

The 10th Symposium for Japanese Studies in a Global Perspective

Date	July 5 th (Sat) and 6 th (Sun), 2008
Place	Ochanomizu University (2-1-1 Ohtsuka, Bunkyo-ku, Tokyo 112-8610, Japan) Inter-Faculty Building 2, 2 nd Floor (Rm201)
Subject	5 th Human, Food and Culture 6 th One Thousand Year History of <i>The Tale of Genji</i> : A Journey of Genji-e Paintings in Japan, Europe and the United States
Host	Support Program for Improving Graduate School Education (Ochanomizu University), The Center for Comparative Japanese Studies, Education for Women As Leaders Program (humanities and social science)
Sponsorship	Interdisciplinary Education Program for Liberal Arts in the 21st Century

5 th July, 2008 1 st Day [Session I] Human, Food and Culture	
<p>People all over the world are more and more interested in <i>SHOKU</i> (Food) nowadays. In the morning session, we invite some experts from France, a leading nation of food culture, to speak on the issues of human and “food” and of “food” and culture from the integrated perspective of the humanities and sciences. In the afternoon session, we examine the Japanese food culture of rice and coarse cereals by using certain overseas viewpoints and scientific research methods, thereby attempting to find some good solutions for currently discussed issues such as food security problems and diet problems (i.e., metabolic syndrome) – solutions we can propose from the viewpoint of Japanese Studies and communicate to other countries.</p>	
10 : 00 – 12 : 30 [Morning Session]	<p>[Presenter] MORIYAMA, Shin (Ochanomizu University) [Opening Speech] Go, Mitiko (President, Ochanomizu University)</p> <p><Lecture> L'aliment, l'homme et le divin Françoise Sabban (Maison Franco-Japonaise) Biological control of insect pests destroying crops: from Louis Pasteur to GMOs Maxime Schwartz (Honorary General Director of Institut Pasteur)</p>
14 : 00 – 18 : 00 [Afternoon Session]	<p>[Presenter] MURATA, Masatsune / HURUSE, Natsuko (Ochanomizu University) <Presentation> How much rice did ancient Japanese eat? Charlotte Von VERSCHUER (EPHE IVE Section) Japanese rice and food culture. KASAI, Midori (Ochanomizu University) Social history of coarse cereal. MASUDA, Shoko (Rikkyo University)</p> <p><Panel Discussion> [Presenter] MURATA, Masatsune / HURUSE, Natsuko (Ochanomizu University)</p>
18 : 00 – 20 : 00	Tea Party

<p>6th July, 2008 2nd Day [Session II] A Thousand Years of <i>The Tale of Genji</i></p> <p>—The Travels of the Tale of Genji Pictures (Genji-e) Around Japan, in and North America</p> <p>To commemorate one thousand year anniversary of <i>the Tale of Genji</i>, in this session, we will highlight, from the viewpoint of comparative study, the journey that this worldly distinguished masterpiece has made beyond time and place, by looking at the history of various paintings related to this work. We invite several speakers to present their research papers and to explain the researches done on <i>Genji-E</i> (Genji paintings) in Japan, Europe or North America.</p>	
<p>13 : 00 – 18 : 00</p>	<p>[Presenter] Laure SCHWARTZ-ARENALES (Ochanomizu University)</p> <p><Presentation></p> <p>Picturesque characters in <i>The Tale of Genji</i> SHIMIZU, Fukuko (Tezukayama University)</p> <p>Picturization of <i>Takekawa-no-maki</i> in <i>The Tale of Genji</i>: Taking <i>Asakiyumemishi</i> as a starting point. HARAYAMA, Emiko (Ochanomizu University)</p> <p><i>The Tale of Genji</i> in France: View of the text and paintings. Estelle LEGGERI-BAUER (INALCO)</p> <p>Art historical research on <i>The Tale of Genji</i> in the United States. WATANABE, Masako (Metropolitan Museum of Art)</p> <p><Panel Discussion></p> <p>[Presenter] HIRANO, Yukiko (Ochanomizu University)</p>

【Session1】 Human, Food and Culture

First, I want to explain the purpose of holding this session.

“Food” is the most fundamental and serious issue to human beings. Today, people all over the world are more and more interested in “food.” In Japan too, people do diverse discussions on this issue, from the national food policy to people’s daily life, such as the food self-sufficiency rate and diet problems. Behind these discussions are crucial issues such as serious environmental problems and change of lifestyle caused by the deadlock of the Western scientific civilization. Modern society is facing at an important turning point.

