

Okanaka Masayuki. *The Research of Nakashima Hirotari* (privately printed edition, 2011).

The work of the Japanese classical scholar Nakashima Hirotari, who came to prominence in Nagasaki in the latter half of the Edo period, was preserved in memory—thanks, in part, to the series of discourses written by Yatomi Hamao, a pre-war scholar of Japanese literature. In particular, Hamao's work "Foreign Matter Appearing in the Songs of Hirotari" (*Journal of Kokugakuin University* v. 28 n. 10, October 1922) showed that Hirotari, together with Oranda Tsuji—a Japanese interpreter of Dutch language and Hirotari's student—translated the poetry of the German poet Matthias Claudius in composing the long poem "Yayohinouta" and drew the academic world's attention as a pioneer in translating Western poetry. The book *The Nakashima Hirotari Collection* (Ookayama Shoten, 1933), authored by Yokoyama Shigeru and edited by Yatomi Hamao, collected Hirotari's central works. Yatomi also wrote a biography, *Nakashima Hirotari* (Koseikaku, 1944). The progress of research on Hirotari before the war was remarkable.

The work of Japanese classical scholars, who were considered to have been influenced by the wartime philosophy, such as Hirotari, was generally disregarded for some time after the war, and there was little notable progress in research on Hirotari. However, more than 30 years after the end of the Second World War the spotlight came on the neglected scholars once again. Okanaka Masayuki, the author of this book, is an example of this wave.

In 1973, Okanaka reviewed several old books by Hirotari at the Suwa shrine, which is well known for its connection with him, and conducted a vigorous investigation of remnants of materials on Hirotari, which were preserved in various regions, and published the results of his research. The book under review is a compilation of the results of nearly 40 years of such research. It is published in three volumes, totaling 1,174 pages and consists of three parts: a biography, a record of travel, and a Tanka poem. The biographical volume begins with a chronological record of Hirotari, which details his life from Kansei 4 (1792) to Genji 1 (1864); followed by a chapter on Hirotari and Ohira Motoori, which shows Hirotari's position in the history of arts and sciences; another chapter on *Keihoshuu* and Hirotari, which gives an overview of what remains of the poets who submitted to *Keihoshuu*—Hirotari's waka poetry collection (Tenpo year 11, Hanrei edition, vol. 2 book 2); a chapter concerning published works of Hirotari,

discussing publishers of his works; and a bibliographic introduction to materials related to Hirotari. Each chapter is developed using materials on Hirotari, which served as the foundation. Many old books on Hirotari have given a summary of interpersonal relationships within scholarship. However, the omission of Hirotari's friendships with Aoki Nagafumi, the high priest of the Suwa shrine, who supported Hirotari in Nagasaki, and the painter Kinoshita Itsuun have not been discussed.

The second part, a travel record, consists of four chapters. First, 24 pieces of Hirotari's travel writing are summarized. Second, the *Yumeji Diary* is discussed. Third, *Kabashima namikazenoki* and the creation of that work, which portrays the Siebold incident, are examined. Finally, all 24 travel records are reproduced. Throughout this work, items that were not previously recorded have been collected, and the entirety of Hirotari's works on travel is given. This largely contributes not only to the study of Hirotari's travel writings but also to that of his work in general.

The third part, on his poetry, begins with a chapter "On the path of the poet," which traces the footprints of the poet. Then, the next chapter discusses his poetical works, containing additional bibliographic considerations for Hirotari's *Kashizonoshu* and *Shinosudare*, followed by a chapter on Hirotari Souko and Hirotari Kako, discussing the establishment of *Kashizonoshu* and *Shinosudare* from his poetry collection. The next three chapters discuss the *Nishio-shi Iwase Bunkoshozo Hirotari Jihitsu Eiso*, Hirotari's works in *Kashizonoshu*, and a reproduction of the works. Ranging from his published poetry collections to his own poems, the ability to find 20,000 of Hirotari's poems provides great happiness to his researchers.

The significance of this book in the history of research on Hirotari is hereby outlined, and it is noted that it consists of two main elements: research work and collection of Hirotari's works. In the afterword, it is noted that the study primarily aimed to compile all collections going beyond Yatomi Hamao's *Nakashima Hirotari Collection*; thus, it was expected to create a complete Hirotari collection. However, it is noted in the afterword, "As this work is not being published on any commercial basis, a substantial burden exists on the fulfillment of its goals." The work was published in a limited edition and delivered to households that had pre-registered for it. The publication of the new journal was also delayed. As a result, those who studied and collected Hirotari's works have not been able to collect all of his collections. Moreover, the reach of this work is limited to a small

group, and research has not reached being made known the various aspect of Hirotari. Though Hirotari promoted a radical philosophy that linked *Shinkoku-shiso*—the thought considering Japan as the land of the gods—, he also welcomed and built relationships with Chinese visitors and acquired foreign items and ideas through Japanese interpreters of Dutch and Chinese languages, who were his students. Before the Westernization in the Meiji era, absorbing the cultural atmosphere of Nagasaki in the Edo period, which brought together Eastern and Western cultures, study of Hirotari’s poems on foreign concepts like “Yayohinouta” should be further pursued.

After this work, Okanaka has no plans to continue writing and leaves the completion of this collection to later generations. I hope to fulfill his expectations and complete the publication of this new collection, as well as contribute to the progress of Hirotari research; I must also ask for forgiveness for the roughness of this book review.

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