

Windows 3.0 remains slow and somewhat buggy. In order to run Japanese Windows without gnashing your teeth, you will probably want at least a 486 33 MHz system and at least 8 MB RAM. Again, as in standard Windows, the release of Windows 3.1, should increase speed and reduce the number of unrecoverable crashes. The importance of Japanese Windows is that it is platform independent. Although there are separate versions of Japanese Windows for NEC 98 machines and DOS/V machines, there is only one series of Windows applications: MS Word for Japanese Windows is the same irrespective of platform. It is here that many analysts see the threat to the NEC standard. As users switch from DOS to Windows they will want new machines. Since Windows applications, unlike DOS applications, can run on either machine, resistance to DOS/V clones should drop. Both MS Excel and MS Word, the two most popular windows applications, have been released for Windows-J. In both cases the Japanese versions are approximately one release behind the standard versions.

The stability of non-localized applications under DOS/V remains unclear. Most non-localized DOS applications will not run under DOS/V. The problem lies in the display protocol modifications which allow DOS/V to display double-byte characters. Many non-localized applications cannot emulate the DOS/V video protocols, thus generating a blank or unintelligible screen. Ironically, the applications often do not crash, but continue to run while producing a blank screen. MS DOS/V may improve the situation. It will reportedly be roughly as tolerant as KanjiTalk, running most non-localized without *kanji* and some with *kanji* but *mojibake*. Japanese Windows should provide a similar situation for non-localized Windows applications.

Should you switch to KanjiTalk or DOS/V? If you found the switch from pen and paper to computers a release rather than a burden, then you will probably feel similarly about the switch to a Japanese operating system. Should you choose Mac or PC? I will leave this silicon version of the Thirty-years War for another issue. Some parting advice, however. Do not be intimidated by the prospect of switching word processors, even across platforms. Commercial translation software will salvage virtually all of your text, including footnotes. Page layout and esoteric functions will be lost, but the transition is less burdensome than one might expect.

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## Early Modern Japanese Studies in France

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Despite French people's growing interest in Japan, specialized publications on Japanese society, history, religion, thought, etc., are still dramatically few. This is especially true regarding the early modern period, a field where scholars often work in complete isolation. The situation for literature, however, is slightly better. Much modern Japanese literature (including Edo period literature) has been translated into French during the last decade and this work has reached a wide audience.

### BIBLIOGRAPHY

Francine Herail's *Bibliographie Japonaise* (Japanese Bibliography) is a valuable reference book in Japanese Studies. It provides the titles of basic European and American studies of Japanese language and civilization (HERAIL <2>).

### GENERAL HISTORY

As far as I know, no major research work on Tokugawa Japan has been published in France during the past decade. Short papers dealing with different aspects of Tokugawa period were published in specialized reviews, but it would take too long to comment on them here.

We must however mention the recent publications of two good surveys of Japanese History. The first one (HERAIL <1>) is a convenient textbook for students (and teachers) in Japanese Civilization. It contains many translations of primary sources, genealogies, maps etc. Herail does not put forward any revolutionary thesis. In general, she follows the standard views of Japanese historians but she has her own distinctive approach and knows a lot about the ancient Imperial administration. HERAIL et al <2> is a collective work from Japan's origins to modern times. This work, of a high quality (especially for the ancient and medieval periods), is intended for specialists as well as the general reader. Each contribution reflects recent trends in research in Japanese History. The modern period begins with the unification of Japan by Oda Nobunaga.

## LITERATURE

Let us first mention Rene Sieffert's impressive translation work. After having translated several masterpieces of Japanese Ancient Literature such as the *Genji monogatari* and the *Heike monogatari*, Sieffert is now concentrating on the Edo period, especially the writings of Bashō, Saikaku and Chikamatsu (SIEFFERT <1>-<8>).

Sieffert's translations of Bashō (SIEFFERT <1>, <3>, <5> and <6>) are particularly noteworthy. The French reader can now get a faithful concept of what the Haikai was, both as a poetic construction and as a chapter in the history of Japanese Literature.

Although written more than twenty years ago, the late Hubert Maës's study of Hiraga Gennai is worth mentioning as an original contribution of a French scholar. Gennai's multifaceted life and personality are carefully studied in MAES <1>. Maës has also translated into French a *Furai Sanjin* short story (one of Gennai's numerous pseudonyms), entitled "Fūryū shidōkenden." The posthumous edition of his translation (MAES 2>) contains two of his previously published papers. "Attractions foraines au Japon sous les Tokugawa" (Fairground attractions in Tokugawa Japan), an investigation into the *misemono* of the Edo period based on literary texts and "Les voyages fictifs dans la littérature japonaise de l'époque d'Edo" (Imaginary journeys in the Japanese literature of Edo period), a comparative study of novels dealing with imaginary journeys in the western tradition (Rabelais, Swift) and the Japanese one (*Furai sanjin* and others).

Another example of an original approach to Japanese Literature is Anne Sakai's Ph. D. thesis on *rakugo*, to be published soon under the title *La parole comme art: le Rakugo japonais* (The monologue as an art: the Japanese *rakugo*) (SAKAI <1>). The book provides an historical, linguistic and sociological analysis of *rakugo*. Sakai examines first the possible ancestors of *rakugo* as an art of story-telling, reconstructs the emergence, at the end of the 18th century, of the *yose* setting and of the profession of story-teller, and describes its evolution until the present day. She also tries to surround the specificity of the *rakugo* as a narrative performance of a single story-teller substituting himself for multiple characters. She finally uses the classical body of stories as a tool to study the common representation of social relationships amongst town inhabitants.

