

EUROPEAN NETWORK OF JAPANESE PHILOSOPHY  
6TH ANNUAL CONFERENCE

(COUNTER)INFLUENCES  
(CON)TEMPORANEOUS



反  
影 響

EÖTVÖS LORÁND  
UNIVERSITY (ELTE)  
BUDAPEST, HUNGARY

1-4 FEBRUARY 2022



[HTTPS://ENOJP2021.ELTE.HU](https://enojp2021.elte.hu)



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## SUPPORTERS

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## COVER AND GRAPHIC DESIGN

**Petra Doma**

## SPECIAL THANKS TO

the doctoral students of ELTE Department of Japanese Studies:

**Richárd Gottner, Angelika Pataki-Tóth, Beáta Pusztai, Dániel Rudlof**

**Contact the organisers: [enojp2020@btk.elte.hu](mailto:enojp2020@btk.elte.hu)**

## WELCOME ADDRESS

It is our great pleasure to welcome all participants to the 6th Annual Conference of the European Network of Japanese Philosophy. We started to organise this event in 2019, planning to hold it in 2020. Due to the pandemic, the Conference was postponed to 2021, then to 2022, in hopes that we would be able to hold it as a physical event this February. Unfortunately, the coronavirus has still not left the world. But fortunately, we have learnt to work in online and “hybrid” modes, and in 2021 we decided not to postpone our event any longer, nor to leave anyone out because of travel difficulties, time zone differences or any other issues.

We were very glad to receive a large number of abstracts, representing a wide variety of topics in Japanese Philosophy, and we are very happy to welcome renowned scholars and young researchers from more than twenty countries. We are proud to host the first hybrid annual conference of the European Network of Japanese Philosophy, symbolising the diversity of research initiatives on our topic.

For practical information, please consult the relevant sections of this booklet or contact the organising team locally or via the conference email.

We wish you a very pleasant event either in Budapest or joining us online, lively discussions and new perspectives. We are confident that with your help we will be able to spend this time together.

On behalf of the Organising Team  
Ferenc Takó, Raquel Bouso, Roman Pasca

# CONFERENCE THEME

## *(Counter)influences*

Through more than one and a half millennia, Japanese thought has been continuously shaped, widened and diversified by different influences of religious, philosophical, scientific and ideological formations. The ability of the Japanese to introduce, creatively fuse and dynamically modify the most different modes of thought made Japan an ever-changing melting pot of various teachings. All the traditions, schools and streams of thought that have entered Japan since the earliest times until the present day have gone through numerous transformations, becoming integral parts of Japanese culture.

From classical Confucian ideas, Buddhist thought and elements of Daoism, through the teachings of Zhu Xi and Wang Yangming, until the introduction of “Western” scientific, religious, philosophical and political thought, an enormous variety of influences reached Japan. These teachings, sometimes introduced under close state supervision, sometimes restricted or even banned by the authorities, sometimes seamlessly spreading through different social strata, caused continuous internal tensions and reactions, and awakened new interpretations and applications of already existing ideas and methods.

Of course, it was not only the introduction of external trends that kept alive continuous internal transformations within the different streams of Japanese thought. The mutual critique between Buddhist schools, the encounters between Shinto and Buddhism, the tensions between different modes of Confucian teachings, the emergence of kokugaku as a reaction to foreign influences, just like the conflicts between Western philosophy and the Japanese intellectual tradition – these are only a few of the more notable examples of the endless series of encounters taking place within the physical borders of Japan.

In this flow of transmissions, centuries of reception, growth, flourishing, decay and renewal of teachings, we see reflected the complementarity of the firmness of tradition and the flexibility of adaptation, both of which have characterised Japanese thought from the earliest times to modern academic philosophy. The 6th Conference of the European Network of Japanese Philosophy is dedicated to the examination of influences and counter-influences in the history of Japanese thought from its beginnings to contemporary philosophy. The organisers welcome papers analysing areas including but not limited to pre-modern philosophical traditions, religious

thought, political ideas, encounters between different theories of arts, martial arts, science, schools of “foreign” learning (rangaku, eigaku, yōgaku, futsugaku...), Shinto’s encounters with other traditions, and modern philosophical schools and thinkers following or opposing Western ideas. The purpose of the Conference is to explore the depth and width of (counter)influences that have occurred and are endlessly occurring in Japanese thought, through the widest possible range of approaches.

## 影響・反響

その1500年以上の歴史において、日本の思想は様々な宗教的、哲学的、科学的、イデオロギー的な影響によって形作られ、広げられ、多様化してきた。たとえ完全に異質な思想であっても受け入れ、創造的に融合させ、ダイナミックに変容させる、という日本人の能力によって、日本は複数の思想が間断なく変化する坩堝になった。太古の時代から今日までに日本に入ってきた諸伝統・諸派・諸思想の全ては、あまたの変化を経て、日本文化において不可欠な一部分を構成するようになった。

儒学から始まり、仏教・道教・朱子学・陽明学を通して、「西洋」の科学的、宗教的、哲学的、政治学的な思想に至るまで、日本は非常に多岐にわたる思想的影響を受けてきた。それは、時には国家に厳しく監督されながら導入され、時には権力によって限定あるいは禁止され、時にはあらゆる社会的階層を難なく縦断しながら普及して、継続的な内部の緊張と反響、そしてすでに存在している思想や方法の新たな解釈や応用を引き起こした。

無論、日本思想の様々な流れにおける内面的変化を保ち続けているのは、外国から流入した動向だけではない。日本仏教の宗派同士の批判、仏教と神道の遭遇、儒学諸派間の緊迫、海外からの影響への対抗としての国学の誕生、そして西洋哲学と日本思想史の衝突... これらは日本という国の物理的国境の中で起こってきた、絶え間ない出来事のほんの一例である。

その様々な伝達の流れの中で、すなわち多様な教えの数世紀にわたる受容、発展、繁栄、衰退、そして改変において、伝統の強固性と順応の弾力性が反映され、その両方が太古の時代から現代の学術的哲学までの日本思想を特徴づけていることがわかる。European Network of Japanese Philosophy の第六回会議は太古の時代から現代までの日本思想に対する影響と、その影響の受容に関し、考察するものである。現代以前の哲学的伝統、宗教的思想、政治思想、及び美術、武道、科学など異なる理論の遭遇、様々な「外国」に関する学問（蘭学・英学・洋学・仏学など）、神道とその他の伝統との交点、西洋の考え方に同意あるいは対立する現代思想等々についての発表を広く募集している。本会議の目的は、日本思想史に対しすでに与えられた影響、並びに今後も絶えることなく与えられ続ける影響と、その受容との関係、その深みと幅を、可能な限り広い側面から探ることである。

# CONFERENCE VENUE

**Physical Address: Building “R”, 4 Múzeum körút, Budapest, H-1088, Hungary**

## Physical rooms and Zoom access:

**Faculty Council Hall** Build. “A”, Ground Floor

<https://us02web.zoom.us/j/3997315192?pwd=M1dlbjRFVlhZajdaZVZNQmZkUEJIZzo9>

ID: 399 731 5192

Passcode: 19011200

**Room 1** Floor 4, Room 423, Building “R”

<https://us02web.zoom.us/j/3997315192?pwd=M1dlbjRFVlhZajdaZVZNQmZkUEJIZzo9>

ID: 399 731 5192

Passcode: 19011200

**Room 2** Floor 3, Room 356, Building “R”

<https://us02web.zoom.us/j/6518928192?pwd=U3p5ZHpwMlRBSGtpNTk1akxYbGVkdzo9>

ID: 651 892 8192

Passcode: 19051870

**Room 3** Floor 3, Room 315, Building “R”

<https://us02web.zoom.us/j/6292618799?pwd=emgxTDFjTk9OdGRhTERuVk91Q1ptdz09>

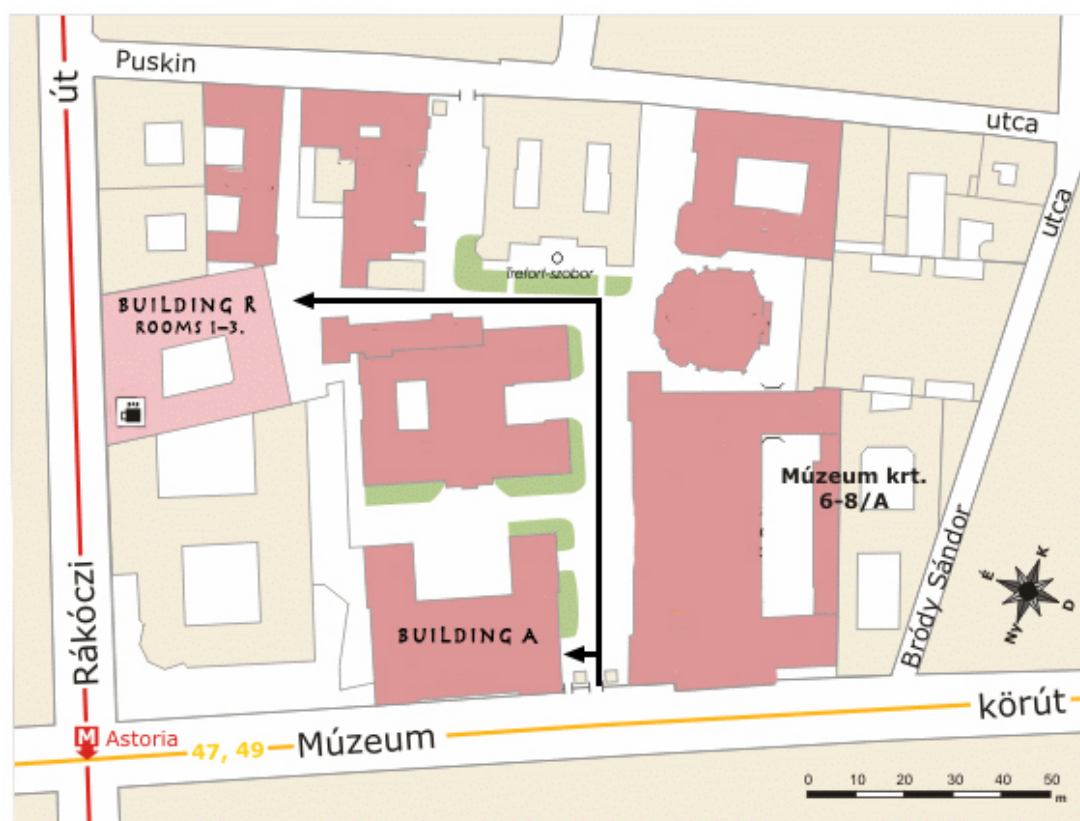
ID: 629 261 8799

Passcode: 01031889

## Conference WiFi

**Name: ENOJP**

**Password: ENOJP2022**



# PROGRAM OVERVIEW

## TUESDAY, 1<sup>ST</sup> FEBRUARY

14:00–14:30	<i>Opening Address</i>
14:30–15:30	<b>Keynote Speech – Naoki Sakai</b> (online presentation)
16:00–18:00	<i>Pre-organised panels</i>
19:00	<i>Opening Dinner</i>

## WEDNESDAY, 2<sup>ND</sup> FEBRUARY

8:30–10:30	<i>Panels of individual papers</i>
11:00–12:00	<i>Panels of individual papers</i>
13:30–15:00	<i>Pre-organised panel &amp; panel of individual papers</i>
15:30–17:00	<i>Panels of individual papers</i>
17:30–19:00	<i>Roundtable Discussion</i>

## THURSDAY, 3<sup>RD</sup> FEBRUARY

9:00–10:00	<b>Keynote Speech – Judit Árokay</b>
10:30–13:00	<i>Pre-organised panels &amp; panel of individual papers</i>
14:30–15:30	<i>Panels of individual papers</i>
15:45–18:30	<i>Panels of individual papers</i>
18:45–19:45	<b>Special Program – Balázs Szabó</b>

## FRIDAY, 4<sup>TH</sup> FEBRUARY

9:00–10:00	<b>Keynote Speech – Graham Parkes</b>
10:30–12:30	<i>Pre-organised panel &amp; panels of individual papers</i>
13:00–15:00	<i>Panels of individual papers</i>
16:30–18:00	<b>ENOJP General Assembly</b>



# CONFERENCE SCHEDULE



## NOTE

Please use the Autumn Leaf symbol to jump between the schedule and the abstracts

TUESDAY, 1ST FEBRUARY		
13:30–14:00	<i>Registration</i>	<u>Council Hall</u>
14:00–14:30	<i>Opening Address</i> Welcome speech by Imre Hamar, Vice-Rector for International Affairs, Director of the Institute of East Asian Studies	
14:30–15:30	 <b>Naoki Sakai</b> Area Studies and National Philosophy: Civilizational Transference in Culturalism	<u>Council Hall</u> online presentation Chair: Ferenc Takó
15:30–16:00	<i>Break</i>	
16:00–18:00	<i>Pre-organised panels</i>	
16:00–18:00	 Panel I. CHANGING CONCEPTS OF JAPONISME IN EAST CENTRAL EUROPE – INFLUENCES AND COUNTER- INFLUENCES <b>Stefano Turina, Mirjam Dénes, Mária Ildikó Farkas</b>	<u>Room 1</u> hybrid session Chair: Ferenc Takó
16:00–18:00	 Panel II. THE IDEA OF NATURE IN JAPANESE, CHINESE AND VIETNAMESE: THE MULTILINGUAL AND CROSS- CULTURAL INFLUENCES BEHIND THE WORD “自然” <b>Romarc Jannel, Nguyen Duy Hung, Laïyna Droz, Hung-Tao Chu</b>	<u>Room 2</u> online session Chair: Roman Pasca
19:00	<i>Opening Dinner</i>	

## WEDNESDAY, 2ND FEBRUARY

8:00–8:30

*Registration*

8:30–10:30

*Panels of individual papers*

8:30–10:30

**WATSUJI AND THE ENVIRONMENT**

[Room 3](#)



**Alexandra Mustatea** Thinking about Confucianism and Modernity in the Early Postwar Period – Watsuji Tetsurō's 'The History of Ethical Thought in Japan'

*hybrid session*

**Roman Pasca** Nature, Ahistoricity, and Environmental Ethics

*Chair:*  
Fernando Wirtz

**Kyle Michael James Shuttleworth** Overcoming Anthropocentrism: Watsuji, Ecology, and Symbiosis

**Steve Bein** Unbalancing Act: Oppression and Resistance in the Ethics of Watsuji Tetsurō

9:00–10:30

**JAPAN AND JAPANESE PHILOSOPHY**

[Room 2](#)



**Joff P.N. Bradley** Thinking otherwise than the caricature of “Japanese philosophy”

*online session*

**Kimie Matsumoto** 幽玄なる文化創造  
–茶道の「型」と西田哲学の「形のない文化」–

*Chair:* Edward  
McDougall

**Robert Ryan Smith** Japanese Ambivalence Towards Contradiction: The Law of Non-Contradiction, and the Problem of Identity and Difference, as Philosophical Imports

10:30–11:00

*Break*

11:00–12:00

*Panels of individual papers*

11:00–12:00

**COUNTERINFLUENCES IN JAPANESE RELIGION I.**

[Room 2](#)



**Dean Anthony Brink** Bakumatsu Crises and Posthuman Agency: Kami Cosmologies and Village Agronomy in the Hirata School Writings of Miyaoi Yasuo

*online session*

**Saito Yoshifumi** 日本中世の影と響き

*Chair:* Adam  
Loughnane

11:00–12:00

**JAPAN THROUGH THE WEST AND BACK**

[Room 3](#)



**Raphael Chim** Norinaga without kami: reading Norinaga's senses of yonotsune in the light of Margaret Atherton's “Berkeley without God”

*online session*

**Montserrat Crespín Perales** Migration of people and texts, shaping and transiting ideas: a philosophical case study about Nakajima Rikizo's (1858-1918), “Kant's Doctrine of the ‘thing-in-itself’” (1889)


*Chair:* Roman  
Pasca

12:00–13:30

*Lunch*

13:30–15:00


*Pre-organised panel & panel of individual papers*


13:30–15:00  Panel III. WATSUJI ON NATURE: JAPANESE PHILOSOPHY IN THE WAKE OF HEIDEGGER [Room 2](#)  
**David Johnson, Hans Peter Liederbach, Graham Parkes** *hybrid session*  
 Chair: Steve Bein

13:30–15:00  COUNTERINFLUENCES IN JAPANESE RELIGION II. [Room 3](#)  
**Vladlena Fedianina** A Medieval Buddhist Approach to Japanese History in Jien's Works *hybrid session*  
**Rossella Lupacchini** On Zen Logic and Quantum Physics. The Sound of One Hand Clapping *Chair: Carlos Barbosa Cepeda*  
**Adam Loughnane** "Flowers of Dim-Sightedness: Dōgen's Mystical 'Negative Ocularcentrism'"


15:00–15:30 *Break*

15:30–17:00 *Panels of individual papers*

15:30–17:00  MARXISM AND EXISTENCE [Room 2](#)  
**Reki Ando** The Anti-Marxist Moment in the 1980s Japanese Left *live session*  
**Ferenc Takó** Subjectivism(s) – Maruyama Masao and the debate on *shutaisei* *Chair: David Johnson*  
**Raji C. Steineck** Uchiyama Takashi's Philosophy of Time

15:30–16:30  HEIDEGGER AND JAPAN [Room 3](#)  
**Ming Hon Chu** Heidegger's concepts of boredom and anxiety in light of Kimura's psychopathological phenomenology *online session*  
**Edward McDougall** Heidegger Meeting *Inari* – What Folk-Shinto Practice Can Offer to Heidegger's Understanding of Technology *Chair: Montserrat Crespín Perales*

17:00–17:30 *Break*

17:30–19:00  *Roundtable Discussion* [Room 1](#)  
 JAPANESE (PHILOSOPHICAL) STUDIES *hybrid session*  
 ACROSS CULTURES *Chair: Raquel Bouso*  
**Judit Árokay, Carlos Barbosa Cepeda, Raquel Bouso, Vladlena Fedianina, David Johnson**

## THURSDAY, 3RD FEBRUARY

9:00–10:00		<b>Keynote Speech</b> <b>Judit Árokay</b> Translation Strategies in Transition	<a href="#">Council Hall</a> <i>Chair:</i> Raquel Bouso
10:00–10:30		<i>Break</i>	
10:30–13:00		<i>Pre-organised panels &amp; panel of individual papers</i>	
10:30–13:00		Panel IV. 40 YEARS OF "CONSCIOUSNESS AND ESSENCE". ON THE ANNIVERSARY OF THE PUBLICATION OF IZUTSU'S MAJOR WORK <b>Jun'ichi Ono, Rodrigo Guerizoli, Hans Peter Liederbach, Ralf Müller, Rossa Ó Muireartaigh, Andrei Cunha, Lucas Nascimento Machado</b>	<a href="#">Room 2</a> <i>online session</i> <i>Chair:</i> Dean Brink
10:30–13:00		Panel V. MIND, FEELING, BODY (心気体): THEORY AND PRACTICE IN JAPANESE SELF-CULTIVATION <b>Leon Krings, Mika Imono, Yukiko Kuwayama, Jordanco Sekulovski, Raphaël Pierrès</b>	<a href="#">Room 3</a> <i>online session</i> <i>Chair:</i> Wing Keung Lam
11:30–13:00		<b>EAST AND WEST REFLECTED</b> <b>Yuliya Osadcha Ferreira</b> Eastern Civilization and Western Enlightenment in Ariga Nagao's Bungakuron <b>Lucy McCormick</b> Weaponising Satori: Japanese Zen in Georges Bataille's 'War' on <i>tout ce qui est reconnu aujourd'hui</i> <b>Francesca Greco</b> European Nihilism on Japanese Soil: Interwoven Influences in a Global Philosophical Perspective	<a href="#">Room 1</a> <i>hybrid session</i> <i>Chair:</i> Ferenc Takó
13:00–14:30		<i>Lunch</i>	
14:30–15:30		<i>Panels of individual papers</i>	
14:30–15:30		<b>LOST (?) IN TRANSLATION</b> <b>Oleksandra Bibik</b> To the Question of Religious Syncretism in Translations of the Qur'an and Adaptations of Islam in Twenty-Century Japan <b>Luis Pujadas Torres</b> Applying the Linguistic Relativity Theory to the Relation Between the Japanese Language and Japanese Philosophy	<a href="#">Room 2</a> <i>online session</i> <i>Chair:</i> Hans Peter Liederbach

14:30–15:30	<b>COUNTERINFLUENCES IN NŌ</b>	<a href="#">Room 1</a>
	<b>Dávid Sándor Cseh</b> An Old Man in Red Brocade – Zeami's <i>Sanemori</i> and the Unlikely Beauty of <i>Shuramono</i> Nō Plays <b>Daryl Jamieson</b> Zenchiku and the resacralisation of nō	<i>hybrid session</i> <i>Chair:</i> Filip Gurjanov
15:30–15:45	<i>Break</i>	
15:45–18:30	<i>Panels of individual papers</i>	
15:45–18:30	<b>ART AND AESTHETICS</b>	<a href="#">Room 1</a>
	<b>Beáta Pusztai</b> Lucius's Adventures in Wonderland <b>Suguru Kawasato</b> 柳宗悦の民芸理論の射程 — 「ヴァナキュラー」という概念を軸に — <b>Cláudia Ramos</b> The Resonance of Zen Buddhism in Portuguese Contemporary Art <b>Fernando Wirtz</b> Myth and Aesthetics of the Machine <b>Lorenzo Marinucci</b> The Place of Scent: Japanese Philosophy and Olfaction	<i>hybrid session</i> <i>Chair:</i> Raji C. Steineck
18:30–18:45	<i>Break</i>	
18:45–19:45	<i>Special Program</i>	<a href="#">Room 1</a>
	<b>Balázs Szabó</b> Aikidō: Theory and Practice	<i>live session</i>

## FRIDAY, 4TH FEBRUARY

9:00–10:00



### Keynote Speech

**Graham Parkes**

Befriending Things with Zen Master Dōgen (and a little help from Nietzsche at the end)

[Council Hall](#)

Chair: Ferenc Takó

10:00–10:30

*Break*

10:30–12:30

*Pre-organised panel & panels of individual papers*

10:30–12:00



Panel VI. KYOTO SCHOOL DIALECTIC REVISITED: NISHIDA, NISHITANI, AND WATSUJI

**Yūko Ishihara, SPK Cerda, Hans Peter Liederbach**

[Room 3](#)

*online session*

Chair: Alexandra Mustatea

10:30–12:00

**ACTION, EXISTENCE, EXPERIENCE**



**Ramona Fotiade** Existential Mindscapes: Kuki Shuzo, Shestov and the East-West Dialogue

**Makoto Katsumori** Hiromatsu on Role Action and Reification

**Kazuaki Oda** “Iki” of Two – Kuki Shūzō and Nakai Masakazu

[Room 1](#)

*online session*

Chair: Francesca Greco

10:30–12:30

**EAST, WEST AND THE KYOTO SCHOOL I.**



**Frédéric Girard** Motora Yujiro, Direct experience blogging to his Study on Oriental Philosophy (1905) and Dacheng qixinlun

**Carlos Barbosa Cepeda** Tracing the Daoist roots of Nishitani Keiji’s Thought

**Niklas Söderman** A relationship flipped on its head: Nishitani Keiji’s critique of technology

**Filip Gurjanov** Between Body and Historical World: Reflections on Photographic Practice with Later Nishida

[Room 2](#)

*hybrid session*

Chair: Raquel Bouso

12:30–13:00

*Break*

13:00–15:00

*Panels of individual papers*

13:00–14:00

**MEDIATIONS: TANABE HAJIME**



**Quentin Blaevoet** On the concept of body. Tanabe Hajime in dialogue with the French phenomenological tradition (Sartre, Merleau-Ponty, Henry)

[Room 3](#)

*hybrid session*

Chair: Rosella Lupacchini

**Satoshi Urai** Mediation and Absolute Mediation in the Philosophy of Tanabe Hajime

13:00–15:00



**EAST, WEST AND THE KYOTO SCHOOL II.**

[Room 2](#)

**Thorsten Botz-Bornstein** Nishida Kitarō and Muhammad ‘Abduh on God and Reason: Towards a Theology of Place

*online session*

*Chair:* Lorenzo Marinucci

**Wing Keung Lam** Nishida Kitarō and Shaftesbury: An Encounter of Moral Sentimentalism

**Sanada Wataru** What Enables History to Move: A Reading of Nishida Kitarō’s Later Works

**Tak-Lap Yeung** Influences and answers from a transcultural perspective: Nishida Kitaro and Mou Zongsan on Intellectual Intuition

15:00–15:30

*Closing remarks*

16:30–18:00

***ENOJP General Assembly***

[Room 3](#)

# ABSTRACTS

## *Keynote Addresses*



**Naoki Sakai**

Area Studies and National Philosophy: Civilizational Transference in Culturalism

“Area Studies” designates a disciplinary formation that was institutionalized in higher education in the United States of America after the end of the Second World War. The very idea of area studies was put forth in order to supplement the forthcoming international order to be called “*Pax Americana*.” Already during WWII, the lack of a system of colonial-imperial knowledge, by means of which to manage the US relationship toward foreign/exotic regions such as Japan, China, Southeast Asia, and Latin America, was keenly felt. Unlike old imperial powers such as Britain, France, the Netherlands, and Japan, the United States did not have an established regime of intelligence and research to help to globally sustain America’s colonial and imperial operations. The introduction of the disciplinary formation of area studies drastically changed the international status of the United States, but it is also important to note that it served to transform American society in such a way that US university education was radically converted into a new model for other countries to emulate.

