

The Ryukyuanist

A Newsletter on Ryukyu/Okinawa Studies

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This issue celebrates the publication of the *Battle of Okinawa News* by the Ryukyu Shimpôsha, publisher of the *Ryukyu Shimpô*, and reflects on the meaning of Okinawans' sufferings during the Battle. (p.1)

The feature article is on Okinawan music contributed by Professor Robert Garfias. A Japanese translation of this article was published in the *Ryukyu Shimpô* shortly after its original was written in 1988. We are grateful for the privilege to be the first publisher of the English original of this essay classic. (p.2)

There are also insightful communications on previous articles in the *Ryukyuanist* from Mr. Takayuki Ando and Mr. Milton Takei. (p.6)

Finally, Publications XLIX. (p. 7)

The Ryukyu Shimpôsha awarded a Japan Newspaper Publishers and Editors Association Prize

One of the many projects undertaken by the Ryukyu Shimpôsha to commemorate the 60th anniversary of the 1945 Battle of Okinawa was the publication of the *Okinawasen Shimbun (Battle of Okinawa News)*, Nos. 1-14, distributed as occasional inserts in the daily *Ryukyu Shimpô* during the period of July 7, 2004 to September 7, 2005. It was a newly edited newspaper reporting as "news" the shape and content of knowledge on the Battle of Okinawa gained and accumulated over these sixty years since 1945.

Reports on the events of 60 years ago would not pass as "news," but there is no doubt that the presentation of the war memories in this unusual form did capture public attention, helping people renew their resolve not to repeat the tragic mistakes of the past. The reporters reviewed volumes of library and archival materials, visited numerous old battlefields and interviewed survivors who had long clammed up but were now willing to talk and share their memories with posterity. The reconstructed news covers the Pacific War in great detail ranging from policies and strategies at the remote centers of the warring nations (Tokyo and Washington) to clashes of forces and their human consequences in the nearby battle grounds of Okinawa -- indiscriminate air raids, *kamikaze* attacks, naval bombardments, military-civilian conflicts, deaths and injuries of combatants, civilian casualties and suicides, murder of Okinawans by Japanese soldiers, scenes of devastation, abandoned corpses, and many other unspeakables.

Could this scale of carnage and destruction have been avoided or at least mitigated? By February 1945, the Imperial Headquarters in Tokyo had adopted plans for a decisive battle -- an Armageddon -- on the mainland and assigned Okinawa to the role of drawing, engaging and bleeding the U.S. forces over a protracted period so that the mainland might be readied for the anticipated showdown. In February the Showa emperor consulted major elder statesmen one by one on the best policy to pursue. They gave him a wide range of opinions and choices. On the one hand, he sympathized with Prince Konoe's desperate suggestions for suing for peace immediately. On the other, The emperor allowed his own wishes and pride to interfere with his thinking: some battlefield successes (*senka*) in Okinawa, even if short of a triumph, would strengthen his hand when he turned to peace negotiation with the U.S. The emperor and military were in perfect agreement on the use of Okinawa as a "sacrificial stone" (*suteishi*) in the end game of the "Go" of war. The Battle of Okinawa was the emperor's battle of choice.

On the Ground Zero of Okinawa, the fate of the defending forces was to fight to the last man, all attaining the glorious "smashed jewel" death (*gyokusai*) for the emperor. All young able-bodied men and women as well as high school students were conscripted, while elders, women and children in the populous southern half of Okinawa Island were ordered to move to the sparsely populated north. The now on, now off process of evacuation was overtaken by the rapid spread of the Battle in all directions, and hundreds of thousands of civilians were trapped in the central and southern areas of the island. High proportions of them were mowed down by cross fires of the retreating Japanese and advancing American forces, all heading south, on the heels of the fleeing civilians. (=> p.8)

A PERSONAL MESSAGE TO THE MUSICIANS OF OKINAWA PREFECTURE

It has been my pleasure and privilege to have had the opportunity of spending a very short time studying Okinawa Koten Ongaku (classical music). In 1985 I spent three months here and now again this year, with the assistance of the Kokusai Kôryû Kikin (Japan Foundation), I have just spent three months doing this. Although the period of study here has been very short and my ignorance in the subject is profound, as a person who has traveled to many countries of the world and studied their musics, I would like to take this opportunity to share some personal thoughts and opinions while at the same time expressing my deepest thanks to those many musicians whose generosity and enthusiasm I have met with everywhere.

