

# TRAVEL IS HOME

## TRAVEL AND LANDSCAPE IN JAPANESE LITERATURE, ART, AND CULTURE

Paper Abstracts (in alphabetical order):

Sonia Favi, John Rylands Research Institute, The University of Manchester

### ***Meisho* as Spaces of Contested Social Meaning in Edo Japan: The Case of Mount Fuji**

My paper discusses the role of maps and commercial prints of *meisho* as ways to re-discuss the meaning of space, and consequently the social and geographical boundaries imposed by the *bakuhun* state, in Edo Japan.

The contested nature of the centralized social system imposed by the Tokugawa *bakufu* has been the object of a lively debate in studies on Edo Japan (see Tsutsui, 2007). Travel studies may provide fresh insight into this debate, as travel, a common practice within the *bakuhun* state (Ashiba, 1994; Vaporis, 1994; Vaporis, 1995; Nenzi, 2008; Funck and Cooper, 2013), was and is strictly entwined with social mobility, in a way that alters and marks social and cultural landscapes (Lean and Staiff, 2016). This process of transformation is reflected in travel literature, including disposable culture such as commercial prints and maps: these materials, in fact, “mirror and reproduce a whole range of taken-for-granted notions [about] understandings of history and culture.” (Hogan, 2008, 169)

Representations of *meisho* are particularly interesting when analyzed in this perspective, as they were invested with (different, contested) meanings by a wide range of social actors: they were part of a new “official” landscape – a controlled landscape strategically devoid of travelers – in Tokugawa sponsored maps; they were invested with both religious and commercial meaning in religious maps; they were projected into a lyrical past in representations meant for a cultured audience; they were used as a way to reclaim spaces that for practical or normative reasons could not materially be experienced in other popular, commercial representations – that became “virtual” ways to defy boundaries and social conventions. Using a number of representations of Mount Fuji as a case study, I will analyze these mechanisms, and connect them to a fuller discussion of identity and social and cultural transformation in pre-modern Japan.

Susanna Fessler, State University of New York at Albany

### ***Ryoshū* Across the Ages**

Ki no Tsurayuki wrote the seminal travelogue of Japan, *Tosa Nikki*. Stationed in Tosa for five years, Tsurayuki longed for home and never seems quite to have embraced his home abroad. *Tosa Nikki* captures his experience, including the loss of a child in Tosa. Unexpectedly, we see a similar experience in the 19<sup>th</sup> century: it appears in the letters written by Robert Hewson Pruyn, second American Minister to Japan (1862-1865). Pruyn was appointed to succeed Townsend Harris in the years leading up to the Meiji Restoration.

The parallels between Tsurayuki and Pruyn are striking: Pruyn, like Tsurayuki, traveled far from home for a few years in government service. Pruyn, like Tsurayuki, lost a beloved child on his journey. While away from home, Pruyn wrote letters home to his wife, constantly expressing how much he was thinking about life in the capital (in this case, of New York state, Albany). Tsurayuki refers to the capital over a dozen times, imagining what people there were doing while he was so far away. Ki no Tsurayuki noted that a local person (Yasunori) recognized the departing governor as admirable in an unusual gesture; Pruyn noted that he was better respected than his predecessor, Townsend Harris, and took pride in his good relations with the Japanese government. Both men express a kind of *ryoshū* brought on by their circumstances. Despite the distance of time and space of these two travelers, the connection is surprisingly strong.

This paper makes extensive use of the unpublished Robert H. Pruyn papers, held at the Albany Institute of History and Art.

Stephen M. Forrest, University of Massachusetts Amherst

### **Making the Open Road Dangerous: Bandits & Highwaymen in Late Edo Fiction**

Travel for pleasure became increasingly widespread during the late Tokugawa era: although the shogunal and regional governments imposed various restrictions and controls, the idea of taking to the road captured popular imagination especially during the Bunka-Bunsei eras (1804-1830) with the publication of Jippensha Ikku's enormously successful *kokkeibon* series, *Tōkaidōchū hizakurige* (1802-1822). The lure of getting away from home and responsibilities, and the appeal of the rigors and rewards of the road-farer's life, may have seemed irresistible to Ikku's readers. Yet readers of other books published in the same era were shown a starkly contrasting view of travel: in *kibyōshi* and *gōkan* we find the space between towns and villages to be fraught with danger and death, with travelers at the mercy of *rōnin* highwaymen bent on robbery and murder. Why might there be such divergent depictions of the same activity and social sphere in popular literature of the same era?

