

The Japan Society Review

Book, Stage, Movie, Arts and Events Review

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In this issue we focus on contemporary themes with books exploring whaling, Japanese houses and the 11 March 2011 earthquake, Tsunami and nuclear accident. Our first review looks at the conundrum of Japanese whaling, a topic often in the international media. Professor Jun Morikawa explains how Tokyo's combative and controversial whaling policy has evolved in recent decades. He clinically dissects the myths surrounding the industry, tackling the contradictory dynamics at the heart of the debate. Why for instance does Japan invest so much political capital and financial resources in whaling, when the vast majority of the public do not like whale-meat and 1000s of tons remain uneaten every year? It is a gripping narrative with the vested interests of bureaucratic, political and industrial elites at the center of a convoluted web. The book succeeds in untangling complex intertwined elements and makes sense out of the seemingly incomprehensible. Sir Hugh Cortazzi looks at Inge Daniels visually stunning and excellently researched work on the modern Japanese home. Daniels charts the development of modern housing in Japan, focusing on the lives of ordinary people and their homes. There are some fantastic photographs of everyday Japanese dwellings and Daniels succeeds in capturing the essence of the Japanese home. William Farr looks at a work on the devastating Great East Japan Earthquake (東日本大震災) which struck the Tohoku region on 11 March 2011, casting a long shadow over the country. This work originally started life in e-space as a collection of twitter responses to the unimaginable horrors witnessed as the aftermath of the earthquake and Tsunami and subsequent nuclear accident unfolded before a disbelieving world. Susan Meehan delves into a film which morphs the rough and tumble of the contemporary Japanese classroom into an Elizabethan revenge tragedy that would have made even Shakespeare wince. A class teacher lacing her students' milk with the HIV-positive blood of her lover is just one of the macabre scenes in this gory, definitely not for the faint-hearted, flick. Our next review takes us back to the calmer waters of life in the tiny Dutch merchant colony at Dejima in Nagasaki bay during the Edo era. David Mitchell's well received novel begins in 1799 when Jacob de Zoet, a young Dutch clerk, arrives in Dejima. It paints a fascinating picture of the period and is a highly enjoyable read. Peter Brunning looks at Richard Bowen's impressive and well researched two-volume book on the history of Judo in the UK. The history starts with the arrival from Kobe of the Tani brothers in England in September 1900, the batten is later carried forward by Gunji Koizumi [小泉 軍治] who arrived in the UK in 1906. Bowen's meticulous work chronicles the lives of those who first brought Judo to these shores. Sir Hugh Cortazzi rounds off this issue by giving us his take on a richly photo-packed book which describes a selection of magnificent Japanese gardens.

Sean Curtin

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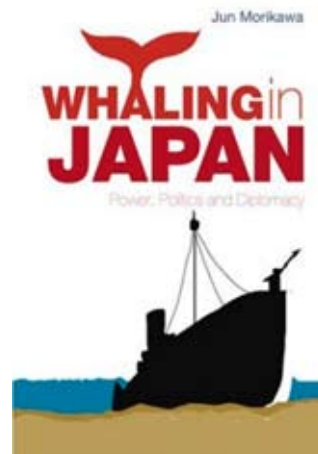
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We are grateful to our regular reviewers:

Sir Hugh Cortazzi	Mikihiro Maeda
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Fumiko Halloran	Ian Nish
Adam House	Ben-Ami Shillony



Whaling in Japan: Power, Politics and Diplomacy

by Jun Morikawa
(森川純)

C Hurst & Co Publishers Ltd,
August 2009, 256 pages,
ISBN-10: 1850659842
(paperback) £15.99

Review by Sean Curtin

Tokyo's combative stance on whaling often seems at odds with its trademark consensual approach to international affairs. This position seems even stranger when one considers that the vast majority of the public have little interest or enthusiasm for the topic, yet the government vigorously pursues a highly controversial pro-whaling policy which tarnishes the country's image. Furthermore, very few Japanese actually like whale meat resulting in huge unconsumed mountains of it piling up. The most recent annual figures show a staggering 6000 tons of uneaten whale being stored at great expense in 2010 (Japan Time, 5 January 2011). Professor Jun Morikawa's meticulously researched book offers some illuminating insights on these conflicting positions and unlocks the puzzling contradictions which surround this contentious issue.

