



Title	志賀重昂『日本風景論』を読む
Author(s)	森谷, 宇一
Citation	文芸学研究. 2002, 6, p. 1-63
Version Type	VoR
URL	https://doi.org/10.18910/50869
rights	
Note	

The University of Osaka Institutional Knowledge Archive : OUKA

<https://ir.library.osaka-u.ac.jp/>

The University of Osaka

Reading Shigetaka Shiga's *Nihonfukeiron* (An Essay on Japanese Landscape)

MORITANI Uichi

This treatise tries to clarify comprehensively the contents and the significance of a book entitled *Nihonfukeiron*, written by Shigetaka Shiga, who was a famous nationalist in the Meiji era. This paper consists of the following nine parts: 1. Introduction, 2. Life, Works, and Personality of Shigetaka Shiga, 3. Writing, Publication, and Editions of *Nihonfukeiron*, 4. Composition and Summary of the Contents, 5. Methodological Features, 6. Fundamental Thoughts of *Nihonfukeiron*, 7. the Sence of Landscape in *Nihonfukeiron*, 8. Materials in the Writing of *Nihonfukeiron*, 9. Conclusion — Historical Significance of *Nihonfukeiron*.

Seen from the viewpoint of the methodology of a treatise on landscape, *Nihonfukeiron* is characterized in short by the coexistence of Western and Japanese tendencies. Western tendencies can be recognized above all in scientific character dominating this book, concretely the application of geography (correctly natural geography). Japanese tendencies are to be seen in literary character and many used illustrations.

The motif of this book is the thought that everyone regards the landscape of his homeland as really beautiful. But its central thought is that Japanese landscape is absolutely the most excellent all over the world. Besides, such beautiful landscape of Japan is even looked upon as Japanese identity. As is seen from the above, it is nationalism and ultranationalism that is the keynote and the basic tendency of thoughts in this book. As compared with similar traits seen in Shiga's previous writings, nationalism as well as ultranationalism in *Nihonfukeiron* has been strengthened and deteriorated.

The sense of landscape in *Nihonfukeiron* was first of all of such a kind as

tried to discover the merits of Japanese landscape in its variety. This book was really innovative in that it newly showed rather manly and lively landscape all over Japan, contrary to elegant and classical one seen conventionally which is centered on the narrow Kansai area. The sense of landscape in *Nihonfukeiron* is substantially characteristic particularly in that it emphasized overwhelmingly mountains of various kinds of landscape.

We have to keep in mind particularly two things as what served for materials in the writing of *Nihonfukeiron* : the author's own experiences and utilized literature. Concerning the former point, it is the experience had in the Hokkaido district that is the most important. But the author's experience of exploration or mountaineering was not to such a high degree as it was reported. By the way that had in Kusaie (an island in the Caroline Islands) was the root of the above-mentioned motif of this book. Literature utilized in the writing of *Nihonfukeiron* is divided into two kinds : Japanese and English. But the latter kind is substantially much more important and could be divided into two kinds : what concerned the conception of the whole of this book and served as a guide in the writing of it, and what concerned the relating of special parts of this book and was utilized in the way of literal copying.

Historical significance of *Nihonfukeiron* consists above all in that it brought about the discovery of landscape in the true sense of the word among Japanese people. Besides, it led them to a new way of seeing landscape. This book prepared to some extent the innovative movement toward the new representation of landscape, coming to appear slightly later in literature and art. Although significance of *Nihonfukeiron* in the history of modern mountaineering in Japan was once much emphasized, it has lately been fairly reduced. Finally, this book has some present-day significance in the thought of the preservation of landscape.