anna Davis
Takahiro Miyao	Susan Meehan
Ben-Ami Shillony	William Farr
Mikihiro Maeda	Tomohiko Taniguchi



## Hiroshige. One Hundred Famous Views of Edo by Melanie Trede and Lorenz Bichler

Taschen, 2008, 294 pages  
Japanese binding & bookcase £80.00

ISBN: 978-3-8228-4827-2

### Review by Sir Hugh Cortazzi

Hiroshige and Hokusai are probably the two Japanese artists most famous in the

west. They had a significant influence on the Post-Impressionists including Van Gogh, Monet and Whistler and on the Japonisme movement in European art in the latter part of the nineteenth century.

The publication of this sumptuous publication is timely. This year is the 150th anniversary of the first treaties with the five leading western powers (the USA, the Netherlands, Russia, Britain and France [not Italy as the introduction states]) which provided for the opening in 1859 of diplomatic and trade relations. The process had begun with the arrival of Commodore Perry's "black ships" in 1853, but 1858 saw the real break-through. The British Treaty with Japan signed at Edo on 26 August 1858 was called 'The Treaty of Yedo' (Yedo being a spelling of Edo used by some foreigners at that time).

Hiroshige's hundred views of Edo were produced in the years 1856-1858 and provided a panorama of the sights in the capital. They are all upright or vertical prints in the size termed o-ban in Japanese. The prints which

are kept by the Ota Museum in Tokyo are all from the first printing and as they have been very well preserved the colours are authentic and have not faded as so many other sets have faded. As the introduction points out the prints represent a cooperative effort between the artist, the woodblock cutter and the printer who applied the colours.

Although these prints are described as one hundred views there were in fact a total of 120. All of these have been reproduced in this book in full colour and the original size. Each plate is accompanied by a full description and explanation. There is an informative introduction in English, French and German. The book is bound in traditional Japanese style and comes in a handsome case illustrated in colour.

The prints were generally made to look like paintings. They functioned like modern colour picture postcards in the sense that they were intended as souvenirs for visitors to particular beauty spots, shrines and temples. With increasing affluence, Japanese at the end of the Edo period had begun to travel whenever they could, but before there was any wheeled traffic, journeys even of a short distance were time consuming.

In a number of prints elements of western style perspective were used. Western art techniques had been imported into Japan during the Edo



Period (1600-1868), despite Japan's strict seclusion policy. In some, the artist has adopted the traditional Japanese birds-eye view. The most striking feature to the western eye is, however, the way in which pictures were composed to draw particular attention to certain features or points in the picture. This element in Japanese prints had a particular resonance for Post-Impressionist artists. The season plays an important role in some but not all the prints. Spring is depicted in 42 prints, summer in 30, autumn in 26 and winter in 20 including some memorable snow scenes. Artists were forbidden to depict Edo castle, the palace of the shogun. As a result there is a hole in the middle of Edo!

Utagawa Hiroshige (1797-1858) sometimes known as Ando Hiroshige was the son of a samurai official in Edo in charge of fire-fighting. After his parents died when he was only twelve years old he studied art under Utagawa Toyohiro and became an ukiyo-e artist. He adopted techniques from other schools and developed his own style. At first he specialized in depicting attractive courtesans but inspired by one of Japan's greatest artists Katsushika Hokusai (1760-1849) he specialized in landscapes and nature subjects. His most famous series is the 'Fifty-Three Stations on the Tōkaidō' (Tōkaidō gojūsan tsugi), but the hundred views of Edo deserves at least equal status.

Anyone interested in Japanese landscape prints and in Hiroshige or who wants an artistic view of the sights of Edo at the time the Treaties were signed 150 years ago will want to possess this luxurious volume.

publishing detailed accounts on the war and the post-war period in Japan.

Those who took part in the discussion included Hisatsune Sakomizu, then the Chief Cabinet Secretary; Naotake Sato, ambassador to Moscow; Hitoshi Imamura, commander of the Japanese Imperial Army's 8th Division in New Guinea; Hajime Suzuki, son and assistant to Prime Minister Kantaro Suzuki; Sukemasa Iriye, chamberlain to the emperor, who is posthumously known as the Showa Emperor; Kingo Machimura, Chief of the Metropolitan Police; and Okikatsu Arao, an army officer and confidant of General Korechika Anami, the minister of war.