Morikawa commences his in-depth investigation by methodically examining the official reasoning for the current policy. Early on he clinically demolishes one of the government's key justifications for its actions; the so called "traditional Japanese whale-eating culture" argument which Tokyo claims is a unique and integral part of its cultural heritage. By carefully documenting the real history of Japanese whaling Professor Morikawa demonstrates that

it is not actually a national tradition with a centuries old history but is in fact an atypical practice conducted in a few remote areas. He notes, "the phenomenon that allowed whale-eating to actually move beyond geographic and subcultural boundaries to become part of the national Japanese culture existed for only an extremely brief period of 20 years, from the post-war reconstruction era in the late 1940s to the early 1960s (page 29)."



The Institute of Cetacean Research plays a crucial role in sustaining Japan's whaling policy

After the war there were severe food shortages and a general lack of a nutritional diet. Under these exceptional circumstances and for a limited period whaling played a part in helping feed the war-ravaged nation. However, this relatively short-lived postwar phenomenon does not equate to what Tokyo claims is an "indigenous whale-eating culture" or a "unique culinary culture."

The author also identifies an illuminating contradiction, while Tokyo demands that the international community pay "mutual respect" to its perceived "traditional whale eating culture" it simultaneously denies such respect to its own indigenous Ainu people who inhabit the northern island of Hokkaido. They are not allowed to conduct their traditional salmon fishing practices in Hokkaido's rivers. Salmon fishing was an integral part of their culture but today Tokyo prohibits them from following their "unique culinary culture." The state only allows the Ainu to fish in the rivers on "a few designated ceremonial occasions (page 17)." This fact makes Tokyo's claim of cultural imperialism seem far less credible.

Next, Morikawa blows a significant hole in the official narrative of Japan's so called "magnificent whaling history" by carefully chronicling the historical development of what was a relatively minor regional industry. Also, until recent decades it was mainly limited to the country's coastal waters, he concludes, "The history of large-scale whaling in Japan's coastal seas was short, amounting to no more than 80 years (page 23)." This effectively ended in 1987 with the closing down of the last two major whaling companies on economic grounds because "the whaling industry was financially not viable" (page 26) and there was no real market for whale meat. Market forces effectively buried the industry and its tombstone would have read 1987 if it were not for the substantial intervention of bureaucratic and political elites which had a vested interest in reviving the dead industry's corpse.

The Fisheries Agency (水産庁), an external arm of the Ministry of Agriculture, Forestry and Fisheries (MAFF), played a crucial role the resurrection. It did this primarily to safeguard its own bureaucratic power and prestige. If the industry had been allowed to die a natural death, then it would have lost a considerable amount of its budget as well as a major slice of its authority, something that was anathema to its bureaucrats. Morikawa contends that the Fisheries Agency and its associated political elites decided to pump life back into the moribund sector primarily to preserve their own bureaucratic power and prestige, other considerations were secondary. Morikawa comments, "It is crucial to remember that the Japanese 'national consensus' on the whaling issue has been created, approved and ceaselessly reinforced by a very small number of interest groups... (page 65)."

According to Morikawa, it appears that Japan's controversial whaling policy is not conducted on behalf of the public or in order to preserve an important historic tradition or vital national interest, but rather it is done for the benefit of a tiny band of bureaucrats and politicians. It is this group that has constructed the pseudo-traditions surrounding whaling, presented it "as if it symbolizes Japan's national interests and cultural traditions (page 6)" and elevated "whaling far beyond its actual importance (page 79)."

Not surprisingly, a large portion of the book focuses on this minute but immensely powerful band of behind-the-scenes players that are actually responsible for shaping and sustaining Japan's pro-whaling stance in the face of overwhelming public disinterest and ever growing mountains of uneaten whale meat.

The pro-whaling cabal comprises bureaucrats, mainly from the Fisheries Agency, along with politicians and industrialists with strong ties to the fishing industry and related bodies. The author provides an in-depth overview of this interlocking web of vested interests. He explains how retiring senior bureaucrats from the Fisheries Agency slide into top posts in well-funded pro-whaling bodies such as the pivotal Institute of Cetacean Research (日本鯨類研究所). On this body, Morikawa observes, "The ICR plays a crucial role in keeping Japan's awkward pro-whaling position afloat with its contributions on the theoretical, educational and financial fronts, as well as its involvement in whale meat marketing and the moulding of public opinion (page 47)."