The study of Japanese philosophy by non-Japanese scholars is usually conducted in the fields of area studies on Japan. As long as it is qualified as philosophy, Japanese philosophy should be classified as a discipline of theoretical character. But, Japan is located in Asia. Hence it is supposed that Japanese philosophy embodies something like “the spirit of Asian theory”. What can an Asian theory be? Is the question a blatant oxymoron, or some intellectual anomaly? What is at stake in this inquiry is not the character of Asia at all. On the contrary, what makes the pairing of Asia and theory appear somewhat strange is our presumption that theory is something we normally expect of Europe or the West.

In this presentation, I will explore two philosophical figures, one from Germany and the other from Japan: Edmund Husserl and Watsuji Tetsuro respectively. Husserl was prolific in the early twentieth century, but died before the onset of WWII, so he never knew area studies. Watsuji was much younger and wrote his major works about ethics in the 1930’s and post-WWII period. In the last decade of his life, Watsuji was engaged in area studies in a variety of ways partly because he was exceptionally popular among area experts of the United States and Europe.

Just like any civilization, Europe produces knowledge, but it is often claimed that it is distinguished from other civilizations by its unique mode of operation in knowledge production. Until recently, Europe was proud of itself in its commitment to theory – or philosophy at large – in the sense that it is determined and



determining itself in terms of the critical or self-reflective mode of knowing: it constantly reflects upon, criticizes and transforms its own manner of knowledge production.

Through the examination of two authors, I will discuss what the status of theory or philosophy can potentially mean to us within the scope of area studies today.

*Naoki Sakai is Distinguished Professor of Arts and Sciences in Asian Studies Emeritus. He used to teach in Comparative Literature and Asian Studies at Cornell University. He has published in the fields of comparative literature, intellectual history, translation studies, the studies of racism and nationalism, and the histories of textuality. His publications include: The End of Pax Americana: The Loss of Empire and Hikikomori Nationalism (2022); Translation and Subjectivity (1997); Voices of the Past (1991); The Stillbirth of the Japanese as a Language and as an Ethnos (1995); Nationalism of Hikikomori (2017). He edited a number of volumes including Politics of Translation, special issue of Translation, co-edited with Sandro Mezzadra (2014); The end of area, special issue co-edited with Gavin Walker of positions asia critique (2019). Naoki Sakai served as the founding editor for the project of [TRACES](#), a multilingual series in five languages.*



### **Judit Árokay**

#### **Translation Strategies in Transition**

Translation has a long and varied history in Japan, giving even rise to the concept of Japan as a translation culture (*hon'yaku bunka*). In several different phases of cultural contact, knowledge, information, belief, literature was integrated into Japanese culture in the form of translated texts. The strategies for adopting and adapting were as variegated as the subjects different. Besides the transmission of information value, there was always the question which language variant to choose as medium. Far from the modern notion of translation being the transformation of a text from a source language into a target language, conceived of as national and to a certain degree homogeneous, translators in different ages and situations were confronted with a number of possible solutions. *Kanbun*, *kanbun kundoku*, *futsūbun*, *bungobun*, *genbun itchi-tai* are the overall categories we encounter in the Meiji period but the stylistic and pragmatic choices were far more numerous.

In my presentation, I would like to elaborate on some examples of literary translation in the Meiji period to introduce some startling ideas translators came up with: early Shakespeare versions, for being read in silence, being recited or to be put on stage, and a translation of the German illustrated tale “Max and Moritz” by Wilhelm Busch in a Japanese rendering written in *rōmaji*.

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### **Graham Parkes**

**Befriending Things with Zen Master Dōgen (and a little help from Nietzsche at the end)**

A powerful factor behind our current, dire environmental predicament is a deeply dysfunctional relationship with the things around us, not just things of nature but also human-made things. This pathology derives from the prevalent utilitarian perspective that sees things as ‘inanimate brute matter’ (Newton).

We find the antithesis of this unhelpful attitude in the work of Dōgen, who undercuts the difference between sentient and nonsentient beings, and ultimately understands all existence as ‘buddha-nature’ (*busshō*) — with its connotation of birth and vitality. From the modern Cartesian perspective this may look like crude ‘animism’, but it’s only after you divide the mental from the physical that you even *need* a term for projecting mental ‘contents’ onto lifeless matter.

A crucial feature of Zen practice according to Dōgen involves respecting and caring for things, from ritual implements to cooking utensils, from monks’ robes to eating bowls. It’s important to distinguish this kind of care from Marie Kondo’s Shinto-influenced attitude toward possessions.

Dōgen is difficult to understand, which inclines many people not to even try since it’s all too esoteric and Far Eastern. A comparison with Nietzsche’s concern with ‘becoming good neighbours with the nearest things’ helps to dispel the idea that the insights of Zen are incommensurable with Western philosophy. For Nietzsche, if we attend to the closest things, we come to see that they are not so simple, or separate from each other, but always interacting and interconnected—a condition that undergirds his affirmation of all existence through the thought of ‘eternal recoming’.

*Born and raised in Glasgow, Graham Parkes was educated at the Queen’s College Oxford and the University of California at Berkeley. He has taught at the University*

*of Hawaii, the National University of Ireland, and several other universities in Europe and East Asia, and is currently Professorial Research Fellow at the University of Vienna. Among his many publications on Japanese philosophy are his translation (with Setsuko Aihara) of Nishitani Keiji's The Self-Overcoming of Nihilism, and his edition of François Berthier's Reading Zen in the Rocks. His latest book is How to Think about the Climate Crisis: A Philosophical Guide to Saner Ways of Living.*

### ***Roundtable discussion***



**Judit Árokay, Carlos Barbosa Capeda, Raquel Bouso, Vladlena Fedianina, David Johnson**

Japanese (philosophical) studies across cultures

It could be said that in recent years, several humanistic academic institutions across the world have made a remarkable effort to diversify and decolonize their study programs. At this round table, we ask ourselves about the place that Japanese studies occupy, beyond area studies, in other disciplinary fields, such as philosophy, in increasingly changing and internationalized universities. We are interested in exchanging experiences and discussing how these studies have been, how they are and how they could be in an increasingly globalized world that is rewriting the history of the humanities in many ways, including the correction of past epistemic injustices.

## *Pre-organised panels*



### Panel I. CHANGING CONCEPTS OF JAPONISME IN EAST CENTRAL EUROPE – INFLUENCES AND COUNTER-INFLUENCES

**Stefano Turina, Mirjam Dénes, Mária Ildikó Farkas**

Changing concepts of Japonisme in East Central Europe – Influences and counter-influences

The panel discusses the revisited and changing concepts of Japonisme through the presentation of *Japonisme in the Austro-Hungarian Monarchy*, a volume of essays published in 2020-2021, written by an international research team of 12 experts on history, art history, museology, transnational studies, and of course, Japonisme. Japonisme had long been regarded simply as an art historical movement, but if we understand it as an appreciation of Japan and its culture, or Japan's early impact on the world, then it can be examined from a broader perspective. Since 1990s, the geographical focus of Japonisme studies has expanded from Western Europe, its temporal boundaries have been significantly widened and new research aimed at placing Japonisme within the much wider context of transnational studies, too.

The latest literature on Orientalism as a cultural historical phenomenon recognises that European ideas on the East during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries were not unanimous, finding that Saidian Orientalism was mainly a Western European concept, while other territories (such as East-Central Europe) had different concepts of the East and of Japan. The formation of these “mixed” ideas on Japan were influenced partly by Western Europe, partly by the historical context and the awareness of East-Central European identity formation, and partly by the results of Japan's development during the second half of the 19<sup>th</sup> century. These phenomena and processes are richly interwoven by influences and counter-influences of thought, tradition, concepts and stereotypes.

**TURINA, Stefano** (Università degli Studi di Torino): *Japanese Stereotypes. The Image of Japan in Illustrated Press from the Austro-Hungarian Monarchy and Beyond (1859-1899)*. Images have always been powerful tools to spread ideas and visions. The development of technological reproduction of images transformed into engravings in the periodical press helped a wide European audience from different backgrounds to travel, at least with the imagination – to far distant countries. The image of Japan during the second half of the 19<sup>th</sup> Century was mediated by the

circulation of stereotypes – skillfully constructed in Paris and London or obtained from a photograph of the Yokohama School of photography – that were almost immediately reused in the periodical press of other European countries even thirty years later. Those “stereotypes” were fundamental also for the development of the *japonisme* phenomena and undoubtedly contributed to shape an image of a country where the contact with the West was deliberately softened – often in contradiction with the accompanying text – in order to mitigate the fast development of Japan and to promote the allure of an exotic distant harmonious country.

**DÉNES, Mirjam** (Hopp Ferenc Museum of Asiatic Arts, Budapest): *Modern Japanese Art Influenced by Japonisme*. During the history of Japonisme studies, the phenomenon has mostly been understood as Japan’s unchanging, continuous, one-sided influence on the arts and culture of the Western hemisphere. Since Japan’s official debut as the Empire of the East at the Vienna World Fair of 1873, its continuous presence at international exhibitions catered visitors from all over the world with the representation of its values on traditions and on modernity, and on its impeccable taste and highest level of artistic craftsmanship. With its experiences in Europe and in the United States, however, Japan managed to monitor its market and kept up with the development of Western artistic styles and the changing fashion and trends. Through building up a system of diligent research on what Western people like, careful design, high-standard education and impeccable execution, it managed to provide to the Western public that Japanese art which managed to keep Japonisme *en vogue* for decades. Let us discover how the demands of the Western art market counter-influenced Japan’s self-representation through the arts to change in the dawn of its modernity.

**FARKAS, Mária Ildikó** (Károli University, Budapest): *Japonisme and identity Issues in the Austro-Hungarian Monarchy*. Japonisme, besides being an international art trend sweeping throughout Europe, can also be interpreted as a factor influencing the ethnocultural identities of peoples of this region. Ideas about the East and the relationship with the East (“orientalism”) were not only of cultural significance to the peoples, but also played a role in shaping their collective identity in their relationship with the West. The example of the Japanese development – which itself was greatly influenced by the Western development – had significant effect on the discourses of identity and modernity of the peoples of this region.



Panel II. THE IDEA OF NATURE IN JAPANESE, CHINESE AND VIETNAMESE: THE MULTILINGUAL AND CROSS-CULTURAL INFLUENCES BEHIND THE WORD “自然”

**Romaric JANNEL, NGUYEN Duy Hung, Laïna DROZ, Hung-Tao CHU**

The idea of nature in Japanese, Chinese and Vietnamese: The multilingual and cross-cultural influences behind the word “自然”

The word “Nature” is, in English, one of the most important keywords in global discourses on environmental issues, including in high-level environmental governance. Yet, the translations of this word endorse highly diverse connotations across different languages and cultures. The connotations of the words “自然” habitually used to translate the idea of “Nature” reflect different influences; the most recent and global are the influences from the so-called “Western sciences”. This paper explores the multilingual and cross-cultural influences behind the word “自然” comparatively to today’s usages and connotations in Japanese, Chinese and Vietnamese.

The word “自然” lies at the crossroad of many influences throughout history, including Buddhism, Taoism, Confucianism and Western sciences. It is pronounced “shizen” or “jinen” in Japanese, “zìrán” in Chinese, and amounts to the Vietnamese word “Tự nhiên”. In Chinese, “自然” is used today, both in environmental philosophy and environmental governance, as an almost fixed translation of the environmental aspect of the English word “nature”. Yet, from the early nineteenth century to the Opium War (1840-2), the Western missionaries usually used “xìng” 性 and “tiāndì” 天地 to translate nature. It is only after the Sino-Japanese war (1894-5) that “自然” gradually became to be the usual translation of (environmental) nature by the massive importation of Japanese translations.

In Japan, the word “自然” seems to have appeared in the 8th century, in Fudoki 風土記 and Man’yōshū 万葉集. It was used by Kūkai (空海, 774-835) as a translation of the Sanskrit expression *svabhāva* –the intrinsic nature of something in Indian Buddhism– but with a Taoist meaning. Later, Shinran (親鸞, 1173-1262), founder of True Pure Land Buddhism, invites to read *jinen* 自然 as “to be in a spontaneous state without any artificiality” 自ずから然る. It progressively acquired the Western meaning of nature under the influence of the Western world.

The characters 自 and 然 have their own meanings in Chinese. In the term 自然, 自 is a pronoun meaning “oneself”, referring to the subject of the sentence itself, and 然 means “in this way” or “so”, which refers to the current state of the subject of the sentence. This is reflected in Vietnamese, where “Tự nhiên” (“自然”) is used today to refer to the nature of something or someone; its character and personality. In contrast, “Thiên nhiên” (“天然”) is widely used today as the equivalent for “nature” as in the “natural environment”.

In each language, the word used today to translate the English “nature” in global environmental documents carries an overlapping of meanings and connotations rooted in its epistemology and its cultural context. As much as conceptual reasoning can help to define a word, language can also influence conceptual thinking and rhetoric. Hence, it is crucial to take into consideration the cultural baggage of the words used to capture the idea of “nature” in environmental governance.

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### Panel III. WATSUJI ON NATURE: JAPANESE PHILOSOPHY IN THE WAKE OF HEIDEGGER

**David W. Johnson, Graham Parkes, Hans Peter Liederbach**

Book Panel: *Watsuji on Nature: Japanese Philosophy in the Wake of Heidegger*

This book panel will discuss David W. Johnson’s *Watsuji on Nature: Japanese Philosophy in the Wake of Heidegger* (Northwestern University Press, 2019). The author will begin with a brief summary of the book’s contents and arguments. There will be two respondents; the author will contact the respondents shortly before the conference for an informal and brief summary of what area to expect an analysis of and questions about. The author will reply to each respondent during the panel; after this there will be a question and answer session involving other panel attendees.



PANEL IV. 40 YEARS OF "CONSCIOUSNESS AND ESSENCE". ON THE ANNIVERSARY OF  
THE PUBLICATION OF IZUTSU'S MAJOR WORK

**Jun'ichi Ono, Rodrigo Guerizoli, Hans Peter Liederbach, Ralf Müller, Rossa Ó Muireartaigh, Andrei Cunha, Lucas Nascimento Machado**

40 years of "Consciousness and Being". On the anniversary of the publication of Izutsu's major work.

This panel is dedicated to the philosophy of IZUTSU Toshihiko 井筒 俊彦 (1914–1993) with emphasis on the interpretation of his major work "Consciousness and Essence", which turns 40 in 2023. The panel will particularly address the question of what Izutsu understands by "Eastern philosophy", as the dichotomisation between "East" and "West" gives rise to criticism related to problems of essentialisation and exoticisation. The contributions are intended as part of a forthcoming collective volume dealing with Izutsu's "Consciousness and Essence".

**Jun'ichi ONO:** *Fields Theory in Izutsu*

**Rodrigo GUERIZOLI** (Rio de Janeiro): *The Place of Medieval Philosophy in Izutsu's "Consciousness and Essence"*

**Hans Peter LIEDERBACH** (Nishinomiya): *The Significance of Izutsu's "Consciousness and Essence" for World Philosophies*

**Ralf MÜLLER** (Hildesheim): *Zen as Eastern Philosophy? On Izutsu Toshihiko's Attempt of a Synchronic Structuring in Comparing East and West*

**Rossa Ó MUIREARTAIGH:** *Cosmology as History or Geography. Izutsu Toshihiko's "Cosmos and Anticosmos"*

**Andrei CUNHA** (Porto Alegre): *Corpus analysis and terminology in preparation for translating Izutsu Toshihiko to Brazilian Portuguese*

**Lucas Nascimento MACHADO** (Rio de Janeiro): *Izutsu's Conscience and Essence and the Question About a Method For Intercultural Philosophy*





Panel V. MIND, FEELING, BODY (心気体): THEORY AND PRACTICE IN JAPANESE  
SELF-CULTIVATION

**Leon Krings, Mika Imono, Yukiko Kuwayama, Jordanco Sekulovski,  
Raphaël Pierrès**

Mind, Feeling, Body (心気体): Theory and Practice in Japanese Self-Cultivation

For the classical schools and thinkers of Japanese Buddhism and Confucianism, self-cultivation plays a central role in the actualization of philosophy as a holistic practice. Through the influence of this stream of thought and cultivation, various artistic practices – like Nō Theater or Tea Ceremony – as well as a broad range of martial arts have been shaped, which in turn reinterpret various philosophical concepts by embedding them in concrete embodied practices.

By looking at how mind, feeling and body are understood and transformed in the context of these practices, we would like to delve into in-depth analyses of different aspects of these traditions and connect them to philosophical and phenomenological methodologies. One focus of the panel will be the connection between theory and practice, by looking at how abstract philosophical concepts are being interpreted in the concrete medium of the body – for example in the embodiment of patterns or *kata* (型) – drawing on both the concrete practice itself and its expression in texts.

Another central aspect is the importance of bodily feelings and emotions in the context of such practices. A key term in this regard is the notion of *ki* (気, chin. *qì*), which has both a rich tradition of interpretation and cultivation in East Asian Philosophies as well as a wide range of expressive possibilities in Japanese everyday language. How can modulations of feeling and emotion be understood from the standpoint(s) of Japanese philosophy? Based on this question, we will look at how a practitioner feels during his or her practice from the first-person perspective. Phenomenological analyses have shown that modes of practice cannot simply be understood in terms of either activity or passivity, but also in a variety of ways lying in-between or out of the range of these two possibilities. Such ways of experience and practice find a linguistic expression in different modes of grammatical voice or verbal inflection, the most familiar example being the middle voice. Retranslating such a grammatical mode into the way we experience and embody a certain practice, a middle voice way of practicing can be understood as arising between activity and passivity. In the martial arts or dance, for example, a movement does not necessarily originate from pure subjectivity (“I will do this movement”), nor from a pure

objectivity (“I am forced to do this movement”), but somewhere in-between the two. It becomes natural for the practitioner to do such a movement, and he or she obtains this feeling through repeated *kata* practice.

By looking at these aspects of embodiment and feeling in the context of Japanese philosophy, we aim at showing fertile (counter)influences between theory and practice as well as between different modes of philosophizing.

**Yukiko Kuwayama** (Universität Hildesheim, Germany / INALCO, Paris): *Ki (気) – a phenomenological gaze on the notion of ki (気) in Japanese ordinary language.*

The presentation starts with an introduction of several concrete verbal expressions from Japanese ordinary language which include the notion of ki (気). This step derives from an idea of “linguistic phenomenology” modestly proposed by John Langshaw Austin (1961, 130). In an analysis of these expressions – which requires automatically a process of translating them into English in this presentation – a phenomenological gaze can be crystalized. The translations can make us an access to illustrate and grasp the mobility of ki – whose modality is but to categorize not only as passive neither just as active. The relation between the “self” (or the first person’s perspective) and the notion of ki sketched in the expressions seem to illustrate in what way and in what kind of mind, feelings and bodily conditions as perceptions including the atmosphere one is situated (*sich befinden*). By pointing out the intrinsic connection between the mood, corporality, emotionality, and the mind through the analysis of the expressions, it is aimed to illuminate the connection between the corporeal arts of self-cultivations and the cultivations of ki/qi in the human verblability itself. From the point of view of Mencius’ (孟子), seeing the world as results of cultivations of qi (气, 氣) it seems that everyone has access to practice and cultivate oneself – even in the moment of searching and giving words to one’s feelings or even just in listening to the emotions, small perceptions or some idea both of oneself and the others.