Let me first say that it is difficult to find anywhere in the world a tradition of music that survives with such strength and vigor as do the traditions of Okinawa Prefecture. Certainly there is nothing to compare with this anywhere else in Japan, because early in the Meiji period under the mistaken assumption that Western scientific and technological superiority must also be reflected in their arts, all energy and education was devoted to the dissemination of the Western art traditions and the artistic traditions of Japan were allowed to become museum exhibits. Perhaps only in India, in parts of Africa or in Indonesia, does one find examples of music traditions existing in strength with many enthusiasts, and with a minimum of government interference. But the unique Okinawan devotion to music goes even beyond the borders of the prefecture. As a member of the presidentially appointed National Council on the Arts, I have been able to observe that in the United States today, of all of the arts traditions brought by those who emigrated there over the past one hundred years, the music of the Okinawans living in Hawaii and California is by far the strongest. The same can be said of Brazil and Argentina.

It is precisely because of the vigor and confidence with which the musics of Okinawa survive today that I feel compelled to share these thoughts on the future of the tradition and its continuation. My thoughts are based on a view of the traditions of Okinawa from a historical perspective but with a view to what that suggests for the future. Today there are difficulties being faced by all arts traditions of the world that have been brought about by the very effective systems of mass communication. Whereas even forty years ago it took many weeks for a new popular song to reach its maximum popularity, today this can reach all across a single country in hours and even spread overseas. The result is that all of us, even those devoted to old traditions who have little interest in popular culture, are affected by it and in ways in which we are often unaware.

There are two important ways in which the effect of mass media communications is changing Okinawan music. One of these is the gradual adopting of the Western music pitch system. This happens quite simply without much conscious effort because the music one hears all around is tuned to this system and hearing it frequently it becomes imprinted in memory. Even musicians who have little consciousness of Western music are being influenced by Western pitch and tuning particularly in singing. If one listens to recordings of some years ago one notices how contemporary Okinawan singers are remarkably close to Western pitch when compared to the older recordings.

This is not happening only in Okinawa but in many cultures of the world because of the subtle and inescapable influence of western influenced media. I do not say that Okinawans should not adopt the Western pitch system. That is a matter for them to decide on the basis of artistic judgment. What I fear is that this is happening without the conscious knowledge of the Okinawa musicians and that before long it may move very far away from the roots of the tradition. The songs of the Ryûka (Ryukyuan poetry in a pattern of 8-8-8-6) were conceived on the basis of the

tone and accent pattern of Okinawan speech and not that of European languages. The Western intonation system was devised for the purpose of facilitating changes of key in a single composition, something that has absolutely nothing to do with the Okinawan tradition. It is the living tradition of the Kunkunshî and not the notation itself which is of greatest importance. I think it is important to make a particular point of this since in almost every performance and on every recent recording of Okinawan music, both Afuso Ryû (Afuso School) and Nomura Ryû (Nomura School) alike, there is a distinct leaning towards Western tone system when compared to the performance of the older players and on old recordings. The tendency towards western intonation has already affected much of the Hôgaku (Traditional Japanese music) traditions of Japan.