In order to find solutions to these modern problems of “food” in Japan and to communicate them globally, we must naturally look at these problems from a global perspective and need to cope with these problems with completely new methods. It is fair to say that we can solve these problems not just from the nutrition science which is symbolized with quantifying methods, but also from an integrated perspective that involves the viewpoint of the humanities. Furthermore, in solving today’s problems of “food”, we can find clues to their solutions not simply by focusing on today’s society but also by reviewing the history of our own “food” culture.

This year, we commemorate the 10th Symposium organized by The Center for Comparative Japanese Studies at Ochanomizu University. It is co-hosted with the project “Fostering Global Communication Skills in Japanese Cultural Studies” at our University which was chosen for the Support Program for Improving Graduate School Education carried out by the Ministry of Education, Culture, Sports, Science and Technology. At Ochanomizu University, researchers in Japanese Studies in a Global Perspective, Comparative Studies of Societies and Cultures, and Nutrition and Food Science have jointly set up a research project on “food”, and undertake an educational task to teach together a course titled “color, sound, and smell” – a course in liberal arts that has the integrated perspective of the humanities and sciences.

As part of the projects at our university, this symposium for Japanese Studies in a Global Perspective holds a session on “human beings/ food/ culture.” In the morning session, we invite some specialists from France, a leading nation of food culture, to speak on the topic of “food” and culture from a global perspective and the topic of human and “food” from the integrated perspective.

In the afternoon session, we will hold a symposium on the subject of “rice, coarse cereals and Japanese culture” to discuss the relationship between “rice”, our staple food and “coarse cereals,” the other vital food. This aims at finding clues to the

solutions of the modern food problems by looking historically at the Japanese culture of rice and coarse cereals from the integrated perspective.

During the morning session, we will make a time for a question-and-answer session. At the end, we will hold a panel attended by all the speakers, in which they discuss the topic of “rice, coarse cereals and Japanese culture” from many different angles.

【Morning Session】 (10:30 – 12:45) Speeches

1. Françoise SABBAN (Director, the Maison franco-japonaise à Tokyo, Chinese History)

“Food, Humans and the Sacred”

“Those who speak of religion speak of food”

By using food as a tool, human beings reach at the sacred, and are assimilated into or unified with the sacred. As a result, they distinguish themselves from their neighbors.

2. Maxime SCHWARTZ (Honorary Director of The Institut Pasteur, Former Director of l’Agence française de sécurité sanitaire des aliments, molecular biology)

“Biological control of insect pests destroying crops: from Louis Pasteur to GMOs”

Pasteur’s control of the number of insects by using microorganisms opened a path to the development of GMOs. After centuries of efforts, humans can now grow crops resistant to insect pests with a help of the genetic modification. Though, there is still persistent debate over the use of GMOs, GMOs offer great potentialities for the solution of the food production issues in the world.

【Afternoon Session】 (14:00 – 18:00) Symposium “Rice, Coarse Cereals and Japanese Culture”

1. Charlotte Von VERSCHUER (Professor, L’École Pratique des Hautes Études, Japanese History)

“How Much Rice Did Ancient Japanese Eat?”

The rice consumption of the ancient Japanese people greatly varied depending on the size and nature of their lands, their geographical location, and family compositions. The rice consumption of poor families per year was as small as one-fourth of that of rich families. But we consider that they took, on average, one-fourth of the necessary consumption a year.

2. KASAI, Midori (Professor, The Natural/Applied Sciences Division, Ochanomizu University, Cookery Science)

“Japanese rice and food culture”

The kind of rice introduced in Japan was temperate Japonica, that was relatively resistant to the cold weather. Growing the rice required a great amount of water and fine cultivation skills. As Japanese food culture adhered to rice, it helped develop the seasonings based on coarse cereals and lacked of fat stock such as pigs.

3. MASUDA, Shoko (Lecturer, The College of Arts, Rikkyo University, Folkloristics)

“Social history of coarse cereal”

The presentation emphasizes on the importance of coarse cereals in Japanese society. The Agricultural Basic Law promulgated in 1961 denied the diversity of agriculture. But we should maintain the agricultural diversity by growing coarse grains and promote the diversity of “agriculture and food” in order to improve the food self-sufficiency rate and to appreciate food materials themselves.