Their personal accounts reveal how Japan barely escaped a coup d'état by Imperial Army officers who were opposed to the surrender and advocated a full scale battle with the Allied landing force that they expected.

Contrary to the widely held view that Gen. Anami was opposed to the surrender, those who knew him and his thinking praised him as having been instrumental in preventing the army's resistance to the surrender. They agreed that Anami's top priority was to protect the emperor and the imperial system. When the emperor said in the Imperial Council that he wanted to surrender, Anami accepted it. At the time, 3.7 million troops were stationed in mainland Japan. Had Gen. Anami not exercised his authority and leadership, a breakdown in military discipline could have caused a refusal to disarm and even guerrilla warfare against the Allied forces, the participants contended. A former officer of the Palace Guard admitted at the 1963 meeting that he had contemplated doing just that.

The emperor finished recording the surrender decree in an office building inside the palace grounds during the early hours of August 15. After he returned to his residence, at around 2 am, a group of renegade army officers shot to death the commander of the Palace Guard, drafted a fake order by the commander to storm the palace, and occupied some guard posts. Their intention was to confiscate the recorded decree, prevent the broadcast, and force the emperor to change his mind about the surrender.

Although the soldiers looked for the record, a chamberlain to the emperor refused to disclose its location. There were actually two copies of the record, the other being in the NHK headquarters. Morio Tateno, who attended the 1963 meeting, described how soldiers threatened him at gun point in his office at NHK to force him to broadcast their appeal to soldiers all over Japan to fight to the end. But their superior officer finally persuaded them over the telephone not to resist the imperial decision. At 4 am, General Anami committed suicide, taking responsibility for not controlling the rebel



## 'Nihon no Ichiban Nagai Natsu,' (Japan's Longest Summer)

edited by Kazutoshi Hando

Bunshun Shinsho, Bungei Shunju, October 2007, 181 pages, paperback ¥ 700  
ISBN-13: 978-4166605941

Review by Fumiko Halloran

This thin book is a treasure for historians who study the circumstances in Japan that led to its surrender on August 15, 1945, to end World War II. Kazutoshi Hando, then a young editor at the monthly magazine Bungei Shunju, came up with the idea in 1963 to assemble 30 men and women who had had vastly different war experiences to talk about what they were doing and thinking at the time of the surrender. Hando does not say why he decided to publish the 1963 record forty four years later, but over years he has been writing and

officers who threatened the emperor. A few minutes before noon, an army officer tried to storm into NHK's newsroom with his sword drawn to stop the broadcast. The officer's attempt was unsuccessful. The broadcast began at noon, August 15.

Another striking revelation was how the Japanese government wasted precious time in seeking Soviet mediation to end the war. Naotake Sato, the ambassador in Moscow, said he kept sending cables to Tokyo saying it was useless to rely on the Soviets for peace but his messages were ignored.

Okikatsu Arao said the army didn't trust the Soviets, either. He told Gen. Anami the Soviets would start attacking Japanese forces just before an American landing on mainland Japan. Sadatoshi Tomioka, the head of operations in the Imperial Navy, also said the navy believed the Soviets were likely to attack Japan during the battle in Okinawa. Sumihisa Ikeda, Deputy Chief of Staff at Guangdong Army, was called back to Tokyo in July of 1945 to work for Prime Minister Suzuki. He was stunned to learn about the peace negotiations with the Soviets because, according to him, the Guangdong army was getting ready for war against the Soviets. Shun'ichi Matsumoto, vice minister for Foreign Minister Shigenori Togo, also stated that the foreign minister never believed that Soviets would work with Japanese. Togo was a former ambassador to Moscow.

The question remains, then, who believed there was a chance the Soviets would persuade the Americans and British to end the war? In June 1945, Koichi Kido, Minister at Large and close aide to the Showa Emperor, proposed the idea to the emperor who approved it. Kido then persuaded members of the Supreme War Leaders Conference to go along and ordered the foreign ministry to open negotiations. Prince Fumimaro Kono was selected as a special envoy to Moscow before the Potsdam Conference, but Moscow rejected the idea.