Another matter which I see as presenting great difficulties for the tradition is manner in which notation is used today. The Kunkunshî (Okinawan notation system) was originally devised to be an aid to memory - something to look at and remind one of how one's teacher had played - and not to become an overall and controlling factor. The recent addition of Seigakufu (vocal melody notation added to the Kunkunshî) is a great mistake in my opinion. There is an unfortunate but perhaps natural tendency to place great faith in the printed word. As a college professor I find that one of the greatest difficulties lies in teaching students to question even what has been printed. Notation, even the detailed and precise Western notation system, was not devised to be followed exactly but to be used as a guide for interpretation. The appearance of Seigakufu in the Nomura tradition may have helped to create uniformity but it also helped to wash away many variant traditions which existed in Okinawa because so many believed that what was printed was the one correct method of interpretation, even in spite of the fact that many of the older musicians remember the older methods of interpretation and can point to clear mistakes in the current Nomura Seigakufu. It is probably only a matter of time before the Afuso Ryû also introduces vocal notation also, because so many people believe that this is a true symbol of progress. I think that this would be a great mistake since it would not only tend to freeze vocal performance as it has already started to do in the Nomura Ryû tradition, but will in time lead to a situation in which students will place more importance on the printed notation than on what their teachers remember.

The performance of the music of Tansui Ryû (Tansui School) has already become a museum piece because the worst tendencies in the Nomura Ryû tradition, of measuring of minute details, of fussing over precise timings have killed whatever spirit that music had. The European metronome was devised as an aid to beginning students to help them learn the composer's intended performance speed. They were not meant to be imitated in precise synchronization but to suggest the mood and feeling in the composer's mind in order that the student could develop his own interpretation. Metronome speed was never devised as an aid to performance and to use it in this way in Okinawan music only tends to destroy the spirit of the music. Music exists only in living tradition and memory and it cannot survive if it is transmitted in printed notation alone no matter how carefully or precisely that is done.

In some respects it is the fact that there are so many devotees of Okinawan music that creates difficulty. The Okinawan Kôten Ongaku tradition came from the world of the court at Shuri and was the joy of elite and highly literate nobles. It is a truly wonderful thing that in our own time this precious tradition should spread and be taken up by great numbers in all levels of life. In Europe Mozart's music was also nurtured in elite circles and yet today also is enjoyed by many. Mozart's music has thrived until today because we have allowed many forms of interpretation of it and have allowed many personal variant interpretations to survive.

When great numbers of people begin to join in the continuation of a tradition there is the danger of dilution and simplification that comes with wide dissemination. The health of a tradition lies in the variety in which it survives, not in its uniformity. The desire to standardize and simplify usually begins in an effort to make the tradition clearer for students but before long those students themselves become teachers and the simplified version becomes standard. Okinawans should observe that the Hôgaku traditions of Japan have today already become so standardized by this process that they have become virtually lifeless. It would be a very great pity that the healthy and vigorous traditions of the Ryukyus also become museum pieces continued only out of a sense of regional pride.

As I come to know the people of the Ryukyus and their culture better, the strong difference to Japan impresses me even more strongly. By this I mean to say that I have even before my first visit to the Ryukyus understood that there were clear differences between Japan and Okinawa, but now particularly after my second visit these differences strike me as both profound and immense. For this reason I wonder at the increasing tendency for Japanese attitudes and aesthetics to creep into the Ryukyu traditions. What little I have learned of the history of relations between Japan and Okinawa makes me wonder even more at why this has been allowed to happen.

By this I do not mean to draw attention to the current use of Japanese Montsuki (formal Japanese kimono) for Okinawan music concerts. This is a difficult question to resolve since the court dress of Shuri does not seem entirely suited to today's times, either. I feel wonder and alarm at the increasing tendency to develop an Iemoto (dynastic systems of transmission with a single head master to every school) system and to create Ryûha (branch schools) in the Japanese fashion but much more serious is the tendency to begin teaching in the strict Japanese style with formal, controlled body movement, all of which seem completely out of place in the open spirit of Okinawan culture. The difference between Nomura Ryû and Afuso Ryû seems very artificial and appears to have very little musical reason for its existence other than to create Japanese style Ryûha. In fact what happens is that the Ryûha isolate the musicians into large social clubs. The Japanese cultural influence is particularly noticeable in the world of Okinawan Buyô (Okinawan dance) so much so that much of Okinawan dance teaching tradition now appears to be an extension of Nihon Buyô (Japanese dance). It would be much better to look deeply to the roots of Ryukyu culture than to allow Japanese taste and aesthetics to smother this rich tradition and the method by which it is taught. The Okinawa traditions have survived because their original intention was to provide for each individual both spiritual and artistic development and expression. I believe it is important to return to that idea rather than to look for a model, to the Japanese traditions that have already completely lost that spirit.