【Panel】

KIMURA, Shigemitsu Professor, Tokyo Gakugei University (Japanese History, Researcher on upland farming and minor grains)

How much rice did the Japanese people eat? – Does the answer vary according to the time period? It is well known

that in the medieval and modern times, rice consumption prevailed widely during the war. In Japan, during the ancient *NIINAME-SAI* festival (the rice harvest festival), not just rice but also millet was used as offering. Even today, coarse cereals or minor grains are quite often used in annual events.

MIURA, Toru Trustee and Vice-President, Ochanomizu University (Islamic History)

Professor SABBAN's speech does not seem to presuppose that there are taboos about our staple diet such as rice and wheat.

I wonder why the Japanese adhered to Japanese rice.

KASAI, Midori Professor, Ochanomizu University (Cookery Science)

The cultivation of Japonica, requiring a great amount of water, thus was suitable to the Japanese climate. The Japanese preferred its stickiness too.

Summary :

Today's symposium has revealed the importance of coarse cereals or minor grains. It is true, however, that in Japan people preferred Japonica (Japanese rice) and they also used rice as a part of taxation systems from the ancient to the modern times. This symposium being a first step, we wish to pursue the researches on rice and coarse cereals.

【Professor, Ochanomizu University, FURUSE, Natsuko】

【Session 2】 A Thousand Years of *The Tale of Genji* — The Travels of the Tale of Genji Pictures (Genji-e) in Japan, Europe and North America

During the symposium, many beautiful color photos of the well known scenes from *the Tale of Genji* were shown on the screen. It took five hours to cover all the diverse presentations made by four speakers. I want to cite below the letter we received from a person (an 80 year-old female) who attended the session.

The symposium with slide shows was full of wonderful discoveries. The three of us had such a delightful time. We wished to stay as long as possible, but to my regret since one of us had a previous engagement, we had to leave in the middle of the session. I bought a copy of the report, "To Reconstruct Japanese Studies," and I enjoy reading it every day. I did not expect my life to become so wonderful in my later years.

Ms. SHIMIZU Fukuko spoke on some of the articles from the "Exhibition of the Thousand-Year Anniversary of *The Tale of Genji*" (The Museum of Kyoto, 4/24—6/8), and on a national treasure "The Illustrated Handscroll of The Tale of Genji." Its color-copied handout material lists:

- ① Tosa, Mitsuyoshi (attributed to), The Folding Screens with Scenes from *The Tale of Genji* (Idemitsu Museum of Arts) 60 scenes
- ② KANOU, Ujinobu (17th century), The Folding Screens with Scenes from *The Tale of Genji*, 54 scenes
- ③ The Illustrated *Tale of Genji*, Chapter "Lavender," YAMAMOTO, Shunsho ed., (1650)
- ④ TOSA, Mitsuoki (1617—91), The Folding Screens with Scenes from *The Tale of Genji* (Fukuoka Art Museum)

From both the ① and the ②, they showed all the scenes, and from each of the ③ and ④ they showed an illustration of "Genji Taking a Peek in Kiktayama" from the Chapter "Lavender," and an illustration of "Genji Seeing a Flight of Geese Near His House" from the Chapter "Suma."

Ms. SHIMIZU in her speech noted that in the famous scene "Genji Taking a Peek in Kiktayama," besides AMAGIMI, the foster nurse of SHONAGON, WAKA-MURASAKI, baby sparrows and hen coops which they normally painted, they never failed to paint cherry blossoms in the scene. The cherry blossoms were always painted between the look Genji casts and the girl; its interpretation is based on a poem "YUUMAGURE HONOKANI-HANANO IROWO-MITE KESAWA-KASUMINO

TACHIZO -WADURAU (Having come upon an evening blossom, The mist is loath to go with the morning sun⁽¹⁾)." The reason that *The Tale of Genji* produced such a great number of paintings and illustrations is that the narratives of *The Tale* had a strong tendency to describe scenes that can be easily put in visual images (SHIMIZU, Fukuko, *GENJI-MONOGATARI NO FUUKEI TO WAKA* (The Sceneries of the *Tale of Genji* and WAKA), April 1997, *IZUMI SHOIN*). Ms. SHIMIZU's explication based on her research was very convincing.

Ms. SHIMIZU also demonstrated that cherry blossoms, mist, wild geese and the ocean painted in *YAMATO-E* (Japanese style paintings) were the very themes for the poems presented in the *Tale*, and that the paintings or illustrations that readers enjoyed were based upon these poems and expressed well not only the scenes but also the characters' emotions in the stories.