Since the mid-1980s the Fisheries Agency has been the prime mover shaping Japan's foreign policy on whaling and not the Ministry of Foreign Affairs (MOFA), which has rather astonishingly been relegated to the sidelines of this high profile and contentious international issue. This is an extremely unusual situation given the fact that whaling has been designated as a national economic issue and dealing with it takes up a substantial amount of MOFA time. Morikawa observes, "the Ministry of Foreign Affairs became unable to control the arbitrary actions of the Fisheries Agency, which resulted in a worrisomely

fragmented diplomatic approach (page 54).” While MOFA diplomats have to defend the whaling position in public, I have found many are prepared to concede in private that the policy does not represent an issue close to the public’s heart or a genuine national economic issue. Many complain it is a time-consuming and highly costly distraction from substantive national issues. Opinion polls show overwhelming disinterest in the topic and “the general public seems to spend very little time thinking about the whaling issue at all and its knowledge is shallow at best (page 74).”

One of whaling’s longstanding foreign policy objectives has been to exert influence over the International Whaling Commission (IWC), which is the global body that regulates whaling. Since the 1970s the majority of IWC members have largely taken a conservational and anti-commercial whaling stance which resulted in a 1986 moratorium on commercial whaling. This halted the annual factory-style slaughter of tens of thousands of animals and was later followed by the establishment of the Southern Ocean Whale Sanctuary in 1994. Japan has invested considerable resources in trying to reverse this trend and create a pro-whaling majority at the IWC. To this end it has used a variety of methods to achieve its goal. Most controversial has been the use of Overseas Development Aid (ODA) to get countries with no whaling or maritime history to join the IWC to create a pro-whaling, pro-Japan majority.

Using financial incentives Tokyo has persuaded a large number of new member countries to join the IWC since 2000 including landlocked nations with absolutely no seafaring connections such as Mongolia and Mali. For example in 2007 Prime Minister Shizo Abe persuaded landlocked Laos to join the IWC after pledging \$1 million in aid (page 88). Morikawa methodically documents how Tokyo has got a large number of developing countries to join the IWC through the use of ODA (chapter 5), he comments, [the] “increase in pro-whaling IWC member states, entering at a rate of three to five a year since 2000, is a direct result of Japan’s efforts…(page 86).” As a result the IWC has become a more pro-whaling body and while Tokyo has not yet created a majority, it has succeeded in deadlocking the organization. The 2010 IWC meeting in the Moroccan city of Agadir had to be suspended for a year due to the impasse created over the proposal to ease the ban on commercial whaling (23 June 2010, Japan Times).

A subservient Japanese media greatly helps keep the pro-whaling forces in the ascendancy by giving the whaling industry a positive press, stressing its supposed cultural and pseudo-historical merits while failing to give a rounded picture of the facts. The author laments, “the virtual absence of any investigative reporting on the whaling issue (page 72).” Morikawa and others have demonstrated that the historical facts are at odds with Tokyo’s official whaling narrative yet the media continues to perpetuate the state-constructed myth. This propaganda can even be found in the country’s English language newspapers that generally take a more critical line, for example the Japan Times

reported, “whaling is deeply rooted in Japanese history and is an important part of Japanese culinary culture. There is a section in the ‘Kojiki,’ which dates from the early eighth century and is the oldest extant chronicle in Japan, that indicates whale meat was dedicated to the legendary Emperor Jimmu, the first emperor of Japan, suggesting a long relationship between Japan and whaling (Japan Times, Sunday, 20 February 2011).

Yet despite a pro-whaling media, enormous sums spent on PR and expensive whale meat promotion campaigns, the Japanese public remains overwhelming disinterested in the topic while massive quantities of uneaten whale meat continue to stack up in vast warehouse complexes.



Could whale-watching ever replace whaling in Japan?

Morikawa concludes the book by looking at four possible scenarios for whaling’s future in Japan. In the first the status quo is maintained, in the second Japan takes a more aggressive and confrontational approach, the third sees a gradual transition away from whaling to a limited form of the industry while the fourth envisages a complete move away from whaling to whaling watching. The author is uncertain which one of the four paths will be followed. The sheer cost of sustaining the whaling industry and public disinterest might suggest that options three and four would be the most likely. However, after the devastating Tohoku earthquake and tsunami of 11 March 2011, which it is estimated cost the aquaculture industry ¥100 billion, the government ploughed some of its limited resources into maintaining whaling. This indicates that despite the financial constraints and other difficulties Tokyo remains determined to pursue its whaling policy, making any of the four scenarios possible.