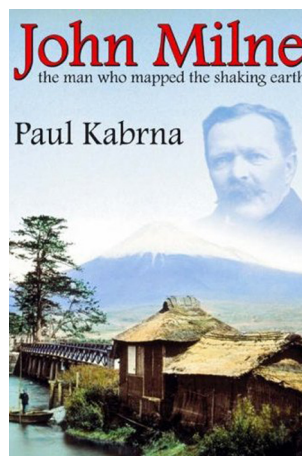
In the section following the transcript of the Bungei Shunju meeting, Hando and Prof. Ken'ichi Matsumoto of Tokyo University discussed the implication of the testimonials in 1963. Hando raised the possibility of influence of Ryuzo Sejima, an officer in the operations division of the Imperial Army's General Staff Office in Tokyo, on senior army officers and political leaders including Sakomizu and Prime Minister Suzuki.

When Hando interviewed Sejima in 1990, Hando asked whether Sejima knew about negotiations with the Soviets on ending war. Sejima denied he had any knowledge of it. Hando did not believe him, as Sejima was in Moscow between December 1944 and February 1945, which Sejima described merely as a courier. Since Sejima was involved in every decision made

by the army at the time, Hando was not convinced that Sejima was telling the truth. Hando speculates that Sejima went to Moscow with a special mission to open negotiations with Soviets and persuaded the Japanese leaders to proceed. There is no way, however, to verify Hando's suspicion since Sejima passed away in September 2007.

This book includes the transcript of the conversation that appeared in the August 1963 issue of the magazine. The book also contains the verbatim remarks of the Showa Emperor at the last Imperial Council that accepted the conditions for surrender in the Potsdam Declaration.

A different version of this review first appeared on the National Bureau of Asian Research (NBR) Japan-U.S. Discussion Forum and is reproduced with permission.



## **John Milne: the man who mapped the shaking earth**

**by Paul Kabrna**

**Craven and Pendle**

**Geological Society, 2007**

**120 pages, paperback £6.50**

**(Special offer price to Japan**

**Society members, just £5.00**

**including p & p. E-mail**

**paul\_kabrna@msn.com)**

**ISBN 978-0-9555289-0-3**

**Review by Paul Wignall**

The name of John Milne (1850-1913) is today remembered by only a few, and yet he was one of the pioneering giants of late 19th and early 20th century geology and geophysics, who conducted much of his research in Japan. He was dubbed the "father of seismology" shortly after his death and was widely regarded in his lifetime for his work on both volcanoes and earthquakes. Biographies of Milne have not been in print for many years and this new book fills this important gap.

John Milne made his name and reputation in Japan where he is better remembered than in his home country. He was appointed as Professor of Geology and Mining at the newly formed Imperial College of Engineering in Tokyo in 1875 when still only 25, whereupon he began an epic overland journey described in fascinating detail by Kabrna. Once in Japan he was ideally placed to initiate study of such geological phenomena as volcanoes and earthquakes and it was his development of an effective instrument for seismographs that allowed him to make substantial contributions to our understanding of earthquakes.



Not least of these was the realization that major earthquakes are not related to volcanic activity. Using his seismographs, which he continued to develop and improve throughout his life, he measured thousands of Japanese earthquakes, and on his return to England and retirement in the Isle of Wight, he carried on this work. He was one of the first to realize that large earthquakes can be measured anywhere in the world. In his later life he was clearly something of a scientific celebrity and his visitors to the Isle of Wight included Queen Victoria and Captain Robert Scott. He has not been entirely forgotten today, he has a pub named after him in his home town of Rochdale, although not many locals are likely to know of his significance.

Kabru's book is clearly written, in an accessible style, and provides an effective blend of geology and travelogue. Milne was as well travelled as any modern geologist and even before his appointment in Japan he had participated in expeditions in Newfoundland and the Middle East (Sinai) before undertaking his audacious crossing of Europe and Asia (including crossing Mongolia in winter!). The prolific illustrations, most in colour, add further to the value of this fascinating book.

