

agency of *TK*. Much of the third part of the book is about this war-end research mobilization headquarters; Tsuge here draws heavily on Ōkura's diary and writing.

A wide-ranging discussion of the postwar dissolution of wartime research organs and their "democratization," a process in which Tsuge played a leading role, brings the book to a close.

Honest qualifiers throughout the book ("to the best of my knowledge," "so far as I know") alert readers to the limitations of Tsuge's data base—his own materials and memory supplemented by the materials and memories of others. This limitation is largely why Tsuge disregards central *TK* affairs from late 1942 to early 1945, when he was out of the country or inactive. Gaps thus appear in the narrative.

For these and earlier reasons, this work is not the final definitive account of *Tōa kenkyūjo* or of intellectuals in the wartime government agency. But, until that account is written, this informative pioneering survey is an indispensable guide.

DOUGLAS R. REYNOLDS
Georgia State University

Politics of the Meiji Press: The Life of Fukuchi Gen'ichirō. By JAMES L. HUFFMAN. Honolulu: The University of Press of Hawaii, 1980. xii, 271 pp. Bibliography, Index, Illustrations. \$15.00.

The enlighteners of the early Meiji period have lately suffered some loss of glamor at the hands of revisionists who question their motives and the genuineness of their enlightenment. In his study of one of these enlighteners, the pioneering newspaperman Fukuchi Gen'ichirō, James L. Huffman follows a judicious middle course to suggest the complex, often contradictory factors that influenced Fukuchi and his generation.

Born into a samurai family in 1841, Fukuchi was first alerted to Western daily newspapers after his father started him in Dutch studies in his native Nagasaki. Subsequently entering the service of the Tokugawa *bakufu* as a translator, he broadened his appreciation of the West and its journalism while traveling with Japanese missions to the United States and Europe. His first attempt at journalism shortly after the Meiji restoration ended in brief imprisonment when the new Meiji authorities were offended by his enthusiastic support of their Tokugawa predecessors. As were other Western experts from the old order, Fukuchi was finally enticed into the new Tokyo government after he had sojourned briefly with the fallen Tokugawa in Shizuoka. As a Finance Ministry bureaucrat, he befriended such rising stars from the Chōshū domain as Itō Hirobumi and Kido Kōin. In 1874, however, Fukuchi surprised society by resigning from government to become the proprietor and editor of the *Nichi Nichi Shinbun*, a new daily that would emerge under his leadership to become one of Japan's great national newspapers.

Fukuchi carefully preserved his friendships with Japan's top political leaders even after leaving government, and the *Nichi Nichi* under his editorship prospered as a *goyō shinbun*, a newspaper under official patronage authorized to publish government decrees and other notices. He introduced daily editorials on a variety of topics in which his views closely paralleled those of the government, and his reporting on the Satsuma Rebellion and other episodes raised the reporting profession to heights without precedent in Japan.

Fukuchi became editor of the *Nichi Nichi* just as the Japanese political world was shaken by the first outburst of the so-called "people's rights" movement. Responding to the radical (*kyūshinbugi*) agitation for immediate establishment of a popularly elected assembly, Fukuchi's editorials stress the gradualist approach (*zenshinbugi*) of orderly progress under enlightened government leadership toward constitutional monarchy. While Fukuchi championed liberties for the people within the limits of law and favored commoner participation in government once commoners had become enlightened, he also promoted the traditional theories of loyalty and *kokutai* (national essence)—imperial sovereignty residing in the divinely descended line of emperors.

His outward success notwithstanding, Fukuchi was probably never entirely comfortable as an establishment editor, and the establishment leaders themselves let him down on more than one occasion. Fukuchi never fully resolved the contradictions between his enthusiasm for the West and his loyalty to the East, his commitment to both human rights and imperial sovereignty, and his efforts to assert editorial independence even as he supported the establishment line. Apparently, he also never worked out a philosophical position on the role of the press and its editors and reporters. By the late 1880s, the Japanese newspaper world had moved beyond Fukuchi, and the once-great editor finally separated completely from his cherished *Nichi Nichi* in 1888. Still endowed with boundless energy, however, he devoted his last seventeen years to producing his own kabuki plays, to writing novels, and to politics.

Huffman has read Fukuchi's editorials and his autobiography to prepare a superbly sensitive appreciation of a gifted, complex, often contradictory individual whose enthusiasm for a variety of endeavors may have denied him full success in any single line. Many of Fukuchi's dilemmas were the dilemmas of the intellectuals of his generation, notably the members of the Meirokusha. Although these men in their youth risked ostracism and even physical harm to pursue Western studies, their avant garde position quickly became passé as Japan moved beyond its decade of "civilization and enlightenment." Fukuchi held his position of intellectual leadership somewhat longer than did many of his contemporaries, but even this "old man of Tempō" was pushed out of his chosen newspaper profession by the rising "first generation of Meiji" three years before he reached fifty.

WILLIAM R. BRAISTED
The University of Texas at Austin

The Human Comedy of Heian Japan: A Study of the Secular Stories in the Twelfth-Century Collection of Tales, *Konjaku Monogatari*. By HIROKO KOBAYASHI. Tokyo: The Centre for East Asian Cultural Studies, 1979. East Asia Cultural Studies, No. 19. xv, 359 pp. Appendixes, Bibliography, Index. No price.

This is an energetic book, its pages bursting with carefully researched information, facts and scholarly opinion, much as the pages of its topic—the secular talk in *Konjaku Monogatari*—are filled to overflowing with people, unusual situations, and places. Kobayashi falls short of the *Konjaku* compiler, however, in one crucial area: namely, that of organization. What we have here is less a unified volume than a series of essays, held together only by the fact that they all deal primarily with various of the stories found in volumes 21 through 31 of Japan's largest *setsuwa* collection.

With the exception of Robert Brower's meticulous but now somewhat outdated dissertation ("The *Kōnzyaku Monogatari*syū: An Historical and Critical Introduction,