This is an excellently researched book which meticulously explains the conflicting dynamics of Japan’s whaling policy and makes a seemingly illogical strategy comprehensible. Its broad analytical framework greatly enhances our understanding of the topic making a substantive contribution to the field. Professor Morikawa is to be commended for having produced this insightful and first-class piece of work.



The Japanese House, Material Culture in the Modern Home

by Inge Daniels

**Photography by Susan
Andrews, Berg, Oxford
and New York, 2010, 243
pages including notes,
bibliography and index,
copious illustrations in
colour, £60
ISBN 978-184520-517-1
Paperback**

Review by Sir Hugh Cortazzi

Until the Second World War individual Japanese houses retained some elements of the aesthetic which so pleased and inspired Edward Morse [author of "Japanese Homes and their Surroundings" – 1885], Bruno Taut [author of "Houses and People of Japan" – 1938] and others. In the war huge swathes of Japanese cities were destroyed by bombing and fire. Japan's housing stock had to be almost completely replaced. Except in some country areas and in a few exclusive urban districts, the old style individual house generally ceased to exist.

Japanese people also began to seek western style comforts and found the sparse heating provided by hibachi (火鉢) and kotatsu (炬燵) inadequate. Japan's population expanded. Space was at a premium and most living accommodation was cramped. The 1960s and 1970s was the era when, to quote the notorious and exaggerated phrase of the late Sir Roy Denman "Japanese were work-aholics, living in rabbit-hutches."

It has been a long standing tradition in Japan that houses which are not meant to last more than twenty or at most thirty years should be regularly rebuilt and modernised. This has meant in a country so prone to earthquake and natural disaster the replacement of a large proportion of wood frame houses by stronger structures. The need to cram more people into a limited space also meant the development of modern housing blocks, called "mansions" in Japanese to distinguish them from the tawdry apartment blocks put up in the immediate post-war era.

This book attempts to describe the development of modern housing in Japan and focuses on the lives of ordinary people rather than on the elite. It contains much of interest to the general reader who wants to learn more about modern Japan. The photographs, which are not captioned, provide a valuable and interesting commentary on the text.

The author (page 18) states rather ponderously that her "study aims to expose the tensions and frictions that occur at the intersection between domestic ideologies

and practices." She notes (page 20) that "Japanese homes are highly gendered." Such sociological jargon, as in these simple examples and in the outlines of the chapters, quoted below, is likely to appeal more to the academic sociologist than to the ordinary reader.

Chapter 1 "focuses on how inter-family relationships are shaped inside the home." Chapter 2 "examines the social and spatial connections between the inhabitants and their surroundings." Chapter 3 examines "the complex domestic spiritual technology consisting of domestic altars, auspicious material culture and graves that is thought to protect the domestic against malevolent influences." Chapter 4 dissects "the stereotype of the minimal Japanese house" typified by tatami, shōji, tokonoma. Chapter 5 deals with "ordering practices in domestic spaces in everyday use particularly highlighting the dialectic relations between display and storage." Chapter 6 examines "anxieties regarding the disposal of large numbers of objects that are kept in storage and on display in Japanese homes."

There are some eye-catching headings such as "we would rather have a nice English garden" and "everyone needs a garage" – (in Tokyo before you can own a car you must prove that you have the space to keep it off the road). We tend to think of Japanese life as much more communal than ours, but Inge Daniels emphasises "the dearth of neighbourly contact." "Those living in apartment blocks seem to have the least contact with their neighbours." She also draws attention to the tension between generations.

The following photographs show how traditional Japanese elements in the home are married not always aesthetically with western elements:



We always wondered what Japanese did with their mountains of photographs and souvenirs! Despite Japanese aesthetics emphasising restraint, Japanese may have even more of a problem than we have in dealing with the clutter of modern life. This book might more appropriately have been called "The Japanese Home" rather than "The Japanese House."



