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「学術情報の国際発信力の強化」

話題提供：  
*Japan Review* 編集長の体験談

John Breen  
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# JAPAN REVIEW

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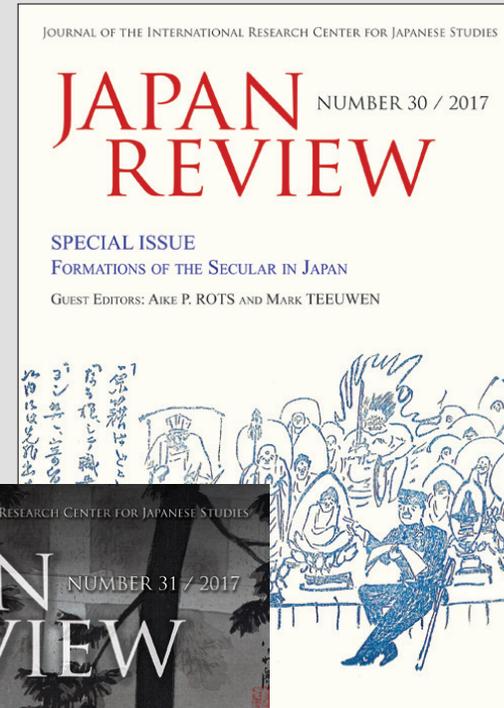


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# 紀要とは

- ① 所内の教員なら、だれでもどんな論文でも特権的に掲載できる雑誌のこと、
- ② 論文の他に講演録、会議の記録、報告書、対談などを載せる雑誌のこと、
- ③ 外部の者の投稿を歓迎しない雑誌のこと