**Mika Imono** (Meisei University, Tokyo): *How to teach bodily technique? Possibility of bodily skill throughout the (im)possibility of online teaching.* How can a teacher communicate bodily technique, such as dance or martial art, to a disciple? We will consider this question by contrasting online and offline (face-to-face) teaching. We suppose here that individual teaching—trying to communicate a bodily sensation of

technique—involves more than the simple order of movements. Difficult to transfer in online teaching is the so-called "aura" (Benjamin) that assures the authority of a one-time physical event, easily lost when reproduced. Several philosophers argue about this uniqueness or liveness. However, face-to-face teaching of bodily technique partially transfers this liveness—otherwise, the transmission of technique would not be possible. Thus, focusing on the contemporary issue between online and offline teaching, this question leads us to consider the heart of transmitting bodily technique. By analyzing some offline teaching of Noh dance (traditional Japanese theater), we will see that the demonstrative word "this" plays a strikingly important role in this context. "This" indicates the limit of the linguistic explication of movement, which nonetheless touches its link to bodily movement. In the presentation, we begin our analysis of the transmission of the bodily technique.

**Pierrès Raphaël** (University Paris 1): *心 and Embodiment*. The Japanese notion of 心 can be used as a tool to overcome the division between inner and outer. 心 is one of the most commonly used terms in Japanese for the mind, though it encompasses an affective dimension. Understood in this broader sense, it refers to both heart and mind and seems to subsume the separation between thought and body. 1) In this sense, we can start by saying that the 心 seems to be neither internal nor external (Nishida). Furthermore, the notion of 心 signals the anchoring of the self in the living body. 2) In order to approach this question of the embodiment of the mind in a more concrete way, we then analyze Japanese embodied practices in zen and aikido (Doganis). A particularly striking aspect of bodily practices with regard to the problem of interiority is the notion of 間合い (Kono, Kuroda). These analyses of the way in which the body carries meaning in the practice of martial arts aim at a non-naturalist conception of embodiment (Merleau-Ponty). 3) The institution of feelings finally makes it possible to question the private character that the notion of 心 initially seemed to imply. The influence of the Analytic polemic against interiority leads Ōmori to emphasise that feelings depend on a situational context - thus, he opposes the tendency to enclose them in the heart. The critique of interiority in 物と心 leads us to the claim that there is no interiority of the heart: 「心」には「中」がないのである。

**Leon Krings** (Universität Hildesheim, Germany): *Patterns of "Inverse Correlation": Japanese Practices of the Interplay between Body and Mind*. Many

approaches to Zen-Buddhism and the Japanese embodiment arts characterize them as non-dualist. While this is in certain respects correct, it should be evenly emphasized that they are just as much non-monist, maintaining a difference between two poles while allowing for patterns of unification and mutual interplay. In the classical writings on Nō theater and swordsmanship, we can observe such an interplay between body and mind, in what Minamoto Ryōen calls an “inverse correlation” (逆対応). In my presentation I will argue that the mind or “heart” (心 *kokoro*) can in many instances be interpreted as a mode of “awareness” or “attention” that, while standing in a certain contrast to general or coarse bodily patterns (型 *kata*) by being hidden from them at first glance, nevertheless shows itself in the fine structures of these patterns themselves and in the subtle depths of bodily presence, namely in the form of embodied micro-patterns which are at the same time transformations of awareness and subtle movements of attention. In this way, the above-mentioned “inverse correlation” between body and mind can be interpreted as a mutual interplay between “coarse” and “fine” patterns of embodied presence, an interplay that unifies both aspects by maintaining or even intensifying their difference.

**Jordanco Sekulovski** (Temple University Japan): *History, Culture and system of Thought: Understanding Kata as a Meta-axiom of Knowledge in Japan*. This presentation is a part of ongoing research focused on the obscure notion of *kata*. So far, my scope has been on the relationship of this concept in Watsuji’s work and specifically his *Ethics*. In my previous research published in the *European Journal of Japanese Philosophy* (EJJP), I have elaborated on the expanded understanding of *kata* to be investigated as a generic technique for the self-creation and self-transformation of individuals, like Michel Foucault’s technologies of the self, considered an ethical and aesthetic paradigm dating back to European Antiquity. In the same vein, I have argued that interpreting *kata* as a technology of the self that delineates a Japanese form of ethics and analyzed this in contrast to Baruch Spinoza’s *Ethics* one of the most philosophically revered and influential texts on the matter in the West. This presentation continues the exploration of *kata* as a technology of the self by putting an emphasis on *kata* as a meta-axiom of knowledge in Japan.



**Yūko Ishihara, SPK Cerda, Hans Peter Liederbach**

**Kyoto School Dialectic Revisited: Nishida, Nishitani, and Watsuji**

As has often been mentioned, German Idealism exerted a decisive impact on Kyoto School philosophy, at least in its formative phase. Particularly Hegel's dialectic figures prominently in Nishida, Tanabe, and Watsuji, not to speak of left-wing Kyoto School philosophers like Miki and Tosaka. Neither Nishida's notions of the concrete universal and the historical world, nor Tanabe's logic of species or Watsuji's systematical ethics could have been developed without critically appropriating Hegel's dialectic.

And yet, suggesting that the dialectical thinking of Kyoto School philosophers was at the center of research would be an exaggeration. Some notable exceptions notwithstanding, the focus lies on historical reconstructions, phenomenological investigations, and post-structuralist readings.

This panel tries to explore a different path. Its contributors aim at problematizing the potential, dialectical thinking has not only for reconstructing Kyoto School philosophy, particularly Nishida, Watsuji, and Nishitani, but also for putting into sharper relief the systematical problems they were concerned with: the historical world, ethical life, and self-awareness.

Ishihara suggests that new light can be shed on later Nishida's idea of the dialectical world by comparing it with Eugen Fink's idea of the world-play (*Weltspiel*). In his magnum opus, *Spiel als Weltsymbol*, Fink proposes that the world is itself a play, a "game without a player", groundlessly bringing things to appearance, while the human being takes part in this play as a co-player, letting the world appear. Yoshihiro Nitta has pointed out that this specific relation between the human being and the world is reminiscent of later Nishida's idea of the self-determining world, where the world expresses itself through the individual human being. While Nishida never spoke of the world as a play, Ishihara claims that the dialectical movement of the world and our role in it can be better understood by bringing the concept of play into view.

Cerda holds that by revisiting *The Dialectics of Religious Existence*, a text Nishitani wrote in 1935, it is possible to demystify several notions that form the very core of Nishitani's later thought: field, standpoint, and self-awareness. This allows us to reconsider the significance, the problem of normativity has for a reading of

*Religion and Nothingness* that would challenge established interpretations. While this book is often understood within a post-metaphysical framework stemming from Heidegger's sweeping critique of Western philosophy, Cerda claims that due to this wide-spread reading, the problem of normativity, which is underlying Nishitani's later thinking, has been paid less attention than it deserves.

Liederbach claims that taking Watsuji's dialectics of dual negation seriously will provide a fresh view on problems that are usually left out in Watsuji-scholarship: human agency and normativity. This is understandable, since for a long time, *Rinrigaku* and *Fūdo* have been read against the backdrop of Heidegger's *Being and Time*. Decoupling Watsuji's ethics from this established interpretative framework and acknowledging the Hegelian elements in his thinking will help to reassess the contribution, his non-binary thinking can make to a normatively robust critique of modern subjectivism.

## *Panels of individual papers*



### WATSUJI AND THE ENVIRONMENT

#### **Alexandra Mustatea**

Kanda University of International Studies, Mihama, Japan

#### *Thinking about Confucianism and Modernity in the Early Postwar Period – Watsuji Tetsurō's 'The History of Ethical Thought in Japan'*

This paper will discuss Watsuji Tetsurō's 'History of Ethical Thought in Japan' (日本倫理思想史), in an attempt to explore the postwar intellectual mood surrounding the Confucianism-modernity debate in Japan. Also, by approaching Watsuji's view on this issue within the broader context of his philosophical system, the paper will offer further insights relevant to the interpretation of his far more influential work, 'Rinrigaku.'

Watsuji published his 'History of Ethical Thought in Japan' at around the same time as Maruyama Masao was publishing his 'Studies in the Intellectual History of Tokugawa Japan,' yet history has treated the two philosophers' work very differently. Maruyama's 'Studies' has been, for the past decades, the touchstone of Japanese Confucian studies, with many contemporary authors incessantly echoing his views on Confucianism's philosophical 'implosion' at the end of the Edo period. On the other hand, Watsuji's 'History' garnered much less attention in international research beyond a summary indictment of his cultural particularism and possible support for the prewar militaristic government (Bellah 1965). And although more recent scholarship has started to add more nuance to this perception of Watsuji's philosophy and politics (LaFleur 2001, Maraldo 2019), discussion of his work on Confucianism – as well as the Confucian influence on his own ethical philosophy – is still conspicuously absent.

Therefore, this paper will focus on the few chapters in Watsuji's 'History' which cover the crux of the Confucianism-modernity debate – the Edo and Meiji periods –, as well as his 'Preface,' which provides the theoretical framework of his endeavour. By discussing these fragments, I will explore two essential aspects of Watsuji's 'History': on the one hand, his take on Confucianism and modernity as an alternative to his contemporary's, Maruyama; and on the other hand, the theoretical framework that positions 'History' at the core of Watsuji's ethical philosophy, alongside (and closely connected with) 'Rinrigaku.'

By doing so, this paper will not only explore the postwar intellectual mood concerning the Confucianism-modernity debate in Japan but also – albeit tangentially – provide further insight into the interpretation of Watsuji’s seminal ‘Rinrigaku.’

**Roman Pasca**

Kyoto University, Japan

**Nature, Ahistoricity, and Environmental Ethics**

In *Shizen shin’eidō* (“The True Way of the Functioning of Nature”), Andō Shōeki (1703-1762) described a vision of the universe in which Nature (*shizen*) is an entity sufficient in itself, complete in its isness, all-encompassing and inclusive. For Shōeki, *shizen no yo* (“the World of Nature”) is the unspoiled, primordial realm where all manifestations of life coexist in a pristine, quintessential state. Opposed to this realm is the *shihōsei* (“the World of the Private Law”), which represents human society, warped by an antagonism with the “True Way” because of the existence of self-serving, man-made laws.

For Shōeki, the whole world is a dynamic continuum in which Heaven and Earth do exist separately, but as the two sides of the same coin, i.e. as Heaven-and-Earth combined together in a totality created and governed by a flow of energies that circulate constantly, uninterrupted and eternal. This, for him, is the realm of Nature, and all forms of existence can only be immanent to this realm, deeply embedded within it. Therefore, since Nature is beginningless and endless, notions such as “time” or “history” seem to be completely irrelevant, as nothing can exist *outside* Nature.

In my presentation, I start from this idea of “denial / annihilation of history” and examine the concept of time in Shōeki’s philosophy, focusing on its role in the ontology and epistemological status of the human being, while also pondering on its relevance for environmental ethics.

**Kyle Michael James Shuttleworth**

Rikkyo University, Tokyo, Japan

**Overcoming Anthropocentrism: Watsuji, Ecology, and Symbiosis**

In this presentation, I will argue that the environmental problem of anthropocentrism can be overcome by developing the ecological potential in Watsuji’s philosophical thought. To achieve this aim, I extend Watsuji’s ethical theory of betweenness from human beings to all forms of life, by appealing to Watsuji’s



concept of climate. I also illustrate the practical application of Watsuji's thought through the concept of symbiosis and speculate upon how symbiotic relations can be developed between human beings and non-human beings in Japan.

### **Steve Bein**

University of Dayton, Ohio, USA

#### **Unbalancing Act: Oppression and Resistance in the Ethics of Watsuji Tetsurō**

Watsuji Tetsurō describes an ethical life as a life in which one's social relationships maintain a harmonious balance between satisfying one's own desires and obligations and satisfying those of the communities to which one belongs. What he does not address is the question of subcultures. If ethics is the balancing of private and public interests, what happens when an individual is a member of a subculture whose communal interests are ignored (or even actively thwarted) by the dominant culture? How, for example, is one to be a good Hawaiian and also a good American, given the history of oppression between those two cultures?

Many of us live in the intersection of multiple cultures, with competing and sometimes mutually exclusive interests. In the case of minority subcultures, we might interpret Watsuji's ethics as a tool of oppression. After all, to organize a resistance movement is by definition a disruptive, disharmonious, unbalancing act. Yet in the absence of organized resistance, the alternatives are few: to suppress one's own interests and assimilate with the dominant culture, or to refuse to do so and suffer the consequences of nonconformity. Thus members of minority subcultures appear (at least *prima facie*) to have no moral path forward.

I argue against this *prima facie* assumption, offering instead a holographic account based on Watsuji's ethics of the family. I argue that subcultures can have similar standing to that of the family, which justifies political resistance by oppressed subcultures as a harmony-seeking endeavor.

## JAPAN AND JAPANESE PHILOSOPHY



### **Joff P.N. Bradley**

Teikyo University, Tokyo, Japan

#### **Thinking otherwise than the caricature of “Japanese philosophy”**

I feel compelled to respond to the apparent caricature of Japanese philosophy presented by Julian Baggini in his book *How the World Thinks*. He presents the aesthetic, experiential character of Japanese thought and suggests that Japanese

thought is somehow tied more than anything else to the present, to immediacy and the transient (this itself goes against the grain as Japanese philosophy can be viewed as spatial more than temporal). The aesthetic at best is something sustained by the intellectual milieu, yet somehow it remains emotive, merely something felt, something nebulous. It is neither conceptual nor abstract in the Western sense; nor is it strictly linguistic. It is not exactly something said, but rather something sensitive to the contextual and the relational – again perhaps appealing to the spatial and less to the temporal. But it is nevertheless a profound rumination on the imperfection and impermanence of things. It is more communal and collective than individual and therefore it is definitely not dualistic. It pertains to the nothing, to emptiness, to the middle, to the space between things – to the logic of ‘basho’. Syncretic and connected with the transience of nature and in its own way it gives access to and gives itself over to the non-human. This is the caricature of the caricature. I want to spend some time thinking about whether this is the case and whether Baggini’s position on Japanese thought stands up to criticism. I am left puzzling over the maddening question: What is ‘Japanese philosophy’?

**Kimie Matsumoto** 松本 きみゑ,

Osaka University, Japan

### 幽玄なる文化創造

#### －茶道の「型」と西田哲学の「形のない文化」－

西田幾多郎(1870–1945)にとっての現実の世界は西洋と東洋とが初めてぶつかり合った時代である。「形相を有となし形成を善となす泰西文化」と「形なきものの形を見、声なきものの声を聞く」東洋文化である。約言すれば有相の文化と無相の文化である。西田は有相と無相との絶対矛盾的自己同一と捉えることによって、論理化し「哲学的根拠を与えて」東西の場を開いたのである。日本文化の本質は「情の文化」である。

#### 1 千利休 (1522～1591) の「型」

茶書の原点となる、『山上宗二記』は利休の絶頂期に弟子の山上宗二 (1544～1590) が著述した茶道秘伝書であり、この茶書には人間形成の道に通ずる、草庵茶道の理論が完成したことが記されている。茶道は、型の教育である。「型とは、伝統の客観化された集積である」。

『山上宗二記』に「茶湯風体、禪宗よりなるによりて出で、悉く学ぶ」とあるように、仏法を修行し得道することであり、見性すること、自覚することである。「茶湯

名人に成りての果ては、道具一種さえ楽しむは、弥、侘び数寄が専らなり」。さらに「主を名人に身を赦し、山を谷、西を東と茶湯の法度を破り、物を自由にす。宗易一人の事は目聞きなるによりて、何事も面白し」とある。利休のこの言葉は、法度を自由にするとともに、茶道の特質を把握したものとして注目されている。

## 2 西田幾多郎の「形のない文化」

「場所の論理」は自己の中に無限に自己を映す「自覚の思想」と述語(一般)が主語(特殊)を包摂するという判断の形式が結合したものである。西田は絶対矛盾的自己同一の「場所」を確立する。絶対矛盾的自己同一とは絶対無の自覚的限定の最も具体的な段階が歴史的世界と考えられるものであり、創造的世界の創造的要素といえることができる。

筆者は情や意を本とする「無」の思想から千利休の「型」を西田幾多郎の「形なきものの形を見、声なきものの声を聞く」という「形」のない文化から哲学的、学問的に解明する。

### Robert Ryan Smith

University College Dublin, Ireland

#### Japanese Ambivalence Towards Contradiction: The Law of Non-Contradiction, and the Problem of Identity and Difference, as Philosophical Imports

This essay contends that what makes the Kyoto school so unique and well-equipped for cross-cultural philosophical dialogue is Japanese philosophy's peculiar acceptance of contradiction that stems from the often-overlooked Japanese spiritual customs and cultural sentiments preceding the introduction of both Buddhist and Western philosophies. More specifically, the contention is that Shintoism and Japanese culture do not share the "hermetic" allergy to contradiction found in many of their Buddhist and Western counterparts which are compelled to defuse contradictions or differences between different philosophical, cultural or religious standpoints wherever they are found. I first flesh-out this attitudinal difference on a sociohistorical level since early Japanese spiritual traditions lacked codified doctrine and because the notions of contradiction or identity were not realized as philosophical conundrums until their introduction as such. Using Stuart Picken's work on religious philosophy, I show how Shintoism has lacked the proselytizing-impulse that characterizes hermetic traditions and how in the cases in which new religious traditions have been integrated into Japanese culture, there has not been a felt-need to rectify contradictions between the old and new through fusion or subsumption of one into the other. Then, by drawing on Takeo Doi's works on the Japanese sentiments of *amae* (甘えの), *Honne* (本音) and *Tatemae* (建前), I argue that

an ambivalent attitude towards contradiction is reflected in the Japanese concept of identity which allows for the contradictory overdetermination of identity across different facets of life. Subsequently, through the Nishida Kitaro's notions of Basho (場所), active-intuition (行為的直感), and "absolutely contradictory self-identity", it is outlined just how this ambivalence towards contradiction reanimates the imported philosophical questions of contradiction and identity. I first do so by pointing-out how when it comes to the ātman-anātman relationship, while many Buddhist traditions err on the side of dissolving ātman altogether, or fusing both terms in over-emphasizing their identity, Nishida goes to excruciating lengths to emphasize their simultaneous identity and non-identity with one another. Likewise, even in inheriting the Hegelian dialectic, Nishida's dialectic of Basho interminably differs in that the latter cannot be as easily reified into some process or "spirit" as Basho is "nothingness" that makes dialectical determinations possible but is never captured by or identified with the dialectical process; Basho is the inherently contradictory "indeterminate source of determinacy". Also, while the mediation of contradictory terms is found in Nishida's notion of active-intuition, these terms simultaneously survive their integration or sublation in a way that they do not for Hegel. I conclude by agreeing with James Heisig's claim that the Kyoto School could serve as a platform for "world philosophy" as this ambivalent attitude towards contradiction allows one to step outside of one's own philosophical identity and engage with other contradictory schools of thought without contorting them to fit one's preexisting philosophical framework.



## COUNTERINFLUENCES IN JAPANESE RELIGION I.

**Dean Anthony Brink**

National Yang Ming Chiao Tung University, Taiwan

### **Bakumatsu Crises and Posthuman Agency: Kami Cosmologies and Village Agronomy in the Hirata School Writings of Miyaoi Yasuo**

As a village head, leading local intellectual of the Hirata School Kokugaku lineage and active writer at various times on ethical, spiritual, and practical issues for good farming and community-building, Miyaoi Yasuo (宮負定雄 1797–1858) offers key examples of how *kami* were imagined in ways that form cosmological and speculative bases for conceptualizing manifest and unseen agencies that figure prominently in his problem-solving in emergent modern Japan. By examining passages from multiple

texts mentioning or alluding to *kami*, this paper explores how Miyaoi's attention here may reflect his agenda for engaging contemporary contingencies and in effect reconfiguring the modeling of communities in the wake of the crises of the Tempō Period by invoking a broad spectrum of ethical debates incorporating references to best agronomical practices and ethical choices and behavior. Miyaoi rather unstintingly focuses in his essays on various ethical issues that he relates to sustainable practices (and what we would call ecologies) in village life, notably taking stands against infanticide and for population-expansion even after the famines of the era. This paper entertains the possibility of integrating critical (feminist) posthumanist and post-anthropocentric relationally-situated speculative agencies (and cosmologies) intimated in these writings as forms of what N. Katherine Hayles calls noncognitive thought or the unthought, both in light of what Tsujimoto Masashi has explored in term of somatic learning in earlier Tokugawa thought and what Rosi Braidotti calls "an affirmative bond that locates the subject in the flow of relations with multiple others."

**Saito Yoshifumi** 斎藤 嘉文

### 日本中世の影と響き

「影響」というテーマは、私たちの視線を単一の要素から複数の要素の間に移動させる。淡い影を見、遠い響きを聴くためには、研ぎ澄まされた知覚とともに、それを解放する間（ま）が必要である。日本中世にそのような間が存在したとすれば、それはどんな設（しつらえ）をもってつくられたのだろうか。

試みに定家・道元・世阿弥・利休らの功業を辿ってみると、かれらが互いに離れていながら繰り返し還ってくる主題の一つが浮上する。それを、とほり（通り・透り）という古語で呼ぶことにしよう。「見渡せば花も紅葉もなかりけり浦の苫屋の秋の夕暮れ」。歌人は花・紅葉を透って浦の苫屋のあはれを見、茶人は露地から茶室、また茶室から露地へ通って侘びを知り、能役者は夢幻を透って現在を物語る。これらの間にある共通の形式とは、二つの世界の境界を通り、透る体験である。はるか以前、仏教はすでに此岸＝衆生と彼岸＝諸仏という二つの世界を定義した。しかし彼岸は此岸から限りなく遠い。道元が見出したのは、境界を曖昧にすることなくこれを近づけ、透り、通ることを可能にする論理だった。それを「現成公案」と呼ぶ。公案（諸仏の知・彼岸の知）をこの世界に衆生の所作として現成させるのである。



**Raphael Chim**

Chinese University of Hong Kong

Norinaga without kami: reading Norinaga's senses of *yonotsune* in the light of Margaret Atherton's "Berkeley without God"

This paper proposes a reading of Motoori Norinaga's thoughts as presented in his *Kojiki-den* and, chiefly, in the preface, *Naobi no Mitama* under inspiration from Margaret Atherton's paper, "Berkeley without God". This reading serves towards the end of exploring the possibility of removing *kami* from Norinaga's thoughts.