In my paper I explore answers to this question through an analysis of the trope of highway banditry in late Edo pictorial and illustrated fiction. Visual and textual elements both play a part in defining the trope, which develops with contributions from kabuki theater and associated woodblock prints. Contrasting genres, depicting a more peaceful and enjoyable travel environment, include woodblock print "road view" series as well as the *kokkeibon* mentioned above and other types of popular books such as *ōraimono*. My research suggests that issues of audience gender and status play an important role in the difference between the two versions of travel, and, given the censorship that accompanied the development of *gōkan* in particular, I speculate that there was perhaps a political motive in allowing the depiction of the open road as a hazardous sphere in an era of ostensibly peaceful, orderly rule.

LeRon Harrison, Murray State University

### **A Literary House in A Poetic Place: An Examination of Place, Emotion and Agency in the Uji Chapters**

This presentation is the first section of a larger paper exploring place, emotion and agency in three Heian *monogatari* and will focus on the role of Uji in the last part of *The Tale of Genji*. The presentation begins by exploring the ways in which the Uji chapters deploy the poetic images associated with Uji and how

those differ from Uji as an *utamakura* in poetry following Edward Kamens' discussion in *Utamakura, Allusion and Intertextuality in Traditional Japanese Poetry*. It then lays out the ideas on place advanced by philosopher Jeff Maplas, who links place to four concepts: spatiality, temporality, agency and narrative. The presentation will explicate these concepts in light of earlier personal work deploying Maplas' ideas and focus on the ways in which the narrative develops the other three concepts and how those three concepts are connected to the emotions the character experience. The goal is to set up a deep structure of how place, emotion and agency are connected in the Uji Chapters; this is the basis upon which the comparison of how the structure works in other *monogatari* that draw upon Uji as a model is made in the larger paper. The presentation will conclude with some information on this comparison.

Steven Heine, Florida International University

### **Pilgrimage, Exile, and Reclusion in the Expansion of Medieval Sōtō Zen**

In *The Narrow Road to the Interior*, Bashō remarks on traveling several miles out of his way in order to visit Eihei-ji temple in the remote Echizen (Fukui) mountains: "Dōgen apparently wanted to escape life in the capital far away, and he must have had worthwhile reasons for moving to such a distant locale." This brief passage highlights that the spread of the Sōtō Zen sect during the Kamakura era was driven by various kinds of travels. First, Dōgen was one of the first Zen monks to undertake a voyage to China in the 1220s and return to introduce continental writings and rituals to Japan. On coming back "empty-handed" and establishing Kōshō-ji temple in Kyoto, Dōgen was accompanied by Chinese monks along with builders and craftsmen. Then, in 1243, Dōgen suddenly left the capital for the northern provinces in a move that many interpret as an informal exile due to sectarian rivalries with the Tendai institution on Mount Hiei in addition to another Zen traveler to the mainland, Enni, whose Tōfuku-ji temple was supported by the Fujiwara clan. Alternatively, this transition is seen as a way of seeking forested reclusion in the sacred territory of Mount Hakusan, where Eihei-ji was situated near the venerable Heisen-ji temple. After Dōgen's death, the sect spread rapidly in Ishikawa prefecture, particularly Noto peninsula. Pilgrimage routes were created to foster networks linking temples in the region to other sacred peaks, such as Mount Sekidōzan. Perhaps the best-known example is the pathway of Gasan, the main follower of fourth patriarch Keizan, who it is said trekked every day between two Noto temples, Yōkō-ji and Sōjiji, in legendary journeys recently reenacted by a new generation of pilgrims in connection with his 650<sup>th</sup> death anniversary celebrated in 2016. Maps will be used to illustrate the various travel routes.