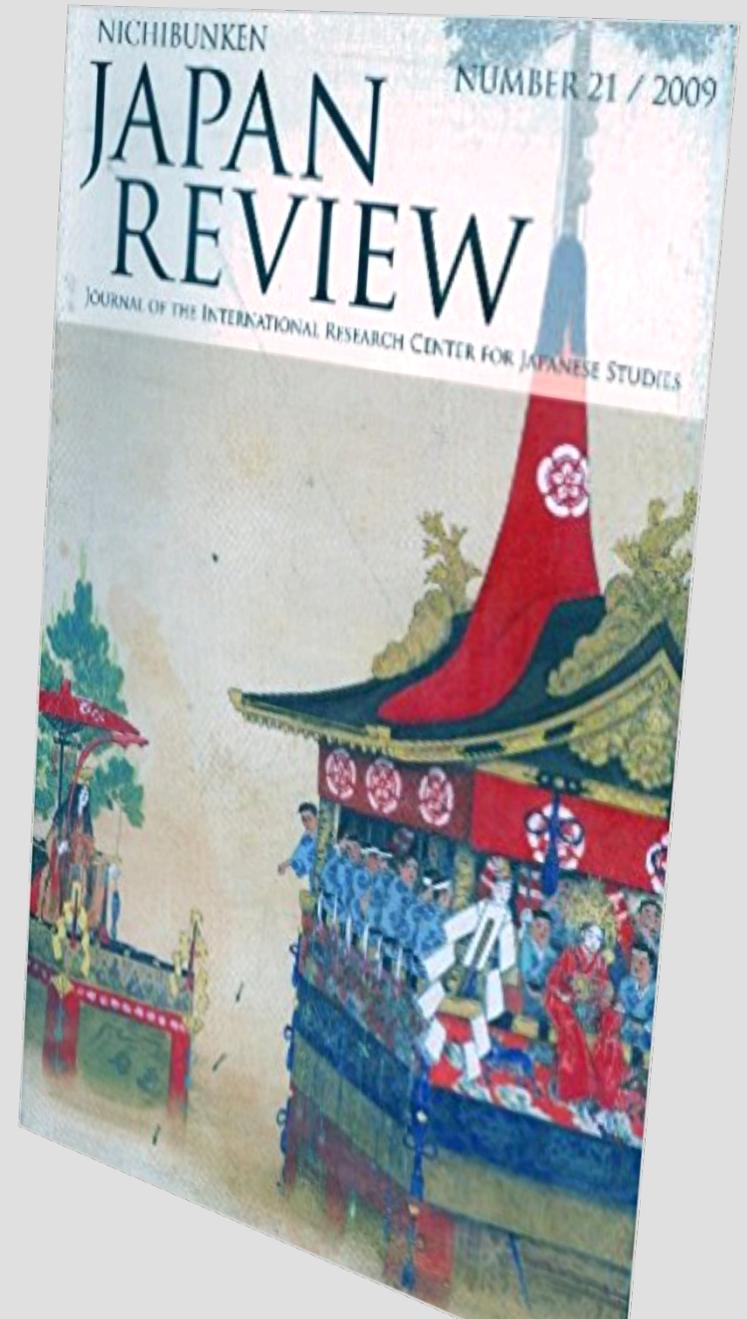
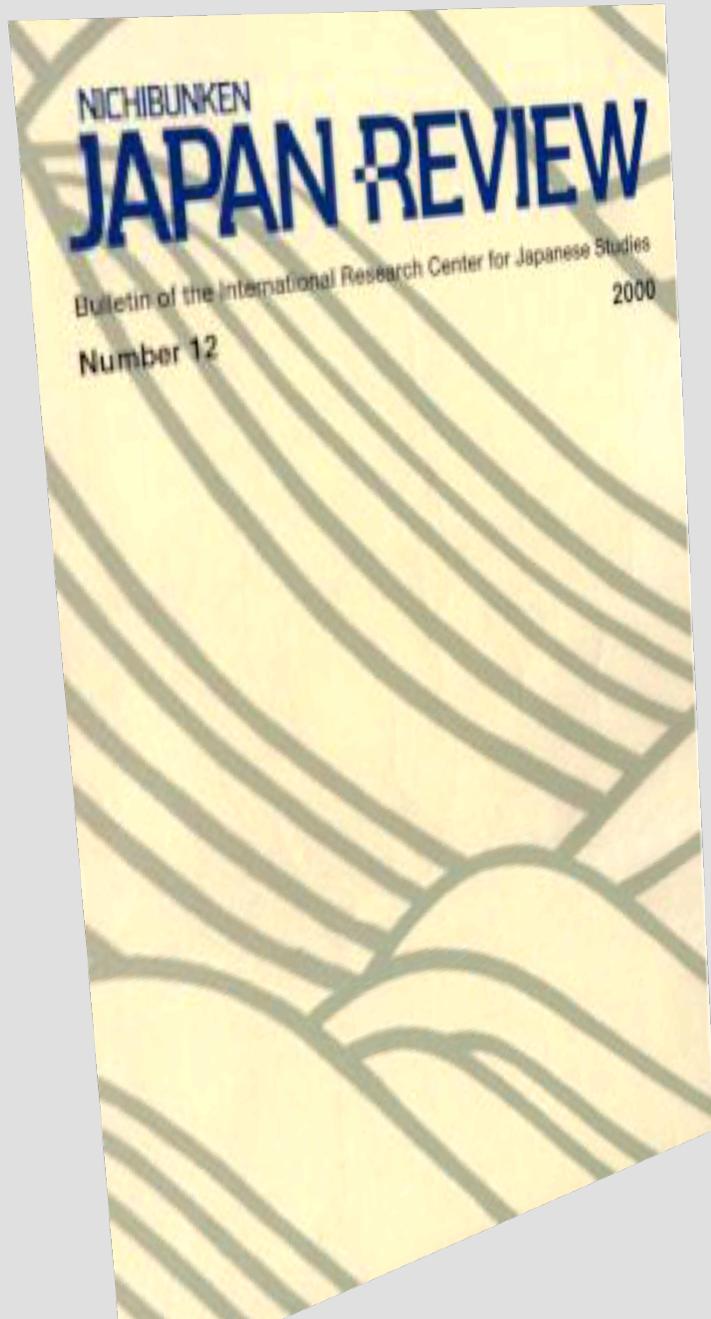




Figure 13. Netherlandish Artist (Frans Hogenberg), Fool's Cap World Map, c. 1590, engraving, Oxford, © Oxford University, Ashmolean Museum (inv. no. WA2003, Douce. 738).