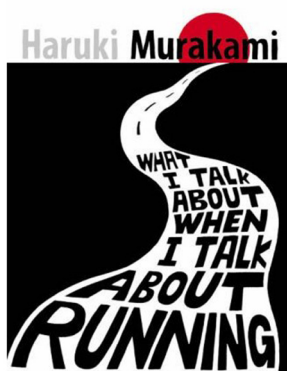
Shortly after, and believing that he could make a career out of writing, Murakami sold his jazz bar, and took a two year sabbatical to focus solely on writing. Having run a bar, Murakami was acutely aware of the amount of smoke that he had been inhaling and so decided to become fit. As Murakami had not had a particularly bad experience of running at school, he decided to take up the sport. Murakami was also of the opinion that to become a good writer for the long term would require a high level of fitness which would enable him to concentrate and give him the ability to write on a daily basis for up to three hours. So it was that Murakami took up running, and without fail has since run on average six miles a day six days a week, only ever generally stopping if the weather is inclement.

Since taking up running Murakami has run an average of one marathon a year. One of the most memorable runs Murakami speaks of is his experience of an ultra-marathon. Running sixty miles over eleven hours proved to be mentally exhausting for Murakami and made quite a dent in his enjoyment of running in the short term. Another of Murakami's enviable runs was in 1982 when he decided to run the original Marathon route in Greece but from Athens. This was photographed at the time and was part of a magazine article. However the magazine was surprised when Murakami told them he actually intended to run the whole of the course and not simply run a short section for photographs only. In the blazing summer sun Murakami ran, but after peeling off his top to run shirtless – a habit he still loves today I am informed – was badly burnt.

More than anything the impression Murakami gives is that he runs so that his mind can rest. Mantras appear to be a strong element in Murakami's running, as he talks of repetitive self-talk to encourage himself onward to the running task at hand. He runs for nobody except himself. The competitive element of running is simply not there for Murakami. He runs to be part of a wider community of runners. Murakami only competes against himself and his own personal best times.

Today however, Murakami has changed his focus from running marathons to taking part in Triathlons as well. Ever thoughtful and rigorous in his approach to running, throughout the book Murakami discusses reasons for writing in the way that he does, coupled with comments on his own running regime. An extremely superstitious writer, Murakami never gives live interviews, as he believes that his ideas are a precious commodity. Giving interviews and appearing on television according to Murakami would let loose his ideas for novels which he needs for his writing.

It would be interesting to one day read this book in Japanese, as I have heard much of the Murakami style of writing and how he plays with traditional Japanese. Murakami's favourite music is jazz and so he has a



## What I Talk About When I Talk About Running by Haruki Murakami

Translation by Philip Gabriel,  
Harvill Secker 2008,

192 pages, hardback £9.99,  
paperback £7.99

ISBN-10: 1846552206

Review by Mikihiro Maeda

This book is a fascinating account of Murakami's road to becoming a writer, tied up with his reasons for taking up running. In 1979, Murakami, young and out of university after having studied Greek drama, was at a baseball game. During one inning, a base hit was made which connected off of the sweet spot on the baseball bat. In that moment, the 'crack' of the baseball bat caused Murakami to have a flash of insight. The simple thought: 'I want to write a novel' popped into Murakami's head.

At that time, Murakami owned and ran a coffee house cum late-night jazz bar. Not shy when it came to working hard from morning to early morning, Murakami decided to write a novel. He settled into the habit of writing for an hour a night over a period of four months and wrote his first novel "Hear the Wind Sing" (1979), which went on to win the Gunzo magazine literature prize.

tendency to write in a jazz style with stops, alternating rhythms and melodies. While this jazz style is not immediately apparent in "What I Talk About When I Talk About Running" as it is in books such as "Hard Boiled Wonderland at the End of the World" where the narrative jumps, the book still carries you along on a journey in a way similar to other Murakami books.

The whole book clearly shows that Murakami is an extremely hard working writer and tackles writing not only as a job, but also as a marathon that requires clarity of mind derived from a healthy body. Murakami's mindset is focused wherever he tends to be living in the world from Massachusetts, to Hawaii, to Tokyo and this book is nothing short of inspirational to runners, writers, and anyone thinking of taking up writing and running.