Not long ago I had the opportunity to listen to recordings of Gujinhû (the first composition learned in the Okinawan tradition the title meaning "In the presence of the King") played by musicians in Yoron Island. While I recognized that the style was different and somewhat rustic, I was equally impressed by an unmistakable freedom of spirit in the singing style. A short while later I heard recordings made several years ago by Kin Ryôjin and I was struck by its elegance, freedom of spirit and refinement but I also sensed that it shared something in common with the recordings I had heard from Yoron Island. As I listened to other older recordings I became aware that a great change had taken over recent performances of Okinawan music. There is a harder and more direct singing style than one hears in the recordings of some years ago. One senses that in these old recordings the singer was singing with a deep feeling of performance for one's own spiritual development and expression. I find that today this is being replaced by a style of polished professionalism, something that is certainly good, but should not be allowed to become so strong that it destroys the spirit of the tradition.

I do not think it is possible or desirable that the performance of music in Okinawa today should return to the style of 50 or 60 years ago, but there should be enough freedom in the tradition so that some people may try to recapture some of the older freer spirit while others, with an understanding of the past, may decide to modify the tradition. Today, everyone, Nomura Ryû and Afuso alike, seems to be attracted to the more technically polished singers and is following their style. I was deeply shocked to know that there are teachers who tell their students that one should not listen to the performance of the masters of one generation back. (Teachers are telling their students not to listen to the teacher's teachers!) It is the oldest recordings and the oldest living performers who should be most treasured and from whom we can learn the most. Only on the basis of our knowledge and appreciation of our own past can we intelligently move ahead into our future. Tradition is the result of many generations, each passing on the best of what they remembered, and is the most valuable possession of any civilized society.

The relationship of Okinawa Prefecture to the rest of Japan is also unique and unusual. While it is understandable that Japan should wish eventually for Okinawa to become another prefecture like all the others in Japan, Okinawa, Miyako and Yaeyama, like Amami, are different in a much more substantial way than all the other prefectures of the country. While the benefits of the Japanese educational system are providing great opportunities for the young people of the Ryukyus, gradually, the younger generation is beginning to think of the Okinawan language as a foreign language.

In speaking Japanese it has become standard practice to refer to the languages of the Ryukyus as hōgen (dialect). There are, in fact many dialects, or hōgen of Okinawan, but Okinawan is a separate language and not a dialect of Japanese. If anything, Okinawan is closer to the original source (Izumi) of the Japanese language and therefore, the Japanese attitude of thinking of it as a dialect should be resisted in Okinawa. Some form of Okinawan language that lies close and would provide access to the rich heritage of Okinawan history, literature, music, theater and poetry should be a required part of the education of every child in the islands.

In the United States, Japanese and Chinese immigrants established schools to teach their children their own languages. These schools are held after the regular school is finished. They were established without any help from the United States educational system or school boards. Their purpose was to help the children retain an important link of identity with the culture of their parents and their predecessors. I, myself, as a Mexican born in the United States, understand well the difficulties of a smaller culture trying to survive in the midst of a larger one. It is only through insistence and perseverance that our own culture can survive, not in opposition to the dominant culture, but in order that our children understand that they are both Mexican and American or both Okinawan and Japanese.

That Okinawa survived the devastation of World War II is itself something of a miracle. That it should have survived with such a strong sense of cultural identity is even more amazing and wonderful. In the short time that I have been here I have developed deep love and respect for the depth, complexity and richness of the culture of these islands and of the warmth and openness of the people. I offer these thoughts in respect and appreciation and in the hope that in their enthusiasm to improve and strengthen the tradition, that the Okinawans do not destroy some of the best of what they have thus far preserved.

