



Sophia University Institute of Comparative Culture
International Hybrid Symposium

Unexplored Crossways of Antiquarianism in Japan's Long Nineteenth Century

January 18, 2025 (SAT), 14:00–18:00 (JST)

Room 509, Bldg. 2, Sophia University

International Hybrid Symposium

Unexplored Crossways of Antiquarianism in Japan's Long Nineteenth Century

Date: 18 January 2025 (Saturday), 14:00–18:00

Place: Room 509, Building 2, Sophia University

Zoom: <https://zoom.us/j/98704597170?pwd=sR5edf4mOJSZvASpwRhCjB9HPCWV5q.1>

(Meeting ID: 987 0459 7170 / Passcode: UCA2025)

Website: <https://jdb.jp/unexplored-crossways-of-antiquarianism-in-japans-long-nineteenth-century/>

Language: English (questions and comments in Japanese are welcome)

The early modern vogue in antiquarianism (*kōko* 好古 and *kōshō* 考証) has recently attracted considerable attention, with researchers finding in it the seeds of modern humanistic studies and a mentality typical of the era. But what is antiquarianism after all? Who were antiquarians and what did they study? How did their exchanges resonate across societal, regional, and national borders? In what ways did antiquarian investigations influence contemporary fields of inquiry and creative activities?

In the eighteenth and nineteenth centuries, interest in antiquities and the ancient period indeed intensified. Yet this trend sprung from multiple scholarly traditions, and what scholars envisioned as “ancient” was diverse, including Confucian classics, Japanese Heian court culture, and seventeenth-century Edo culture. Antiquarianism was also part of the salon culture of the time. Antiquarian circles overlapped with other types of gatherings, and many participants displayed an insatiable curiosity towards almost everything under the sun. Much is still to be unearthed about the specific features of the enthusiasm for antiquities and curiosities, including the part women played in this movement and how antiquarians recorded and studied things related to women and ethnic minorities.

Seeking to open new lines of approach, this event invites speakers from Europe, Korea, and Japan to explore some of the less-studied dimensions of this kaleidoscopic phenomenon and its impact.

The event is hosted by the Institute of Comparative Culture, Sophia University, and supported by JSPS KAKENHI Grant Number 22K00863.



Santō Kyōden, *Kottōshū*, (owned by NIJL)

Program

- 14:00-14:05 Opening remarks (Maki Nakai)
- 14:05-14:25 André Linnepe
“Antiquarianism as Scholarly Practice: A Material Analysis of Nakai Riken’s Paper Model of the Confucian ‘Long Robe’”
- 14:25-14:45 Yoshitaka Yamamoto
“Shibano Ritsuzan’s Investigation of Heian-Period Palace Screen Paintings”
- 14:45-15:05 Maki Nakai
“In Pursuit of *Hosonaga*: Debates on the Forgotten Heian Court Robe”
- 15:05-15:25 Bettina Gramlich-Oka
“Crossways of Knowledge in the Collection of a High-Ranking Woman in Nineteenth Century Japan”
- 15:25-15:45 Discussion
- 15:45-16:00 Break
- 16:00-16:20 François Lachaud
“A Tale of Two Norths: Antiquarians and Japan’s Northern Regions”
- 16:20-16:40 Fumiko Kobayashi
“Historicizing the Yoshiwara Brothel Quarter: Investigating the Past, Documenting the Present by People around Ōta Nanpo and Santō Kyōden”
- 16:40-17:00 Margarita Winkel (online)
“Interpreting Objects and Ancient Traditions: The Example of Santō Kyōden”
- 17:00-17:20 Mijin Kim (online)
“Ryūtei Tanehiko’s Antiquarianism of Early Modern Japanese Customs in the Nineteenth Century”
- 17:20-17:45 Discussion

Abstracts

Presentation 1 (14:05-14:25)

André Linnepe (Teikyo University)