Kendall Heitzman, University of Iowa

### **Narrow Road to the Deep Midwest: Japanese Writers at the University of Iowa, 1957–Present**

In 1967, Paul and Hualing Engle started the International Writing Program (IWP) at the University of Iowa. The inaugural year of the program, 1967–68, brought in sixteen writers, including the Japanese poet Tamura Ryūichi. Now, half a century later, the program welcomes 30–35 writers from around the world each fall for a three-month residency filled with readings, discussions, panels, film screenings, performances, conversations, and collaborations. To date, roughly 1500 writers have participated. About 30 of them have been from Japan, including the poets Yoshimasu Gōzō (IWP 1970–71), Shiraishi Kazuko

(IWP 1973), and Hiraide Takashi (IWP 1985) and the fiction writers Ōba Minako (IWP 1980), Nakagami Kenji (IWP 1982), and Mizumura Minae (IWP 2003).

Although there is a persistent popular belief that it was only with the start of the IWP in 1967 that foreign writers first came to Iowa City *en masse*, a number of Japanese writers made the pilgrimage to Iowa City in the 1950s and 1960s before the official founding of the program, including Kojima Nobuo, Kurahashi Yumiko, Miura Shumon, and Sono Ayako. Japanese writers in residence at Iowa have always been supported by translators and, in the early years, by visiting Japanese professors of English literature, and their stories are part of this history as well. This presentation will discuss a selection of their travels to Iowa as both physical and intellectual journeys.

Gustav Heldt, University of Virginia

### **The Banality of Travel: Non-Events as Narrative in *The Tosa Diary***

One of the more distinctive aspects of the *Tosa nikki* (*The Tosa Diary*, c. 935) by Ki no Tsurayuki (d. 945) is the frequency with which it devotes the daily entry format it borrows from official modes of time-keeping to terse comments noting that the party are still in the same harbor, or that the situation is the same as the previous day. The inclusion of so many days on which there is no forward movement or even description of landscape presents us with configurations of space and time that are radically different from the chronotopes used to represent travel in later kana diaries. These seemingly superfluous notations of non-events at first sight would appear to prove that the diary is on some level an authentic representation of its author's own experience of his journey back to the capital from Tosa province in 935, during which Tsurayuki must have faced numerous delays on account of the time of year and route that he took. However, close attention to their placement and sequencing suggests that these banal entries are in fact fictional elements carefully crafted to represent affective progressions within the overall narrative arc of the travelogue. Although their language is clearly borrowed from kanbun diaries, moreover, the singular presence of such banal notations in this one kana travelogue can perhaps also be connected to the pictorial format that Tsurayuki's diary originally deployed.

David Henry, University of Alaska

### **Decentering Tales: Densetsu and the Rhetoric of the *Sarashina nikki***

When Lady Takasue composed the diary of her life roughly a thousand years ago, she set aside almost a third of its total length for the 'joraku no ki,' a recounting of her three month trip as the young daughter of a provincial governor up to Kyoto. As an adult woman, she ultimately finds the capital, and its promise of monogatari like the Tale of Genji, to be disappointing. But she clearly delighted in her journey through the countryside and especially in the numerous densetsu, or local legends, that she collected along the way. The Japanese ethnologist Yanagita Kunio famously said that while otgoizoshi are like animals, hopping from one area to another, densetsu are rooted deeply in one place, like plants. In the *Sarashina nikki*, the author presents local legends that show the countryside to be a source of wealth, sacred presence, and emotional fulfillment, much in contrast to the usual view in Heian literature that the countryside was culturally deprived. A legend of the Mano estate suggests the wealth of the provinces, a

strange letter coming down a stream from the mountains suggested political decisions rested with the gods rather than just aristocrats in Kyoto, and most significantly the tale of the Takeshiba adventurer who abducts an imperial princess suggests the appeal of the provinces over the capital. Taking these legends together, I argue that Lady Sarashina uses densetsu as a counter logic to monogatari and sets up a kind of ‘double optic’ in recounting her travels. For while she travels to the capital, she is clearly drawn to the provinces and densetsu as a site to fulfill yukashisa, a desire that was deeply intertwined with travel.