Robert Garfias
University of California at Irvine

Communications

LET FOREIGN EYES LOOK INTO IMPERIAL GRAVES!

Your reports concerning the new approach to Japanese studies at Hosei University (*The Ryukyuanist* Nos. 65 and 67) are very interesting. The new approach is perfectly justified. I completely agree with it. Geo-politically speaking, the Japanese are very much mixed. Over the millennia, the Japanese chain of islands have attracted different races from Southeast Asia, the Pacific, Asian Continent, Siberia, etc. It was a drift corner of peoples! This is perhaps due to better climate and nicer natural environments.

Japan's isolation was only due to the political regimes in the relatively recent eras of its history. Even the imperial family is originally from the Korean peninsula. This can be proved for good if the Kunai-cho (Imperial Household Agency) agrees to scientific studies of Tenno-ryô (imperial graves). It is in this area that objective international studies of Japan are most needed.

Outsiders' eyes are clearer and see things more objectively. The Hosei approach is useful not only for academic research but also for business and many other areas of life and work. There are a number of things in the Japanese society that have to be reviewed through non-Japanese eyes.

Takayuki Ando
Tokyo

OUTSIDERS AND INSIDERS

My grandparents migrated to Hawai'i from Japan, so I am an outsider to Japan. Through my studies, I have become aware of misconceptions about Japan that foreigners have been spreading around. The Spring 2005 issue of *The Ryukyuanist* makes reference to the myth of ethno-national homogeneity which outsiders often believe.

For years, the government of Japan promoted the myth of homogeneity as a means of deflecting international criticism of the problems that subordinate groups in Japan face. Many ordinary people in Japan also seem to believe in Japan's homogeneity, though they ought to know better. John Lie, in his book, *Multiethnic Japan* (2001) states:

"In spite of concerted efforts by some scholars and activists to challenge the belief in Japanese ethnic homogeneity, many Japanese people persist in believing that they live in a monoethnic society" (p. 45).

So perhaps insiders are the source of outsiders' misinformation.

Being a fiddle player, I am an insider to music. The Spring 2005 issue of *The Ryukyuanist* warns of the danger that Okinawan music is becoming ossified through people learning it from sheet music. The fact is that musicians must always interpret sheet music.

When I was a musician in the school orchestra, the teacher would borrow someone's violin to demonstrate how he wished for us to play. We had the sheet music in front of us, but still were not playing "correctly." A couple of times, while playing for dancers, I found that the sheet music made no sense, and I had nobody I could follow. I would ask the dance teacher, "Say Dorothy, how does this tune go?" After she hummed the tune, I could understand the sheet music. Many musicians do not realize the limitations of sheet music, perhaps because they do not read music, or do so poorly.

So perhaps if some people have begun to play Okinawan music in "a formal almost frozen style," the problem is that musicians starting to play the music are not learning from traditional musicians. In the kind of music I play, the best method is for people to play in a jam session, and pick up the style from the other musicians. Traditional renditions of a tune are not all the same, and might change over time. I tell beginners how in the past I would try to play a tune from sheet music, and say to myself, "Why, this doesn't sound anything like what they were playing the other night."

Milton Takei
Oregon

Publications (XLIX)

Asian Perspective. 2005. Vol. 29, No. 1. Contains an article that touches on Okinawans as an indigenous people along with the Ainu and *Burakumin* within the framework of citizenship policy reforms recommended for Japan under the impact of increasing international migration: “Japan and ‘the Other’: Reconceiving Japanese Citizenship in the Era of Globalization” by Catherine Lu, Toshihiro Menju, and Melissa Williams (pp. 99-134).

