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Shizunaga, Takeshi

Chinense Literature, Department of Language and Literature, Faculty of Humanities, Kyushu University : Professor

<https://doi.org/10.5109/1806145>

出版情報 : Journal of Asian Humanities at Kyushu University. 2, pp.143-148, 2017-03. Kyushu University, School of Letters, Graduate School of Humanities, Faculty of Humanities

バージョン :

権利関係 :

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TAKESHI SHIZUNAGA

ON 18 March 1913, Dr. Sun Yat-sen 孫逸仙 (1866–1925) arrived in Fukuoka and visited the recently established Faculty of Medicine at Kyushu Imperial University (today's School of Medicine, Kyushu University). That day, he was shown the university campus and gave a lecture; he also produced a piece of calligraphy to commemorate the occasion. The framed plaque with his calligraphy, which reads “*Xue dao ai ren*” 學道愛人 (“Study the Way, Love People”), today hangs in the entrance hall of Kyushu University Library, Hakozaki Campus, Fukuoka, where it continues to watch daily over the staff and students of Kyushu University (figure 1). It is written with truly imposing strokes that are suggestive of Sun Yat-sen's personality. What sort of message did Sun Yat-sen intend for this work of calligraphy? And what thoughts were passing through his mind at this time? I would like to briefly address these questions below in tandem with the circumstances for his visit.

Among the calligraphic works by Sun Yat-sen that survive in various places today, the most commonly seen are probably those with the two characters “*bo ai*” 博愛 (“Philanthropy”). It is to be surmised that for Sun Yat-sen, who was born in Guangdong province and at the age of thirteen emigrated together with his mother

to Hawaii, where he received his education and grew up, these two characters would have represented a virtue common to all of humanity that brought together the traditional Confucian thought of China and Western ethical thought rooted in Christianity, and they would have been chosen as a word that could be understood by anyone regardless of their religion or beliefs. Sun Yat-sen was a revolutionary who continuously taught of “love” and its no surprise, then, that the word “love” (*ai*) appears in the plaque at Kyushu University, too.

But Japanese living in Kyushu will readily call to mind the name of another revolutionary when they see this plaque, namely, Saigō Takamori 西郷隆盛 (1828–77).¹ Famous among the pieces of calligraphy left

This article is a revised translation of Shizunaga Takeshi, “Son Bun no Fukuoka hōmon to Kyūshū Daigaku no nitchū gakujutsu kōryū ni tsuite,” *Bungaku kenkyū* 114 (2017): 1–15. It is based on a paper presented at the Conference on Dr. Sun Yat-sen's International Legacy and Inspirations for the Future / 孫文の国際的な遺産と未来へのインスピレーション (Kyushu University, Ito Campus; October 31, 2016). The author would like to thank the anonymous translator, as well as the reviewers and the editors of *JAH-Q* for their valuable comments and suggestions; special thanks are also due to Yang Wenjing (Claire) for editorial assistance.

¹ Saigō was a samurai from the Satsuma domain (modern-day Kagoshima and Miyazaki prefectures) who supported the Meiji



Figure 1. Sun Yat-sen. *Xue dao ai ren* 學道愛人 (Study the Way, Love People). 1913. Entrance hall, Kyushu University Library, Hakozaki Campus, Higashi Ward, Fukuoka. Collection, Kyushu University.

by Saigō are the four characters “*Keiten aijin*” (Ch. *Jing tian ai ren*) 敬天愛人 (“Revere Heaven, Love People”). It is very likely that Sun Yat-sen was reminded of this ill-fated revolutionary from Kyushu when he visited Kyushu. In section twenty-four of Saigō’s *Nanshūō ikun* 南洲翁遺訓 (The Dying Instructions of the Venerable Nanshū, 1890) we read as follows:

The Way is that which is natural to Heaven and Earth, and people act in accordance with the Way in order to revere Heaven. Because Heaven loves me in the same way that it loves others, I love people with the same thoughts with which I love myself.²

