

**** From the Editor ****

This issue commences our fourth year of publishing Sino-Japanese Studies. All false modesty aside, I think it is a journal we can all be justifiably proud of. Our early supposition that there was a gap to be filled has clearly been demonstrated by the host of excellent pieces that have appeared in our pages and that might have been much more difficult to place elsewhere. We are continuing to define ourselves and the larger field of Sino-Japanese studies, and we all continue to remain open to suggestion for creative ways to enhance this sub-field of East Asian studies. I look forward to suggestions from you as subscribers for ways to make the journal more responsive to your needs. I would also like to see more ideas for submissions, possible ideas for forums, and actual pieces themselves.

This issue of SJS is probably the most distinctly Sino-Japanese of the seven that have now been published. All three essay-length pieces concern real live Chinese and Japanese actors. Bob Tadashi Wakabayashi of York University examines the section concerning China in the recently published "White Paper" dictated by the emperor shortly before the end of World War Two. While much has been published in the Japanese press on this document, Wakabayashi's is possibly the first in English, certainly the first to deal specifically with the China-related material.

Next, De-min Tao (presently, a post-doctoral fellow at the Reischauer Institute, Harvard University) examines the travel account of China written by Nishimura Tenshū in Kanbun in 1897-98. He suggests possible influences as well that Nishimura may have exerted on Zhang Zhidong as a result of their meetings in China.

I have also included part four of my ongoing translation of Masuda Wataru's modern classic, Seigaku tōzen to Chūgoku jijō. This installment concerns several Japanese works inspired by stories from the years of the Opium War, and the transmission and elaboration of wildly erroneous accounts. I should note for those of you who are interested that I received a personal communication from Ōba Osamu of Kansai University to the effect that Masuda's fabulous library, to which he continually refers in this book, is now housed in the collection of Kansai University's Library.