This review was produced in collaboration with Global Communications Platform: <http://www.glocom.org>

## **The Diary of Charles Holme's 1889 Visit to Japan and North America with Mrs Lasenby Liberty's Japan: A Pictorial Record** **edited by Toni Huberman, Sonia Ashmore, Yuko Suga**

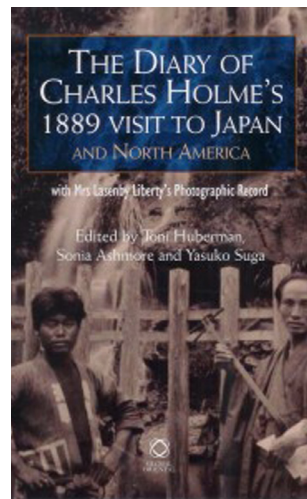
**Global Oriental, 2008, 240 pages (including 8 plates and 50 photographs by Lasenby Liberty), hardback £65.00**

**ISBN-13: 978-1905246397**

**Review by Dr Jill Raggett**

This gem of a publication allows the reader access to previously unpublished archival material consisting of a diary made during a journey through Japan and North America by Charles Holme in 1889. It is a book of value to the scholar of Japonisme, to those who have or wish to visit Japan with a better awareness of the history of cultural exchange, and to those who are interested in the lives of the various historical figures involved. The publication features three distinct sections each of which informs and supports the others.

The excellent initial section by the three editors introduces the writer of the diary, Charles Holme, his family origins and his successful trading career with the East. As a result of his business activities other major figures enter the account including the designer Christopher Dresser, the entrepreneur and retailer Arthur Lasenby Liberty, his wife Emma, and the artist Alfred East. This introductory section gives the reader an excellent overview of the meeting of the Eastern and Western cultures, especially with reference to the arts and design, including the work of Dresser, and the Westernisation of Japan. The latter is particularly well summarised by the authors in the sentence "Japan embraced modernity, while the West became entranced by the traditional cultures



of Japan." Though, as can be seen in the diary section, Holme was well aware of the changes occurring in Japan and their implications. This introductory text explains how, in 1891, Holme, Liberty and East were inspired by their journey to become the founder members of the London Japan Society. In addition Holme was to start *The Studio*, a well respected arts magazine, in which discussions took place about the Japanese arts. The introduction forms a comprehensive background against which the Holme diary becomes all the more meaningful; it also informs the reader that the surviving manuscript is now in the keeping of the Victoria and Albert Museum.

The portion of Holme's diary that survives and has been edited for this publication gives an intriguing insight into the "world tour" undertaken by Holme, Lasenby Liberty and his wife Emma, and Alfred East, covering time spent in both Japan and North America. It commences on Thursday 28 March 1889 with a tour in Kyoto and ends on Wednesday 10 July in Winnipeg at a lacrosse match! Holme's observations in Japan are fascinating from his reactions to eating local delicacies (he was not impressed by soup made of fresh water snails) to the experience of sailing into Kamakura. He comments on the poor behaviour of tourists, of the curiosity of the Japanese to Westerner visitors and on his joy of clear weather conditions allowing him to see Mount Fuji. For those who have travelled to Japan, and especially to the places visited by Holme, they will easily be able to imagine these Victorian visitors touring the sites and may find that they have had similar reactions. Holme describes how Japanese painted landscapes that had once appeared "somewhat fanciful" to him now appeared intelligible on seeing the natural landscape. On visiting Nikko, Holme was to see the red bridge against the verdant greenery which he described as "very fine and decorative," and which was to become in the eyes of the Victorian garden builder part of the "Japanese garden" in Britain. As the friends go on independent trips to various locations in Japan there are some amusing and interesting accounts of their meetings with others such as the British architect Josiah Conder who was living and teaching in Japan. At one point the Libertys are able to detect the presence of East and Holme by their boots being placed outside their guest house at Hakone. While in Japan Holme undertook a number of sketches some of which are reproduced in the book, these give an insight into the appearance of the original text of the diary. At the same time East was painting, and the publication of his diary (*A British Artist in Japan*, [Sir Hugh Cortazzi,

1991]) makes an excellent companion to this book.

The Holme diary also gives an indication of the vast amount of luggage that accompanied these visitors on their sea and railway travel around the world. Holme was able to produce as needed: a butterfly net, plant presses and space for his constantly increasing collection of curios. He shared with Liberty a passion for purchasing items, and for both men buying was in their blood.

The publication has very thorough reference notes which place in context the terms, events, places, individuals or social concerns of the time. These notes do much to enhance the value of the text, as does the last section which is the photographic record made by Emma Lasenby Liberty of their tour. This privately published "pictorial record" is supplemented with text written by her husband, and so gives further insights to what the group found worthy to document. The photographs are a wonderful record of people, architecture, gardens, shrines and scenery in Japan, and considerable effort must have been taken by Emma to achieve them, especially considering how bulky the photographic equipment would have been to transport. There are images of many of the places mentioned by Holme in his diary, and the editors have made the relevant links to these in their reference notes, the only problematic point is in trying to find them as the plates in the last section have no page numbers. This is only a small criticism and there may well be a technical reason why this was not possible.