2:46: Aftershocks: Stories from the Japan Earthquake

by **The Quakebook
Community**

(www.quakebook.org),
edited by **Our Man in Abiko**,
Enhanced Studios Ltd,
2011, 102 pages including
photography and artwork,
US\$11.99,
ISBN: 0956883621 and also
(Kindle Edition, 1435 KB,
ASIN: B004VP3KHK)

Review by **William Farr**

Originally called Quakebook on Twitter, 2:46 is a collection of stories about the tsunami and earthquake, which exploded onto the book scene in March of 2011. This was a result of one individual's simple question to Twitter users: "What can we do?" Whilst many people the world over sat and watched the unfolding disaster on TV and newspapers not knowing how to help, 2:46 got crowdsourcing. Crowdsourcing refers to using people's collective knowledge as a resource to get things done. Soon, over 100 individuals, all over world with contacts in all types of industries responded and "Quakebook" was born. People, who prior to the earthquake had absolutely nothing in common, joined forces over Twitter and each wrote 250 words, or contributed artwork or photographs about their experiences of the earthquake. The first draft was completed within a week, and the book evolved in its first incarnation into a digital book for Amazon Kindle and other electronic readers. 2:46 was rolled out for download without major companies taking their usual cut. All fees and costs, and the price of the book went straight to the Japanese Red Cross. The book is now available in physical form, and there are continuing efforts by the Quakebook Community, such as the book being available in Japan now in bilingual format. Copies have made it as far as the British Embassy in Tokyo, and the Japan Centre in London. And the work is spreading.

The book itself is made up of short, often intensely personal views on the earthquake. For example, the "First Experience" written by Yoshiko Ikeda talks about a photograph, reprinted in the book, of a girl sat on the side of the road head buried in her hands. A simple caption, written by the journalist who took the photo, states that the girl had lost her family. Devastating. The author goes on to talk about how places we have never heard of before suddenly become known to the international community. Ishinomaki, Rikuzen-takata, Nobiru, Fukushima, are all places now spoken of by people who before the disaster had no prior knowledge

of Japanese geography. Hauntingly, this first author also foresees the fallout that subsequently occurred to the normal flow of goods, as Japanese schools dug up and removed topsoil, beef was not tracked properly as it went onto the market place, and shipping containers turned up in Holland and were then impounded due to high levels of radiation.

Some authors are not in Japan at all, but still contribute incredibly moving pieces. Others were in Japan at the time of the quake such as Sandra Barron, who we presume to be a journalist, but then returns to Los Angeles whilst the danger passes. Guilt is clear in this piece, but the author is not alone, as a University friend who is now in financier in Tokyo upped sticks and moved his whole family home to California whilst the tragedy was unfolding. Sandra Barron's family worried about her wellbeing, but she also rightly believes that her presence in Japan at the time of the earthquake would have been a drain on resources such as water and electricity, logic hard to argue with.

The wealth of perspectives is the strength of the book, from known voices such as Yoko Ono Lennon, Jake Adelstein, and William Gibson, to other people with something to say who are not famous but are genuine everymen. At times the stories seem to contradict, as not all people agree on how to grieve; at other times they are all in chorus. This is what makes this book so powerful: there are no answers here, there is solace, there is thoughtfulness, and reflection.

Jake Adelstein's "Muenbotoke" in particular is an incredibly insightful piece, juxtaposing news report extracts of the earthquake with his own experiences as a journalist of death and dying. Adelstein remembers reporting a double suicide where the couple in question simply gave up. No connections, no family, nobody except Jake Adelstein really took an interest in what happened to their ashes. Where would their resting place be? Who would visit the temple? The couple, muenbotoke [無縁仏], refers to individuals without a connection who have no one to claim their ashes, and are literally a Buddha with no ties. Adelstein rightly points out that we need to respect the memory of people who will have disappeared without trace, and need to be remembered.

At an extremely early stage in the unfolding disaster, 2:46 dealt with so many angles of potential problems, opinions and thoughts for loved ones, with the delicate grace and intelligence that betrays the breadth of the human condition. This breadth is exactly what one would expect when people from all walks of life come together to speak out for people who are left without a voice. Quakebook has been like a large stone dropped into what was prior to March 11th 2011 a still lake, but the ripples of its impact are moving outward in ever increasing circles. Spread the word and buy 2:46, as the disaster is not gone and continues for

the displaced, the homeless, and the orphaned. As the editor, Our Man in Abiko says in the introduction: "Those of us who live in Japan are in a state of war. But not a war against a nation, or even nature. We are fighting defeat, worry and hopelessness. The question is: "Are we strong enough to overcome?"



Confessions (告白)

Directed by
Tetsuya Nakashima
(中島哲也)

2010, 106 minutes

Review by Susan Meehan

告白
10.29

If you think that a teacher revengefully lacing students' milk with her late former lover's HIV-positive blood is as macabre and horrific as it gets, the final scenes of *Confessions* will have you hooked and gripped to your seat in uneasy disbelief.