International Research Center for Japanese Studies. 2005. A bilingual guide to the Kokusai Nihon Bunka Kenkyū Sentā / International Research Center for Japanese Studies. Exhaustive descriptions of the Center’s mission, raison d’être, activities, achievements, plans, etc. The Center was established in May 1987 as an inter-university research institute. Recognizing “... misunderstandings of the thought and values of the Japanese people arose fairly often,” the director-general in “Foreword” states: “there was a growing recognition of the need to show Japanese culture in a way that would be comprehensible to people in other countries, and also to encourage cooperation with Japanese studies researchers around the world.” This statement of motivation for founding a Japanese studies institute has rich implications for understanding why similar institutes and centers have since mushroomed throughout the Japanese academic world.

Okinawa-keniritsu Nōrin Gakkō Dōsōkai (Okinawa Prefectural School of Agriculture and Forestry Alumni Association), ed. 1997. *Dōsōkai Kaishi No. 3* (Journal of the Alumni Association No. 3). 877 pp. + 200 pp. (appendixes). Chronicles, documents, photos, tables, illustrations, membership lists. The body of text is led off by the greetings of two prominent alumni: MIYAGI Jinshirō, Okinawa’s premier entrepreneur, and NOJIMA Busei (Takemori), former vice-governor of Okinawa and current president of the Association. Nōrin Gakkō was a three-year high school of agriculture and forestry. The graduating class of 1905 is the first alumni cohort. A member of the youngest alumni cohort, Professor SENAHA Eiki, who would have graduated in 1947 had the school survived the Battle of Okinawa, contributes an uplifting discourse on the “unflinching, indomitable spirit” (*futō fukutsu*) of Nōrin and the core values of the school that the students were taught to embrace and internalize. Several alumni contribute remembrances related to the students’ and faculty’s experiences and casualties during the Battle of Okinawa. Mysteries of human fate are poignantly demonstrated by two contrasting choices and outcomes. Vice-principal ASATO Genshū, in charge of the Nōrin students’ Steel and Blood Corps, rejected war and led the students northward away from the war zone of southern Okinawa. Then on his own account, he disbanded the Steel and Blood Corps, urging the students to go home, join their families, and seek safety. In contrast, the baron SHO Ken, a royal issue of the Ryukyu Kingdom, then an army lieutenant and a military trainer assigned to Nōrin, charged himself with the mission of organizing and leading a select group of students (*kirikomitai*) to cut and harass the enemy with drawn swords. The baron and a majority of the students of the group died honorable “smashed-jewel” deaths (*gyokusai*) by the enemy fire. Besides such stark war memories, there are heart-warming memories of earlier, better times. The appendixes reprint valuable monographs, previously published *Okinawa Farmers’ Almanac* and *Medicinal Plants of Okinawa*, by GAJA Eigen (Hidehiko), director of the Yogi Agricultural Experimental Station.

Takamiya, Hiroto. 2003. “Gendai Okinawajin no kigen ni kansuru ichi-kasetsu” (A hypothesis concerning the origins of modern Okinawans). *Okinawa Bunka* (Okinawa Culture), Vol.38, No. 2, pp. 41-60.

Takamiya, Hiroto. 2004. “Population Dynamics in the Prehistory of Okinawa,” in *Voyages of Discovery: The Archaeology of Islands*, edited by Scott M. Fitzpatrick (Praeger Publishers, CT): pp. 111-128.

Dr. Takamiya may have launched a major revolution in the scientific inquiry into the origins of the Okinawa people (“Okinawajin”). The conventional wisdom that owes to the authority of Professor HANIHARA Kazuro is that today’s Okinawajin are directly descended from the people who lived in Okinawa 18,000 years ago as represented by the human fossils discovered at Minatogawa, Okinawa (“Minatogawajin”). (On this, see also *The R* No. 19.) Takamiya soundly refutes this conventional wisdom. In the papers cited here Takamiya offers an exhaustive survey of the existing archaeological, linguistic, osteological, and archaeobotanical investigations including his own and concludes that there have been three distinct periods of peopling of Okinawa in the last 30,000 years (the oldest dating of human remains found so far). The first and earliest inhabitants of the Pleistocene probably fled or died out as the glaciers