## INTELLECTUAL HISTORY

A Ph.D. thesis entitled "L'idée de Shizen chez Andō Shōeki" (The concept of *shizen* in Andō Shōeki's work) has recently been submitted to the University of Paris by Jacques Joly. Like Anne

Sakai, Joly has a philosophical background and he was originally driven by a philosophical interest in Andō Shōeki. His thesis includes a critical presentation of the previous studies on Andō Shōeki, an investigation of the meanings of the word *shizen* in the Taoist, Confucianist and Buddhist traditions in China and Japan, and a close analysis of Andō Shōeki's system of thought. Joly's conclusion is that scholars have overestimated his significance as a philosopher.

Annick Horiuchi first received training in mathematics and then turned to the history of Mathematics in Japan. She wrote a Ph.D. thesis (HORIUCHI <1>) and several papers on Seki Takakazu (?-1708) and Takebe Katahiro (1664-1739), two mathematicians of the Edo Period. She tried on the one hand to clarify their intellectual background as well as their social environment, and on the other hand, to analyze the mathematical content of their work. Horiuchi showed that both men thought of mathematics as a powerful instrument appropriate for capturing and describing the visible changes of the natural world. She also stressed the influence of 13th Chinese mathematical treatises on Seki's project of reforming mathematics. She analyzed Takebe's roles as a faithful servant and companion of Shogun Ienobu and as a scientific advisor of Shogun Yoshimune, especially his role in the scientific choices and projects of the latter.

In the field of History of Medicine, we can mention H.O. Rotermund's recent work of gathering and translating into French a wide range of primary sources related to smallpox epidemics in Japan during the Edo period. Rotermund's primary research field is Japanese Buddhism.

## HISTORY OF ART

Christine Shimizu's steady work as a curator of Guimet Museum deserves special mention. Shimizu is in charge of the Japanese Collection and she edited the two volumes of *Ukiyoe taikan Gime Bijutsukan* (SHIMIZU et al.<1>), recently published by Kodansha. She is also the author of many books and papers analyzing the Japanese Collection at the Guimet Museum and exploring the history of relationships between Japan and Europe in the 19th century.

The insufficient character of my report is partly due to the lack of communication amongst French specialists of Japanese Studies. Fortunately, since 1990, a group of young scholars has tried to gather and diffuse the available information through the publication of the yearly *Bulletin* of the French Society of Japanese Studies (SFEJ). The *Bulletin* (n°2) for the year 1991 was recently published. It provides summaries of presentations by the members of the Society, including their research field and their publications. I hope that the SFEJ will be able in the near future to publish a scientific review.

Membership in the SFEJ is 150 *francs* for ordinary members; 80 F. for students. Checks, orders and inquiries should be directed to S.F.E.J., c/o Institut des Hautes Etudes Japonaises, 52 rue du Cardinal Lemoine, 75005 PARIS, FRANCE.

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#### Breaking the Disciplinary Boundaries cont. from p. 1

For the purpose of this workshop, I will omit a survey of individual achievements in translation and scholarship in favor of concrete examples of collaborations, referring to my own experience, in order to put a spotlight on current struggles and directions for the future. I will also give you a glimpse of my life to illustrate how a *gesaku* specialist might fit in the curriculum and program of an institution. Peculiarities of *gesaku* studies, as loosely defined here, derive from the facts that (1) it is still a new field of study, (2) available original materials are numerous and continue to be unearthed, (3) much training is needed to decipher the variety of literary, pictorial, and calligraphic styles of original texts, (4) much knowledge is required to understand the linguistic, pictorial, and other jokes rampant in many of these materials, (5) contemporary Edoites themselves have left us with their own views of their cultural production (ratings, reviews, and parodies), which need to be examined not only as reference materials but also as texts in their own right, and, in addition, (6) the generically mixed nature of the culture of the period challenges scholars to examine all of its aspects, for which literary critical or art historical approaches alone will not be sufficient. We are masochists, indeed, but also ambitious adventurers, to choose for our keep this nebulously complicated area of scholarship.

In Japan, serious studies of the popular arts and literature of Edo are a relatively recent phenomenon (*kabuki* since Kawatake Shigetoshi 河竹繁俊, *ukiyo* since Suzuki Juzo 鈴木重三, and literary *gesaku* since Noda Hisao 野田寿雄 and Nakamura Yukihiko 中村幸彦, for example). The early specialists set the groundwork for us essentially in naming and mapping the Edo arts--that is, in categorizing and establishing terms for various creative forms and techniques, and in identifying authors and subjects, in addition to arranging the artists and genres into genealogical trees. Thanks to them, Edo studies acquired respectability. Prejudice had been particularly strong in academia against *gesaku*. I was told that even at Waseda University, the most prestigious in Edo literature and distinguished for the *gesaku* specialists on the faculty, the students of *gesaku* were advised to write theses and dissertations on Saikaku or other more widely acceptable subjects for the sake of their careers. Some of this sort