This is an excellent and comprehensive publication, and the authors and publisher should be congratulated for adding something to our understanding of cultural exchange that is not only informative but a joy to read and experience.

Dr Jill Raggett is Reader in Gardens and Designed Landscapes, Writtle College, Essex. Her specialist area of research for the last 12 years has been the introduction of the Japanese-style garden to the British Isles.

Japan's attack on Pearl Harbor, in collaboration with Twentieth Century Fox, will be the most important work in my career." On that day, both the American team headed by the veteran producer, Elmo Williams, and the Kurosawa team had no doubt that the movie "Tora! Tora! Tora!" would be a masterpiece of human drama from the perspective of both Americans and Japanese. The prominent Hollywood mogul, Darryl Zanuck, having produced "The Longest Day", a spectacular film about the allied landing on D-day in Normandy that was done with a multi-national cast and crew, was drawn to the idea of a similar movie on Pearl Harbor. As the CEO of Twentieth Century Fox, he turned to his old friend and Oscar winning editor and producer, Elmo Williams, to supervise the project.

Williams recommended enlisting Kurosawa as director and script editor for the Japanese team, even though he had never met Kurosawa. Williams loved Kurosawa movies such as "Rashomon", "Ikiru", and "Seven Samurai". Kurosawa accepted the offer and preparations began at full speed. One year and eight months later, Twentieth Century Fox asked Kurosawa to resign, citing his deteriorating health. Kurosawa was replaced by two Japanese directors, Toshio Masuda and Kinji Fukasaku, with whom Williams completed the project. The movie was released in 1970. The author of this well researched book, Hiroshi Tasogawa, tells a fascinating story of what went wrong in this cross-cultural encounter that began with good intentions and shared dreams but ended in destroying Kurosawa's reputation and causing substantial financial damage to Twentieth Century Fox.

From the beginning, the language barrier between Americans and Japanese played a major role in the fiasco. It was personified in the controversial figure of Tetsuro Aoyagi, Kurosawa's producer. A former New York representative of Toho Movies, Aoyagi was recruited by Kurosawa to look for joint projects that would be financed with foreign funding. Kurosawa, who was a genius in movie making but who had little business sense, became frustrated artistically and professionally as his production company plunged deep into debt. Without knowledge of English, Kurosawa relied on Aoyagi in negotiations with Twentieth Century Fox. Aoyagi had total control of communications between Kurosawa and the Americans. He briefed Kurosawa about progress in negotiating with the Americans but only orally; Kurosawa never saw the contract or signed it, although lengthy negotiations and agreements on production details, which Kurosawa signed, made the contract legally binding. The contract itself was only in English. Had Kurosawa read it, he would have discovered that, contrary to his belief, he did not have supervising authority over the entire movie, including the American battle scenes. Rather, he was relegated to being a hired gun for the Japanese portion of the film. The authority for final decisions rested with the CEO and Executive



**Kurosawa Akira vs. Hollywood**

**by Hiroshi Tasogawa**

**Bungei Shunju, 2006, 486 pages, hardback ¥ 2476**

**ISBN-13: 978-4163677903**

**Review by Fumiko Halloran**

The world-famous movie director, Akira Kurosawa, stood before 150 guests in the banquet hall of Tokyo Prince Hotel in April of 1967 and declared: "This movie on



Producer of Twentieth Century Fox, although Kurosawa thought he had been authorized not only to supervise the movie making but to approve the final editing of the film. The contract included no such clause.

Even before shooting started, the American and Japanese teams clashed over the script. Kurosawa rejected the American team's rewrite on the opening scene of Admiral Yamamoto's command ceremony two years before Japan's attack on Pearl Harbor. Kurosawa also rejected the ending scene in which, after the attack, Meiji Emperor's poem lamenting warring human beings was narrated. The script earlier had to be approved not only by Twentieth Century Fox executives but also by the U.S. State Department and the Defence Department, as their cooperation in war scenes was vital. Numerous rewrites and scrapping scenes irritated Kurosawa, who was not accustomed to criticism or requests for rewrites. Final decisions were always made by Twentieth Century Fox, not by Kurosawa.