Atherton explored the possibility of removing God from George Berkeley's idealist philosophy and did so by showing that Berkeley's theory of sensory representation could be separated from Berkeley's subsequent locating of the causes of sensory ideas in God. I shall attempt the same strategy with respect to Norinaga. Specifically, I shall investigate the senses Norinaga used the phrase *yonotsune* in *Naobi no Mitama*, as "common practice", "common occurrence", "common principle derived in terms of common customs, in relation to common occurrences", and, simply, "common". By synthesizing these senses of *yonotsune*, I shall argue that the term provides us with an account of our experiences of any object common in the world. At the same time, I make use of Norinaga's insistence that human beings could never understand the principles regulating the world and the causes of those principles (i.e. *kami*) to argue that the account of human experiences derived from *yonotsune* could not tell us the causes of human experiences. I argue thus for the separability of the account of human experiences provided by *yonotsune* and accounts dealing with those principles regulating the world and the causes of those principles.

**Montserrat Crespín Perales**

University of Barcelona, Spain

Migration of people and texts, shaping and transiting ideas: a philosophical case study about Nakajima Rikizo's (1858-1918), "Kant's Doctrine of the 'thing-in-itself'" (1889)

In line with the annual conference general topic, this presentation proposal aspires to introduce a line to examine the interrelation between individual agents and the creation and distribution of knowledge between Japan and Western context in the 19<sup>th</sup> and 20<sup>th</sup> centuries. Thus, this proposal aims to contribute to the influences and counterinfluences on a philosophical level, exploring the trajectory of a philosophical



core idea, the Kantian “thing-in-itself”, taking as a point of departure Nakajima Rikizō’s (1858–1918) PhD dissertation: *Kant’s Doctrine of the “thing-in-itself”* (1889).

Nakajima’s studied in the West -he attended Yale University, receiving his PhD thanks to this investigation on Kant-, representing one example, between many others, of what William Sweet describes as “the phenomenon of ‘migrating texts and traditions’” (Sweet, 2011: 1). Nakajima’s dissertation on Kant has remained as a hidden text for many Western and Japanese philosophy historians, researchers, and students. So, first, the objective is to take the conference’s opportunity to reveal the importance of these pioneering texts to promote mutual knowledge and exploration of the interaction between Western and Japanese intellectual spheres. This will discover some aspects of the historical formation of philosophy as an academic discipline in Meiji Japan, and, at the same time, the critical interpretations of western modern thought will throw light on the philosophical and intellectual atmosphere of the period. In parallel, this presentation will try to show a possibility to explore a singular case of the named earlier phenomenon, “migration of texts”, that goes together with migration of Japanese scholars to the West, offering a possibility to inquiry and explain ways of introduction of philosophical texts, concepts, and ideas into different sociocultural contexts. At the end, the critical revision of the dissertation can help to reveal some aspects of the period of irruption and formation of academic philosophy in Japan during the end of nineteenth century and early twentieth century, discovering some important aspects of the reception of Kantian and German modern philosophy in Japan and East Asian context on that time.



## COUNTERINFLUENCES IN JAPANESE RELIGION II.

**Vladlena Fedianina**

Moscow City University, Russia

### *A Medieval Buddhist Approach to Japanese History in Jien’s Works*

This study addresses the issue of Buddhist historiography in 13<sup>th</sup>-century Japan. It is based on the works of the Tendai monk Jien (1155–1255), in particular the *Gukanshō* and his poetry. The complex philosophical concepts expressed in Jien’s writings demonstrate the way in which Buddhist ideas shaped his interpretation of history. A Buddhist approach to understanding Japan’s past defined Jien’s ideological focus and provided a theoretical foundation for the practical implementation of his historical theory. According to Jien, the historical process is characterized by inescapable

decline as well as cyclicity. The historical model developed by Jien describes Japanese history as a succession of different forms of imperial rule willed by Amataresu and subjected to one overarching Principle, the rhythm of the *kalpa*.

This study focuses on two peculiarities that informed Jien's historical views. They are the time-spatial concept of *sangoku-mappō* ("three countries, the Latter Days of the Law") and the idea of *honji-suijaku*, ("original nature, trace manifestation"). Both concepts shed light on Jien's perception of Japan as a country located on the margins of the Buddhist world and ruled by its native deities. An analysis of Jien's writings provides evidence that he relied on Indian Buddhist cosmology to explain the place of Japan in the world while turning to the indigenous features of Japanese Buddhism to make sense of local history.

### **Rossella Lupacchini**

University Federico II of Naples, Italy

#### **On Zen Logic and Quantum Physics. The Sound of One Hand Clapping**

There is a general awareness that quantum physics has questioned the conventional divide between the objective reality, pursued through scientific investigation, and the subjective reality, immediately accessible to human soul. Although the development of natural science, focusing on the demand for objectivity, has tended to overlook the essential relational character of our knowledge, such character shows itself with crystal clarity in the uncertainty principle of quantum theory. Not surprisingly, the quantum picture of physical reality conflicts with the classical logic of western philosophy of science and encourages to consider different ways of thinking. Indeed, according to Werner Heisenberg (1958), "the great scientific contribution in theoretical physics that has come from Japan since the last war may be an indication for a certain relationship between philosophical ideas in the tradition of the Far East and the philosophical substance of quantum theory." Which philosophical ideas are involved? An answer is naturally suggested by Hideki Yukawa in *The Freshness of Mellow Ideas* (1968); 'as a scientist', he regards ideas of ancient China as 'extraordinarily modern'. My aim is to elaborate on Yukawa's perceptive insights in the spirit of Zen logic.

To some extent, the very uncertainty principle might be trace to those 'mellow ideas'. The uncertainty at the core of quantum theory cannot be dispel by means of more accurate experiments; in fact, it rather reveals that physical reality is much deeper and larger than it seems, and most of it is invisible. Quantum theory deals



with the fundamental entities of physics, such as electrons and photons, and describes their 'properties' in a way which makes it difficult to regard them as properties at all. We cannot talk of an electron having such and such value of a spin component. All possible values unite in the quantum state of the electron, only when a measurement is performed a value turns out as a result of the interaction between the system and the instrument, i.e., as a relational property. Thus, two basic ingredients coalesce into quantum uncertainty: the multiplicity of mutually alternative values, the impermanence of any physical property. In this perspective, the quantum idea seems to be not so much unlike the 'great Uncertainty' described by Suzuki Daisetz (1959) as "productive of all uncertainties," while the inner working of the whole physical world might echo the life of what Suzuki called the 'Cosmic Unconscious'. Now, since what has been traditionally called 'the universe' is only the visible part of physical world, that is, just a branch, a new word, multiverse, has been coined to denote physical reality as a whole. In the frame of the multiverse, even the mutuality between a man and a butterfly, which concerned Chuang-tzu, makes perfect sense: in one universe Chuang-tzu is a man dreaming of being a butterfly, in another universe Chuang-tzu is a butterfly dreaming of being a man.

### **Adam Loughnane**

University College Cork, Ireland

#### **“Flowers of Dim-Sightedness: Dōgen’s Mystical ‘Negative Ocularcentrism’”**

In addition to the centrality of vision suggested by the title given to Dōgen’s writings, “Treasury of the True Dharma Eye” (*Shōbōgenzō* 正法眼藏), metaphysics and metaphor related to light and vision appear throughout his writings (e.g., “flowers of vision,” “Dharma Eye,” moonlight, mirroring, reflection, “radiant light”, “profound darkness”, “dim-sightedness”), revealing a sometimes overt, sometimes latent ocularcentrism to his thought. Despite the dangers some have articulated regarding the hegemony of the visual (McMahan, Levin), I seek to cast Dōgen’s philosophy as a “negative ocularcentrism”. The claim I develop is that the dangers of visual dominion reside not in the philosophical prioritization of vision to the neglect of other perceptual modalities, but specifically in the latent *positivism* visual metaphor tends towards. To distinguish Dōgen’s use of vision- and light-related ideas and imagery from such positivism—and from contemporary Western critiques of the representational model and its attendant binaries—I interpret his understanding of

vision according to his central concepts, “activity” (行持 *gyōji*) and “expression” (道得 *dōtoku*). If Dōgen’s notion of vision can be grasped according to the dynamics of activity and expression, (thus, within the structure of emptiness), we can find a negative ocularcentrism evading the perils of the positivist, representational model while capitalizing on a deeper complexity of visual experience by embracing the visually negative, including; blindness, illusion, invisibility, and darkness as constitutive features of the visual.



## MARXISM AND EXISTENCE

**Reki Ando**

Osaka University, Japan

### The Anti-Marxist Moment in the 1980s Japanese Left

Marxism was a major reference point both for social and political movements as well as intellectuals in the postwar Japanese left. Its privileged position, however, collapsed throughout the 1970s. Consequently, leftist activists and intellectuals began to internally critique Marxist thought. This paper aims to trace aspects of this intellectual shift from the latter half of the 1970s through the early 1980s. The critique of Marxism was of course not limited to Japan: it was a common problematic seen in many developed capitalist countries during the period. The strongest influence on Japanese intellectuals at the time came from trends in French thought, particularly critiques of Marxism made by André Glucksmann, Alexandre-Solzenitin, and Michel Foucault. These intellectuals’ texts were translated into Japanese during the late 1970s and early 1980s and inspired leftist intellectuals in Japan as examples of “anti-Marxist thought”. In order to reconstruct the process of this intellectual importation, this paper takes up the thinker Toda Tōru (1943-1984) and examines his interpretation of and reaction to the above-mentioned French intellectuals. I will argue that he embarked on the project of “anti-Marxist thought” in direct response to their ideas. Toda’s project represents a critical reflection on the devolution of the emancipatory project into brutal violence, and a search for alternative possibilities to bring about the revolutionary event.

## **Ferenc Takó**

Eötvös Loránd University (ELTE), Budapest, Hungary

### **Subjectivism(s) – Maruyama Masao and the debate on *shutaisei***

Maruyama Masao 丸山眞男 (1914–1996) had an essential influence on the intellectual atmosphere of post-war Japan, a very complex scene containing a large variety of philosophical views, many of them stemming in the West. A central question of Maruyama's writings, also being a key element of the intellectual debates of the post-war years, was the question of autonomy and the role of the individual in shaping history. An important encounter of views related to these topics in the second half of the 40s was the debate on *shutaisei* 主体性 (subjectivity), i.e., a series of discussions in different forms between 1946 and 1948. The debate consisted of different interpretations of *shutaisei*, with Umemoto Katsumi's understanding playing a central role, modified and criticized from different perspectives by other intellectuals. A key figure among these critics was Maruyama Masao who represented the "modernist", "value-based" interpretation (Koschmann 1981, Kersten 1996). The debate as such clearly shows how different Western views of history, historical progress, and the role of the individual in that progress are interpreted in the Japanese context, furthermore, at a time when the future of a whole nation was felt to be at stake in each ideological discussion. In terms of Maruyama's views, his contributions to the debate reflect his position towards different wings of Marxist historical theory. In my presentation, I will analyse various views confronted in the *shutaisei* debate using the example of the famous roundtable discussion between leading intellectuals of the era published in *Sekai* in 1948, "Yuibutsushikan to *shutaisei*" ("Historical materialism and *shutaisei*", later in: Yoshino ed., 1961). In the analysis I will focus on Maruyama's understanding of values and value-based actions and his interpretation of the freedom of the individual as the final goal of historical progression. By means of the examination carried out through the analysis of an actual discussion, it will be shown in a direct way how Maruyama's views confronted those of other prominent intellectuals of the era, as well as how he mobilised his understanding of Western philosophical teachings in his reactions to opposing arguments.

**Raji C. Steineck**

University of Zurich, Switzerland

### Uchiyama Takashi's Philosophy of Time

There is not one “real” form of time. Instead, time assumes different shapes, depending on the ways human beings are involved in change and actively engage it. This seems to be the fundamental idea behind Uchiyama Takashi's 内山節 (b. 1950) *Twelve chapters on time* (『時間についての十二章』, first published with Iwanami in 1993). Uchiyama does not treat time as a neutral object or an abstract idea. Instead, he demonstrates how human beings build notions of time depending on the kinds of dynamism they interact with, and the way this interaction is socially organised. His analysis thus echoes the fundamental idea of historical materialism that the social modes of survival / reproduction have a dominant role in the formation of human conceptions. Building on this principle, Uchiyama vividly describes various such modes and the morphologies of time they both engender and generate. He offers an analysis of various “cultures of time” and their mutual interactions. On a conceptual level, his ideas point towards understanding time as a necessary reification. This insight may help to grasp both its supportive function for human culture and society, and to criticize ideological views of time.

Uchiyama's philosophy has not received extensive treatment outside Japan so far. The presentation will therefore introduce the key ideas of his book. It will further evaluate his propositions on the basis of the evidence and the theoretical references presented.



### HEIDEGGER AND JAPAN

**Ming Hon Chu**

Chinese University of Hong Kong

### Heidegger's concepts of boredom and anxiety in light of Kimura's psychopathological phenomenology

The Japanese psychiatrist Kimura Bin creatively borrows the Latin expressions "post festum (after the feast)" and "ante festum (before the feast)" to characterize melancholic and schizophrenic experiences respectively. Accordingly, the melancholic experiences one's own self always in the form of an “I was”, trapped in a past which is irremediably lost. It lives by mourning forever for an event which is no longer. The schizophrenic, on the contrary, always feels surprised by the excessive

upcoming of new events, coercing the self to undergo constant destruction and recreation to an extent that hardly any stable personality can remain. It lives in the forever impatience to wait for a not yet ripe occurrence. An interesting comparison can be found between Kimura's psychopathological descriptions and Martin Heidegger's existential analyses of the temporality of Dasein. On the one hand, the melancholic's temporality corresponds to Dasein's thrownness in the world, whereby one finds itself always already abandoned to a factual situation which is too late to venture. On the other hand, the schizophrenic's temporality corresponds to Dasein's Being-ahead-of-itself, wherefrom one is exposed to the indeterminacy of open future possibilities. In other words, we can say that both the melancholic and the schizophrenic structures of temporality are constitutive moments of Dasein's existence, especially when Kimura speaks of a "phenomenological proportion" between melancholia and schizophrenia which coexist in most of us. I thereby suggest interpreting two basic moods investigated by Heidegger, namely boredom and anxiety, in light of the psychopathological concepts of Kimura. While Heidegger has ever explored boredom and anxiety as two points of departure to philosophical reflection without explaining their systematic relation, Kimura's analyses draw our attention to their being two limit-cases of Dasein's existence. I will argue in my presentation that a parallel reading of the two basic moods of Dasein and the two ends of psychopathological temporality will help us to understand the emergence of philosophical attitude, an achievement of human rationality, as an intrinsic variation of human madness.

## **Edward McDougall**

University of Wolverhampton – Durham University, England

### **Heidegger Meeting *Inari* – What Folk-Shinto Practice Can Offer to Heidegger's Understanding of Technology**

Heidegger's later philosophy concentrates on the symptoms of Europeanisation and technology in modernity, in particular the reduction of beings into resources and destruction of their meanings to be. Although Heidegger sees possible remedies in the East Asia World, it is not clear as to how his philosophy can interact with the East Asian thought and be applicable in a contemporary context. This paper aims to explore this issue, taking the worship of *Inari* in Folk-Shinto as a basis. Modern Japan is an Europeanised and technological society, in the Heideggerian understanding, although Folk-Shinto, an ancient "folk-religion" focusing on ritual

and practice, continues to be practiced in Japan. *Inari*, as a key *kami* in Japanese culture, stands outside the mythological narrative of the *Kojiki* but connects with Japanese folklore. Despite of its ancient origin, its worship co-exists with the highly developed, technological society. This paper will set up a dialogue between Heidegger and Folk-Shinto. It will reflect on the philosophical significance of Folk-Shinto practice in relation to Heidegger's understanding of technology, and discuss how a Heideggerian approach to technology can learn from Folk-Shinto practice.

The coexistence of Folk-Shinto with a technological society raises immediate questions for Heidegger: does this mean that Folk-Shinto is part of *gestell*? If so, how can Folk-Shinto practice be a possible remedy for such a technological society? If not, what can Folk-Shinto practice, as a remedy, do for this society? To address these questions, this paper will consider the relationship between technology, humans and nature. First, it will focus on the tension between the wild and the ordered natures in *Inari* (who is associated with the fox and rice cultivation) to reveal the way which Folk-Shinto practice exists in modernity. Referring to Heidegger's distinction between "The Thing" and the object, this paper will demonstrate that Folk-Shinto practice is able to present a refusal to reduce beings to resources within a technological society. Further, Folk-Shinto practice will be interpreted as response to and embodiment of the generative flux of things, in relation to Tim Ingold's animist reading of Heidegger. From this, the paper will argue that Folk-Shinto, as a dynamic flux, is able to remain hidden and maintain its mystery. This enables Folk-Shinto to resist being used up as resources by a technological society. In this way, Folk-Shinto offers to Heidegger's thought a contemporary example of remedy for symptoms of technology. Acknowledging this means opening a possibility of transformation for individuals in a technological society to surpass *gestell*. Nevertheless, some might suggest that the continued practice of Folk-Shinto in a technological society would reinforce *gestell* by maintaining an illusion of naturalness. This paper will finally reflect on this issue.



#### EAST AND WEST REFLECTED

**Yuliya Osadcha Ferreira**

Taras Shevchenko Institute of Literature, National Academy of Sciences of Ukraine

*Eastern Civilization and Western Enlightenment in Ariga Nagao's Bungakuron*

Ariga Nagao (有賀長男, 1860–1921) wrote his *On Writings* or *Bungakuron* (「文学論」, 1885) in the period of vigorous discussion by Meiji scholars on how to develop further Japanese society. He focuses on harmonious combination of the Chinese spiritual tradition and the European technical progress in the sphere of state management, social activities as well as fine arts, and philosophy. In comprehension of the Western and Eastern civilizations, Ariga observes two fundamental world-view principles. The first is analysis (分解) as a scientific approach to understand the material world; the second is synthesis (保合) as a method to perceive the essence of various phenomena and things. He concludes that the ancient Japanese culture and the forthcoming Western enlightenment are “not incompatible with each other like fire and ice” (by Ariga). Moreover, their integration might be fruitful for Japan: the energy of European science (理学の精) counterparts the beauty of Chinese text (文章の美), and their synthesis will result in great harmony (大和) in many domains. Ariga eventually states that this could serve for the unrivalled-before-upcoming-prosperity of the Japanese society.

### **Lucy McCormick**

University of Glasgow, Scotland

#### **Weaponising Satori: Japanese Zen in Georges Bataille’s ‘War’ on tout ce qui est reconnu aujourd’hui**

Beyond vague references to his ‘Eastern’ or ‘Oriental’ influences, the engagement of interwar writer and philosopher Georges Bataille with Buddhist traditions remains largely unexplored. This paper addresses one aspect of this gap in understanding, focusing on the influence of Japanese Zen on Bataille’s meditation practice. This practice was developed in the secret society Acéphale, founded by Bataille in the late 1930s. The society, founded on the practice of silent and solo meditation, explicitly declared a ‘war’ on ‘tout ce qui est reconnu aujourd’hui’ (all that is recognised today) - a reference to a European religious and socio-political framework considered to have failed. This paper considers how Japanese Zen concepts influenced Bataille’s personal practice while also being weaponised in the service of his ‘war’. In particular, the paper highlights the influence of *satori*: as a momentary breakthrough of enlightenment associated with an instant of violent rupture, is shown to have influenced what Bataille variously called the *expérience intérieure*, the *opération souveraine* and – finally – *méditation*.



In the first instance, records of Bataille's meditation practice demonstrating his Zen influences are drawn together. These include the internal papers of Acéphale, which trace the development of Bataille's meditation practice, and the publication of certain meditations in the society's journal as *La pratique de la joie devant la mort* (*The Practice of Joy before Death*). Bataille's reception of D.T. Suzuki's *Essays in Zen Buddhism* is also explored, in particular Suzuki's description of the violence by which *satori* may be achieved. Bataille is shown to have engaged with *satori* in his own practice, as a means of achieving a state he is concerned with throughout his work: that of ecstasy born of a violent rupture with reality. His aim of developing a community of practitioners is then considered as a means of weaponising such a practice in the service of Acéphale's 'war'.

**Francesca Greco**

University of Hildesheim, Germany

### European Nihilism on Japanese Soil: Interwoven Influences in a Global Philosophical Perspective

One of the most intriguing and intricate encounter between the European and the Japanese culture is, in my view, the philosophical reception of nihilism in Japan on the background of the old familiarity with the nothingness rooted in the Japanese thinking.

My contribution to the 6th Conference of the ENOJP places itself in the framework of a globalized philosophizing and aims to address some possible reciprocal (counter)influences between European and Japanese thought on the topic of nihilism. How the notion of nihilism arose in the middle of Europe, how it has been understood in modern Japan and how its appropriation in the Japanese philosophy influences an actual discourse about contemporary forms of nihilism are the leading questions of the present proposal.

In my presentation I will first briefly sketch the emergence of nihilism at end of the 18th century in German speaking regions. My depiction will cover the imprint of Nietzsche's (1844–1900) prophecy and establishment of that diversified current of thought. In the second place, I will switch my historical and philosophical focus to the reception and adaption of the European nihilism in Japan during the modernization era (近代化). The pejorative strain of nihilism in Europe gains in Japan a very different meaning thanks to the merge of it with preexistent spiritual traditions and philosophical treatises, as we can observe in Nishitani's (1900–1990) philosophy. His



distinction between nihilum (虚無) and emptiness (空) and his judgment of his contemporary Japanese culture will be the second part of my presentation. In my final section I will articulate and reflect about the influences of a Japanese approach to nihilism in a global philosophical perspective on the background of contemporary forms of nihilism.

At the end of the presentation we will have schematically opened three different possibilities concerning the understanding of and the dealing with nihilism, which it should provide a rich ground for discussions.



## LOST (?) IN TRANSLATION

**Oleksandra Bibik**

Vasyl Stus Donetsk National University, Vinnytsia, Ukraine

### **To the Question of Religious Syncretism in Translations of the Qur'an and Adaptations of Islam in Twenty-Century Japan**

The development of Islam and translation of Muslim texts to the Japanese language has begun in the Meiji Era. At that stage, different ways of understanding Muslim concepts and terms have appeared along with the first Japanese texts about Islam. Another important point for Japanese perception of Islam as a new religion from foreign was the Pan-Asian ideology, which was followed by both Japanese translators and believers of Islam.

Japanese intellectuals set different views on the role that Islam could take in the development of Japanese ideology, religion, political and diplomatic relations. Different religious and philosophical backgrounds that translators of the Qur'an were tended to use for the Japanese adaptations of specific Arabic Philosophical terms have become one of the fundamental points to the future understanding of Islam. Usage of Buddhism (Okawa Shumei, Mita Ryoichi) and Shinto (Sakamoto Ken'ichi, Takahashi Goro) and Christian (Mita Ryoichi) terms in translations marked the beginning of Japanese adaptation of Islam.