It is known that there were many Japanese who supported Sun Yat-sen’s revolution, and one of the central figures among them was Miyazaki Tōten 宮崎滔天 (1871–1922). His elder brother Miyazaki Hachirō 宮崎八郎 (1851–77) had joined Saigō’s army in the South-western War (also known as the Satsuma Rebellion) of

1877 and had died in battle; it may be supposed that it was Tōten who acted as an important link between Sun Yat-sen and Saigō. In particular, this visit to Japan was Sun Yat-sen’s first visit since the success of the 1911 Revolution, and he would have been reminded all the more strongly of Saigō. Further support for this view is a trip that Sun Yat-sen made on the day after his visit to Kyushu Imperial University: he traveled by train from Fukuoka to Ōmuta and visited Tōten’s parental home in Arao.³ Thus, when interpreting the two characters *ai ren* (“Love People”) in the plaque at Kyushu University, the figure of a Japanese revolutionary should also be superimposed on them.

One further point that may be taken into account is the *Analects* (Lunyu 論語) of Confucius (552–479 BCE), Book Seventeen of which contains the following episode.⁴ Among Confucius’s ten leading disciples there was a young man named Ziyou 子游 (506–443? BCE). He had been appointed steward of the small town of Wucheng 武城 in the state of Lu 魯, and so one day Confucius visited Wucheng to see how he was going about his work. While there, Confucius heard the playing of stringed instruments together with the sound of singing. Ziyou had established for the first time a school in the town where he had been appointed stew-

Restoration of 1868. Disillusioned with the Meiji government, however, he led the Satsuma Rebellion in early 1877 and committed suicide later that year.

2 Saigō Takamori and Yamada Seisai, transl., *Saigō Nanshū ikun* (Tokyo: Iwanami bunko, 1939), 13.

3 Chen Xiqi, *Sun Zhongshan nian pu chang bian* (Beijing: Zhonghua shu ju, 1991), 787.

4 Hozumi Shigetō, *Shin’yaku rongo* (Tokyo: Shakai Kyōtoku Kyōkai, 1947): 499–501, <http://dl.ndl.go.jp/info:ndljp/pid/1038698/256?viewMode=> (accessed February 2, 2017).

ard and was teaching people how to read and write, making them sing what they were learning, instructing them in the basic rules and morals of society, and also imparting to them wisdom for living. On seeing this, Confucius smiled and said, “Why use an ox knife to kill a chicken?” In other words, he teased Ziyou by suggesting that the schooling started by Ziyou might be unwarranted in a small town like Wucheng. But Ziyou, who was honest and intelligent, replied calmly as follows, citing a remark that Confucius had made on a previous occasion: “A gentleman, having studied the Way, loves people, and commoners, having studied the Way, are easy to govern.” He thus rebutted Confucius’s comment by declaring that such a school was necessary even in a small country town. In the face of this admirable response, Confucius excused his previous comment by saying that it had been spoken merely in jest. Ultimately, it becomes clear that the four characters “*Xue dao ai ren*” (“Study the Way, Love People”) on the plaque at Kyushu University are based on this episode in Book Seventeen of the *Analects*.

During the Taishō 大正 era (1912–26), when Sun Yat-sen visited Fukuoka, it was still a small provincial city with a population of less than 100,000 people. When he wrote the four characters, Fukuoka may have come to mind as analogous to the small country town of Wucheng in the state of Lu that figures in the *Analects*. This is not to suggest that he intended to disparage Fukuoka in any way; to the contrary, he put several messages for the future of this new university into the piece of calligraphy he gifted to it.

One of these messages would have been the spirit of universal love for humankind, which he habitually championed. Another message would have been his awe and respect for the land of Kyushu that had given birth to Saigō Takamori’s motto of “Revere Heaven, Love People.” Yet another would have been his hope that this new university, which was born in the same year as the 1911 Revolution, would fulfil its mission as a “gentleman” by producing talented people who would contribute to society. This plaque deserves a place among the most valuable treasures of Kyushu University since its foundation more than one hundred years ago.