Then Kurosawa, engrossed in the pursuit of his own ideas of the movie, ignored costs, scheduling, and logistical problems, which he could get away with at home because of his fame. In contrast, the Americans believed that the contract should be strictly honoured, particularly the production schedule as the release date was already set. This was another cross-cultural misunderstanding not only about the latitude a director could have but about the director's legal obligation to finish the project.

When shooting started in a studio in Kyoto, Kurosawa's behaviour became eccentric because of his frustrations and exhaustion with seemingly endless arguments and what he saw as unacceptable compromises. His explosive hot temper was triggered for the slightest reason, his binge drinking went on throughout the night and led to late arrivals or no shows at the studio, and he was paranoid that his life was in danger. The Japanese staff refused to work for him, and the studio was in chaos. Delays in shooting cost Twentieth Century Fox \$20,000 a day. Three Japanese doctors examined Kurosawa and two advised that he undergo several weeks of treatment for emotional stress and rest afterwards. Attempts to resolve the situation failed and Williams finally told Kurosawa on Christmas Eve of 1968 that he was relieved from his assignment.

In 2002, Tasogawa visited the 89-year-old Elmo Williams in Oregon. Williams, then retired, acknowledged that he had made a mistake in choosing Kurosawa, although the choice seemed excellent at the time because the senior American executives and Williams respected Kurosawa as a fellow movie maker. Williams liked Kurosawa as a sensitive man but felt that Kurosawa never opened his heart to him. He understood that Kurosawa's explosive temper, which poisoned the working environment, reflected his acute anxiety and the pressure he felt to

produce a great movie. Kurosawa once said "Tora! Tora! Tora!" would be a record of neither victory nor defeat but a record of mutual misunderstanding and miscalculation and the waste of excellent human capabilities and energy. Tasogawa's account of the production of this movie is exactly that.

"Tora! Tora! Tora!" owes its origin to two books; "Broken Seal" by Ladislav Farago, a U.S. Naval intelligence operative during World War II and author of books on espionage; and a manuscript on Japan's attack on Pearl Harbor by Gordon Prange, professor of Japanese history at the University of Maryland, which was published later under the title "At Dawn We Slept". Twentieth Century Fox bought the movie rights for Prange's typewritten manuscript that was titled "Tora Tora Tora." Both Farago and Prange received screen writing credits in the movie.

In addition to interviews with both Americans and Japanese involved in the project, Tasogawa searched archives scattered in libraries in the United States, including those at the Academy of Motion Picture Arts & Sciences, the University of California at Los Angeles, and the University of Southern California. Without access to those archives from Twentieth Century Fox and people such as Williams, this book would have been incomplete because the author discovered that there was almost no surviving archive in Japan.

Hiroshi Tasogawa was a reporter for NHK and the Associated Press and later was a professor at Tokai University. He has published several books on Edward R. Murrow, the famous radio broadcaster during World War II and later a TV anchor. Tasogawa's book on Kurosawa received several awards including the Oya Soichi Award for Best Nonfiction in 2007.

A different version of this review first appeared on the National Bureau of Asian Research (NBR) Japan-U.S. Discussion Forum and is reproduced with permission.

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## **The Meiji Constitution: The Japanese Experience of the West and the Shaping of the Modern State**

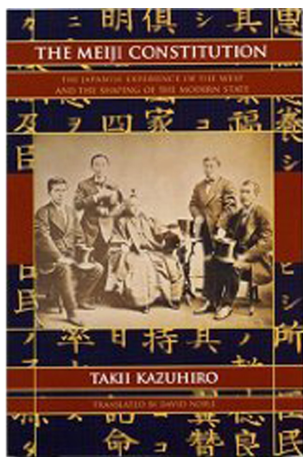
**by Kazuhiro Takii, translated by David Noble**

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**Review by Sir Hugh Cortazzi**

This work by a Japanese legal historian describes the process by which Japan's first constitution was drawn up. Much of the book is devoted to Japanese studies of German constitutional law and the author accepts that 'the Meiji Constitution bore the heavy stamp of



German influence' but he points out that the Japanese term *kempo* means laws, rules and regulations and that the Japanese, when they were working on the Meiji Constitution, were actually developing the whole process of government.