Religious syncretism could be understood as a specificity of both religious (Tanaka Ippei, Ariga Bunpachiro) and philosophical incorporations (Okawa Shumei, Toshihiko Izutsu) of Islam into the context of Japanese culture. Recent scholarship on this issue has highlighted the role of Islam in the development of Japanese Pan-Asianism. The given presentation is devoted to the comparative analysis of six

Japanese translations of the Qur'an and consideration of influences of these translations' particularities to the development of Japanese adaptations of Islam.

### **Luis Pujadas Torres**

Universitat de les Illes Balears, Spain

#### **Applying the Linguistic Relativity Theory to the Relation Between the Japanese Language and Japanese Philosophy**

I will try to answer two questions. First, can the Whorfian linguistic relativity theory (LRT) explain the fact that the Japanese language is better suited than other languages to express some peculiarities of Buddhist thought and Japanese philosophy? Second, does this fact help corroborate the LRT? Ueda Shizuteru, Thomas Kasulis, and Rolf Elberfeld, among others, have insisted upon the relevance of the fact without taking account of the theory. This is understandable if one considers that the LRT lost its appeal with the appearance of the universalism and innatism that pervaded the cognitive sciences following the Chomskyan revolution that discouraged empirical investigation on the topic. However, the late nineties of the twentieth century saw a resurgence of the LRT, now simply called neo-Whorfianism, due precisely to newly discovered empirical evidence. Inasmuch, then, as the LRT is back and alive, it should be put to test as an explanation of our fact, which will lead to an affirmative answer to our first question. That will set it in a wider framework in which all languages are supposed to favor some kind of thought. Every time a piece of analogous evidence is found for a different language, the LRT gets a new amount of corroboration and so our second question also deserves to be answered affirmatively.



#### **COUNTERINFLUENCES IN NŌ**

### **Dávid Sándor Cseh**

Eötvös Loránd University (ELTE), Budapest, Hungary

#### **An Old Man in Red Brocade – Zeami's Sanemori and the Unlikely Beauty of Shuramono Nō Plays**

*Maple leaves,  
while brushing them aside  
he returns home wearing brocade  
and the people see him.*

(Sanemori, translation by Mae J. Smethurst)

Zeami Motokiyo's 世阿弥元清 (1363?–1443?) role in the founding of traditional Japanese nō theatre is widely known, and he is also held to be the most important

playwright of *shuramono* 修羅物 *nō* plays. Otherwise known as second-category or battle *nō*, these texts focus on the legendary warriors of the Genpei War 源平合戦 (1180–1185), both their victories and losses, and subsequent suffering in the afterlife.

In *Fūshikaden* 風姿花伝, Zeami writes that while shura roles are worthy of dramatic imitation, there is “little interest” in them unless they are about a famous warrior from the *Heike monogatari* 平家物語 with a clear connection to poetry and music. His reasoning seems sound, for how can we expect *nō*’s shining beauty from plays about the bloody conflicts and inevitable death of military men? Zeami’s definition will help answer the question: exactly how does the dark, ephemeral, and unlikely beauty of *shuramono* come about?

This paper attempts to answer this question with the help of research done by such *nō* experts as Tom Hare, Shimazaki Chifumi, Mae J. Smethurst and others. The study also relies on Zeami’s various teachings, and by analyzing his *nō* masterpiece *Sanemori* 実盛 aims to present how Zeami synthesized various religious, literary and theatrical traditions in his *shuramono* plays, and in so doing, became the singular artist of an entire subgenre of *nō* drama still performed today.

## **Daryl Jamieson**

Kyushu University, Fukuoka, Japan

### **Zenchiku and the resacralisation of *nō***

Though it was Zeami Motokiyo who first brought the art of *nō* to a point of popular perfection in the early 15th-century Kyoto, it was his son-in-law Konparu Zenchiku who took Zeami’s theatre for city-dwellers and courtiers and returned it to the sacred spaces of temples and shrines in Nara. Under the influence of new religious ideas both domestic and Chinese, Zenchiku refashioned *nō* as a spiritual drama, adjusting its focus from pleasing audiences and the military elite to pleasing the gods and enacting religious truths.

This paper will look at the religious-philosophical background of both Zenchiku’s time and our own to see how Zenchiku’s innovations came about and how they function today. Recent scholarship has well documented, through the analyses of both men’s *nō* texts and treatises, how Zenchiku’s methods developed out of Zeami’s. In this paper, I will focus on structural differences between Zenchiku and Zeami’s works, analysing the plays as performed pieces of music theatre (as opposed to static texts). This will reveal how Zenchiku’s understanding – as developed in his Six

Circles, One Dewdrop treatise – of the novel mixture of Shintō, Buddhist, and Confucian religious and philosophical ideas which were circulating and interacting in the 15th century actually influenced the structure of his plays. I will also look at the kinds of responses his *nō* plays afford, addressing the question of their relevance to contemporary audiences. With reference to aesthetics as conceived by the members of the Kyoto School (especially Nishitani and Ueda), I will argue that Zenchiku's innovative structures afford being experienced (and were intended to be experienced) as aesthetic events which open up our consciousness to what Ueda calls the 'hollow expanse'.

#### ART AND AESTHETICS



**Beáta Pusztai**

Eötvös Loránd University (ELTE), Budapest, Hungary

#### *Lucius's Adventures in Wonderland*

Japanese popular visual culture has historically been fascinated with the dynamics of “cross-cultural” interactions, may their dominant “Other” be the Chinese, the Portuguese, the Dutch, or the Americans. The portrayal of a cross-cultural encounter is always a double-edged sword, since it cuts both ways. Just as it paints a subjective picture of the current Other from a Japanese point of view, it also attempts to build a hypothesis about how the Other perceives the Japanese. Thus, the depiction and examination of such an encounter also provides a field for the negotiation of Japanese national identity. The comical-satirical tone characteristic of many Japanese comics and cartoons puts this contemplative, even philosophical side to interrogating cross-cultural transactions into sharp relief. Focusing on the currently popular franchise *Thermae Romae* (based on a comic series by manga author Mari Yamazaki), playing at a time-travelling narrative of ancient Roman bathhouse architect Lucius Modestus and his adventures in modern Japan, the present paper aims at analyzing the different representations of cross-cultural interaction between Japan and the West found in contemporary Japanese animation.

**Suguru Kawasaki**  
INALCO, Paris, France

柳宗悦の民芸理論の射程  
——「ヴァナキュラー」という概念を軸に——

本発表の目的は、日本の哲学者柳宗悦の芸術理論を検討し、民芸における「ヴァナキュラー」な様式を浮き彫りにするとともに、柳の民芸論の射程を追求することである。

「ヴァナキュラー」という単語は、人類学と建築の分野で特別な意味を持っている。それはプロの建築家によって作られた様式に組み込まれていないが、昔から伝統的な建築の中に存在しているスタイルを示すために使用されている。

建築の分野で「ヴァナキュラー」な様式があるならば、特に柳が言及している陶器に、この様式があるかどうか問うことが可能だろう。これまで日本の民芸における「ヴァナキュラー」な側面を見出す研究は行われてきていない。それゆえ、私たちは柳のテキストを分析し、それを見出すことにしたい。

柳によれば、「伝統」は職人の「個別的な性格」を超えた伝統的な「法則」または「形態」の中に存在している。「ヴァナキュラー」な様式は、それが存在する文化と不可分に結びついているので、それは文化から独立した対象と見なされるのではなく、そのなかでその様式が生きている、文化全体において考察される必要がある。ハイデガーの考えと柳の考えを応用すれば、この可能性は考えられるものとなる。「ヴァナキュラー」という概念に基づいて、柳の理論の射程を拡大する可能性を見出すことが出来るのである。

**Cláudia Ramos**  
University of Lisbon, Portugal

The Resonance of Zen Buddhism in Portuguese Contemporary Art

The ongoing research is designed around the relationship between Zen Buddhism and Portuguese contemporary art. In the 1980's and 1990's in Portugal, Hôgen Daidô, a Zen Buddhist master, played a major role in the work and thought of several artists. Particularly in the work of Pedro Morais and Manuel Zimbro.

This article begins a first mapping of the artists who, from the second half of the twentieth century to the present, have worked in relation to zen, and presents Pedro Morais' LOCUS SOLUS project, a project the artist dedicated to Hôgen Daidô.

The Here and Now is represented in this investigation through curatorial practice. The Blue Blooms in the Shadow is the first exhibition born from this research. It was an exhibition that took place in Lisbon, at Appleton, in October 2020, and started

with a poem by Hôgen Daidô: A Penetration of Spring Light. Shining a light on issues such as repetition, silence and vacuity.

Vacuity is, of course, one of the central points of this article. The emptiness of Zen Buddhism does not seek the dissolution of form, but to create a form out of emptiness, from emptiness. In the words of Kitaro Nishida: "the form of what is formless and listening to the sound of silence". Thus, we can understand the inscription I found in one of Pedro Morais' notebooks: "The doing is only doing when it is flooded in silence".

### **Fernando Wirtz**

University of Tübingen, Germany

#### **Myth and Aesthetics of the Machine**

In the 1930s and 1940s authors such as Miki Kiyoshi, Nakai Masakazu and Saigusa Hiroto became interested in the problem of technique. In this presentation I would like to investigate how they thought about the relationship between technology and art. While Miki tends to interpret the technical mediation as something subjective-objective, Nakai defines technology in his *Logic of the Committee* (1936) as a 'moment of mediation' (媒介契機) between the order of nature and the order of human beings. In order to understand this definition, one should take the point of view of the distinction between Nakai's 'medium' (媒体 or メディウム) and 'mediation/*Mittel*' (媒介 or ミッテル). Therein, the medium is described as homogeneity (同質性), while the mediation is characterized as a mediating opposition (媒介的対立), that is, as something dynamic and unfixed. Saigusa, on the other hand, conceives technology as a '*Mittel* as a process'. To what extent can this idea be applied to his conception of art?

### **Lorenzo Marinucci**

University of Kyoto, Japan

#### **The Place of Scent: Japanese Philosophy and Olfaction**

The character nioi 匂, "scent", is a Japanese creation: the Chinese kō 香 was apparently not enough to express the Japanese take on scents and atmospheres. The character 匂, moreover, did not originally refer just to "scent" or "perfume". Originating from the right element of in 韻, "resonance", it was used to express the

radiance and beauty of colourful things, of perfumes, of sounds. *nioi* was a matter of aura or atmosphere, a synesthetic field.

The peculiar phenomenology of olfaction offers an approach to the world very different from the vision-centric one of ancient Greek and European ontology. Scents are not given us as objects in the sense of *Gegenstände*, “things standing before us”. We are enveloped by them, often without even noticing: they are “smellscape”, something hanging between specific *noemata* and whole horizons. Scents have no form, so abstracting them is impossible. However, as the double meaning of the Latin word *essentia* suggests, they reveal something fundamental about things while free to go beyond them: both their spiritual and erotic role speaks of this sense of “transcendence”. Spatially, they are always here and yet, unavailable as objects, they maintain an “unbridgeable distance” (Benjamin). Temporally, they challenge the linear understanding of time: not only they change from moment to moment, lacking a stable identity; they are paradoxical in being at the same time unavailable to voluntary memory and able to bring us back in time in a most potent fashion, to a locus that seems enshrined in an “eternal now”.

A distinctive feature of Japanese cultural history has been, in Nishida Kitarō’s words, “seeing what is formless”. Indeed, we can retrace the role of such *nioi* in Japanese poetics (*waka*, *renga* and *haikai*), as an experiential revelation of emptiness in the context of Buddhism and in the field of traditional arts such as *Nō*, or in the development of only olfaction-based form of art in the world, the ceremony-game of *kōdō* 香道.

It would be striking if this cultural background would not show up in modern Japanese philosophy, not only for his historical influence but because of its phenomenological potential: a core prejudice of Western thought, its overreliance on vision, can be bracketed by this Japanese attention for ambiance and atmospheres. While authors like Kuki and Nishitani dealt creatively with scent, Nishida’s philosophy, is noticeably “deodorized”, to borrow Jim Heisig’s pithy expression. In this contribution I will try to argue that the logic of *bashō* developed from the 1920s can be understood also in the broader perspective of such olfactory aesthetics. Even more, Nishida’s philosophy can engage fruitfully with such a phenomenology of atmosphere. In scent we can recognize the paradoxical but undeniable conjunction of subject and object in a common field of “nothingness” that is one of the chief concerns of Kyoto School philosophers.



**Ramona Fotiade**

University of Glasgow, Scotland

**Existential Mindscapes: Kuki Shuzo, Shestov and the East-West Dialogue**

There have been few non-European philosophers of the early twentieth-century who have had a deeper, if surreptitious, influence on their cultural environment than Kuki Shuzo and Lev Shestov. The argument in this paper proposes to trace the two-way exchanges between Kuki Shuzo and the French philosophers of existence, paying particular attention to Kuki's book, *Propos sur le temps* (1928), which has been credited with influencing Camus's interpretation of Sisyphus as happy, while having in turn taken its cue from Shestov's mention of the Greek myth in the preface to *Potestas Clavium* (1928). Drawing on archival and critical resources from European and Japanese libraries, the paper will attempt to shed light on Kuki's and Shestov's role in the French reception of phenomenology and the emergence of the existentialist movement, by focusing on their conceptions of time, history and personal experience. Kuki's and Shestov's sustained interaction with Husserl, Heidegger and Bergson in 1928 (the year when Kuki gave his two lectures on time at the *Décades de Pontigny*, and Shestov published his essay on the philosophy of religion) will be considered in the wider context of the Japanese translations of Shestov's works (starting with *The Philosophy of Tragedy* and *Creation from the Void* in 1934), which sparked vivid debates in the counter-modernist circles in Kyoto and Tokyo, but were often appropriated and adapted by the philosophers of the Japan Romantic School in their attempt to overcome the Eurocentric Western cultural canon.

**Makoto Katsumori**

Akita University, Japan

**Hiromatsu on Role Action and Reification**

In his analysis of the practical dimension of the world, Hiromatsu Wataru (廣松渉 1933–1994) focuses on the theme of role action and, in particular, on the problem of reification concerning role action. In Hiromatsu's view, human action generally takes place as "role action" (役割行為), that is, action performed in response to expectations by others. It is not that roles exist prior to role action, but rather that roles are



produced and reproduced each time they are played. However, Hiromatsu argues, roles often become more or less fixed and tend to appear as “ready-made” positions or statuses. Further, although the norms of action are reproduced every time an action is carried out, the manner of action often becomes fixed so that the norms tend to be conceived as ready-made givens. As Hiromatsu further suggests, the whole “organization” of roles tends to appear as a ready-made reality, “as if it existed prior to the participation of individuals.” He critically designates these circumstances as “institutional reification (物象化) of the nexus of role actions.”

On closer inspection, however, Hiromatsu’s analysis of reification as just outlined seems to diverge in part from his general conception of reification, which was largely formulated within the framework of synchronic structural analysis. While he generally defines reification as the hypostatizing misconception of a relation, his account of reification regarding role action pertains to a dynamic movement through which social relations structure and restructure themselves. Specifically, what he calls the reification of roles may be formulated as the process through which a series of actions  $a_1, a_2, \dots$ , in which roles  $[a_1], [a_2], \dots$  are produced each time ( $a_1$  as  $[a_1]$ ,  $a_2$  as  $[a_2]$ ,  $\dots$ ), is restructured into a system in which actions are functionally subsumed under a general Role  $[a^*]$  ( $a_1, a_2, \dots$  as  $[a^*]$ ). Of pivotal importance here is Hiromatsu’s paradoxical notion of the “becoming ready-made” (既成化) of roles and norms as well as the whole organization. Reification as becoming ready-made is a temporal notion that paradoxically tends to conceal its own temporal dimension, which implies the apparent reduction of dynamic movement to a synchronic structure.

### **Kazuaki Oda**

Osaka University, Japan

#### **“Iki” of Two – Kuki Shūzō and Nakai Masakazu**

“Iki” (「いき」) is one of the most popular concepts representing Japanese aesthetic sensibility. Kuki Shūzō defines “iki” as sophisticated coquetry with pluck in *The Structure of “iki.”* Since his book is known as a classic, his definition of “iki” is the standard. Nakai Masakazu, who was influenced by Kuki, also discussed “iki” in *Introduction to Aesthetics and Japanese Beauty*. Both Kuki and Nakai think that “iki” is the aesthetic sensibility of the Edo period. However, there are some differences in their opinions. Kuki finds an ideal of samurai in “iki.” However, Nakai

thinks that “iki” is for *chōnin*, and it comes from Bashō-style *haikai*. He thinks that it is the escape from the heaviness of the aesthetic sensibility of the samurai. This means that what Nakai called “iki” is rather similar to what Kuki discussed as *fūryū* (風流) in *An Essay on Fūryū*.

Kuki longs for dynamic eternity. He wants to keep the fragile beauty of the moment. He quotes from a *waka* by Henjō and describes the wind (風) as something that keeps beauty from disappearing. On the other hand, Nakai longs for constant renewal. He does not want to maintain anything and finds Japanese beauty in escape. He quotes from Bashō’s teachings and describes the flow (流) of water in a stream as the symbol of *karumi* (軽み) and “iki”, which create beauty as escape. This difference shows the nature of their philosophies.



## EAST, WEST AND THE KYOTO SCHOOL I.

### Frédéric Girard

Ecole française d'Extrême-Orient, Paris, France

Motora Yujirō, *Direct experience blogging to his Study on Oriental Philosophy (1905) and Dacheng qixinlun*

It is well known that the « pure experience » is the key-concept in Nishida Kitarō (1870–1945) philosophy but also that he preferred afterwards to use the Japanese notion of *basho* because « pure experience » was too psychological in his mind. In fact, the synonymous concept of « direct experience » can be found in a publication by Motora Yūjirō (1858–1912) in the *Journal of Philosophy*, translated in French language in the *Revue de Philosophie*, directed by the specialist of experimental psychology Théodule Ribot (1839–1916). Ribot himself gave a review of this publication with some elements of analysis of Motora’s conception of the self based on Buddhist psychology. At the time, the theory of Henri Bergson (1859–1941) concerning the pure duration, the immediate data of consciousness (1889), based on scientific psychological inquiries, were stressed as a major thesis and philosophical basis. The « direct experience » of Motora is, belonging to him, said to condense the Oriental philosophy of mind and self, Tality. But Motora argues that it is the result of the mind’s analysis of Shinnyo, that is the central concept of the *Treatise on the act of faith* belonging to Mahāyāna, *Dacheng qixinlun*, that leads to this conception. We shall argue the tenets of Motora’s ideas which seem to be in connection with Nishida’s views.

## **Carlos Barbosa Cepeda**

Universidad Pedagógica Nacional de Colombia, Bogotá

### **Tracing the Daoist roots of Nishitani Keiji's Thought**

A careful reading of Nishitani Keiji's work reveals the presence of terminology historically rooted in Daoism, a feature that raises two questions: To what extent is Nishitani's philosophy influenced by Daoism? And what impact does it have on its interpretation? I will address these questions by: (1) showing that Daoist-rooted terminology is central in his work; (2) tracing the source of such terms back to Dōgen, then further back to Chan and Huayan, and ultimately to Daoist classics; (3) returning to Nishitani in order to assess the impact of this terminology in his thought. All this may have a great impact on the interpretation of Nishitani's critique of scientism and scientific reductionism.

Many of the terms to be analyzed contain the nuance of "returning to the source (of reality)." It is possible, indeed, to find the roots of this "return vocabulary" (so to speak) in Dōgen's Shōbōgenzō, but, in its turn, he uses terms that can be found in 8th to 12th-century Chan Buddhist and Daoist alchemy texts. These treatises use terms such as 返本還源, which refer to the individual's acting and being in tune with its original nature (自然), and which ultimately stem from the *Daodejing*. I wish to argue that Nishitani's critique of scientific reductionism resonates with the *Daodejing*, as revealed by his return vocabulary. Therefore, we find in Nishitani an occasion for dialogue between Daoism, Buddhism and scientific thought toward a harmonious relationship between science and spirituality.

## **Niklas Söderman**

Tallinn University, Estonia – University of Helsinki, Finland

### **A relationship flipped on its head: Nishitani Keiji's critique of technology**

An interesting aspect of Nishitani Keiji's later philosophy is his discussion of technology within his wider critique of modernity. Nishitani discussed our relationship with mechanization in the 1960s when he saw that our use of scientific rationality was overtaking us and turning us from users of technology to being used by technology. He wrote in a context of rapid industrial development, when the technologies in question were related to the sphere of work. Nowadays, though, following revolutions in information and communication technologies, his warning of

this logic of modern development and subsumption of our subjectivity rings far more true as our personal lives have become colonised by technology.

Still, Nishitani's account of technology's deep penetration into our lifeworlds remains markedly abstract. Shifting perspective might have allowed him to note how that penetration is driven by the logic of capitalist expansion that constantly seeks new markets to exploit, and it is through that logic that tools we have produced to aid us have come to use us as resources for that continuous expansion. Here Nishitani echoes the approach inherent in much of the Kyoto School philosophy, in how their work often overlooks the way subjectivity is also rooted in relationships to material processes and systems of production. This also raises an interesting question relating to the Kyoto School's view on subjectivity in general: if subjectivity is understood as fundamentally nonegological, might this also mean that it is radically open to co-option by an external logic of operation?

### **Filip Gurjanov**

University of Vienna, Austria – Charles University, Prague, Czech Republic

#### **Between Body and Historical World: Reflections on Photographic Practice with Later Nishida**

Nishida's "turn" toward philosophy of history in the later period of his thinking is marked by a shift in focus, in which concepts of the historical world (歴史的世界) and body (身体) occupy center stage. More specifically, Nishida emphasizes the importance of embodied practical activity, by means of which humans partake in continuous creation and development of historical reality. This framework provides fruitful grounds for reflecting aesthetic practices, especially with respect to their performative character. Following on from my earlier attempt to describe the photographic practice in terms of Nishida's logic of place, in this presentation I aim to explore the potentials of Nishida's late philosophy toward a similar end. In this context, I will consider several different themes: production of photographic images as public objects (公のもの), photographers' visibility by others (which connects with their embodied presence in the world), as well as their bodily *situatedness* (based on Ching-yuen Cheung's interpretation). All these aspects can be considered different ways in which photographers exercise "influence" on the objectivity of the historical world, as well as "counter-influences" that the aforesaid objectivity may have in co-constituting the act of photographing. Finally, the presentation aims to address

kinaesthetic aspects of photographing. I wish to explore what kind of activity (作用) and movement (運動) different body-parts perform in order to realise the photographic act. In this context, special attention is devoted to Nishida's understanding of the eye and the hand.