Ikumi Kaminishi, Tufts University

### ***Nihon Sankei: A New Theory on Sōtatsu’s Waves at Matsushima* Screen Painting**

In 1906 Charles Freer, a railroad-car manufacturer and art collector, purchased a set of two six-panel folding screens, designed by Tawaraya Sōtatsu (active ca. 1600–40). Freer referred to this painting as the “wave screens.” This generic title remained for about thirty years, until art historian Yashiro Yukio speculated in an essay written in 1938 that the artist’s intended subject matter was *Matsushima*, literally “pine islands,” an allusion to the renowned islands of Matsushima in northern Japan. Identifying the true subject matter has become one of the most revisited scholarly investigations between the 1970s and 90s as the following attempts suggest: *Sumiyoshi Beach* by Miyeko Murase (1978), *Sue-no-Matsuyama* by Kaori Chino (1980), *Suhamo Sandbeach* by Ōta Shōko (1995), and *Waves at Matsushima* by Keiko Nakamachi (1995). Today, the Freer Gallery’s official website takes Nakamachi’s naming that combines Freer’s original name and the famous place Matsushima. The difficulty of determining Sōtatsu’s scheme derives from our assumption that his painting depicts one specific place. I take a different approach and propose a theory that Sōtatsu presented the three places of the *Nihon sankei*, literally “three views of Japan,” a theme that had just appeared at that time. The three views are of Matsushima, Ama-no Hashidate, and Miyajima, asserted by Hayashi Gahō (1618–1688), a Neo-Confucian scholar. This kind of ranking geographical places links an early-modern interest in travel to actual places that had been established as classical poetic motifs, or “poem pillow” (*utamakura*). I attribute the change in the trend to Gahō’s father, Hayashi Razan (1583–1657), an advisor to the Tokugawa *bakufu*. Razan’s scholarly work on the Shinto shrines in the country became one of the sources for popular literature and travel guides to famous monuments and places. Sōtatsu’s association with the Hayashi family likely induced the artist to create a *Nihon sankei* painting for the first time in history.

Esther Ladkau, University of Michigan

### **A House Aflame: Displacement, Hunger, and Relief during the Kanshō Famine**

During the late winter and spring of Kanshō 2 (1461), something in the range of 82,000 people are said to have died in the capital as a result of a widespread famine. A combination of drought and conflict led to successive years of crop failure. This paper looks at three types of movement undertaken by those fleeing hunger. First, it looks at the physical movement of people from the provinces to Kyoto in search of relief. Movement into Kyoto during times of famine, rather than away from settlements and into mountains, was a new phenomenon in the fifteenth century. Instead of foraging for roots and small game, refugees hoped for grain and shelter in the capital. During the height of the crisis in the second month of Kanshō 2,

monks, sponsored by Shogun Ashikaga Yoshimasa, built grass huts at Rokkakudō and distributed millet porridge twice daily. Nevertheless thousands died of hunger, shock, or disease, their bodies ending up in the rivers, ditches, and fields of the capital. This is the second type of movement, the transition from life to death that happened on a massive scale during these few months. Finally, this paper examines the movement of spirits to the realms of the afterlife, in particular that of the Hungry Ghosts (*gaki*). In the second and third months, the bodies of the dead were buried by monks throughout the capital, and in the fourth month Gozan temples held six *segaki* rituals to care for the spirits reborn as Hungry Ghosts. These rituals took place over the Kamo and Katsura Rivers, and so this paper will also consider these rivers as a medium for spiritual movement.

Christina Laffin, University of British Columbia

### **Pilgrimage, Nunhood, and the Traveling Body**

Women of a wide range of classes and occupations can be found in medieval Japanese literary records and visual depictions of travel. Travel diaries attest to the arduous nature of life on the road, yet if we seek descriptions of the toll this may have taken on the physical body, we find little evidence. This presentation will consider how we may approach women's bodies based on literary records of pilgrimages and journeys undertaken by ordained or lay nuns. How do these women construct their bodies through their writing? How are tonsured women and their sexuality regarded by other travelers? By analyzing some examples of women travelers narrated by themselves and others, I will consider to what extent records of journeys were written to echo or diverge from conventional tales in which the materiality of the hidden body—more visible on the road—was replaced by robes, hair, incense, music, and calligraphy.

Bonnie McClure, University of California, Berkeley

### **Travel Verses and *Kokoro-zuke* Linking in Muromachi-Era Renga**

The travel verse in renga is a uniquely useful tool for transitioning among a variety of poetic topics. As a scenario involving a human character moving through a landscape, the typical travel scene incorporates elements associated with both seasonal and “human affairs” topic categories, and can easily be used to bridge between them.