This point is brought out in the first chapter devoted to the Iwakura Mission which has the subtitle "From the Law of Nations toward a Constitution". Takii notes in this context "the almost child-like dependence upon the Western nations displayed by Japanese leaders." The virtue embodied in the law of nations was civilization, but the nature of civilization was misunderstood by many on the mission. In the first part of the voyage emphasis was placed on superficial elements such as table manners and dress. Takii notes that, "while Iwakura maintained his dignity, discipline was slack among the rank and file where there was a wild and uncouth element resisting the Western civilization of Japan." Even Iwakura, after about a month in America, abandoned Japanese for Western clothing to the chagrin of conservative elements in the entourage. But the understanding of Western civilization, even by Kume the rapporteur of the mission, was limited. According to Takii "Kume grasped the essence of Western civilization as competition between autonomous individuals engaged in the pursuit of personal profit. In this context the role of politics became the expansion of personal gain through the encouragement of such competition." He observes, "The task Japan faced in achieving a spirit of cooperation among its people in order to join the ranks of then 'civilized' world is restated as an effort to arouse and develop feelings of patriotism and nationalism." Their understanding of Western civilization was hardly enhanced by a talk given to the Ambassadors by Bismarck which emphasised *realpolitik*. Bismarck reportedly declared: "Nations these days all appear to conduct relations with amity and courtesy, but this is entirely superficial, for behind this façade lurks a struggle for supremacy and mutual contempt." International law afforded no security.

The leaders of the Iwakura mission, for whom "all of America and Europe were a universal exposition," concluded that "the spirit running consistently through Western political culture was of government based on the manners and customs of the people. Hasty imitation of Western national institutions by Japan was to be avoided in favor of their gradual adoption and cultivation on the basis of Japanese political customs and practices." Thus the Meiji leaders, based on the experiences of the Iwakura Embassy, "sought to fundamentally strengthen Japan for survival in the

harsh international environment." They were agreed that top priority be given to domestic administration and policy. A constitution was the fundamental legal principle upon which the Meiji state should be founded. This meant for Kido Takayoshi at least "one enabling absolutist rule by the emperor and his advisers."

It fell to Ito Hirobumi to work out the form which a Japanese constitution should take despite the fact that Itō's behaviour during the Iwakura mission had irritated his more restrained and conservative colleagues. Ito had been "by far the liveliest of the Embassy's leaders," but "his reckless behaviour on 'civilized' soil belied his affectation of Western manners and gives us a glimpse of his true colours." In particular he misinterpreted "the American willingness to sit down at the negotiating table as a major step towards ending extraterritoriality." In Takii's view much of the blame for the diplomatic ineptitude of the Iwakura mission lay with Ito.

Chapter Two is entitled "Ito Hirobumi's European Research: From Constitution as Law to Constitution as National Structure." One of Ito's German mentors was Rudolf von Gneist who admitted that he knew nothing of Japan and who thought that "Japan was about a century too early for a constitution". This was to say the least discouraging. The German Kaiser Wilhelm I also hardly helped Ito's thinking by declaring: "For the sake of the Japanese emperor, I hope you do not create a national assembly." In Vienna, however, Itō met Dr Lorenz von Stein who regarded the state "as a distinct human personality". For Stein, "The human personality possessed self-awareness and volition and acted accordingly...The self-awareness of the state is embodied in the institution of the sovereign, the formation of the state's will in the legislative branch, and the conduct of the state's activities by the executive branch." Stein's lectures enabled Itō to "grasp the issue of a nation's political structure within a broader context. A constitution and a national assembly were, after all, no more than one aspect of the life of the nation; their functions could not be fulfilled without the contemporary workings of the administrative institutions." No mention was made of democratic processes but Ito was no democrat. His aim and that of the other Meiji leaders was the establishment of a modern nation state and the renegotiation of the unequal treaties.

Chapter 3 is headed "Yamagata Aritomo's European Tour: A Different Kind of Constitutional Approach," The concluding sentence of this chapter sums it up succinctly: "Yamagata returned from Europe with a private resolve; though the constitution itself might now be an established fact, 'men' could do whatever was in their power to diminish its effects."

Students of Meiji history will find this account of the developments leading up to the Meiji constitution informative and stimulating.