## MEDIATIONS: TANABE HAJIME

**Quentin Blaevoet**

University of Strasbourg, France

### On the concept of body. Tanabe Hajime in dialogue with the French phenomenological tradition (Sartre, Merleau-Ponty, Henry)

From 1924 to 1931, Tanabe Hajime (1885–1962) dedicated a number of articles and lectures to the phenomenologies of Edmund Husserl and Martin Heidegger. This period, though, is marked by Tanabe's growing dissatisfaction with phenomenology, which led him, from 1930 to 1933, to a cycle of studies on Hegel's dialectics, which itself led to the elaboration of the *Logic of Species* (or "Logic of the Specific"). The triggering factor that urged him towards Hegel was, certainly, as Tanabe makes it clear in two important articles from 1931, *Synthesis and Transcendence* and *The Position of Anthropology*, the negligence of his German masters regarding the concept of *body*, which he considered to be determining in the unification of the universal and the particular, which he was striving, in the wake of Nishida Kitarō, to spell out. This return from phenomenology to Hegel has also been undertaken by French phenomenologists such as Jean-Paul Sartre, Maurice Merleau-Ponty, Jacques Derrida, Emmanuel Levinas, Michel Henry, Tran Duc Tao or, more recently, Jean-Luc Marion. It may thus be wondered what makes Tanabe's own attempt original and how it could contribute to phenomenological studies today. In my presentation I will confront Tanabe's philosophy with Sartre, Merleau-Ponty and Henry, who reinjected Hegel in the phenomenological debate and introduced the body as a central concept in phenomenology in order to enlighten the originality of Tanabe's take on Hegel and to display the role the concept of *body* played in the elaboration of his "post-phenomenological" thinking.

## **Urai Satoshi**

Ōtani University, Kyoto, Japan

### **Mediation and Absolute Mediation in the Philosophy of Tanabe Hajime**

Tanabe Hajime (1885–1962) developed his “absolute dialectics” between 1930 and 1933. This would be no mere way station for Tanabe’s thinking: for as late as 1948, Tanabe claimed that his new philosophical developments continued to depend on it. Indeed, we could say that his whole philosophy since the 1930s is based on absolute dialectics.

This unique dialectics is characterized by the concept of “absolute mediation,” that nothing is unmediated. Everything in the historical world, whose structure absolute dialectics is meant to elucidate, including even the Absolute, is mediated by something else.

Absolute mediation is carried out through Tanabe’s concept of absolute nothingness, the basic principle of all change and formation in the historical world. As such, absolute nothingness is something to which we are connected in all processes of relating and changing.

Yet, Tanabe also contends that when we undergo “death-and-resurrection”—the salvific process of his philosophy of religion known as “metanoetics”—we are “mediated by the universal,” where “the universal” is a reference to “absolute nothingness.” This creates the following tension. On the one hand, Tanabe says that we are always mediated by absolute nothingness. On the other hand, Tanabe claims that such mediation is typical of salvation. If these are both true, then it seems to follow that we are always, already saved. How are we to understand this relationship between “being mediated by the universal” and absolute mediation? This presentation aims at clarifying the foundation of Tanabe’s philosophy by unraveling the relationship between these two ideas.



## **EAST, WEST AND THE KYOTO SCHOOL II.**

### **Thorsten Botz-Bornstein**

Gulf University for Science and Technology, Kuwait City, Kuwait

### **Nishida Kitarō and Muhammad ‘Abduh on God and Reason: Towards a Theology of Place**

I compare the Japanese philosopher Nishida Kitaro (1870–1945) with the Egyptian philosopher and reformer Muhammad Abduh (1849–1905). Both philosophies emerged within similar cultural contexts. Both thinkers attempt to think

relationships between the individual and the universal through organic models. In parallel, both philosophies produce paradoxical positions regarding the integration of reason and religion. Like Abduh, Nishida is interested in the unity of God. How do we have to think the unity of God when every unity is only composed of individuals? ‘Abduh’s concept of God reflects Nishida’s “self-determination of the world as a self-Contradictory Self-Identity” (*mujunteki jiko dōitsu*, 矛盾的自己同一, TPR: 34) because, according to Nishida, God is an “infinite self-determining form” (25) inside whose unity everything expresses itself organically. God is a contradictory unity, and ‘Abduh’s reflections on the existence of God insist on a similar sort of contradictory self-identity.\* Nishida concludes that the fundamental source of relation between elements must be sought in the infinite self-determining (自己限定 *jiko-gentei*) form of God that expresses itself organically.

### **Wing Keung Lam**

Dokkyo University, Sōka, Japan

#### **Nishida Kitarō and Shaftesbury: An Encounter of Moral Sentimentalism**

This paper explores the potential and problems of moral sentimentalism that lie in the encounter of Nishida Kitarō and Shaftesbury. With respects of Nishida’s moral philosophy, a number of scholarships can be found on its relationship with Immanuel Kant and Thomas Hill Green. Meanwhile, Nishida discusses Shaftesbury and the moral sense school that follows extensively in *Zen no Kenkyū* (善の研究, *An Inquiry into the Good*), *Eikoku Rinrigakushi* (英国倫理学史, *A History of British Ethics*) and so on. In *An Inquiry into the Good*, the concept of harmony (調和) and the mean (中庸) for the good highlighted by Shaftesbury are referred. The discourse of moral sense school developed by Francis Hutcheson, David Hume, Adam Smith is examined in *The History of British Ethics*. I would like to argue, therefore, Nishida’s moral philosophy is deeply influenced by Shaftesbury and his followers. On top of this, I would like to suggest that Nishida is a moral sentimentalist, who emphasizes feelings, passions or sentiments play a fundamental and decisive role for moral actions. In order to unpack this claim, I shall delve into the following issues: firstly, the relationship between Nishida and Shaftesbury. Secondly, Nishida’s moral philosophy

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\* The contradictoriness becomes even more obvious in Ibn ‘Arabī for whom the Absolute and the world are “contradictorily identical with one another.” “The Absolute and the world are the same while being at the same time diametrically opposed to each other” (Izutsu 1983: 89).



and the school of moral sense. Thirdly, the lessons that Nishida may offer for moral sentimentalism.

### **Sanada Wataru**

Osaka University, Japan

#### **What Enables History to Move: A Reading of Nishida Kitarō's Later Works**

The purpose of this paper is to examine what enables history to move, according to Nishida Kitarō's later works. In his later works, he came to examine not only an identity that holds all things together as one, but also contradictory aspects, such as individual and universal. It is true that he developed the concept of pure experience under the influence of Bergson's "pure duration," which is an indivisible succession of qualitative changes. Intuition in Bergson's and Nishida's sense puts us, as people, in contact with a whole continuity of this fluidity; however, we cannot be aware that we are in this fluidity unless we have an outside perspective. Although Nishida attempted to resolve this problem in his early works, he ended up taking this fluidity as a given. Thus, in his early and middle works, he could not explain why the movement of history was possible. However, in his later works, he explained this movement not only from an outside perspective or, in other words, from the perspective of an individual; he examined it in terms of the correlation between individuals and the world. In this paper, I propose to interpret this correlation as the structure that enables history to move. Nishida thought that individuals transform the world, and in turn, the world, which is transformed determines and also provokes them to transform the world. This mutual determination makes the world (and also individuals) renew dialectically. Nishida regarded this dialectic renewal of the world as the movement of history.

### **Tak-Lap Yeung**

Academia Sinica, Taiwan

#### **Influences and answers from a transcultural perspective: Nishida Kitaro and Mou Zongsan on Intellectual Intuition**

As a pathway connecting Western philosophy to Eastern, Nishida Kitaro and Mou Zongsan have similarly taken the challenge to reinterpret the meaning of intellectual intuition (intellektuelle Anschauung), through which the special characters of Asian philosophical thoughts can clearly be revealed in the perspective of world philosophy. Nishida believes that there is no clear distinction between intellectual intuition and



perception (or in other words, empirical intuition). Intellectual intuition contains far richer content than ordinary intuition, which can be seen from the artistic and religious experience. Intellectual intuition transcends the dichotomy between subject and object and serves as a united basis for knowledge and morality in relation to religion; Mou, on the other hand, believes that the acknowledgment of intellectual intuition is the common character of Chinese philosophy in general (including Confucianism, Taoism and Buddhism). By such character, human beings can act as infinite beings in terms of morality and with which they can stand for and live out their subjectivity. The above appropriations show not only the different approaches to reinterpret Kant's conception of intellectual intuition but also the unique way of modernization of traditional Asian philosophy. The former introduces a different understanding of consciousness and unconscious acts for a better understanding of the living phenomenon, the latter rebuild the foundation of Confucianism by Kantian argumentation of morality. In this paper, I will not only shed light on their thinking on intellectual intuition but also evaluate their interpretations according to their reception of Kant and phenomenology.

## PARTICIPANTS' BIOS

### **Reki ANDO**

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Reki Ando is a PhD student majoring in political theory and history at the Graduate School of Human Sciences, Osaka University. His research fields include emancipatory theories and political philosophy, with special interests in the actuality of theory in relation to social movements. His current project analyzes the changing concept of the political in French thought during the late 1970s and early 1980s. He is also working on a study of the decline of Japanese Marxist thought in the same time period.

### **Judit ÁROKAY**

*Universität Heidelberg, Germany*

Judit Árokay graduated from Eötvös Loránd University in German and English Language and Literature, and holds an M.A. and PhD in Japanese Studies from Hamburg University, with a Habilitation at Free University Berlin. Since 2007, Judit Árokay is full professor of Japanese Studies at the University of Heidelberg, specializing in pre-modern Japanese literature. Her special interests are waka poetry and poetic theory from the Middle Ages to the end of the Tokugawa period, the rhetoric of poetic language, and the transformation of literary language at the advent of the modern period. Her publications include: *Die Erneuerung der poetischen Sprache: poetologische und sprachtheoretische Diskurse der Edo-Zeit*, München: Iudicium, 2010; *Divided languages? Diglossia, Translation and the Rise of Modernity in Japan, China, and the Slavic World*, edited with Jadranka Gvozdanović & Darja Miyajima, Cham: Springer, 2014; Founder and co-editor of the online journal “Bunron – Studies in Japanese Literature” ([bunron.org](http://bunron.org), since 2014).

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Oleksandra Bibik was born in 1993. Currently, she is a postgraduate student at Vasyl Stus Donetsk National University in Vinnytsia, Ukraine. She is also a member of the Academic Workshop for the Study of Religion. Professional interests lie in the field of Japanese ideology, Pan-Asianism in Japan, and History of Religions in Japan (particularly she is focusing on Islam studies). She has published more than 20 academic articles.

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Quentin Blaevoet is a doctoral student at the University of Strasbourg, France. His interest is in the different receptions of phenomenology in Japan through the works of thinkers from the Kyoto School and that of more contemporary Japanese phenomenologists, in the front row of which that of Nitta Yoshihiro (1929–2020). He is preparing a dissertation on the first reception of Husserl and Heidegger in Japan in the works of Tanabe Hajime (1885–1962), and is participating in the ongoing efforts to make the latter's early works available in French and English.

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Thorsten Botz-Bornstein was born in Germany, did his undergraduate studies in Paris, and received a Ph.D. in philosophy from Oxford University in 1993. As a postdoctoral researcher based in Finland, he undertook research for four years on

Russian formalism in Russia and the Baltic countries. He has also been researching for three years in Japan on the Kyoto School and worked for the Center of Cognition of Hangzhou University (China) as well as at Tuskegee University in Alabama. He is now Professor of philosophy at Gulf University for Science and Technology in Kuwait.

**Joff BRADLEY**

*Teikyo University, Tokyo, Japan*

Joff Bradley is a professor at Teikyo University, and visiting professor at Jamia Millia Islamia, New Delhi, India, and visiting fellow at Kyung Hee University, Seoul, Korea. He is vice president of the International Association of Japan Studies. Joff has co-written *A Pedagogy of Cinema* & coedited: *Deleuze and Buddhism*; *Educational Ills and the (Im)possibility of Utopia*; *Educational Philosophy and New French Thought*; *Principles of Transversality, Bringing Forth a World*; *Bernard Stiegler and the Philosophy of Education*. He published *Thinking with Animation* in 2021.

**Dean Anthony BRINK**

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Dean Anthony Brink is Professor in the Department of Foreign Languages and Literatures at National Yang Ming Chiao Tung University, Taiwan. Recent publications include three monographs: *Poetics and Justice in America, Japan, and Taiwan: Configuring Change and Entitlement* (Lexington Books, 2021); *Philosophy of Science and The Kyoto School: An Introduction to Nishida Kitarō, Tanabe Hajime and Tosaka Jun* (Bloomsbury, 2021); *Japanese Poetry and Its Publics: From Colonial Taiwan to Fukushima* (Routledge, 2018).

**Sova PK CERDA**

Sova PK Cerda is a MEXT scholar doing doctoral work on Nishitani Keiji at Kyoto University's Graduate School of Human and Environmental Studies. The thesis explores the anti-Cartesian and post-Kantian motivations in Nishitani's thought, as well as in the Anglophone reception of Kyoto-School philosophy. Sova is interested in the bundle of issues that concern "the good life," in particular, subjectivity (being a self) and normativity (dealing with being a self).

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Chim Wung Cheong is a PhD candidate at the Department of English in the Chinese University of Hong Kong.

### **Hung-Tao CHU**

*National Taiwan University*

Hung-Tao Chu is a doctoral candidate in the Department of Philosophy at National Taiwan University. He has published articles on Zhuangzi, Xunzi, and Han Feizi. He is now focusing on the political thought in the Four Classics of the Yellow Emperor (Huangdi Sijing 黃帝四經), an excavated document from the Han Dynasty.

### **Ming Hon CHU**

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Ming Hon Chu is a doctor candidate in the Chinese University of Hong Kong. His current theme of research is the motivations to phenomenological reduction. He is interested in how philosophy helps to illuminate different kinds of limit-experience. His recent publication is *Formen der Versunkenheit. Die Rolle der Traumanalyse im Frühwerk Eugen Finks* (2020), which investigates dreaming as a special phenomenon for reshaping our understanding of experience.

### **Montserrat Crespín Perales**

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Montserrat Crespín Perales, Ph.D. (Barcelona, Spain). Bachelor's Degree in Law (1998) from Pompeu Fabra University and in Philosophy (2004) from University of Barcelona (with honors). Japan Foundation Fellowship Researcher at the International Research Centre for Japanese Studies (Nichibunken) in Kyoto (2006). Master's in research in Contemporary East Asia at Autonomous University of Barcelona (with honors) (2008). PhD in Philosophy from University of Barcelona (Cum Laude) (2013) with the doctoral thesis entitled *Experience, Self-consciousness and Will. The conceptualization of subjectivity in Nishida Kitaro's first period philosophy (1911-1923)*. She is currently lecturer at the Faculty of Philosophy of the University of Barcelona. More info and publications: <https://philpeople.org/profiles/montserrat-crespin-perales>

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Dávid Sándor Cseh received his Aesthetics MA diploma at Eötvös Loránd University (ELTE) and graduated as a theatre dramaturg at the University of Theatre and Film Arts in Budapest. He is currently a doctoral candidate at the Aesthetics Department of ELTE, where he studies the aesthetics of Japanese nō theatre. He is also a freelance dramaturg who has worked at such theatres as Miskolc National Theatre and Vígszínház. He was a Fellow of the Japan Foundation in 2017 and has been a member of ENOJP since 2015.

### **Andrei CUNHA**

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Professor of Japanese Language and Literature at Universidade Federal do Rio Grande do Sul (Brazil), literary translator, with published translations of works by Tanizaki Jun'ichirô, Nagai Kafû, Tawada Yôko, Ogawa Yôko and Inoue Yasushi, as well as the first Brazilian translation of the Hyakunin Isshu and a compilation of Kokinshû poems.

### **Mirjam DÉNES**

*Hopp Ferenc Museum of Asiatic Arts, Budapest*

Mirjam Dénes is a Hungarian Art Historian and Japanologist, a graduate from Eötvös Loránd University and Károli Gáspár University of the Reformed Church in Budapest. Since 2015 she has been curating the Japanese art collection of the Ferenc Hopp Museum of Asiatic Arts. Besides the management of ca. 8000 items, she focuses her research on the histories of collecting Japanese art in Hungary, and on Japonisme. She organized various exhibitions and conferences, published books and catalogues, and managed an international research group which published *Japonisme in the Austro-Hungarian Monarchy* (2020).

### **Laÿna DROZ**

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Laÿna Droz holds a PhD in Global Environmental Studies at Kyoto University in 2020. Her book titled *The Concept of Milieu in Environmental Ethics* was published in 2021. Inspired by Japanese and cross-cultural environmental philosophy, it explores sustainability and individual responsibility in the global context of pluralism of worldviews. Droz is now a postdoctoral researcher at the Basque Center for Climate Change, with a grant from the Swiss National Science Foundation.

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Mária Ildikó Farkas (PhD) is Historian and Japanologist, Associate Professor at the Institute of Oriental Languages and Cultures, Károli Gáspár University of the Reformed Church in Hungary. She holds an MA and PhD in History and an MA in Japanese Studies. She is specialized in modern and early modern (Asian and European) cultural history, modernization and collective identity issues. She has several publications on Hungarian-Japanese relations, on “Turanism”, and on the cultural aspects of Japanese modernization (in Hungarian and in English).

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Vladlena Fedianina is Chair of the Japanese Language Department of Moscow City University. She holds a doctorate in Japanese History (of Japan) from Moscow State University (2006), translated the *Kitano Tenjin Engi* into Russian, and has published widely in the field of the history of Japanese religions.

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Ramona Fotiade is Reader in French at the University of Glasgow, and a specialist of existentialism, surrealism and film-philosophy. In 2016, she curated the retrospective exhibition, *Lev Shestov – The Thought from Outside*, at the Town Hall of the 6<sup>th</sup> arrondissement in Paris, and edited the exhibition catalogue. Her other publications include: *Pictures of the Mind. Surrealist Photography and Film* (2018), *Du tragique à*

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Frédéric Girard is a Professor Emeritus in Japanese Studies at the French Institute of Oriental Studies (Ecole française d'Extrême-Orient).

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Francesca Greco is currently a research member of the DFG funded research project *Histories of Philosophy in a Global Perspective (Geschichten der Philosophie in globaler Perspektive)* directed by Prof. Dr. Rolf Elberfeld at the University of Hildesheim, where Francesca is also working on a PhD project in philosophy in the field of intercultural philosophy, especially Japanese philosophy with the provisional title *Form of Negativity. Not, Nothingness, Relationality (Formen der Negativität. Nicht, Nichts, Relationalität)* under the supervision of Prof. Dr. Rolf Elberfeld and PD. Dr. Katrin Wille. Among her publications we find *Der Ort der Wahrheit. Heideggers Ortsdenken mit Blick auf die Philosophie Nishidas* (2017), *Ricordare il dimenticato Vattimo e la 'vocazione nichilista dell'ermeneutica' oltre un pensiero dualista* (2018), *Orten und Grenzen: Übergangsräume im Philosophieren Nishida Kitarōs* (2020), *Ein Blick ins Werk »Storia delle storie generali della filosofia« aus globaler Perspektive* (2021), *Reformulating the Position of Indifferentism in the Japanese Buddhist Philosophy* and several video conferences accessible from YouTube.

### **Rodrigo GUERIZOLI**

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Rodrigo Guerizoli, PhD from the University of Cologne, is professor in the philosophy department of the Federal University of Rio de Janeiro, where he conducts research mainly in the area of history of medieval philosophy (13th and 14th centuries), with emphasis on dealing with issues related to metaphysics and theory of action.



### **Filip GURJANOV**

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Filip Gurjanov is a PhD student at the University of Vienna and Charles University (Prague), as well as a DOC fellow of the Austrian Academy of Sciences. Gurjanov's project focuses on a phenomenological approach to the act of photographing. In this context, he is mainly engaged with early Martin Heidegger as well as Nishida Kitarō's philosophy, exploring different ways in which their thought can be used to cast light on the photographic act.

### **Mika IMONO**

*Meisei University*

Mika Imono, PhD in Philosophy, University of Toulouse II (2013) and PhD in Philosophy, Doshisha University, Kyoto (2015), Associate Professor at the Department of Education, Meisei University, Tokyo. Subject of both of her theses is a comparison between the philosophical concepts of Maine de Biran and Kitarō Nishida. After completing her thesis, Mika Imono has been holding various research and teaching appointments in Japanese Studies at the Universities of Bordeaux Montaigne (2013–2015) and Strasbourg (2015–2019). From 2019 to 2020, she was awarded the Hakuho Japanese Research Fellowship, and subsequently pursued her studies at the International Research Center for Japanese Studies in Kyoto (2019–2020).

### **Yuko ISHIHARA**

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Yuko Ishihara is an associate professor at the College of Global Liberal Arts at Ritsumeikan University in Osaka, Japan. Her research areas include the Kyoto School philosophy and classical phenomenology, with a specific interest in transcendental philosophy. She completed her PhD dissertation in 2016 on a comparative study of Heidegger's and Nishida Kitarō's critical engagements with transcendental philosophy in the late 1920s. Her recent research focuses on the topic of play and how modern philosophers, both eastern and western, have turned to the notion of play to overcome the metaphysics of subjectivity.

**Daryl JAMIESON**

*Kyushu University, Fukuoka, Japan*

Daryl Jamieson is an assistant professor of composition at Kyushu University in Fukuoka, Japan. His research revolves around recovering marginalized ways interpreting art (sound) from non- or pre-capitalist societies, especially *nō*. He composes for both Japanese and western instruments and his music has been widely performed. His *Vanitas* trilogy received the 2018 Toshi Ichiyanagi Contemporary Prize. He is also the co-founder and artistic director of the music theatre company 'atelier jaku'.

**Romarie JANNEL**

Romarie Jannel received his PhD from the École Pratique des Hautes Études in Paris with a thesis on the philosophy of Yamauchi Tokuryū. He collaborated with Augustin Berque on a French translation of *Logos et Lemme*, the only work of Yamauchi to be translated into a Western language to date. He studied Buddhist philology with Frédéric Girard and Japanese philosophy with Uehara Mayuko. He is currently part-time lecture at Kyoto University.

**Prof. David W. JOHNSON**

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David Johnson is an Associate Professor of Philosophy at Boston College. He works in the fields of contemporary Japanese philosophy (especially Watsuji, Kimura Bin, and Nishida), hermeneutics and phenomenology (especially Gadamer, Merleau-Ponty, and Heidegger), and comparative/intercultural philosophy. He has been a visiting researcher at the University of Freiburg, the Nanzan Institute for Religion and Culture, the International Research Center for Japanese Studies, and Pompeu Fabra University. His current research focuses on integrating the social ontology of the Japanese philosopher and psychiatrist Kimura Bin into the a-subjective phenomenology of Jan Patočka and the phenomenology of life of Merleau-Ponty and Renaud Barbaras.