Ms. HARAYAMA Emiko made her presentation with an episode from her own experience, as a generation that has spent a lot of time in reading *YAMATO*, Waki's comic book, *ASAKI-YUME-MISHI*, one of the most popular comics in Japan. In the field of Heian literature, the Chapter "Bamboo River," one of the three chapters connecting the 41 Chapters, the main part of *the Tale*, and the 10 Chapters on *UJI*, has been considered to be suspicious for the unskillfulness in its plot, the naming of the characters, its WAKAs and its descriptions.

But while the national treasure "The Illustrated Handscroll of The Tale of Genji" has three scenes from the Chapter "Bamboo River" illustrated, *ASAKI-YUME-MISHI* cut off the chapter itself. Why so? – Ms. HARAYAMA's posed that interesting question. The question must reveal the very essence of *The Tale of Genji*. In different time periods, different readers feel different interest in the work; and the work can respond to each interest with different rich substance. In her speech, Ms. HARAYAMA presented a new interpretation of a scene from *The Tale of Genji* through an empirical examination of the scene – a scene of the exchange of poems read by two princes sitting face to face in front of wisteria flowers hanging over a pine tree. Thanks to the research environments⁽²⁾ with the indices of the imperial-commissioned poem anthologies as well as the private collections of poetry and also to the research results on the private poems (every day poems) that find their essence in the exchanged poems, we have come to a new stage of annotation of *WAKA* poems in *the Tale*. Frankly speaking, there are quite a number of old annotations whose interpretations of *WAKA* poems are quite questionable. For instance, the moonflowers blooming in a small house in *GOJO* as depicted in the Chapter of "Evening Faces" can be used as a metaphor of the people from the low class society, but should never be interpreted as indicating the face of Genji; nevertheless some people stick to the latter interpretation. This point is detailed in Ms. SHIMIZU, Fukuko's recent work *HIKARU GENJI* and *YUUGAO* (*SHINTEN* Co. 2008).

A sumptuous work on *The Tale of Genji* that Estelle LEGGERI-BAUER published last year is a set of three thick volumes; they sold all the 3500 copies. They are visually gorgeous volumes that show on each page a piece of story from *The Tale of Genji* translated by Rene SIEFFET with *GENJI-E* (Genji Paintings), such as paintings from the national treasure "The Illustrated Handscroll of The Tale of Genji" and *TOSA-E* (Tosa Paintings) in the Edo Period, on both side of it arranged together with some unique designs of various shapes.

As *The Tale of Genji* is not well recognized yet in France, the publication of this large volume has great significance. They added to the book a section of pedigree diagrams in each chapter, the type of information not clearly indicated in Rene SIEFFET's translation – which would provide an initial but crucial step to the understanding of the story.

The presentation also introduced "Kiku YAMATA" who attempted the first French translation of *The Tale of Genji*. Surely, people will express more interested in this person in the future.

Ms. WATANABE, Masako from the Metropolitan Museum of Art, who wrote her Ph.D. dissertation on the national treasure "The Illustrated Handscroll of *The Tale of Genji*," spoke on her research career, and the researches on *The Tale of Genji* as a

(1) Translator's footnote: I owe the translation of this poem to Edward G. SEIDENSTICKER, *The Tale of Genji* (1976).

(2) The books of *SHIMPEN KOKKA TAIKAN* (lit. *The New Overview of WAKA Poetry*) and *SHIKA SHU TAISEI* (lit. *The Complete Private Collection of Poetry*) as well as their CD-ROMs are available. The CD-ROM of *SHIKA-SHU TAISEI* was completed in December 2008.

literature and some art historical researches on paintings scrolls and *GENJI-E* in the US.

Out of diverse types of Genji-E, one large scale “The Illustrated Handscroll of The Tale of Genji” painted in the early modern time is stored in ISHIYAMA Temple, while some parts of the work belong to museums or private collections in the US and European countries. Seeing the situations gave us some intellectual excitement like that of gathering scattered puzzle pieces to form a complete picture (*GENJI-MONOGATARI TO EDO-BUNKA* (lit. *The Tale of Genji and the Edo Culture*), MORIWA SHA, May 2008). One week after this symposium, a similar symposium on that topic was held at Rikkyo University, in which Mr. BAUER and Ms. WATANABE participated as panelists. Also part of *The Illustrated Handscroll* was presented in the “Exhibition of The Thousand-Year Anniversary of *The Tale of Genji*” (The Museum of Kyoto) to whose planning Ms. SHIMIZU contributed greatly.