Anthologies of exemplary renga links include a remarkable range of linking patterns in the travel section. This is especially true in the era of Shinkei and Sōgi, when *kokoro-zuke* (connecting to the overall meaning of the previous verse, rather than linking primarily through verbal play) becomes the main focus of renga technique. In the anthologies *Chikurinshō* and *Shinsen-tsukubashū*, travel verses connect to verses on topics such as love, laments, or even Buddhism, drawing on them in ways that add emotional depth and range to the conception of travel in renga.

Travel verses that take inspiration from tropes from other poetic categories are not an entirely new phenomenon in renga. In *Shinkokinshū*-era waka, for example, travel poems can be seen alluding to love poems in a way that brings in distinctive poetic overtones. The form of renga, however, is particularly suited to taking this inter-topic transfer to new levels: it is not only tropes that jump categories, but entire

micro-narratives that are imported convincingly from one context to another. Such verses showcase the height of renga's potential to draw new parallels among existing poetic archetypes, and among the varieties of human emotion they attempt to explore.

Jeffrey Newmark, The University of Winnipeg

### **The Vast Landscape of Ihara Saikaku's *Tales from the Provinces***

Ihara Saikaku opens his 1685 anthology, *Saikaku shokoku banashi* or *Saikaku's Tales from the Provinces*, with the line "Vast is the world and its provinces through which I have traveled, collecting the seeds of tales." This passage, essentially a tall tale of its own, prefaces thirty-five mysterious and fanciful tales set across the vast landscape of seventeenth century Japan. To an increasingly literate but somewhat immobile townsman audience, Saikaku's anthology directs readers to the hidden recesses of relatively well-known locales. In Edo, it is the rickety home of a Rōnin during New Years. In Kyoto, it is the inner chambers of a court lady who is beset by a series of misfortunes. Then on Mount Hakone, it is a dilapidated hut where a centenarian is visited by a hero of the Gempei wars. Even when Saikaku describes events that occurred in more remote locales—a Kyushu hamlet untouched by Buddhism or an unnamed village in Tajima Province—he offers motifs of compassion or revenge so that the unfamiliar becomes familiar.

In this presentation, I contend that the anthology should not be interpreted as a travelogue meant to satiate the commoners' thirst for travel. After all, Saikaku himself had adapted most of the tales from stories he had overheard during his journeys between Osaka and Edo. Instead, the work is best understood as a collection of vignettes set in various regions across Japan, creating a tableau beyond the ken of most Japanese. Even though Saikaku would have his readers believe that anything is possible in this vast but altogether imagined depiction their world, he also asserts at the end of the introduction that everything can be explicated: "In my opinion, people are the twisted ones: there is nothing that is not of this world."

Anne Prescott, Five College Center for East Asian Studies, Northampton, MA

### **Sound Travels: Representations of Place in Miyagi Michio's Koto Compositions**

As a blind koto virtuoso and composer, Miyagi Michio (1894-1956) traveled extensively throughout Japan and well as other countries in Asia and Europe, experiencing the places he visited through his ears rather than his eyes. From children's games, to the sounds of animals, festivals, waterways, or an evening rain in London, Miyagi translated his aural experiences into musical compositions for the koto. In his works he utilizes innovative playing and compositional techniques, drawn from both traditional koto music and the Western musical canon, which allow listeners the opportunity to accompany Miyagi aurally on his travels. Indeed, Miyagi's skill at translating the sounds of places and experiences into musical compositions was one of the factors in the successful reception of his works by both traditional Japanese musicians as well as the general public.

In this paper I will discuss Miyagi's musical representations of his travels in Japan and England as realized in three of his compositions: *Seoto* (Sounds of the Rapids, 1923), *Haru no Umi* (Spring Sea,

1929), and *Rondon no Yoru no Ame* (A Rainy Night in London, 1953). Drawing heavily on Miyagi's extensive written essays as well as sound recordings of his work, I will examine Miyagi's use of sound to express places and journeys in his koto compositions.