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学歴 (最近のもの)

2020年9月: フランス国立東洋言語文化大学大学院日本学専攻修士課程修了

2020年11月: パリ・ナンテール大学、知識・言語・モデリング研究科博士課程入学

2021年3月: 名古屋大学大学院人文学研究科博士課程後期課程修了

2021年4月-: 名古屋大学大学院人文学研究科博士研究員

職歴

2020年9月1日ーフランス国立東洋言語文化大学日本学科講師

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Yukiko Kuwayama is a PhD candidate in philosophy at the University of Hildesheim (Germany) and a language teacher (Japanese) at the Institut National des Langues et Civilisations Orientales (INALCO) in Paris. She submitted her PhD thesis *Ki (気), Fühlen und Empfinden: Eine linguistische Phänomenologie vorprädikativer Erfahrungsformen* in November 2021. She did a bachelor in philosophy at Sophia University (Jōchi daigaku), Tokyo, with a focus on Kantian epistemology and practical philosophy (2013) and a master's program on translation between German and Japanese at the University of Bonn, Germany (2016).

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Leon Krings is a member of the research project “Histories of Philosophy in a Global Perspective” (HiPhi) at the University of Hildesheim, Germany, where he is also working on a PhD thesis on the phenomenology of embodiment, with a focus on the training of embodiment patterns (型 kata) in the context of Japanese philosophy and practice. His other research interests include intercultural philosophy, Nishida Kitarō, and philosophy as a form of life (*Lebensform*). His latest publication is the collected volume *Transitions: Crossing Boundaries in Japanese Philosophy* (2021), co-edited with Francesca Greco and Yukiko Kuwayama. He is currently preparing the

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Lam Wing Keung is currently teaching at Dokkyo University, Japan. His research interests lie in Japanese philosophy, transcultural philosophy, and virtue ethics. His recent publications include *Japanese Philosophy in East Asia* (in Japanese, co-edited), *Globalizing Japanese Philosophy as An Academic Discipline* (co-edited), *Japanese Ethics and Confucian Tradition* (in Chinese, co-edited) and so on.

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Hans Peter Liederbach received his Dr. phil. in philosophy from Eberhard-Karls University Tübingen, Germany. He is a Professor of Philosophy and German at Kwansei Gakuin University in Nishinomiya, Japan. He has done research on the effective history of Western philosophy in modern Japan (Watsuji, Kuki, Nishitani, Heidegger, and Hegel). Currently he is interested in how the philosophical discourse of modernity has been received by Japanese philosophers and how this reception shapes our understanding of Japanese philosophy and philosophy in general. He is the author of *Martin Heidegger im Denken Watsuji Tetsurōs: Ein japanischer Beitrag zur Philosophie der Lebenswelt*. München: Iudicium, 2001, the co-author of *Haidegā "Tetsugaku e ni kiyo" kaidoku*. Tokyo: Heibonsha 2006, various articles, and translations. Recently, he edited *Philosophie im gegenwärtigen Japan*. München: Iudicium, 2017.

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Adam Loughnane is Associate Professor of Philosophy at University College Cork. His research centres on the phenomenological and aesthetic traditions of Europe and Asia. He has recently completed a monograph entitled *Nishida and Merleau-Ponty: Artistic Expression as Motor-Perceptual faith* (SUNY 2019), is presently working on an introduction to Japanese aesthetics, *Phenomenology of Tea* (Bloomsbury, 2022)

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Rossella Lupacchini teaches philosophy of science at the University Federico II of Naples. Her research focuses on the foundations of physics and mathematics. Her interests encompass forms of scientific and artistic representation, geometric structures, and the history of ideas from Leibniz to modern physics. More recently, she has turned her attention to the contrast between Eastern and Western ways of thinking the infinity, particular as reflected in the mathematical view of some philosophers of the Kyoto School.

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**Katsumori MAKOTO**

*Akita University, Japan*

Katsumori Makoto 勝守真 is professor emeritus in philosophy at Akita University, Japan. After studying geophysics, he majored in the history and philosophy of science at the University of Tokyo. He holds a PhD in philosophy from the Vrije Universiteit, the Netherlands. His main fields of research are the philosophy of science, and contemporary European and Japanese philosophy. His publications include 『現代日本哲学への問い：「われわれ」とそのかなた』 (2009) and *Niels Bohr's Complementarity: Its Structure, History, and Intersections with Hermeneutics and Deconstruction* (2011).

### **Lorenzo MARINUCCI**

*University of Kyoto, Japan*

Lorenzo Marinucci is currently a Japan Foundation Fellow at the University of Kyoto, with a postdoc research project dealing with the theme of scent in Japanese and European thought. He has been a Canon Europe Fellow (Kyoto University, 2020-21) in the same atheneum, and got his PhD from the University of Rome - Tor Vergata in 2019. He is also active as a translator of Japanese philosophy, poetry and fiction.

### **Kimie MATSUMOTO**

*Osaka University, Japan*

松本 きみゑ

大阪大学大学院人間科学研究科 博士後期後期課程

未来共生学 共生の人間学

博士論文のテーマ

千利休の教えを日本文化論に位置付ける研究

### **Lucy McCORMICK**

*University of Glasgow, Scotland*

Lucy McCormick is a second-year PhD candidate at the University of Glasgow. Her work explores the reception of Buddhist traditions in the French interwar avant-garde, with a focus on Georges Bataille's engagement with Tibetan Buddhism and Japanese Zen.

### **Edward McDUGALL**

*University of Wolverhampton – Durham University, England*

Edward McDougall is a Visiting Lecturer at the University of Wolverhampton and Tutor at Durham University. McDougall specializes in Heidegger and East Asian Philosophy. His Ph.D. thesis considered the hermeneutic foundations of Heidegger's dialogue with the "East Asian World". He has sought to continue this dialogue, focusing on Daoism and Shinto. His paper, *Everydayness, Divinity, and the Sacred: Shinto and Heidegger*, was published in *Philosophy East and West*. McDougall's works also include a book chapter, "Is Heidegger Eurocentric? A Geography of Being" (*Perspektiven mit Heidegger: Zugänge-Pfade-Anknüpfungen*), and encyclopaedia

entries such as “Justice and Religion: Daoism” (*Encyclopaedia of Global Justice*), “Heidegger and Intercultural Philosophy” and “Folk Shinto” (*Online Dictionary of Intercultural Philosophy*). In his forthcoming works, McDougall further looks at the connections between Heidegger's thought and Japanese culture, particularly in Keiji Nishitani's works and Hayao Miyazaki's animations. McDougall has also extended his research to the philosophical significance of animism.

### **Rossa Ó Muireartaigh**

#### *Aichi Prefectural University*

He is an associate professor at Aichi Prefectural University in Japan and has a PhD from the European Graduate School. He is the author of the forthcoming *The Zen Buddhist Philosophy of D. T. Suzuki* (Bloomsburg). He has also completed various Japanese to English translations of Japanese philosophy.

### **Alexandra MUSTATEA**

#### *Kanda University of International Studies, Mihama, Japan*

Alexandra Mustatea is currently a Lecturer at Kanda University of International Studies, where she teaches courses on Japanese literature, premodern history, and religion. She received her Ph.D. from the University of Bucharest in 2011, and she has been in Japan ever since. She specializes in Japanese intellectual history, focusing on Tokugawa Confucianism and its relationship with modern Japan's nation-building mechanisms, both in philosophical and socio-historical terms. Recently, she has been exploring the issue of Confucianism in the ethics of Watsuji Tetsurō, but she has also developed an interest in the way early-Meiji Japanologists have perceived and made sense of the connection between Confucianism and the various facets of ‘modernity’.

### **Ralf MÜLLER**

#### *University of Hildesheim*

Ralf Müller is currently a research fellow at the Institute for Philosophy at the University of Hildesheim (Germany). His research interests involve philosophy of language and culture, particularly the intercultural philosophy of Ernst Cassirer. His research also encompasses regional philosophies including pre-modern Buddhist and modern Japanese philosophy. After completing a doctoral dissertation, “Dōgen’s

language thinking: Systematic perspectives from history and the theory of symbols” at Humboldt University (Berlin, Germany) and postdoctoral studies at Kyoto University (Japan), he has become the principal investigator for the research project “Translating Philosophy in/to Japan” („Übersetzung von Philosophie nach Japan in kulturphilosophischer Perspektive“). For further details, see [http:// www.ralfmueller.eu](http://www.ralfmueller.eu).

### **NGUYEN Duy Hung**

Nguyen Duy Hung was born in Vietnam, is an environmental researcher with about 20 years of studying and working in the issue. He had started studying in environmental technology at Hanoi University of Science and Technology (HUST) for his Bachelor degree in Vietnam (2001–2006). After nearly 5 years working for HUST right after graduation, he had come to the University of the Philippine-Diliman (UPD, Philippines) to take a master course in Environmental Engineering (2010–2012). And then, he had moved to Kyoto University (KU, Japan) to proceed his PhD. Course in Global Environmental Studies in 3 years (2013–2016). And then he had come back and continuously worked for HUST until the year of 2018 when he had come back KU to do his 1-year research fellow. Since 2019, he has returned Hanoi to work as an environmental researcher and consultant for a Japanese company located here. Again, he has enrolled in a PhD. Course in Environmental Engineering at VNU University of Science since 2020. His fields of expertise are environmental monitoring and survey, water analysis Environmental Assessment of Sites and Organization (EASO), Environmental impact assessment (EIA), environmental due diligence.

### **ODA Kazuaki**

*Osaka University, Japan*

Oda Kazuaki 織田和明 is a Specially Appointed Researcher in the Graduate School of Human Sciences Center for Collaborative Future Center at Osaka University. He received a PhD (Human Sciences) from Osaka University in 2021. His publications include *Kuki Shūzō and the Question of Origins*.



### **Jun'ichi ONO**

*University of Tokyo*

Jun'ichi ONO, PhD from the University of Tokyo, is currently Assistant Professor in Philosophy at Jichi Medical University, Japan. He is the Japanese translator of Izutsu's *Language and Magic*.

### **Yuliya OSADCHA Ferreira**

*Taras Shevchenko Institute of Literature, National Academy of Sciences of Ukraine*

Graduated from the Kyiv National Linguistics University (2001); received PhD in theory of literature (2006) from the Taras Shevchenko Institute of Literature (the National Academy of Sciences of Ukraine). Currently works on the topic *Mechanisms and Strategies of Literary Canon Formation in the Early Meiji Literary Criticism*. Author of the monograph *Ego-prose watakushi-shōsetsu in Japan: Theory, Genesis, Modern Context* (2013) and the full translation into Ukrainian of Tsubouchi Shōyō's *The Essence of the Novel* (2015).

### **Graham PARKES**

A native of Glasgow, Graham Parkes has taught philosophy at universities in the United States, Europe, and East Asia, and is now Professorial Research Fellow at the University of Vienna. He has published widely in the fields of European, Chinese, and Japanese thought, with a current emphasis on environmental philosophy. His latest book is *How to Think about the Climate Crisis: A Philosophical Guide to Saner Ways of Living* (Bloomsbury Academic, 2021).

### **Roman PASCA**

*Kyoto University, Japan*

Roman Paşca is an assistant professor at the Department of Japanese Philosophy at Kyoto University's Graduate School of Letters. His research focuses on the development of the concept of "nature" in premodern Japanese philosophy. He is also working on the relation between nature and self within the frame of environmental ethics, and on "deep ecology" in Japanese philosophy.

### **Raphaël PIERRÈS**

#### *University Paris 1*

Raphaël Pierrès is a doctor of the University Paris 1, where he currently teaches general philosophy and the reading of philosophical texts in foreign languages, in particular in Japanese (on Nishida). During his doctorate, carried out under the direction of André Chartrak, he worked on the problem of interiority in the history of modern philosophy, and is now developing its contemporary implications in a comparative perspective. He is an associate member of the Laboratoire d'Histoire de la Philosophie Moderne of the University Paris 1 (HiPhiMo) and participates in the European Network of Japanese Philosophy (ENOJP).

### **Luis PUJADAS Torres**

#### *Universitat de les Illes Balears, Spain*

Born at Palma de Mallorca in 1949. Graduated in Philosophy from the Universitat de Barcelona (UB). PhD obtained at the Universitat de les Illes Balears (UIB), published as *La ascensión y caída de la teoría funcionalista de la mente*. Adjunct Professor of Philosophy of Language at the UIB. Now retired, but still working on the relationship between the Kyoto School, continental philosophy, and analytical philosophy. He has contributed presentations to the first, second, fourth, and fifth ENOJP conferences.

### **Beáta PUSZTAI**

#### *Eötvös Loránd University (ELTE), Budapest, Hungary*

Beáta Pusztai is a PhD student at the Department of Japanese Studies at Eötvös Loránd University, Budapest, Hungary (Doctoral School of Linguistics, Doctoral Programme of Japanology). She is also a PhD student of Film, Media and Contemporary Culture at Eötvös Loránd University and a guest lecturer at Metropolitan University, Budapest, Hungary. Beáta is a long-time admirer and devoted researcher of the animated medium. Her main field of research is anime, i.e. the Japanese animated cartoon. Her primary academic concerns are the transcultural and intermedial aspects of the Japanese cartoon. She is interested in issues such as the dynamics of intermedial adaptation in contemporary Japanese visual culture—focusing on the strong interconnectedness among manga, anime, and live-action film, or the cross-cultural adaptation between Japan and the West and the formation of

national identity in the anime medium, and various other matters—mainly of visual expression—pertaining to the Japanese cartoon as a peculiar type of graphic animation.

### **Cláudia RAMOS**

*University of Lisbon, Portugal*

Cláudia Ramos is a PhD student in Painting at the Faculty of Fine Arts, University of Lisbon (Portugal) and Master in Criticism, Curatorship and Theories of Art from the same University. She is a researcher with a scholarship from the FCT and develops work at the Research and Study Center in Fine Arts at the Faculty of Fine Arts, University of Lisbon and in the Research Group of the Mystical and Philosophical Library Alois M. Haas of the Pompeu Fabra University in Barcelona. She has curated projects such as Labyrinth Studies or The Blue Blooms in the Shadow, working with museums and other cultural spaces.

### **SAITO Yoshifumi**

医科大学を卒業後、生物学と哲学の連結を図り、90年代前半「伊藤源石」の筆名で『現代思想』に数篇を寄稿した。「分裂と融合」「微の分析」「免疫の意味ロジー」など。2001年冬、道元に遭遇し、『正法眼蔵』の標準解の確立を目指して研究を開始した。2017年夏、最初の成果を『跳訳道元——仏説微塵経で読む正法眼蔵』として出版した。文化学院、新潟大学などで教えた。建築をこよなく愛す。

### **Naoki SAKAI**

*Cornelle University, USA*

Naoki Sakai is Distinguished Professor of Arts and Sciences in Asian Studies Emeritus. He used to teach in Comparative Literature and Asian Studies at Cornell University. He has published in the fields of comparative literature, intellectual history, translation studies, the studies of racism and nationalism, and the histories of textuality. His publications include: *The End of Pax Americana: The Loss of Empire and Hikikomori Nationalism* (2022); *Translation and Subjectivity* (1997); *Voices of the Past* (1991); *The Stillbirth of the Japanese as a Language and as an Ethnos* (1995); *Nationalism of Hikikomori* (2017). He edited a number of volumes including *Politics of Translation*, special issue of *Translation*, co-edited with Sandro

Mezzadra (2014); *The end of area*, special issue co-edited with Gavin Walker of positions asia critique (2019). Naoki Sakai served as the founding editor for the project of [TRACES](#), a multilingual series in five languages.

### **SANADA Wataru**

*Osaka University, Japan*

Sanada Wataru 眞田航 is a Ph.D. student at the Graduate School of Human sciences, Osaka University. The focus of his study is Nishida Kitarō's philosophy of history. His publications include 「西田幾多郎「世界の自己同一と連続」における「弁証法的世界」—行為における「非連続の連続」を手掛かりに—」 (2021).

### **Jordanco SEKULOVSKI**

*Temple University*

Jordanco Sekulovski Ph.D. is Adjunct Professor of Philosophy and the Humanities at Temple University Japan; Associate Foreign Researcher at the East Asian Research Center, Kyoto University; General editor of *Studia Philosophica* (Chisokudō Publications); and organizer and coordinator of the TUJ Philosophy Lecture Series. He received a PhD in Philosophy from Paris X University under the supervision of François Laruelle and is the author of *Postures et pratiques de l'Homme: libéralisme, philosophie non-standard et pensée japonaise* (2013). For more information please visit <http://jsekulovski.wix.com/nonphi> as well as <https://sites.temple.edu/tujphilseries/> and follow us on Twitter at @SekulovskiJ & @TujPhil.

### **Kyle SHUTTLEWORTH**

*Rikkyo University, Tokyo, Japan*

Kyle Shuttleworth is a JSPS International Research Fellow at Rikkyo University, where he is researching the interface between environmental ethics and Japanese philosophy. His recent publications include the monograph *The History and Ethics of Authenticity* with Bloomsbury (2020), the research article 'Virtues and Ethics within Watsuji Tetsurō's *Rinrigaku*' in *Asian Philosophy* (2020), and the translation of Watsuji's controversial essay 'America's National Character' in *Philosophy East and West* (2021).

**Robert Ryan SMITH**

*University College Dublin, Ireland*

Robert Ryan Smith is PhD candidate at University College Dublin.

**Niklas SÖDERMAN**

*Tallinn University, Estonia – University of Helsinki, Finland*

Niklas Söderman is a PhD candidate in cultural studies at Tallinn University and political science at University of Helsinki. His research interests include intellectual history and comparative philosophy, particularly the Kyoto School philosophy, as well as nationalism studies and narratology.

**Raji C. STEINECK**

*University of Zurich, Switzerland*

Raji C. Steineck is professor of japanology at University of Zurich (Switzerland), visiting professor at Yamaguchi University's Research Institute for Time Studies, and president of the International Society for the Study of Time (ISST). His main research interests are the critical theory of symbolic forms, Japanese intellectual history, and the study of time. He has just finished the draft of a monograph on time in Dōgen and medieval Zen Buddhism.

**Ferenc TAKÓ**

*Eötvös Loránd University (ELTE), Budapest, Hungary*

Ferenc Takó studied Japanese Studies and Philosophy at Eötvös Loránd University (ELTE) in Budapest, where he currently lectures at the Department of Japanese Studies. His research addresses the encounters between Asian and European cultures focusing on Max Weber and Maruyama Masao. His papers have been published in leading Hungarian periodicals as well as in international journals and volumes such as the *European Journal of Japanese Philosophy* and *Frontiers of Japanese Philosophy*. He is editor of *Journal of East Asian Cultures* published by ELTE.

## **Stefano TURINA**

*Università degli di Studi di Torino*

Stefano Turina is an Italian Art Historian, graduated at the University of Turin, where he is now conducting research as a PhD candidate on artistic exchanges between Italy and Japan in the 1950s and the 1960s. His research has mainly focused on the phenomena of Japonisme in Italy and beyond, on the histories of collecting Japanese art in Italy, on the cultural exchanges between Italy and Japan and on photography of the Yokohama school. He has presented papers and published essays, among which two in the volume *Japonisme in the Austro-Hungarian Monarchy* (2020).

## **URAI Satoshi**

*Ōtani University, Kyoto, Japan*

Urai Satoshi 浦井聡 graduated from Ōtani University and completed studies at the graduate school of Kyoto University in 2019. He received his Ph.D. from Kyoto University with a dissertation entitled *Tanabe Hajime's Philosophy of Religion: Transformation-and-Mediation Between Ethics and Religion* (田辺元の宗教哲学—倫理と宗教の転換媒介—) in 2021. At present, he is an assistant professor of Ōtani University. His studies center on the Kyoto School and Pure Land Buddhism, especially Tanabe Hajime, Takeuchi Yoshinori, and Shinran.

## **Fernando WIRTZ**

*University of Tübingen, Germany*

Fernando Wirtz holds an MA in Philosophy from the University of Buenos Aires and a PhD in Philosophy from the University of Tübingen. His postdoctoral research project at the University of Tübingen centers on the philosophy of Miki Kiyoshi. Besides Japanese philosophy, he is also interested in German idealism, intercultural philosophy, and the philosophy of myth. He is an active board member of the Gesellschaft für Interkulturelle Philosophie.

**Tak-Lap YEUNG**

*Academia Sinica, Taiwan*

Tak-Lap Yeung (born in Hong Kong) received his Ph.D. from the Free University of Berlin, currently is working as a postdoctoral research fellow at Academia Sinica. He specializes in continental philosophy and transcultural philosophical comparison. His published works in English, German and Chinese concerning Immanuel Kant, Martin Heidegger, Hannah Arendt, Mou Zongsan, Nishida Kitaro, etc. can be found on <https://sinica.academia.edu/TaklapYeung>.

# PUBLIC TRANSPORTATION

## *About the Airport transfer*

### **Taxi and other shuttle services**

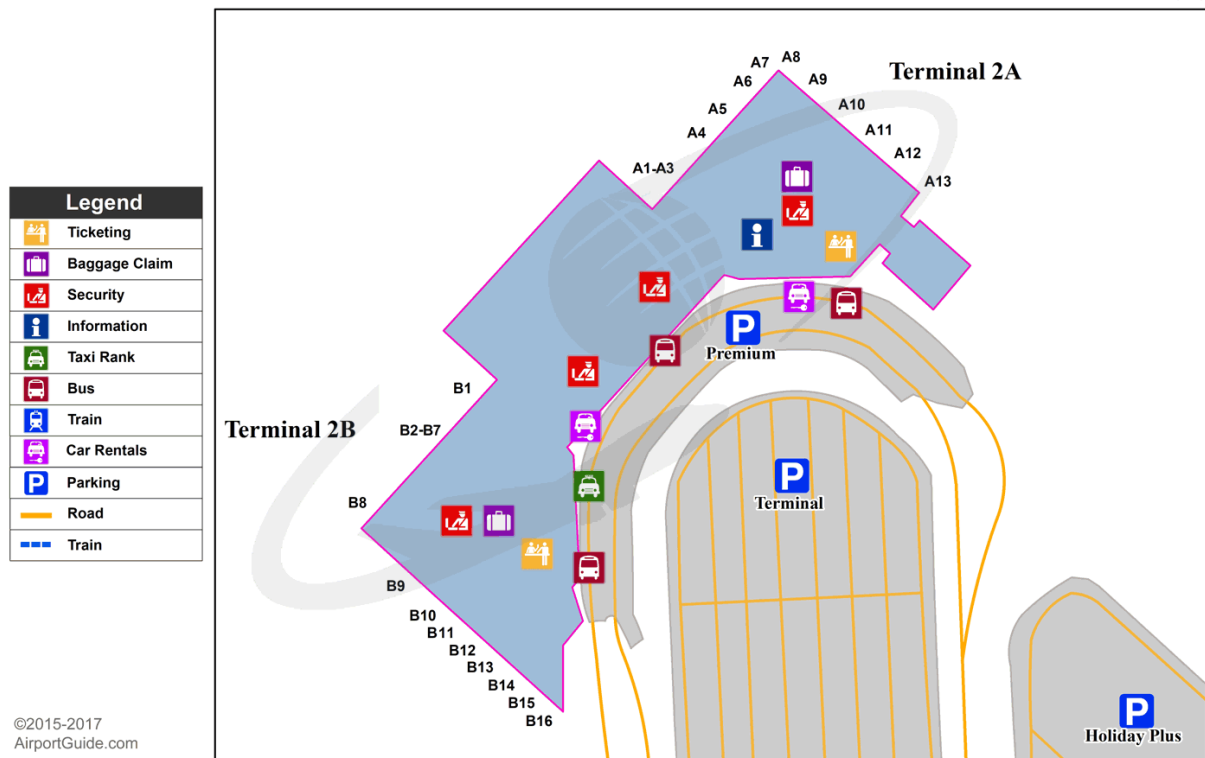
After landing at Ferenc Liszt International Airport (BUD), you have several options to get into the city centre. There are many cabs waiting for the arrivals, we suggest you using Budapest Taxi, they have an app, their phone number is +36 1 777 7777.