The film, based on a novel by Kanae Minato (湊かなえ), starts off by stylishly zooming into a class of photogenic Japanese middle school students sipping cartoned milk. If it weren't for the fact that it's a rowdy class with students listening to music, texting, chatting, yawning and walking around it could be the perfect advertisement promoting the benefits of milk. The stereotypical image of all Japanese school classes being a model of rectitude is soon put to rest.

Takako Matsu (松たか子), an actress much in vogue at the moment having won acclaim for her roles in the 2009 film *Villon's Wife* and the 2004 film *The Hidden Blade*, is cast as the attractive young teacher and single mother, Yuko Moriguchi, bidding farewell to her class of thirteen year olds. It is the end of the school year and she announces that she won't be coming back, much to the delight of most of her unsympathetic class.

The students pipe down when Ms Moriguchi reveals that the death of her little girl, Manami, was not an accidental case of drowning; she was, in fact, killed by two of Ms Moriguchi's students who, being minors, won't face justice. In this, the first of the film's five confessions, she refers to the killers as Boys A and B; the first, a prodigy by all accounts and the second, a bit of a no-hoper. Having separately spoken with the boys about the death of her little girl, she realises that A is desperate for recognition and that B was lured into helping him, hoping to make a firm friend. The tainted blood is her way of wreaking her revenge on the boys who, protected by the Juvenile Criminal Code, won't be tried.

The scenes that follow this dramatic introduction consist of the remaining 'confessions' – those by the killers, by Mizuki – Boy A's girlfriend of sorts – and by Boy B's mother. These declarations, albeit grim, are perfectly straightforward and devoid of *Rashomon*-style ambiguities and mistruths.

It is here that the film falls victim to every cliché to do with psychopaths hell-bent on viciously decimating vulnerable children, school or university companions and in so doing distils as many stories of young alienated murderers as possible evoking memories of the Columbine High School massacre of 1999 and the Virginia Tech massacres of 2007 and 2009 to name a few. Gruesome and difficult viewing at times, it might be just the thing for a nihilistic teen!

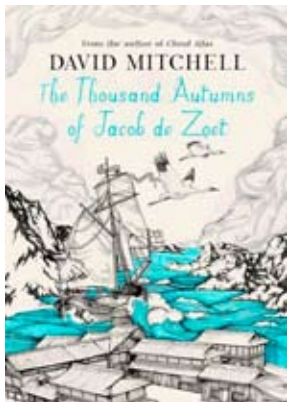
Whereas Naoki, Boy B, falls into meltdown and stops attending class, Shuya, Boy A, is able to face the bullying he is subjected to at school and becomes friendly with his classmate Mizuki, a somewhat suicidal misfit. Mizuki seems the one redeeming character in the film, a thoughtful observer who sends letters to Ms Moriguchi, keeping her abreast of developments at school, and comes to comprehend Shuya and the demons and loneliness that have been driving his attention-grabbing exploits. While she feels sorry for Shuya, I felt singularly indifferent to all characters, except at a push, the empathetic Mizuki.



Outwardly appearing a reformed character, Shuya wins a competition for his essay on the importance of life and reads it to his schoolmates during an assembly; in these closing scenes Yuko Moriguchi makes a return, thwarting Shuya's final cataclysmic gambit. All is unravelled in a thrilling complex twist.

All in all *Confessions* is a cleverly crafted film with some fine performances and atmospheric soundtrack; gory throughout, it is not to be watched by the faint-hearted.

On a final aside, while dispelling the fiction of orderly Japanese students, the film, in introducing the subject of AIDS, seemingly cannot conceive of the virus having been contracted in Japan and refers to Dr Sakuramiya, Ms Moriguchi's former lover, as having become HIV-positive from dalliances abroad. One step forward in referring to AIDS but a few steps back for thinking it can't be home-grown.



The Thousand Autumns of Jacob de Zoet

by David Mitchell

Sceptre/Hodder and Stoughton, 2010, 469 pages, ISBN 978-0-340-92156-2

Review by Sir Hugh Cortazzi

This readable historical novel set in Japan has been well reviewed in the

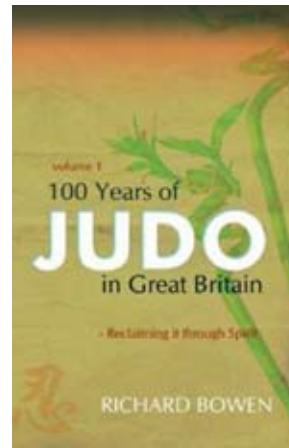
national press. Many Japan Society members will have read about it and some may already have read the book. Anyone interested in the life of the tiny Dutch merchant colony at Dejima in Nagasaki bay during the Edo era is likely to be fascinated by Mitchell's depiction of the scene. Mitchell, who was advised by among others Professor Tim Screech of SOAS, has clearly done his research with care and attention to detail, but readers need to bear in mind that the book is fiction and not history.