In counterpoint to the outwardly directed concerns of Ieyasu, Jesuit imagery in the Tokugawa World Map screens was imbued as much with Ortelius' biblical-philosophical caution on the vanities of the world as the next-generation retooling of the *Theatrum* that can be seen in a Fool's Cap World Map, where experience of the world was turned inside-out for a leader's private reflection. In this image, the flip side of Ortelius' global range was now used to "know thyself" (*nosce te ipsum*) to prevent the growth of an "infinite number of fools" (Ecc 1:15, "*stultorum infinitus est numerus*") (Figure 13). Each collar medallion the joker lamented the worldly pitfalls of the grotesque comedy of a life without faith: "C human ambitions!" ("*O curas hominum*"); "Oh how empty is this life!" ("*O quantum est rebus inane*"); "Each man has become stupid" ("*Stultus factus est omnis homo*"); "Each is a whole vanity" ("*Universa vanitas omnis homo*"). The anonymous author of the Fool's World Map, attributed by Rodney Shirley to the very same Frans Hogenberg of the *Civis orbis terrarum* known to be in Japan, proposed a truly neo-Stoic third path between Democritus of Abdera's laughter and Heraclitus of Ephesus's weeping very much in keeping with a Jesuit approach to the scorn for the worldly epitomized in the notion of *come mundi*.<sup>68</sup> The surprisingly wise gaze of the depicted fool offered the healing viewpoint man of and in the world as the solution to mankind's woeful human condition. Thro experiences, the jester became the "*epichthonius cosmopolites*," the global cosmopolit to tap into the wisdom and curative powers closely associated by Renaissance read

<sup>68</sup> Mangani 1998a, pp. 71–73, 81, note 48; Shirley 1982; Shirley 1984, pp. 157–58, 189–90.



Figure 14. Details of the Peoples of the World, from Niccolò school, World Map

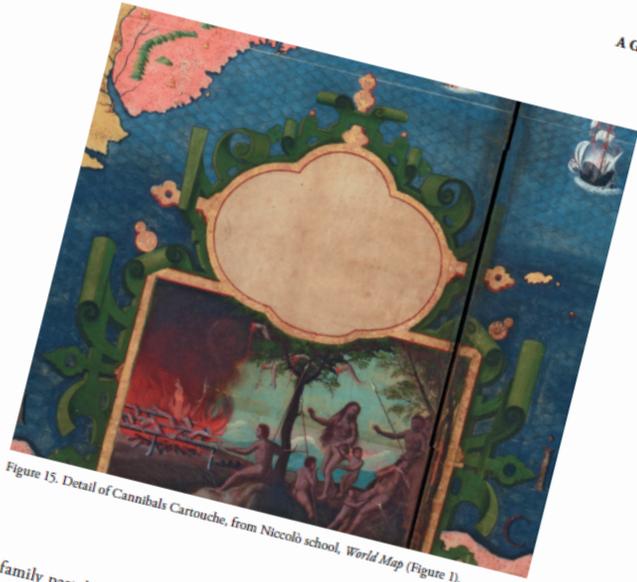


Figure 15. Detail of Cannibals Cartouche, from Niccolò school, World Map (Figure 1).

where a family partakes in a barbecue of body parts, just to the right and below South America (Figure 15). Unequivocally and uninhibitedly uncivilized in light of the emphasis on refinement seen in the ordering of the couples, the cannibals were the antithesis of a Northern European "Merry Company" scene, the outer limit of urbane relaxation, the opposition, in their personification of both distant antagonist and potentially proximate of screens in Osaka, consisting of a Map of the World and Map of Japan, explicitly connects the Peoples of the World with the Western preoccupation with cannibalism, chronicled by authors like Hans Staden, Jean de Léry, Michel de Montaigne, and the Jesuit explorer-anthropologists of Brazil (Figure 16).<sup>73</sup> Only one couple in the Osaka Peoples of the World Map screen's cartouche, bears a description:

<sup>73</sup> Early Jesuit explorer-anthropologists of Brazil include José de Anchieta, S.J., Juan de Aspilcueta Navarro, S.J., António Blasquez, S.J., Fernao Cardim, S.J., Pero Correta, S.J., Luis da Grã, S.J., Manoel da Nóbrega, S.J., and Francisco Soares, S.J.

# *Japan Review* Special Issues



# Japan Review Style Guide 2018

International Research Center for Japanese Studies  
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## Japan Review Style Guide

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## About the Journal

*Japan Review* is a refereed journal published annually by the International Research Center for Japanese Studies since 1990. *Japan Review* solicits outstanding manuscripts relating to Japan. It publishes shorter research notes and review articles, as well as annotated translations of important texts. *Japan Review* welcomes proposals for special issues.

Submission to *Japan Review* is open to all those engaged in the study of the Japanese past and present. Manuscripts under consideration for publication are refereed anonymously by scholars. Opinions are solicited by the Editor. A typical manuscript is normally 10,000 words in length, including footnotes, tables, references, and captions, but the Editor will accept longer manuscripts.

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*Japan Review* content—manuscripts and book reviews—is accessible online via the journal's website (<http://www.jare.nichibun.ac.jp>), on Open Access (Open Access URL), and on JSTOR (<https://www.jstor.org/>).

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