Catherine Ryu, Michigan State University

**Children's Fantasy as Mind Travel in Zainichi Narratives: Interrogating Identity Formation in Kim Ch'ang-Saeng's "Akai mi" (1988)**

This study aims to illuminate the anatomy of childhood fantasies in Kim Ch'ang-Saeng's 1988 novella "Akai mi" (Crimson Fruit) as a portal into the psychological dimensions of Zainichi identity formation. Kim is a relatively unknown second-generation Zainichi author, hailing from Ikaino—the heartland of the Korean community in Japan. While the lives of her fictional characters are deeply entrenched within the confines of an exclusive Zainichi community, "Akai mi" paints the inner landscape of the protagonist On-nyo—a single mother and second-generation Zainichi woman. The entire narrative concerns her ruminating one evening on her life and three generations of family history. Central to her ruminations are On-nyo's recollected childhood fantasies in relation to those of her psychologically perturbed young daughter. By analyzing the similarities and differences in multifaceted childhood fantasies—some imagined and others embodied—by young girls from two generations in "Akai mi," this study attempts to elucidate a set of key components such as desire, gender, and history, to name just a few, that are constituents of fantasies. When these two fantasies are refracted in particular through the lens of passing (i.e., movements among established identity categories), their fantasies can serve as an effective conduit into Kim's conceptualization of Zainichi identity and its formation. In so doing, this study will unveil the import of children's fantasy not merely as child's play but as a telling manifestation of the intricate interactions between a child's perceived reality and the realm of her imagination that are deeply inflected by the familial, national, and global legacies into which she is born. Children's self-fashioning in fantasy thus analyzed can potentially contribute to theorizing and articulating the poetics of passing as a mode of travel, while shedding new light on the interactions between humans and environment in Japan beyond the parameters of Zainichi communities.

Tariq Sheikh, English and Foreign Languages University, India

**Travel and Marginalisation: Reading Suzuki Bokushi's *Akiyama kikō***

Suzuki Bokushi (1770-1842), a peasant-entrepreneur, essayist and amateur haikai poet who lived in the Echigo province, wrote about the people of Echigo, their customs, their lifestyle, their relationship with the natural world and the folklore of the region in a book entitled *Hokuetsu Seppu*. From *Kojiki* to Kawabata's *Yukiguni*, Echigo has appeared in literary works frequently, but almost always in the travel writings of travellers from big cities. Unlike such works, *Hokuetsu Seppu* is written by an insider, Bokushi (albeit with help from Santō Kyōzan from Edo). Being written primarily by an insider, the treatment of the subject of a peripheral region is unique in *Hokuetsu Seppu* when compared to traveller's literature. *Hokuetsu Seppu* first dismantles the exoticising urban gaze towards the 'snow country' by de-romanticising snow, and then recreates different aspects of life in the region, eventually creating an aesthetic which is unique to the 'snow country'.

Bokushi also travelled to Akiyama (on the border of Echigo and Shinano) and wrote a lesser-known book called “Akiyama Kikō” upon the request of the gesaku writer from Edo, Jippensha Ikku. The book was however never published in the Edo period due to Ikku’s sudden death. While Bokushi had criticised urban writers (travellers) in Hokuetsu Seppu for misrepresenting Echigo, he found himself in a similar situation in the case of Akiyama Kikō, a traveller writing about lands unknown to him. In order to minimise his subjectivity, Bokushi used a style similar to field notes of modern social scientists. But can it be said that the shortcomings of traveller's literature do not exist in "Akiyama Kikō"? This paper will look into the relation of centre and periphery in early modern Japan through the text of Akiyama Kikō while comparing it to Hokuetsu Seppu, and try to understand whether travel contributed to marginalisation.

Peter Siegenthaler, Texas State University

***Nationalism’s Footprints in the Kiso Valley: Shimazaki Tōson, Training Hikes, and Local Entrepreneurship***

All populated landscapes present palimpsests of human effects. The Kiso Valley, spanning the border of Nagano and Gifu prefectures, is well known for the post-towns Tsumago and Magome, center-points since the 1960s of the nationwide citizens’ movement for townscape preservation and emblems of an anti-modern nostalgia for Edo-period life. Overlooking the Kiso and its visitors is the dominating presence of Shimazaki Tōson (1872–1943), whose novel *Yoake Mae* (Before the Dawn) is set in the Kiso and has framed much of its postwar tourism. Under closer scrutiny, however, the Kiso region reveals traces on its landscape of two other influential but now overlooked twentieth-century influences. A wave of local entrepreneurial boosterism at the opening of the century ceded the landscape by the early 1930s to the state-centered ideology of Meiji worship, resulting in designation of nearly a dozen destinations as Meiji sacred sites before their 1948 removal en masse from the list of protected areas. Only with the erasure of the state-centered regime was the Kiso opened to democratic energies of the postwar period, but after more than forty years as a destination grounded in the two towns and their Edo nostalgia, tourism to the Kiso today has largely left even those energies behind.