This reminds me of the research on *KOHITSU-GIRE* (old writing pieces of literary work) in the field of literature; what was originally one book (one volume) became apart into pieces, and by identifying the owners of these pieces and tracing their wandering histories, we attempt to gather them into their original form.

In writing this summary, when I look back the whole symposium, I cannot help but admiring the keen eye of Professor Schwartz who has titled this session “A Thousand Years of *The Tale of Genji* — The Travels of the Tale of Genji Pictures (*Genji-E*) Around Japan, Europe and North America.” The researchers who attended the session learned greatly on some of the interests and truths-seeking approaches in both the fields of literature and art history. The audience, on the other hand, got intellectual or aesthetic satisfaction.

The success of the planning by the steering committee for “The Thousand-Year Anniversary of *The Tale of Genji*” and a various kinds of events in 2008 was just spectacular: At the beginning of the year, there was an exhibition “Courtly Millennium — Art Treasures from the Konoe Family Collection” at the Tokyo National Museum, which was followed by a special exhibition “The Glowing One Thousand Years of *The Tale of Genji*” to celebrate the National Institute of Japanese Literature’s transferring from Togoshi to Tachikawa (*SHIBUN-KAKU SHUPPAN*, October). More and more accurate information is being accumulated on the life of court, architecture, clothes, music, writings, incense, paper, cloth and so on. Also they exhibited the newly published *OSAWA* version, as well as many manuscripts and printed copies. They were quite beneficial exhibitions.

Regarding this year’s researches and events, what I want to pay most attention in relation to the national treasure “The Illustrated Handscroll of The Tale of Genji” is the restoration work of it.

In the spring academic meeting of the *CHUKO BUNGA KU KAI* (lit. the Heian Period Literature Society) at Ryukoku University, Mr. YOTSUTSUJI from the Tokugawa Art Museum explained that they restored the Handscroll based on the analysis they did with X-rays on the paint’s material, quantities and proportions, and disclosed that they found many retouches that had been done on the broken surfaces in later years (*CHUKO BUNGA KU* vol.82, December, 2008). Talking of the retouches from later years has been considered to be a taboo. Mr. YOTSUTSUJI’s disclosure implies that the Handscroll that was restored in the modern times should have some parts containing certain retouches that were left to the discretion of modern painting restorers.

As to *The Tale of Genji* as a literary work, we should note that it is not so popular in the North America, just as in France, as culture activities imposed as typically “Japanese.”

We do not resentfully take the ignorance as an unfair underestimation of the masterpiece, just as many Japanese people would have done a long time ago. As is clearly shown in Rene SIEFFET’s words cited by Professor SCHWARTZ, a handful of non-eurocentrist researchers in Japanese Studies are touched by the miracle of the work from the Heian society which is completely different from ours – a miracle of our feeling strong sympathy for *the Tale*, exactly in the same way as the people during that period felt for the work.

Just because we know the merit of *the Tale of Genji*, we can take the fact that the work is not so deeply accepted among

the general public in France and the US. The project of “The Thousand-Year Anniversary of *The Tale of Genji*” certainly gave our general public great opportunities to familiarize themselves with and reevaluate the classic, thereby enriching their everyday life. On the other hand, most men and women in today’s society would find the polygamy in the Heian Period to be a remotely different custom from theirs, and Genji’s amorous or lascivious tendency to be hard to swallow. I presume that there are not many teachers in Japan who can clearly explain how unsuitable it is to apply the frequently-used term “play-boy” here to describe Genji’s behavior. In that sense, as Mr. NISHIMURA, Tooru points out⁽³⁾, the extent to which *the Tale of Genji* is understood by Japanese people is not necessarily so great.

The saying that a writer cannot produce a classic even if he or she can write some pieces highlights the importance of readers’ role. In that sense, *the Tale of Genji* is certainly a classic that has been attracting a readership for generations in Japan. But those who are engaged on the researches in literature want to seek to clarify what emotions the people in the Heian Period felt or expressed under the restraints, in their institutions and with their system of value; for we believe that it is the best way to convey our universal excitement beyond time and space.

【Professor, Ochanomizu University, HIRANO, Yukiko】

(3) NISHIMURA, Tooru, *SHRAREZARU GENJI-MONOGATARI (An Unknown Tale of Genji)* (TAISHU-KAN, January 1996)