The story begins in 1799 when Jacob de Zoet, a young Dutch clerk, comes out to Dejima with a new chief appointed to weed out fraud and corruption. The chief soon becomes as corrupt as his predecessors and Jacob suffers for his honesty. The members of the colony come to life as the story progresses especially the cantankerous doctor to the colony who is teaching western medicine to Japanese students. The Dutch relationship with the Japanese interpreters is also described in fairly convincing terms. However I found the romantic attachment of Jacob to a Japanese woman who is being trained as a midwife unconvincing. Her kidnapping on the orders of Abbot Enomoto and the nefarious practices of his monastery seem far fetched. The term abbot suggests that Enomoto was a Buddhist, but the practices he alleges took place were certainly not Buddhist.

One of the most convincing episodes in the book is that of the visit to Nagasaki of a naval vessel HMS Phoebus alleged to have taken place in 1800. Captain Penhaligon of the Phoebus with his painful gout could well have existed.

HMS Phaeton did visit Nagasaki in 1808 flying a Dutch flag and took Dutch hostages while its demands for supplies were being considered. The port's garrison was under strength and the magistrate had no alternative but to meet the British demands. He took responsibility and committed ritual suicide. British ships again entered Nagasaki harbour in 1814 with instructions this time to contest the Dutch trading monopoly. On board was a former Dutch chief factor enlisted to persuade his fellow Dutchmen to stand down, but Henrik Doeff, the chief factor in Dejima at the time, stood firm and warned the British that

the Japanese would react violently to any attempt to force the issue. In the novel the two episodes have been conflated and alleged to have taken place at an earlier period in the Napoleonic war before Sir Stamford Raffles for Britain had taken temporary control of the Dutch East Indies. The doctor to the Dutch colony who became such an expert on Japan in the early 19th century and taught Dutch medicine was Philipp Franz von Siebold (1796-1868) who arrived in Nagasaki in 1823. He had a daughter Ine (or Oine) by his Japanese mistress.



100 Years of Judo in Great Britain: Reclaiming of Its True Spirit (Volumes 1 & 2)

by Richard Bowen

Indepenpress Publishing Ltd, 2011, (Vol. 1) 428 pages, £20 ISBN-13: 978-1907499319 (Vol. 2) 506 pages, £20 ISBN-13: 978-1780030104

Review by Peter Brunning

The late Richard Bowen was an accomplished student and instructor of judo. Bowen was also an indefatigable researcher into the history of judo in this country. He amassed a considerable archive of letters, photographs and other documentary records (which are now held in the Richard Bowen Collection at the University of Bath). His two volume history is a pleasingly written and the combined work runs to nearly 1000 pages.

The history starts with the arrival of the Tani brothers in this country from Kobe in September 1900 aboard the Wakasa Maru. Yukio Tani [谷 幸雄] and his brother had been invited to England by E.W. Barton-Wright who had established a "School of Arms" in Shaftesbury Avenue London. Barton-Wright had worked and lived in Japan and developed an integrated style of unarmed combat which he called "Bartitsu," on which he lectured to the Japan Society in 1901.

Tani broke with Barton-Wright around 1903 and then participated in challenge contests in music hall, from which he earned (and lost) a considerable amount of money. The book discusses some of his contests and also the various judo schools that were established in London at that time (those at Golden Square and in Oxford Street).

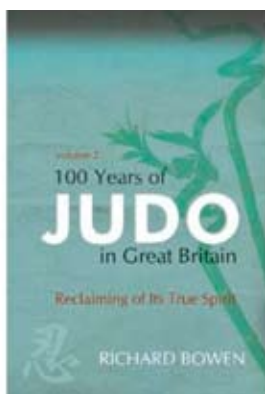
In 1918 The Budokwai [武道会] club was formed by Gunji Koizumi [小泉 軍治] who had arrived in this country in 1906 and later established a business in Japanese lacquer ware. Bowen calculates that by the

end of its first year the club was in debt to Koizumi to the extent of some £4000. Tani was engaged as its chief instructor. There are fascinating descriptions of Budokwai personalities (E.J. Harrison, T.P. Leggett) and of significant events in its history e.g. the visit of British based judoka to Germany in 1929 and, more controversially, to the same country in 1933.