I now wish to revisit the passage in Book Seventeen of the *Analects* and explore in a little more depth what Sun Yat-sen was thinking when he chose the words of the plaque. In the passage in question, the terms “gentleman” (*junzi* 君子) and “commoner” (*xiaoren* 小人;

lit. “small or petty man”) are used in contrast to each other, as they often are in other books of the *Analects* too, and the “commoner” is said to be “easy to govern.” It is possible that this may be a tacit allusion to Sun Yat-sen himself who, having stepped down as Provisional President of the Republic of China, was visiting Japan as minister plenipotentiary in charge of national railways. Among the many books of the *Analects*, Book Seventeen is not generally chosen when writing a piece of calligraphy on such an occasion, for Confucius’s young disciple plays the leading role in this book and it also records Confucius’s slip of the tongue with his question. It is likely that in the case of Sun Yat-sen this plaque at Kyushu University is the only example of his calligraphy based on Book Seventeen of the *Analects*. At the same time, it is reasonable to assume that the complicated state of mind of the calligrapher—Sun Yat-sen—is manifested in his choice. If he had been completely successful in his endeavours at this time, he would without a doubt not have chosen the four characters that appear in the calligraphy gift. His mindset at the time was not necessarily one with only thoughts of pure benediction for the birth of Japan’s newest university. As is well known, immediately after his return to China following this official visit to Japan, Sun Yat-sen took up the challenge of a fresh struggle with Yuan Shikai 袁世凱 (1859–1916), and several months later, in August, he secretly returned to Japan as an exile. This was the so-called Second Revolution of 1913.

Kyushu University has a long history among Japan’s national universities, going back to the time when it was an imperial university, but it lies at a great distance from the capital Tokyo and is not necessarily in a favourable location. Moreover, when it was established about a hundred years ago it was, as noted, a very small city. Yet in spite of this it was very fortunate in receiving a succession of outstanding visitors from abroad; these events could be said to have moulded the liberal atmosphere that distinguishes Kyushu University. If one divides its hundred-year history into two periods, the visitors of which it can be proudest during the first fifty years were Sun Yat-sen in 1913, followed by Albert Einstein (1879–1955) on 25 December 1922 and, thirdly, Guo Moruo 郭沫若 (1892–1978) on 17 December 1955. Each of these visits materialized as a result of a series of fortuitous circumstances, but what can be said with regard to the visits by all three is that, unlike their visits to the capital Tokyo or the Kansai region, which was the centre of the economy and Japan’s traditional cul-

ture, their visits to Kyushu were realized through direct personal ties.

In the case of Einstein, his visit came about as a result of his close friendships with Kuwaki Ayao 桑木或雄 (1878–1945), the first person in Japan to understand Einstein's theory of relativity and a professor in the School of Engineering at Kyushu Imperial University (today's Faculty of Engineering, Kyushu University), and Miyake Hayari 三宅速 (1866–1945), a pioneer of internal surgery in Japan and a professor in the School of Medicine at Kyushu Imperial University. Guo Moruo, on the other hand, had studied at the School of Medicine from September 1918 to March 1923 and through his encounter there with his teacher Nakayama Heijirō 中山平次郎 (1871–1956; professor at School of Medicine specializing in pathology) his interest in the study of archaeology and ancient Chinese history was awakened. This could be said to have led to his visit as head of the Chinese Academy of Sciences' Academic Inspection Mission to Japan after the war.

If we now return to Sun Yat-sen's visit in 1913, this too materialized because of his close contact not only with Miyazaki Tōten, mentioned above, but also with the Nagasaki trading merchant Umeya Shōkichi 梅屋庄吉 (1868–1934) and the Fukuoka businessman Yasukawa Keiichirō 安川敬一郎 (1849–1934).

At this juncture I wish to look at the matter from a different angle and briefly mention two pioneers in Kyushu University's exchange with China. These were Mekada Makoto 目加田誠 (1904–94), the first chair of Chinese Literature in the Faculty of Law and Humanities (today's School of Letters), and his close friend Hama Kazue 浜一衛 (1909–84), who after the war likewise became a professor in the School of Liberal Arts at Kyushu University. Both of these men went to study in Beijing in the early 1930s and came in contact with many Chinese intellectuals who were living there at the time.