Each of these moments in Kiso tourism represents a distinctive political valence regarding the nation, and those power relationships are written on the landscape. Relying on Tōson’s fiction, local histories, journalistic sources, tourist guidebooks, and Occupation-era records, this study maps the positions and analyzes the nationalist resonances of three groups of destinations to shed light on the dynamics that produced the Kiso landscape that we see now, and whose interpretations are mirrored in similar trends seen historically in Japan nationwide.

Christina M. Spiker, St. Catherine University (St. Paul, MN)

***Comparative Itineraries: A Digital Humanities Approach to Understanding Authenticity in the Exploration of Hokkaido***

If you could ask any late nineteenth-century Euro-American explorer about their travels in Hokkaido, Japan, they would all tell you variations of the same story. After a voyage by a steamship, the traveler

arrives in the port of Yokohama and confronts a Japan that is both foreign and familiar. After a few days exploration and orientation, they arrange passage to Hakodate by ship with the hope of traveling into Hokkaido's frontier to meet the indigenous Ainu. Sometimes, these explorers frame the Ainu as savages beyond redemption; at other times, they describe them as naive indigenes in need of religion and civilization. But regardless of how they visually or verbally illustrate the Ainu throughout the text, you would undoubtedly hear tales about how it was *this* traveler who ventured farther and deeper into Japan's interior than anyone who came before.

As I read these various accounts of travel to Japan's northernmost island of Hokkaido in the form of explorer's reports, memoirs, and travelogues, I started to question the exceptional nature of their claims. Did they travel as far as their hyperbole indicated? And when they finally met the indigenous inhabitants of this island, the Ainu, did they really have to navigate "impenetrable jungles," as one traveler would have it, to locate the ideal "savage" specimen? My paper investigates the role of Hokkaido in three travel narratives written by authors Isabella Bird, Arnold Henry Savage Landor, and Frederick Starr in the late nineteenth and early twentieth centuries. I describe the various approaches that these travelers take to exploring the island and employ a digital humanities method to physically plot out the geographies of their route in CARTO DB and ArcGIS. In addition to making a case for the scholarly utility of this method, I use the example of my SCALAR 2 website *Mapping Isabella Bird* talk about how such digital projects can serve a pedagogical function in posing questions about travel narratives and claims of authorial authenticity.

Website: <http://mapping.cmspiker.com/japan>

Kendra Strand, University of Iowa

### **To Look is Sublime: The Rhetoric of Vision in Medieval Travel Diaries**

The short travel diary, *A Pilgrimage to Sumiyoshi* (*Sumiyoshi mōde*), has traditionally been attributed to Ashikaga Yoshiakira (1330-1367), the second Ashikaga shogun, son and successor to Takauji, and student of Nijō Yoshimoto. *Sumiyoshi* describes a journey in 1364, presenting it specifically as a pilgrimage to the Sumiyoshi Shrine in Settsu province, on what is now the Osaka Bay. The persona of the traveler Yoshiakira described in this journal is multi-faceted—he is presented as pilgrim, poet, reader, and political and military leader—but the brevity of the diary and the ambiguity with which the places are described has led modern readers to express skepticism about whether Yoshiakira ever “really” made this journey, let alone took the time or intellectual energy to author a record of it.