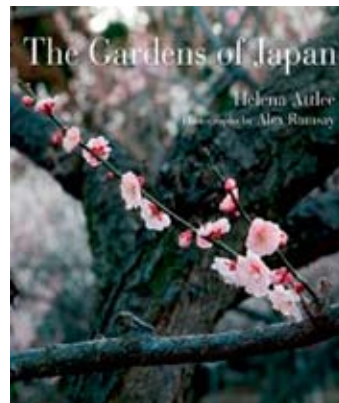
The narrative brings out very well the personalities of some of those involved; the diplomatic secretary to the Budokwai (Harold Tricker) and that of Koizumi, its inspirational founder and guiding light, who strongly believed that judo and judo training had an ethical dimension.

The second volume opens with the very moving final pages of Koizumi's diary, shortly before his premeditated suicide in 1965. It then takes up the history of The Budokwai and the club's somewhat hand to mouth existence during the interwar period. At one stage Koizumi resigns before he feels the Club should stand on its own two feet (Bowen says it was many years before he formally "unresigned"). In 1929 Tani felt he had been badly treated by the club and it was left to Tricker to pacify him. There are tales of visiting Japanese personalities of the formation of international judo organisations. There is little on judo after the 1950s and hints that Bowen himself thought that competitions were given too much emphasis in modern British judo, to the detriment of the character building element.

The work contains many references to material in the fascinating archive at the University of Bath, which is



evidence of Bowen's huge achievement in assembling material on the development of this martial art in this country. In the text that we have, the love of a good anecdote sometimes gets in the way of the purely narrative or historical needs of the work. I am sure that the author would have revised and re-arranged some of the material and provided a much-needed index had time allowed. What we do have, both in the book and in the archive, is a source of information and insight for which anyone who has an interest in judo and for that we can be very grateful.



The Gardens of Japan

By Helena Attlee

With photographs by Alex Ramsay

135 pages, Frances Lincoln Ltd, London, £16.95
ISBN978-0-7112-2971-6

Review by Sir Hugh Cortazzi

This is not a guide to Japanese gardens, nor is it a history of Japanese gardens. It consists of photographs with brief descriptions of selected gardens. The photos are well and artistically taken, but as there are only a few for each garden covered they inevitably do no more than show limited aspects of particular gardens. Anyone who wants some nice pictures of Japanese gardens as a souvenir of a visit to Japan may enjoy this book which would be a good addition to their pile of coffee table books. But it is not a necessary addition to a library of books about Japan and the serious student of Japanese gardens can find many publications which provide a better coverage of the art and design of gardens in Japan.

The most famous park-type gardens, the sankei [三溪園], namely Kairakuen [偕楽園] in Mito, Kenrokuen [兼六園] in Kanazawa and Kōrakuen [後楽園] in Okayama plus the Ritsurin-kōen [栗林公園] in Takamatsu are represented, but of the famous gardens of Tokyo only the Higashi-gyōen [東御苑] is covered in the book. This is a pity as there are other Japanese gardens in Tokyo well worth visiting.

There are so many wonderful gardens in Kyoto that any selection is likely to leave out favourites, but it is puzzling that among the imperial gardens only the Katsura Rikyū [桂離宮] is covered with six photos (it needs a whole book to do anything like justice to it). The Shūgakuin [修学院離宮庭園], the Sentō gosho [山洞御所] and the imperial palace gardens are not included. While Enshū Kobori [小堀遠州] is mentioned as a famous garden designer no mention is made of the famous painter Sesshū [雪舟 等楊] who is said to have designed the garden of Sesshūji within the precincts of Tōfukuji. Some of my favourite gardens in Kyoto such as the garden of the Chishakuin [智積院], introduced to us by the late Sir John Figgess, the garden of the fabulous Hiunkaku [飛雲閣] in Nishi-Honganji, the Shōrenin garden [青蓮院], very close to the Miyako Hotel are not listed and have not been photographed for this book. Perhaps the saddest omission (and top of my list) is the delightful Shisendō [詩仙堂] which the late Sir John Pilcher introduced to the Prince of Wales, whose favourite Kyoto garden it is said to be.