During his time in Beijing, Hama's prime interest lay in traditional Peking opera, and as well as authoring two pioneering works without parallel—*Chinese Drama in Beijing* and *Talks about Chinese Drama*⁵—he also rendered a great service by collecting all kinds of primary sources about Chinese traditional drama,

which are today extremely valuable. He bequeathed them to Kyushu University Library where they form the Hama Collection (Hama bunko 浜文庫). A study and analysis of Hama's achievements and the materials he collected is currently being energetically undertaken by Professor Nakazatomi Satoshi and others in the Faculty of Languages and Cultures at Kyushu University, and an extensive report will be published in the near future.

Mekada Makoto, meanwhile, was a pioneer in post-war Japanese research on Chinese literature who took a lead in the study of various fields such as the *Shijing* 詩經 (Book of Odes), Tang poetry, and the history of literary thought, and it was his period of study in Beijing (then known as Beiping) from October 1933 to February 1935 that determined the direction that he would take. He was at the time thirty years old and had only recently taken up the position of associate professor at Kyushu Imperial University.

Up until now only fragmentary information about Mekada's period of study in Beijing had been known through several essays that he wrote in his later years. Recently, however, all of his books, notes, and similar materials were gifted to the city of Ōnojō where his home was located. Among these materials a diary was found from his time in Beijing,⁶ as a result of which details of this period have all at once come to light. There are described in this diary his truly warm relations with, for example, the writer Zhou Zuoren 周作人 (1885–1967), who was the younger brother of Lu Xun 魯迅 (1881–1936), and Qian Daosun 錢稻孫 (1887–1966), a scholar of Japanese literature who was the first person in China to attempt a Chinese translation of the *Man'yōshū* 万葉集 (Collection of Ten Thousand Leaves, 759), an eighth-century collection of Japanese poetry. In this diary we find, for example, the following entries:

25 September, Shōwa 9 [1934]⁷

In the evening there was a dinner party at [the restaurant] Tongheju 同和居 in Xisi 西四 [a district in Beijing]. People from the research institute in Tokyo, Mr. Qian Daosun, Zhou Zuoren, Yang Shuda 楊樹達, Zheng Yingsun 鄭穎孫, Fu Xihua 傅惜華, Xu Hongbao 徐鴻宝, the eldest son of Yang Zhongxi 楊鍾羲, and others; also Hashikawa

5 Hama Kazue, *Beiping de Zhongguo xi* (Tokyo: Shūhōen, 1936); and Hama Kazue, *Shina shibai no hanashi* (Tokyo: Kōbundō, 1944).

6 Mekada Makoto, *Hokuhei nikki*, currently held by the city of Ōnojō.

7 Sections on the morning and afternoon have been omitted; comments in brackets were added by the author.

Tokio 橋川時雄 [1894–1982], Odake Takeo 小竹武夫 [1905–82], Takaoka 高岡, etc. It was a merry gathering.

8 December, Shōwa 9 [1934]

In the morning I bought some sandpaper and polished my skates. I read some more of the *Xiaoshan ci* 小山詞 [a Song-period anthology]. In the afternoon, ... I asked Mr. Qian Daosun about some words in the *Hongloumeng* 紅樓夢 and *Rulin waishi* 儒林外史 [two Qing-period novels]. In the evening I went to Beihai 北海 [park]. Zhou Fengyi 周豐一 [Zhou Zuoren's eldest son], Hama Kazue, and Ogawa Tamaki 小川環樹 [1910–93] were there. We skated together for about thirty minutes.

In the evening I was invited to Zhou's home in Badaowan 八道灣 [a district in Beijing]. I took a bath, ate *sukiyaki*, drank Japanese *sake*, and listened to records such as [the popular Japanese songs] "Akegarasu" 明烏 and "Asagao nikki" 朝顔日記. I felt homesick for Japan.