Antiquarianism as Scholarly Practice: A Material Analysis of Nakai Riken's Paper Model of the Confucian "Long Robe"

The present paper explores the scholarly practices of the Confucian scholar, Nakai Riken (1732–1817), which had an important influence on the development of antiquarianism and evidence-based scholarship in the late Edo period. Riken is best known for his affiliation to the Kaitoku-academy in Ōsaka as well as his commentaries on the Confucian classics, including a thorough critic of Neo-Confucianism. However, he pursued other artistic and scholarly interests as well, e.g. painting, astronomy, or medicine. Characteristic for all his endeavors was the construction of many visual models.

The focus of the present paper lies on Riken's full-scale paper model of a Confucian "long robe" (Chn. *shenyi* / Jpn. *shin'i*) and his accompanying writing "Explanations to the Tables of the Long Robe" (*Shin'i zukai*), both dated Meiwa 2 (1765). This dress was considered important for the practice of the Confucian "rites" (*li/rei*) and widely studied among intellectuals in East Asia with the help of Zhu Xi's "Domestic Rituals" (*Zhuzi jiali*). The present paper pays special attention to Riken's use of materials, the characteristics of the cut, as well as the inscriptions on the front and back of model. Moreover, it traces the intellectual concept that guided its construction by references to the Confucian Classics and their commentaries from China as well as Japanese sources.

Since the Meiji period the negative designation "eclectic learning" (*setchū gaku*; see Inoue 1905) had become dominant in research on Riken's scholarship and prevented a thoroughgoing analysis of its conceptual foundation. However, recent studies have tried to overcome this limitation by discussing Riken's methodology in the context of contemporary philological scholarship in East Asian and Europe (see Takemura 2016) or by shedding light on his artistic activities (see the contributions by various authors in Ōsaka Daigaku Sōgō Gakujutsu Hakubutsu Kan, 2006; Yuasa 2007). The present paper contributes to this trend with its special focus on Riken's paper model. Moreover, it deepens our understanding of scholarly practices that defined antiquarianism and evidence-based scholarship between the mid and the late Edo period.

Presentation 2 (14:25-14:45)

Yoshitaka Yamamoto (National Institute of Japanese Literature)

Shibano Ritsuzan's Investigation of Heian-Period Palace Screen Paintings

The Great Tenmei Fire of 1788 destroyed large swaths of Kyoto, including the imperial palace. Shortly after, Emperor Kōkaku convinced Matsudaira Sadanobu, the chief senior councilor of the shogunate, to finance an expensive reconstruction that would revive the inner palace's Heian-period structure and décor. Shibano Ritsuzan, a Confucian scholar in the service of the shogunate, was summoned in 1790 to investigate the original form of sliding screen paintings that adorned the inner palace during the Heian period.

This presentation will examine the ways in which Shibano Ritsuzan researched textual sources in order to determine how the clothing and headgear of the 32 Chinese sages (*genjō*) would have been depicted on the palace screens in the Heian period. Ritsuzan is known today as one of three Confucian scholars who masterminded the spread of Zhu Xi Confucianism among the shogun's retainers as part of the Kansei Reforms. However, he also received training in imperial court ceremony and etiquette (*yūsoku kojitsu*) from Takahashi Munenao, a court noble who had studied with Itō Tōgai of Kogidō, a Confucian academy that arguably inaugurated the study of antiquity (*kogaku*). A versatile scholar, Ritsuzan drew upon multiple scholarly traditions with antiquarian leanings: Kogidō-style evidential scholarship, imperial court ceremony and etiquette, and evidential research by various scholars who advised the eighth shogun Tokugawa Yoshimune. Ritsuzan's study of Heian palace screens suggests that tensions between the shogunate and the imperial court in the eighteenth century may have contributed to the rise of antiquarianism in Tokugawa Japan.