melted and the sea level rose breaking up the once continuous land mass into small islands now called Ryukyu Islands. Circa 5,000 – 7,000 years ago, the Ryukyu Islands began to be re-colonized by new immigrants, who probably branched out of the Jōmon people of Kyushu. These newcomers were hunter-gatherers. The third and latest arrivals came during the first millennium AD and conquered and mixed with the descendants of the previous Jōmon immigrants. According to Takamiya, the latest arrivals practiced farming, spoke proto-Ryukyuan, and were robust, tall, and longheaded. Modern Okinawajin are most likely descended from them. Clearly, Takamiya's work is a new milestone in research into the origins of the peoples of the Ryukyu Islands.

University of the Ryukyus Library. 2004. *Biburio* (Biblio), Vol 17, No. 2 (August). 12 pp. A newsletter on bibliography, collections, exhibitions, etc. This particular issue features two bibliographical essays (one by Dr. TERUYA Yoshihiko, Bettelheim scholar, and the other by Professor Anthony P. Jenkins, archivist/historian) on the Ryudai Library's collection of papers of Bernard Jean Bettelheim (1811-1870), gifted and versatile scholar/physician/missionary, of Hungarian origin, naturalized in the United States, who undertook missionary activities in Naha for more than eight years (1846-54) on behalf of the (British) Loochoo Naval Mission. Bettelheim is the first and only translator of the Bible into Ryukyuan.

(continued from p. 1)

The *Battle of Okinawa News* excels in the coverage, detail, and quality of reporting on the human consequences of soldiers and civilians thrown together in a limited space that shrank fast as the American forces pressed its perimeter harder. Many Japanese soldiers and Okinawan civilians shared a common delusion: i.e., fear of capture by the Americans that was believed to result in unspeakable abuse, torture, and execution. When one reached the southern shore, there was no more room for fleeing and hiding. Suicide, solitary or in groups, took place on a massive scale. Of course there were also "normal" human beings who could not dare to put themselves to death. Among them were some soldiers – weaklings all, by the *samurai* standards of fortitude, who lacked the required will power. People who survived thanks to their all too human timidity and indecision in the face of a live-or-die choice were stunned to discover that the enemy soldiers, instead of shooting them, gave them aid and relief. Clearly, no one knew that war had its own humanitarian rules. This tragic ignorance drove thousands to death. Responsible for such ignorance and its deadly cost was the diabolic statist/totalitarian philosophy and policy of prewar education that brainwashed and de-humanized the subjects of the Japanese empire. Especially, Japan's wartime education and propaganda that glorified death in service for the emperor amounted to a grotesque crime against humanity. We have the whole set of 14 issues of the *Battle of Okinawa News* for indictment of the Japanese empire and its sovereign on this account.

The *Battle of Okinawa News* is a great achievement of modern journalism. It has received well-deserved recognition and appreciation from the readers, critics, and others. In September, the Japan Newspaper Publishers and Editors Association announced the selection of the Ryukyu Shimpōsha for the award of an annual prize of the Association. This is the third time for the Ryukyu Shimpōsha to receive the Association prize. The *Ryukyuanist* also heartily congratulates the Ryukyu Shimpōsha for the success of the *Okinawasen Shimbun* and expresses sincere appreciation and admiration for the creativity, hard work, and quality output of the *Ryukyu Shimpō* reporters, editors, and staff. (kt)

The Ryukyuanist is edited by Koji Taira at the Institute of Labor and Industrial Relations, University of Illinois, 504 E. Armory Avenue, Champaign, IL 61820; e-mail, <k-taira@uiuc.edu>. E-mail subscription: no charge. Hard copy: U.S.\$10.00 per year. Back issues: <www.iaros.org>, University of Bonn; and <www.uchinanchu.org/uchinanchu/ryukyuanist.htm>, Okinawa Peace Network, Los Angeles, CA.