23 January, Shōwa 10 [1935]

In the morning I went to Zhongguo University and got the remaining prints. I went to the barber's. In the evening I arranged with Mr. Qian Daosun, Zhou Zuoren, Xu Zuzheng 徐祖正, and Zhu Ziqing 朱自清 [1898–1948] to invite us foreign students and hold a *sukiyaki* party. Fifteen people gathered, and it was extremely lively.

In the above I have quoted only some especially interesting entries for three days from the *Beiping Diary*, and as can be seen in these examples, the everyday life of foreign students in Beijing at the time and their warm relations with its intellectuals are recorded in considerable detail.

The period in question fell between the Liutiaohu 柳条湖 (or Mukden) Incident of 18 September 1931 and the Lugouqiao 盧溝橋 (or Marco Polo Bridge) Incident of 7 July 1937, and relations between Japan and China could hardly be described as amicable. But in spite of this, or rather, in truth, conversely because of this social situation, these pro-Japanese intellectuals (many of whom subsequently suffered oppression as "traitors to China") and foreign students studying in Beijing engaged in intimate exchange with firm convictions and resolve. This valuable record of overseas study is currently being transcribed by the Department of Chinese

Literature in the School of Letters at Kyushu University, and there are plans to publish it with the necessary annotations. At the same time, plans are also underway to translate it into Chinese and publish it in China.

An old Chinese saying refers to "Heaven-sent opportunities, Earth's advantageous terrain, and harmony between people." Because Kyushu Imperial University—today's Kyushu University—was born during a tumultuous period in 1911, it would seem to have not necessarily received Heaven's blessings to an adequate degree, especially with regard to relations between Japan and China. In addition, because it lies at a great distance from the Tokyo metropolitan area and the economic circles of Kansai, it has also enjoyed little in the way of geographical benefits, and because it lies closest to Japan's borders with China and Korea, it would seem to have been buffeted by sensitive reactions to political and social circumstances at various times and to have been susceptible to their direct influence. But it could be said that even under such conditions academic exchange at Kyushu University has until now been staunchly defended and sustained by ties between people.

In the original passage in which Mencius 孟子 (372?–289? BCE) explains "harmony between people" (Ch. *renhe* 人和) it says: "Heaven-sent opportunities are less important than Earth's advantageous terrain, and Earth's advantageous terrain is less important than harmony between people."⁸ It is close cooperation and harmony between people, rather than Heaven-sent opportunities and geographical advantages that are the secret of success in all matters. I firmly believe that it will be pure and beautiful exchange based solely on scholarship, neither influenced by political motives nor easily swayed by economic calculations, that will be able to promote true mutual understanding between the people of Japan and China and maintain it for future generations. The academic ties with China that were initiated by Sun Yat-sen's visit in 1913 have during the subsequent century most certainly continued to confer enormous benefits on Kyushu University, as is epitomized by the plaque reading, "Study the Way, Love People."

I would like to end with a little-known episode in the history of academic exchange between Japan and

8 天時不如地利，地利不如人和。Kojima Kenkichiro, *Ronmo shohon* (Tokyo: Kofukan shoten, 1916): 61, <http://dl.ndl.go.jp/info:ndljp/pid/1242108/39?viewMode=> (accessed February 3, 2017).

China that is related to Kyushu University but did not come to fruition. It concerns Zhou Zuoren's elder brother, Lu Xun. There was a Japanese by the name of Masuda Wataru 増田渉 (1903–77) who greatly admired Lu Xun and travelled by himself to Shanghai to study under him. In his memoirs, *Impressions of Lu Xun*, Masuda writes that when he met Lu Xun around 1931, he told him that there was a vacancy in the Department of Chinese Literature at Kyushu University and asked him whether he might consider going to Japan as a lecturer.⁹ Upon receiving Lu Xun's reply that he would be prepared to go for about one year, Masuda immediately contacted Kyushu University. Masuda himself says nothing about why this never eventuated, but I imagine in my dreams that if this proposal for Lu Xun to come to lecture at Kyushu University had eventuated, Kyushu University, and perhaps Japanese academia as a whole, might have changed quite dramatically.

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⁹ Masuda Wataru, *Ro Jin no inshō* (Tokyo: Kadokawa Shoten, 1970), 262.