Presentation 3 (14:45-15:05)

Maki Nakai (Meiji University)

In Pursuit of *Hosonaga*: Debates on the Forgotten Heian Court Robe

Hosonaga is a sartorial term that appears in courtier diaries and literature of the Heian period (c. 8–12C), notably *The Tale of Genji*. Partially due to the small number of examples, the term's precise meaning is unclear, and evidently it was used for more than one type of garment. Moreover, the traditional court robes evolved over time, and *hosonaga* became largely obsolete by the fourteenth century, resulting in confused descriptions in *Genji* annotations and the study of court customs (*kojitsu*). In the Tokugawa period, however, it became customary for emperors to present a certain type of *hosonaga* to a newborn shogunal heir, and the trend toward the restoration of classical courtier customs and robes enhanced the style's significance (Yasuda 2018, 2019).

These developments led several *kojitsu* scholars in Edo such as Ise Sadatake (1717–1784) and Matsuoka Yukiyo (1794–1848) to explore the history of *hosonaga* as one of the countless topics that interested them. The latter corresponded about *hosonaga* and other ambiguous terms with Yamada Aritaka (?–?, son of the better-known Mochifumi, 1762–1835) in Kyoto, but Aritaka's views failed to satisfy Yukiyo, and in the end the dialogue between the two broke down. Focusing on this interrupted debate and other texts on *hosonaga*, this presentation explores *kojitsu* scholars' enthusiasm for classical culture as well as the dynamics between textual investigation of the past and efforts to restore and practice ancient customs.

Presentation 4 (15:05-15:25)

Bettina Gramlich-Oka (Sophia University)

Crossways of Knowledge in the Collection of a High-Ranking Woman in Nineteenth Century Japan

In light of the fact that men were more likely to be involved in the production of knowledge and that they are disproportionately represented in these groups due to their privileged status, this presentation examines how gender and social class may have influenced participation in these groups. Naitō Shigeko (also known as Jūshin-in, 1800–1880) was born in Edo. She was the daughter, sister, and wife of the lord of the Nobeoka domain in Kyushu. As a result, she belonged to a distinct and rather small group of privileged women who led a stationary life until they were required to leave their homes in the capital of Edo when the alternate attendance system was first suspended and later abolished in the 1860s. Her collection of nearly ninety titles—including her own writings and numerous works she copied—offers a multifaceted representation. The collection of producers and consumers of ideas and texts demonstrates the intersections between knowledge and Shigeko's distinctive access to knowledge within a broader community. Moreover, it offers insight into her intellectual pursuits and interests. The presentation seeks to determine whether the subject's social status and gender influenced the composition of the collection.

Presentation 5 (16:00-16:20)

François Lachaud (École française d'Extrême-Orient)

A Tale of Two Norths: Antiquarians and Japan's Northern Regions

This presentation examines how antiquarian practices shaped perceptions of Japan's northern frontiers: Ōu (Tōhoku) and Ezo (Hokkaidō). Figures such as Arai Hakuseki (1657–1725), Sugae Masumi (1754–1829), and Matsuura Takeshirō (1818–1888) documented these regions in illustrated ethnographies and travelogues. At the same time, *Ezo zaiku* (Ezo crafts) were avidly collected by literati as artefacts from distant and enigmatic lands, combining historical investigation with a taste for the unfamiliar.

Japan's "two Norths" were seen as regions of cultural difference: Ōu, where native Japanese and Indigenous cultures intersected, and Ezo, with its predominantly Indigenous traditions, often regarded as "another country." This distinction cast the northern regions as places of enduring curiosity and contrast.

These antiquarian efforts later informed Yanagita Kunio (1875–1962) and Yanagi Muneyoshi (1889–1961), whose Folklore Studies and Mingei Movement redefined Japan's cultural identity through the material heritage of its northern regions.