Rather than attempting to confirm any journey by Yoshiakira, this paper explores the possibility that the journey not only didn't occur, but also that this would have been the most disposable aspect of composing such a diary. The array of techniques common to the “medieval travel diary” (*chūsei kikōbun*), particularly those at work in diaries produced by the cohort of poets and statesmen affiliated with the Northern Court during the Nanbokuchō, all rely in some way upon the rhetoric of looking at the land, and in so doing construct a convincing relationship between the traveler and the land traveled. By merely describing a journey, the name Yoshiakira gains access to the history, lineage construction, and political authority that is provided by composing poetry that commemorates the act of gazing upon famous places. In short, *A Pilgrimage to Sumiyoshi* deals with the question of investing geographic space with sacred

power through pilgrimage, accessing and asserting proficiency in the elite literary culture of the imperial court, and claiming political authority over the land by looking at it.

Artem Vorobiev, Oakland University

### **Territories of Salvation: Nakazato Kaizan's *Daibosatsu tōge* and post-High Treason Incident Japan**

The purpose of this paper is to explore the movement through space and the pilgrimage aspects of Nakazato Kaizan's *Daibosatsu tōge*, known as the longest novel in the history of Japanese literature. The serialized publication of *Daibosatsu tōge* began in 1913 in *Miyako shinbun*, at a time when the Japanese social landscape was marked by reactionary political repression that followed the High Treason Incident of 1911. *Daibosatsu tōge* has at its center the nihilistic protagonist, Tsukue Ryūnosuke, a chilling and ghoulish character, a samurai of almost superhuman skill with the sword, professing blatant contempt for human life— all qualities that accounted for the novel's tremendous popularity and provided the novel's unique driving force. This paper intends to explore the Buddhist themes of salvation and pilgrimage in *Daibosatsu tōge*.

The novel begins with the scene of a murder. Having killed a pilgrim at the top of the Great Buddha's Pass (大菩薩峠), and interrupted the man's pilgrimage, unbeknownst to himself, Tsukue Ryūnosuke sets out on a pilgrimage of his own – the ensuing events and, in fact, the rest of the novel, can be read as the protagonist's tortuous path towards redemption and absolution that Nakazato Kaizan envisioned to be the novel's ultimate purpose.

Tsukue Ryūnosuke's eventual blindness is consonant with the Buddhist notion of *avidyā*, (ignorance) and also known as *mumyō* (無明) in Japanese. Kaizan's use of blindness is underlined by his affinity for the imagery of mountain passes, *tōge*, transitory passages between two opposing poles, between life and death, the *mumyō* (absence of light) and the *yūmyō* (the light). It is with the reading of *Daibosatsu tōge* as pilgrimage between *mumyō* and *yūmyō* that the present paper will concern itself.

Tyler Walker, Kalamazoo College

### **Nagatsuka Takashi's Rejection of the Traveling Narrator**

One would struggle to accuse early twentieth century Japanese writers of neglecting the countryside. Katai, Tōson, Sōseki, and Kyōka, to name a few, all presented readers with portraits of rural places and people. And yet where these writers describe the countryside, they do so invariably through the eyes of travelers, elite figures sympathetic to their largely urban, elite readership: a young student, a sensitive painter, or a worldly-wise priest. An exception arrives in the 1910 newspaper serialization of *The Soil*, a novel by Ibaraki native and Sōseki protégé Nagatsuka Takashi (1879-1915). In its pages the educated, urbanite readers of the *Tōkyō Asahi Shinbun* would search uneasily (and unsuccessfully) for the kind of surrogate that they had come to expect in stories about the rural Japan.

*The Soil* represents an important counterpoint to nearly all writing on the countryside during the early twentieth century, throwing the privileged mobility of Nagatsuka's peers in the *bundan* into stark relief.

Unlike nearly all mid-to-late Meiji writing that presents the rural through the narration of a traveler from the city, *The Soil* traps its readers within the tightly bounded subjectivity of a single village. Even as the novel's poor villagers trudge the occasional short distance, there is nothing of "travel" in their movement. Their objectives, indeed, are utterly grim: to labor, to acquire medicine, or simply to lie down and die. This paper argues that Nagatsuka—himself a prodigious traveler who nevertheless disdained forms like the literary travelogue (*kikōbun*) as gross distortions of rural reality—challenged both the latest fascinations and centuries old practices of the urban-centric Japanese literati with regard to the traveling narrator. It interprets Nagatsuka's suspicion of the traveler and of "travel writing" as part of a challenge to the received literary geography of modern Japan, a rebuke to the notion that culture flows inevitably outward from the metropolis.