In Hungary, the taxi has a fixed tariff of 300 HUF/km (0.95 EUR/km), in addition to a one-off basic fee of 700 HUF (2.2 EUR) and a waiting fee. A ride to the city centre should typically cost around 7200 HUF (26 EUR), depending on the traffic. (Prices include VAT. Prices indicated in EUR are subject to the prevailing HUF/EUR exchange rate.)

Alternatively, you can also use miniBUD which is a minibus transfer company, halfway between taxi and public transportation; available from here: <https://www.minibud.hu/>



Budapest Ferenc Liszt International Airport (BUD) - Overview



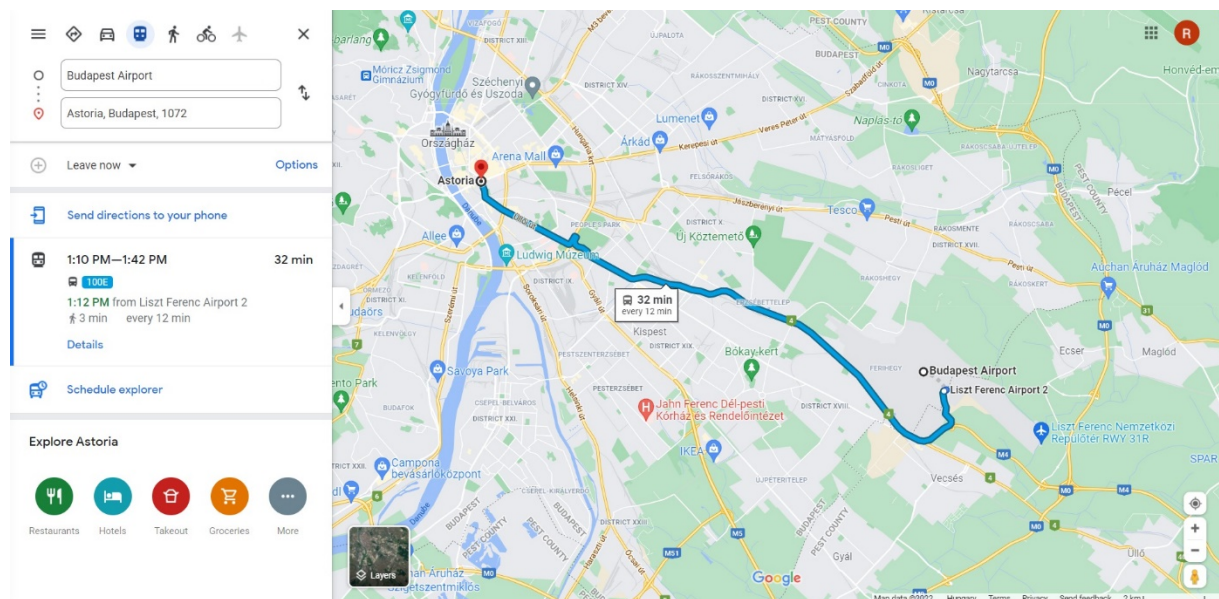


## Public transport

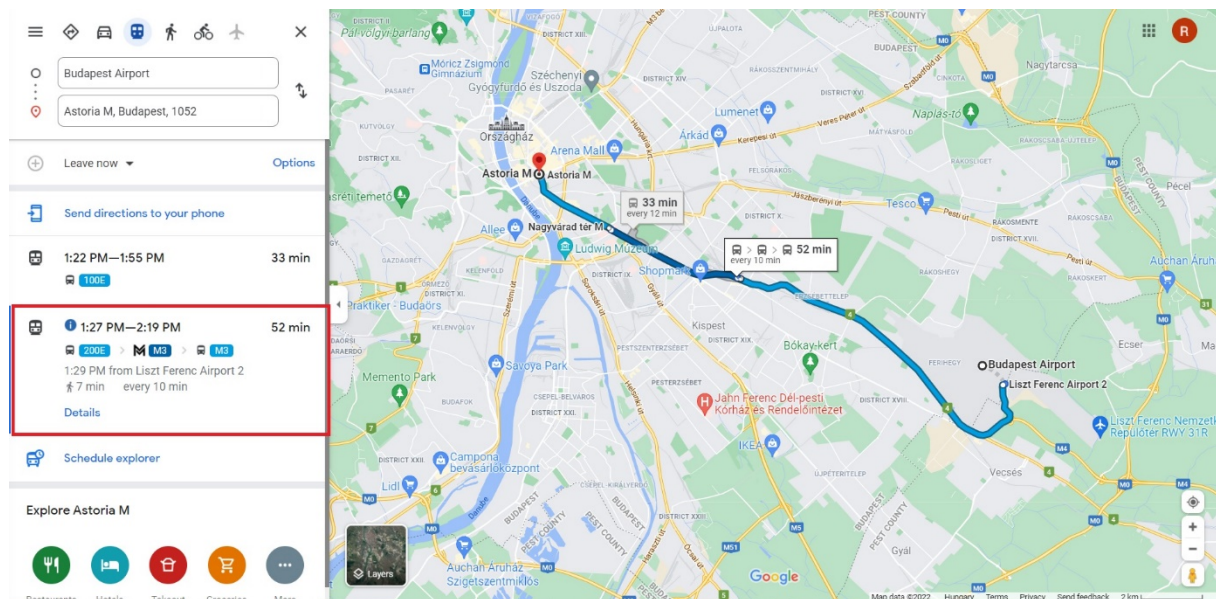
Public transportation in Budapest is exceptionally great. The transportation routes mesh the city as a spiderweb, making quick and easy to get from one point of the city to another, usually with many alternatives. The public transport company is called BKK, it has its own app “BKK FUTÁR” (available from here: <https://futar.bkk.hu/>) which is useful to see active timetables and planning trips.

BKK has two bus lines between the city and the airport: these are the 100E airport shuttle which is a direct line between the airport and the city centre, and the 200E, which is a line between the airport and Kőbánya-Kispest railway station, which is also the terminal station of the subway line M3.

**100E** requires an Airport Shuttle Bus Single Ticket which costs 900 HUF (2.6 EUR). It terminates at Deák Ferenc tér at the city centre, but it also stops at Kálvin tér (connected to subway line M3) and Astoria (connected to subway line M2) – **both only a few minutes walk from the conference venue**. You can find more information here: <https://bkk.hu/en/travel-information/public-transport/airport-shuttle/>



**200E** can be used with any ticket or pass valid on other BKK vehicles. It terminates at Kőbánya-Kispest which is connected to the subway line M3. Please note that at the moment, the subway line M3 is under reconstruction, therefore the subway from Kőbánya-Kispest is only available until the station Nagyvárad tér. From there, subway replacement buses are available, under the name “M3 Metro replacement/Metrópótló”. For latest information, you can visit the official website: <http://m3felujitas.hu/en>

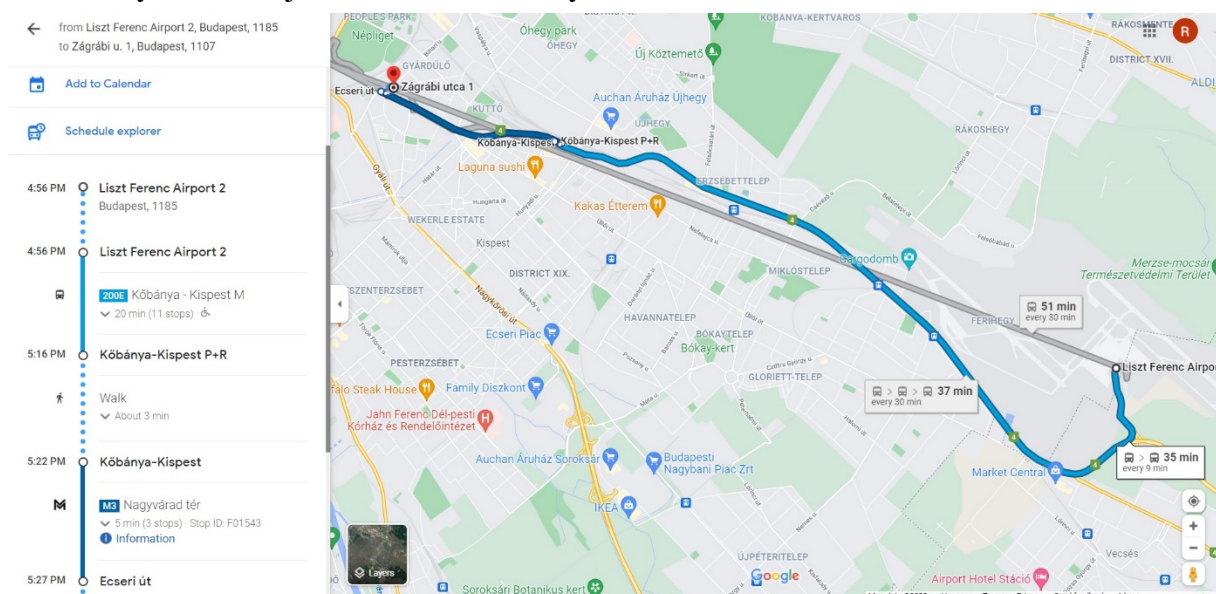


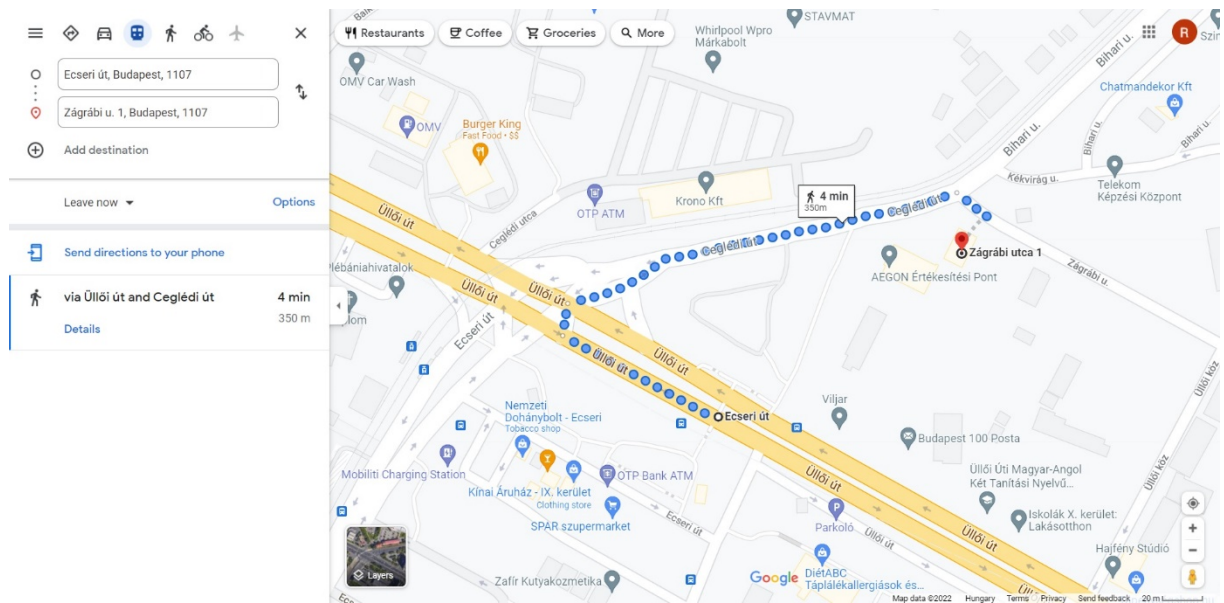
***For guests accommodated at the University dormitory***

### **Dormitory at 1107 Budapest, Zágrábi utca 1.**

(Note that the first four-digit number always indicates the postal/zip code in the case of Hungarian addresses.)

**From the Airport:** we advise you to use bus 200E and from Kőbánya-Kispest take the subway M3 until the station Ecseri út. This is the easiest, and cheapest option: a single ticket is usable within 45 minutes (transfer from the bus to the subway included), which means, you can use only one ticket to get to the dormitory from the Airport. Just please make sure you keep your ticket with yourself until the end, since inspectors could check it anytime on the lines. From the Ecseri út metro station, the dormitory will take just a few minutes by foot.







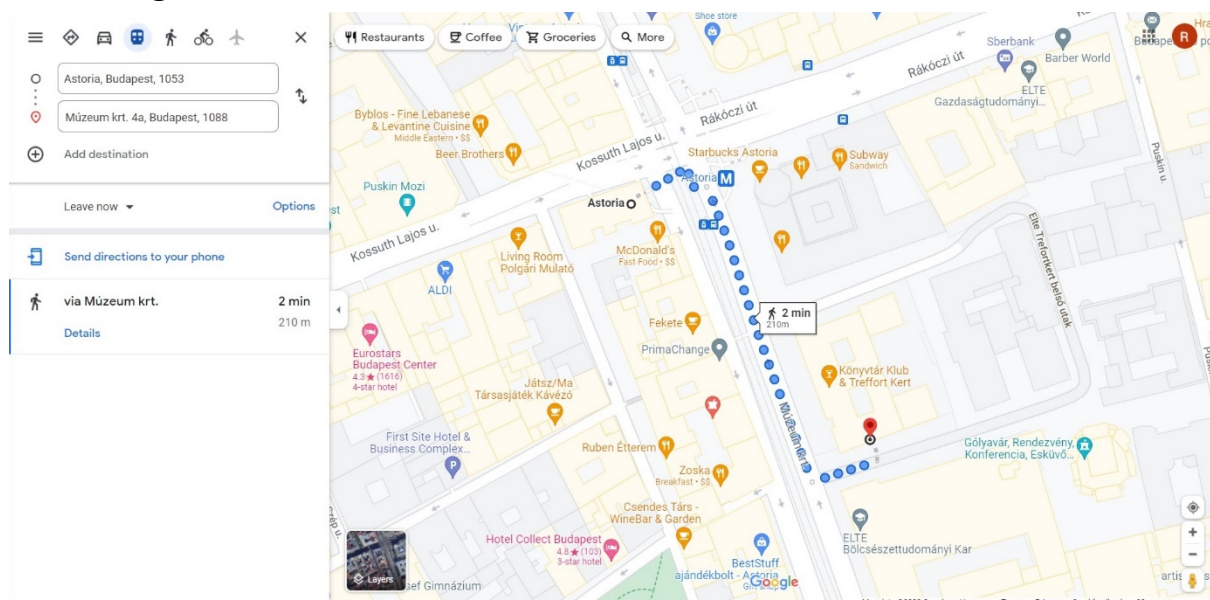
## *Accessing the conference venue*



*Main gate of the campus*

### ***From Astoria***

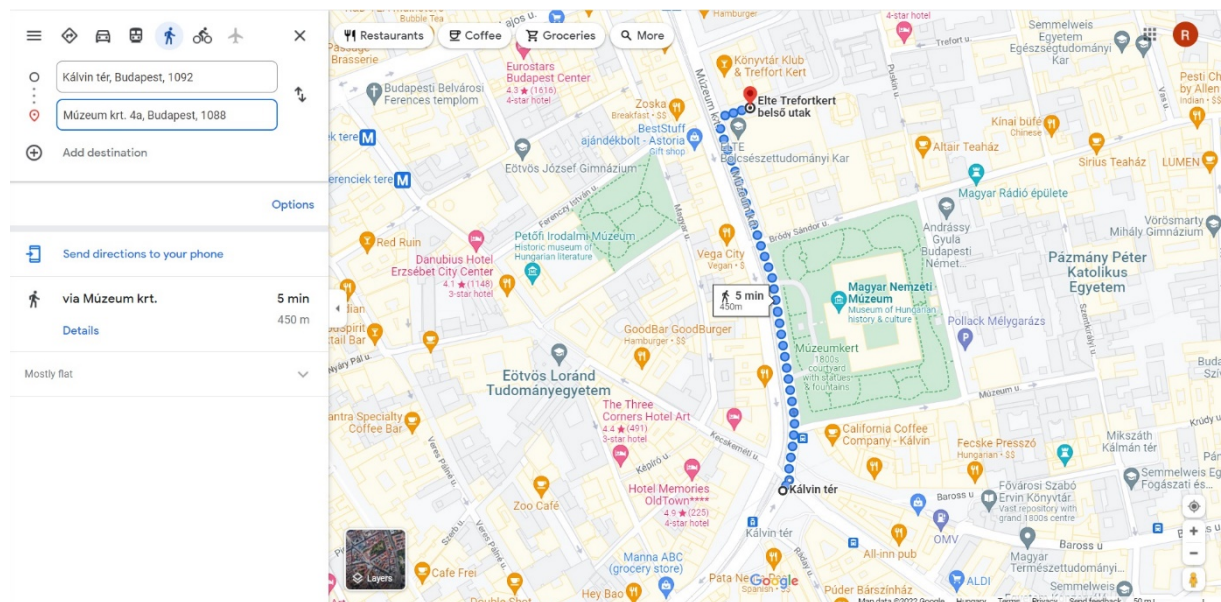
If you are accommodated near to or at the square Astoria, the Campus of ELTE Faculty of Humanities is just around the corner. You can simply walk on Múzeum körút boulevard, towards Kálvin tér, the ELTE campus will be shortly on the left. After you enter the main gate (see picture above), building “A” (A épület) will be the first building on the left, building “R” is in the back of the campus, you need to turn left at the garden.



### ***From Kálvin tér***

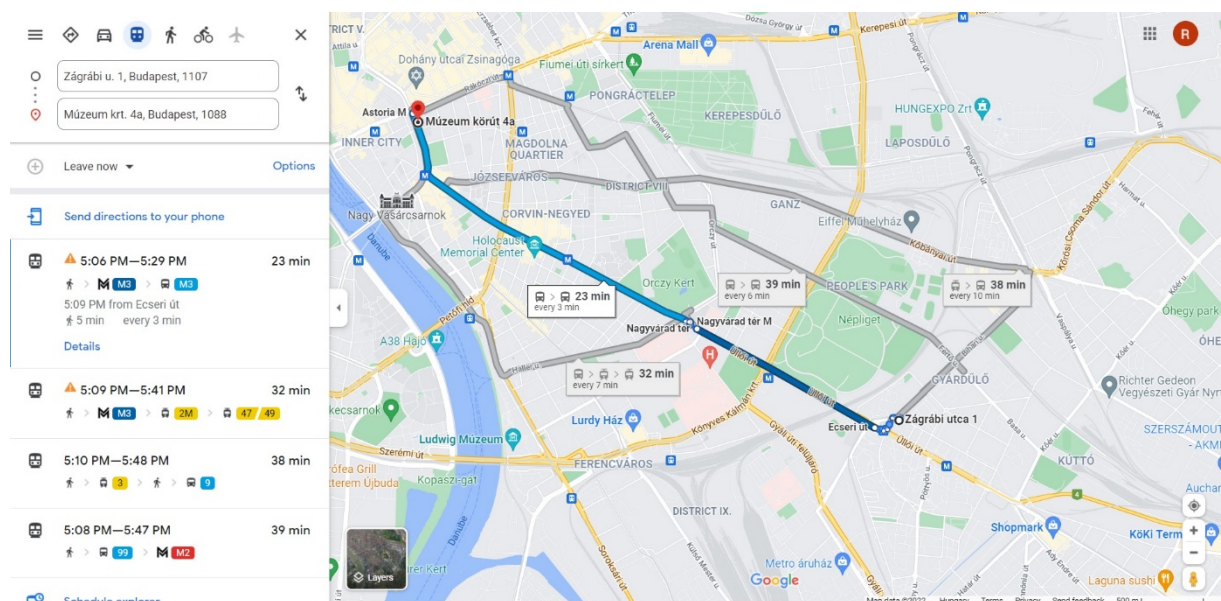
If you are accommodated near to or at Kálvin tér, the campus is ca. 5 minutes from you. You can use the tram line 47/49, take bus number 9, or the M3 Metro replacement bus

(all three will take only one stop from Kálvin tér to Astoria). You can also approach the campus by foot, and we would advise the latter, because it takes less than 5 minutes, with an opportunity to see the Hungarian National Museum, and to explore restaurants, cafés and bookshops on the way. By walking you just simple have to walk on Múzeum körút boulevard, towards Astoria, the campus will be on the right.



### ***From the Zágrábi utca dormitory***

The easiest and fastest way to approach the ELTE campus from the dormitory, is to take the subway M3 from Ecseri út station. Please note that due to the reconstruction, the subway terminates at Nagyvárad tér station. From there you can transfer to the M3 Metro replacement bus. The replacement bus will stop at Astoria, just near at the campus. From there, it will be the same as if you would approach the campus from Astoria (see above).



## LOCAL SAFETY MEASURES

- Please note that it is mandatory to wear a face mask covering the nose and the mouth everywhere in the buildings of the University.
- Please pay attention to physical distancing during the sessions as well as during the breaks.
- Hand sanitizers will be placed in each room, but please pay special attention to personal hygiene rules.
- Please be aware that it is not allowed to eat or drink at the campus of the faculty. You will be informed about the arrangements of the coffee breaks locally.
- Please be aware that you need a valid vaccination certificate to attend an event at the University.