Presentation 6 (16:20-16:40)

Fumiko Kobayashi (Hosei University)

Historicizing the Yoshiwara Brothel Quarter: Investigating the Past, Documenting the Present by People around Ōta Nanpo and Santō Kyōden

It is generally accepted that brothels and prostitution are not subjects that should be publicly endorsed. However, Yoshiwara, the sole licensed quarter in the city of Edo, established in 1618, was notable for being documented from its inception. *Ihon Dōbōgoen* was the inaugural work to narrate its origin and history, authored by one of the proprietors of the brothel in 1720. It was disseminated exclusively in manuscript form for a considerable duration until its publication during the Meiji era. During the process of transcription, those engaged in the copying added a number of supplementary descriptions and inscriptions to the work, which indicates that there was a sustained interest in the subject matter among the populace of the city.

In the eighteenth and nineteenth centuries, a number of works were written on the history of Yoshiwara. These works broadened the scope of the topic to include a variety of marginal matters related to the customs and cultures that had emerged around Yoshiwara. At the same time, there was a greater tendency to be more demonstrative in seeking out and quoting reliable texts, along with contemporary oral evidence, particularly around the turn of the nineteenth century. The trend was spearheaded by Ōta Nanpo and Santō Kyōden, who demonstrated a keen interest in the history of popular or everyday life cultures. In this presentation, I will elucidate the process by which the history and records of Yoshiwara were written, renewed, or expanded among the people around them.

Presentation 7 (16:40-17:00)

Margarita Winkel (Leiden University, online)

Interpreting Objects and Ancient Traditions: The Example of Santō Kyōden

Perhaps typical for Japan, among its early modern antiquarians were a substantial number of popular fiction writers. This presentation focuses on the antiquarian research trajectory of an early antiquarian/novelist, Santō Kyōden (1761-1816). Besides writing popular novels, Kyōden was an accomplished ukiyoe artist and book illustrator. His pioneering research of historic objects also inspired fellow writers to explore the history of popular material culture in the context of life and lifestyles of the early Tokugawa period. Kyōden himself moved on, inspired by contemporary discussions on the origin and essence of Japanese culture, to include more ancient objects and traditions. I intend to show how he presented innovative viewpoints while at the same time retaining an obvious 'comic fiction' (*gesaku*) perspective in his approach.

Presentation 8 (17:00-17:20)

Mijin Kim (Ulsan University, online)

Ryūtei Tanehiko's Antiquarianism of Early Modern Japanese Customs in the Nineteenth Century

Ryūtei Tanehiko is best known as the author of *gōkan*—illustrated novels beloved by the public in the late modern period. At the same time, however, he left behind numerous *kōshō zuihitsu* (essays involving scholarly study), which focus on investigating the customs and material culture of the early modern period. Tanehiko had the privilege of access to a wide range of books, enabling him to engage in research on the customs and objects of the early modern period based on documentary sources. While *kōshō* is typically characterized by its academic rigor, Tanehiko also utilized the knowledge gained from such studies in the creation of *gōkan*, bringing entertainment and scholarship together for the enjoyment of the public.

This presentation examines the early modern customs recorded in Tanehiko's *kōshō zuihitsu* work, *Kottōshū Horikahi*, which is among the earliest of his writings and was likely completed around 1817. This work expands upon *Kottōshū*, a *kōshō zuihitsu* written by Santō Kyōden and published between 1814 and 1815. By analyzing Tanehiko's methodology, we can better understand how he developed Kyōden's scholarship further. Additionally, this presentation will explore how the findings from *Kottōshū Horikahi* influenced the creation of Tanehiko's *gōkan*, particularly his *Tōrō Odori Aki no Hanazono*, published in 1824.

Through these considerations, this study aims to demonstrate that the seemingly distinct activities of writing scholarly essays aimed at uncovering early modern customs and creating fictional *gōkan* novels were, for Tanehiko, two sides of the same coin. For Tanehiko, these endeavors were interconnected, reflecting a unified approach to both scholarly inquiry and popular literary creation.